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Olivet
Nazarene University

Department of Music

# Music Programs 1998–99

Olivet Nazarene University
Kankakee, Illinois 60901
(815) 939-5110

# Olivet Nazarene University

## Department of Music

presents

## Faculty Recital

*Mr. Norman Ruiz, classical guitarist*

---

7:30 p.m.,Tuesday, September 8, Kresge Auditorium

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| | |
|---|---|
| Three Pavanas | Luis Milan |
| Fantasia Elegiaca Op. 59 | Fernando Sor |
| Three Pieces<br>Mallorca<br>Rumores de la Caleta<br>Leyenda | Isaac Albeniz |
| Recuerdos De La Alhambra | Francisco Tarrega |
| Danza Española | Enrique Granados |
| Prelude in e minor | Heitor Villa-Lobos |
| Variations on Sakura | Yoquijiro Yocoh |

Classical guitarist Norman Ruiz is no stranger to Chicago audiences. He is a frequent performer in the Chicago Symphony's chamber music series, performing in Schoenberg's *Serenade* in 1992, and Berios' *Sequenza* in 1997. Ruiz also appeared as a soloist with the Chicago Symphony performing the "Canario" movement of Rodrigo's *Fantasy for a Gentleman* in 1991 as part of their Promenade Concert Series. In addition, he has performed with many chamber orchestras in the Chicago area, including the Illinois Philharmonic and the DuPage Symphony. Ruiz has studied with Christopher Parkening, Oscar Ghiglia, Pepe Romero and Manuel Lopez Ramos. In 1985 he was invited to participate in a master class with Andres Segovia at the University of Southern California. He teaches at Columbia College in Chicago and at several colleges in the Chicago area. His CD ***Andaluza*** was released in 1996 and is available at Borders book stores and Tower Records.

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Faculty Recital

# Dr. Jeff Bell
Baritone

# Dr. Gerald Anderson
Piano

September 18, 1998 7:30 P.M.
Kresge Auditorium
Larsen Fine Art Center

## PROGRAM

| | |
|---|---|
| Widmung | R. Schumann |
| Ein Jüngling liebt ein Mädchen | R. Schuman |
| Ein Ton | P. Cornelius |
| Vergebliches Ständchen | J. Brahm |
| Zueignung | R. Strauss |

Chansons de Don Quichotte — J. Iber

- Chanson du Départ de Don Quichotte
- Chanson à Dulcinée
- Chanson du Duc
- Chanson de la Mort de Don Quichotte

| | |
|---|---|
| Musique Anodine No. VI | G. Rossi |
| Largo a factotum della citta | G. Rossin |

| | |
|---|---|
| It's a Grand Night for Singing | R. Rodgers |
| Once Upon a Time | C. Strous |
| Soliloquy | R. Rodger |

| | |
|---|---|
| Ol' Jim | C. Edward |
| Crucifixion | arr. Rupp |
| De Glory Road | J Wolf |

***Song to Dulcinea***
Each day lasts a year for me if I do not see my Dulcinea. But Love has depicted her face in the spring and in the cloud, in every dawn and every flower.

***Song of the Duke***
I wish to sing here, Lady of my dreams, who exalts me above this sordid age. For her I have attempted high adventures. I have conquered the Magician, confounded the traitors, and made the world bow down in homage to her.

***Song of Don Quixote's Death***
Do not weep, Sancho; your master is not dead, he is not far from you. He lives on a happy island where all is pure and free from deceit. I am a shadow in life and real in death—such is the strange fate of Don Quixote.

In his later years Giaocchino Rossini (1792-1868) wrote very little music. The set of songs entitled ***Musique Anodine*** (Music to relieve pain) was dedicated the composer's wife, with ". . .thanks for the tender and intelligent care she ovided me during my too long and terrible illness." Curiously, the six songs in the set are all settings of the same text, written for a variety of voices: two for soprano, one for mezzo-soprano, one for contralto, and two for baritone.

TRANSLATION:
I shall suffer in silence this bitter fate; no, my love shall never die! Unjust! Have I offended? Why do you cause my pain?

***Largo al factotum della citta*** (Make way for the factotum of the town) is probably the most recognized aria from Rossini's best-known opera, *Il arbiere di Siviglia* (The Barber of Seville.) Here is the classic example of the mic opera "patter" song in which the sounds of the Italian language and the musical notes seem inseparable. Figaro humorously recounts his many exploits as the town factotum, or Jack-of-all-trades.

TRANSLATION:
Make room for the factotum! It's a new day and I must get busy. Ah, it's a great life, being a barber and used to the best. No one can compare to the brilliant Figaro! Fortune smiles upon him, it's true! Early or late, everyone needs me; nothing can tire me, I'm always ready! Of all the professions, being a barber is the best! With scissors and combs ready I wait on everyone. Here and there I'm a diplomat; with a sighing damsel, or a spirited young man. Everyone wants me! "Do you have my wig?" "Quick, shave me!" "I have a headache!" "Deliver this letter!" "Figaro! Figaro! FIGARO!" I'm there. Here, there, high, low, coming, going—I'm indispensable, the rescuer of the whole town!

# NOTES

Robert Schumann (1810-1856) was the first important successor to Schubert in the field of composing *Lieder* (Art Songs) during the Romantic era. Many of Schumann's songs are really duets for voice and piano. ***Widmung*** (Dedication), from a collection called *Myrthen* (Myrtle), was one of more than 100 songs the composer wrote in 1840, the year of his marriage to Clara Wieck.

TRANSLATION:
You are my soul, you are my heart, you are my joy and my sorrow; you are my world for which I live, my heaven where I soar; you are my grave where every woe is laid to rest. You are rest, you are peace, you descend to me from heaven; I am renewed in your love, your very gaze transforms me; you raise me up on high, my guardian angel, one who is better than I!

Although Johannes Brahms (1833-1997) was a master of sophisticated musical constructions, his Lieder tend to reflect a simpler, folk-like quality. ***Vergebliches Ständchen*** (Futile Serenade) provides a rare glimpse at the playful, humorous side of an otherwise fairly serious and introspective composer. Here the singer portrays two roles: and impatient suitor and a properly suspicious young lady.

TRANSLATION:
He: Good evening, my sweetheart, my little one! I come with love for you. Oh, open wide your door!

She: My door is tightly shut; I'll not let you in. Mother has made it clear—if you get in I'm done for!

He: The night is so cold, the wind is like ice! My heart will freeze, then love will die too. Open the door, Love!

She: If love is that frail, let it die. And if you're so distressed, go home and go to bed. Good night!

In his exquisite song cycle *Dicterliebe* (Poet's Love), Schumann presents in 16 songs short *vignettes* from the life of a man who has loved and lost and will love again. The 11th song, ***Ein Jüngling liebt ein Mädchen***, tells the story in miniature form, and in a playful, folk-song style.

TRANSLATION:
A youth loves a maiden who has chosen another one; then other one loves another, and has wed with this one. The maiden takes in anger the very first man who happened to come her way. The youth is crushed. It is quite an old story, yet it remains ever new. And for the one to whom it happens—it breaks his heart in two.

Peter Cornelius (1824-1874), one of the lesser-known German *Lieder* composers, dabbled in opera, wrote many fine articles on music, and was a close friend of Wagner and Liszt. In ***Ein Ton*** (One Sound) the compose cleverly shifts the melodic interest to the piano, while the voice hauntingl demonstrates the essence of the text.

TRANSLATION:
I hear a sound so wonderful, in my heart and spirit it keeps repeating. Is it the sound of your last breath? Is it the mournful sound of a bell tolling for you? I hear the sound so strong and clear, as though it held your spirit in it, as though you have come back to sing my pain to sleep.

The most famous German post-Romantic composer, Richard Strauss (1876 1949) was also a celebrated conductor, working with most of the gre orchestras of the world. Generally recognized as the dominant figure in German musical life during the first half of this century, Strauss, best known for his operas and symphonic poems, also proved himself a master of the 19th century Lied as demonstrated in ***Zueignung*** (Dedication), a warm and nobi pledge of thankfulness to one's beloved.

TRANSLATION:
Yes, you know the thoughts of my soul; when I am away from you I ache deeply. (I) give thanks! Once I lived for freedom, held high the cup of pleasure; but you came and blessed that cup. Give thanks! You have changed the bad in me and filled me with good; you have cleansed my very soul. Give thanks!

Originally Maurice Ravel was commissioned in 1932 to compose music for film about Don Quixote to star the world-renowned Russian bass Feod Chaliapin. But before production began, Ravel was told that his services were no longer needed. (His songs were already completed, but the star felt they were not quite right.) Into the breach stepped Jacques Ibert (1890-1962) wh provided Chaliapin with songs that richly evoke the imagery of Spain and s well in the bass voice. Ironically, it is Ravel's songs that have become better known than the ones used in the film.

TRANSLATION:

***Song of Don Quixote's Departure***
This new castle, which Love has built, is a rampart, a fortress against vice. It is a castle made so that no one can approach its gate if he has not saved his people from great kings. No knight, however adventurous he may be, can win the place without such qualities: Victorious, Valiant, Loving.

The year 1945 was a busy one for composer Richard Rodgers (1902-1979) and lyricist Oscar Hammerstein II (1895-1960). Fresh from the incredible succe of *Oklahoma!*, the song-writing team now had another hit musical productic on Broadway with *Carousel*, and a film score for *State Fair*. Although the film would be remade in the 1950s, one of the original songs, ***It's a Grand Night For Singing,*** has endured as a popular favorite.

Building on the success of his popular score for 1960's *Bye, Bye, Birdie*, composer Charles Strouse followed quickly with *All American* just two year later. Although the show had a dismal run (less than two months), its melod love-song theme, ***Once Upon a Time,*** has remained popular.

Richard Rodgers names *Carousel* as his favorite musical production. Ev with a story line that touches on serious subjects such as abuse and murder, tl musical score still manages to capture the spirit of the quaint New Englanc setting, and the excitement of young love. More than just a song, ***Soliloquy*** is a seven-minute musical theater aria, including eight different melodic sectior that allows the audience to speculate along with Billy Bigalow about h impending fatherhood. It is the focal point of *Carousel*, and the composer and lyricist purposely made it different from any other musical theater song.

One of the lesser-known composers of the 20th Century, Clara Edwards (188 1974) was also an accomplished pianist and singer. After studying in Vien she returned to the U.S. to pursue a career in performance and music education. Her compositions include more than 50 songs, of which many, such as ***O'' Jim***, are a combination of art song and sentimental parlor ballad.

Contralto Marian Anderson was one of the first singers of international reputation to include traditional spirituals in her classical concerts. ***Crucifixic*** was arranged by her long-time accompanist Franz Rupp.

Jacques Wolfe (1896-1973), Romanian-born clarinetist and composer, was equally adept at writing for singers and instrumentalists. ***De Glory Road***, a original composition that sounds much like a dramatic arrangement of spiritual, is typical of many songs composed during the 1920s and 30s, when any ethnically-inspired music was considered exotic. This particular song was written for Bass-baritone Paul Robeson, who often included it in his so performances.

Olivet Nazarene University
Department of Music
presents

# *Honors Recital*

Tuesday, October 6, 1998
7:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

# Program

Concerto in G Major — Wolfgang A. Mozart
Allegro Maestoso
Tristin Simmons, flute
Prof. Alice Edwards, accompanist

Concerto in C Major — Joseph Haydn
Allegro
Brian Stipp, cello
Mrs. Gwen Fox, accompanist

Sonata in D minor — E. Galliard
Adagio
Allegro
Dan Schlorff, double bass

Amarilli, mia bella — Giulio Caccini
Chris Boyts, baritone
Jared Hancock, accompanist

Tambourin — Francois J. Gossec
Allyssa Cleveland, flute
Sara Best, accompanist

Legend — Georges Enesco
Tim Reyes, trumpet
Dr. Jeff Bell, accompanist

Concerto for Cello — J.B. Bréval
Allegro
Kati Ondersma, cello
Mrs. Gwen Fox, accompanist

Du bist wie eine Blume — Robert Schumann

Barbi Brewer, soprano
Stephanie Wilkinson, accompanist

Bolero in E minor, Op. 28, No. 2 — Emile Pessard

Moderato

Becky Bounds, flute
Mrs. Gwen Fox, accompanist

Concerto in C Major — Joseph Haydn

Allegro

Leanne Loica, cello
Dr. Jeff Bell, accompanist

Violin Concerto in A minor — Johann S. Bach

Allegro Moderato — arranged by M. Goldberg

Joseph Chen, marimba

Into the Night — Clara Edwards

Misty Ehrlich, mezzo soprano
Jennifer Kell, accompanist

Suite in A minor — Georg P. Telemann

Overture — transcribed by John Wummer

Jennifer Cochran, flute
Dr. Jeff Bell, accompanist

Capricho Arabe — Francisco Tarrega

Matthew Rensberry, guitar

Gia il sole dal Gange — Alessandro Scarlatti

Dan Schlorff, bass
Dr. Jeff Bell, accompanist

Se tu m'ami, se sospiri — Giovanni Pergolesi

Gretchen Steinhart, soprano
Jennifer Kell, piano

Andante et Allegro — J. Guy Ropartz

Sam Thomas, trumpet
Mrs. Gwen Fox, accompanist

Danse de la Cherre — Arthur Honegger

Kristin DeMint, flute

Auf dem Wasser zu singen — Franz Schubert

Erin Sudduth, soprano
Dr. Jeff Bell, accompanist

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

# *Faculty Recital*

## *7:30 p.m., Monday, October 26, Kresge Auditorium*

**Program**

**Invocation**

**The Lord's Prayer** — **Albert Hay Malotte**

**Martha Dalton, soprano**

**Nine Pieces, Op. 3** — **Zoltan Kodaly**

*Lento*
*Andante poco rubato*
*Lento; andante*
*Allegretto scherzoso*
*Furioso*
*Moderato triste*
*Allegro giocoso*
*Allegretto grazioso*
*Allegro commodo, burlesco*

**Alice Edwards, piano**

**Sonata for Flute and Piano** — **Francis Poulenc**

*Allegro malinconico*
*Cantilena*
*Presto giocoso*

**Maurice Wright, flute**
**Jeff Bell, accompanist**

**Preludes for Piano** — **George Gershwin**

*Allegro ben ritmato e deciso*
*Andante con moto e poco rubato*
*Allegro ben ritmato e deciso*

**Gerald Anderson, piano**

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

# *The Eighty-Fifth Annual Commencement Concert*

Student Soloists and the
University Orchestra
*Dr. Jeff Bell, Conductor*

THURSDAY, MAY 7, 1998
SEVEN-THIRTY P.M.
KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

Program

Si, tra i ceppi — George F. Handel
from *Berenice*

Deh, vieni alla finestra — Wolfgang A. Mozart
from *Don Giovanni*
Justin Nixon, baritone

Je dis que rien ne m'épouvant — Georges Bizet
from *Carmen*
Melinda Jackson, soprano

Concerto — Leopold Mozart
Andante
Allegro moderato
Mark Lafevor, trumpet

Selections from
*Old American Songs* (First Set) — adapted by Aaron Copland
Long Time Ago
Simple Gifts
I Bought Me A Cat
Earl Kroll, tenor

Una voce poco fa — Gioacchino Rossini
from *Il Barbiere di Siviglia*

Près de remparts de Séville — Georges Bizet
from *Carmen*
Olivia Bennett, soprano

**ONU DIVISION OF FINE ARTS**
**DEPARTMENT OF MUSIC**
**1998-1999 FOUNDATION SCHOLARSHIPS**

| | |
|---|---|
| Walter B. Larsen Award for Music Excellence and Naomi Larsen Scholarship | Gregory Lyons |
| Marion Messenger Berry Music Scholarship | Jessica Hendrix |
| Ralph & Ruth Reader Boxell Scholarship | Stephanie Wilkinson |
| Mayme Carmichael Scholarship | Carrie Burton |
| James & Ruth Cassells Scholarship | Gregory Lyons |
| James V. & Louise Cook Scholarship | Jennifer Kell |
| Jewell Grothaus Scholarship | Sarah Best |
| Robert Hale/Dean Wilder Vocal Scholarship | Sara Sweat |
| The Boyd & Libby Harshman Family Memorial Scholarship | Olivia Bennett<br>Jonathan Bartling<br>Melinda Jackson<br>Amy Layhew<br>Matthew Meyer |
| Russel G. & Verda E. Hopkins Instrumental Scholarship | Sara Stevenson |
| Wanda Mae Kranich Keyboard Scholarship | Beth Rogers |
| Merwin Noble Family Memorial Scholarship | Jonathan Bartling |
| Stephen Nielson/Ovid Young Piano Scholarship | Chris Gonzalez |
| Orpheus Memorial Scholarship | Carrie Burton<br>Joel Christie<br>Jocelyn French<br>Matthew Meyer |
| Lynwood and Maxine VanAken Scholarship | Justin Nixon |

***Presentation of the***
***Department of Music***
***1998-1999 Foundation Scholarships***
***and***
***Walter B. Larsen Award for Musical Excellence***
***and Naomi Larsen Scholarship***

Piano Concerto No. 2 in G minor, Op. 22 Camille Saint-Saëns
Andante sostenuto
Matthew Davis, piano

Glitter and Be Gay Leonard Bernstein
from *Candide*
Carrie Williams, soprano

*We appreciate your cooperation in turning off your cellular phone, not using tape recorders, or taking flash pictures during the performance, to avoid distracting the performers.*

***Baccalaureate Degrees***
***1998***

*Wade Harshman* — *Music Education (trumpet)*

*Bliss Johnston* — *Church Music (voice)*

## Orchestra

**Flute**
Theresa Steiber*
Jennifer Cambell
Retha Stout

**Oboe**
Bliss Johnston*
Jessica DeZwaan

**Clarinet**
Amy Layhew*
Ken Dillman

**Bassoon**
Justin Nixon*
Jaime Abraham

**Horn**
Sara Stevenson*
Jessica Hendrix

**Trumpet**
Mark Lafevor*
Shawna Herbert

**Trombone**
Greg Lyons*
Matt Steinacker

**Violin I**
Anne Hawking, concertmistress
Molly Brewer
Dan Meyer

**Violin II**
Rebecca Dyer*
Julie Bisaillon
Sidra Schkerke

**Viola**
Marcy Miller*
Sarah Morris

**'Cello**
Randy Kinder*
Nicole DeWitt

**Bass**
Brad Hartness

**Percussion**
Stephanie Wilkinson*
Chris Gonzalez
Christina Nickerson

* = principal chair

Olivet Nazarene University
Department of Music

# ONU Orchestra and Choral Union

Dr. Jeff Bell, conductor

October 29, 1998 7:30 P.M.
Kresge Auditorium
Larsen Fine Arts Center

## PROGRAM

Russian Sailors' Dance (from *The Red Poppy*) — Reinhold Glière

There Is a Savior — arr. Camp Kirkland

Festive Overture — Robert Washburn

Selections from *Les Misérables* — Claude-Michel Schönberg

- At the End of the Day
- I Dreamed a Dream
- Master of the House
- On My Own
- Do You Hear the People Sing?

Concerto in g minor for Two 'Cellos — Antonio Vivaldi

- Allegro
- Largo
- Allegro

Nicole DeWitt, 'cello
Randy Kinder, 'cello

Overture to *Die Fledermaus* — Johann Strauss, Jr.

♦ INTERMISSION ♦
(five minutes)

Mass No. 2 in G Major — Franz Schubert

I. Kyrie
Barbi Brewer, soprano

II. Gloria
Carrie Burton, soprano
Joel Burbrink, bass

III. Credo

IV. Sanctus and Benedictus
Carrie Burton, soprano
Lee Chambers, tenor
Matt Meyer, bass

V. Agnus Dei
Bianca Lucente, soprano
Joel Burbrink, bass

# NOTES

## Translation for Schubert's Mass in G Major

### Kyrie

| | |
|---|---|
| Kyrie eleison, | Lord, have mercy upon us, |
| Christe eleison, | Christ, have mercy upon us. |
| Kyrie eleison, | Lord, have mercy upon us, |

### Gloria

| | |
|---|---|
| Gloria in excelsis Deo, | Glory be to God on high, |
| et in terra pax hominibus | and on earth, peace to men |
| bonae voluntatis. | of good will. |
| Laudamus te, | We praise you, |
| benedicimus te, | we bless you, |
| adoramus te, | we adore you, |
| glorificamus te; | we glorify you; |
| Gratias agimus tibi | We give thanks to you |
| propter magnam gloriam tuam | for your great glory, |
| Domine Deus, Rex coelestis, | Lord God, heavenly king, |
| Pater omnipotens, | Father almighty, |
| Domine fili unigenite, | Lord, the only Son, |
| Iesu Christe, Domine Deus, | Jesus Christ, Lord God, |
| Agnus Dei, | Lamb of God, |
| filius Patris, | Son of the Father |
| Qui tollis pecata mundi, | Who takes away the sins of the world, |
| miserere nobis. | have mercy upon us. |
| Quoniam tu solus sanctus, | For you only are holy, |
| tu solus Dominus, | you only are the Lord, |
| tu solus altissimus, | you only are the most high, |
| cum sancto spiritu | with the Holy Ghost |
| in gloria | in the glory |
| Dei Patris. | of God the Father. |
| Amen. | Amen. |

### Credo

| | |
|---|---|
| Credo in unum Deum, | I believe in one God, |
| Patrem omnipotentem, | Father Almighty, |
| factorem coeli et terrae, | maker of heaven and earth, |
| visibilium omnium et invisibilium, | and of all things visible and invisible, |
| in unum Dominum, Jesus Christum, | in one Lord, Jesus Christ, |
| Filium Dei unigenitum, | the only-begotten Son of God, |
| ex Patre natum, ante omnia saecula, | born of the Father, before all ages, |
| Deum de Deo, lumen de lumine, | God of God, light of light, |
| Deum verum de Deo vero, | Very God of Very God, |
| genitum non factum, | begotten, not made, |
| con substantialem Patri, | of one substance with the Father, |
| per quem omnia facta sunt, | by whom all things were made, |

Qui propter nos homines
et nostram salutem
descendit de coelis.
Et incarnatus est de spiritu sancto
ex Maria Virgine
et homo factus est,
crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est,
et resurrexit tertia die
secundum scripoturas
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Et in spiritum sanctum,
Dominum et vivificantem,
qui ex patre
Filioque procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.
Confiteor unum baptisma
in remissionem peccatorum,
[et expecto resurrectionem]
mortuorum,
et vitam venturi saeculi.
Amen.

Who for us men
and our salvation
came down from heaven.
And became incarnate by the Holy Gho:
of the Virgin Mary
and was made man,
was crucified also for us
under Pontius Pilate,
suffered and was buried,
rose on the third day
according to scriptures,
and ascended into heaven,
and sits at the right hand of the Father,
and He will come again with glory
to judge the living and the dead,
whose kingdom will have no end.
And in the Holy Ghost,
the lord and life-giver,
who proceeds from
the Father and the Son,
who with the Father and the Son
together is adored and glorified,
who spoke by the prophets.
I acknowledge one baptism
for the remission of sins,
[and I expect the resurrection]
of the dead,
and the life of the world to come.
Amen.

## Sancus et Benedictus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of Your glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

## Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.

Lamb of God,
who takes the sins of the world,
have mercy upon us,
give us peace.

# ORCHESTRA

Flute
Betha Stout*
Becky Bounds
Beth Anderson
Jennifer Campbell

Oboe
Becky Bounds*

Clarinet
Amy Layhew*
Christina Nickerson
Tracy Marcotte

Bassoon
Justin Nixon*

Horn
Sara Stevenson*
Kristi Myers
James Wasmundt

Trumpet
Mark Lafevor*
Jim Reyes

Trombone
Greg Lyons*
Adam Gentry

Tuba
Heidi Huffman*

Percussion
Stephanie Wilkinson*
Joseph Chen
Chris Gonzalez

Violin I
Molly Brewer, concertmistress
Kevin Rector
Dan Meyers

Violin II
Sidra Schkerke*
Carlos Villarreal

Viola
Marcy Miller*
Casey Fox

'Cello
Randy Kinder*
Nicole DeWitt
Leanne Loica
Brian Stipp
Kati Ondersma
Jennifer Hatton

Bass
Dan Schlorff*

*principal

# CHORAL UNION

## Soprano

Carrie Burton
Barbi Brewer
Molly Cropper
Katie Chambers
Salena Hughes
Christina Hurst
Heidi Huffman
Angela Hattery
Rachael Hill

Kendra Holcomb-Densmore
Melinda Jackson
Amanda Koehn
Mary LaLuna
Bianca Lucente
Sara McDaniel
Nakesha Martin
Jeri Michael

Rachel Negelein
Danielle Pospisil
Paula Stover
Melissa Schmidt
Erin Sudduth
Tristin Simmons
Gretchen Steinhart
Anne Wadsworth
Jackie Wheeler

## Alto

Sarah Best
Ashley Boone
Christine Casteel
Kelly Cleek
Michelle Chapman
Jessica DeZwaan
Vera Dillard
Laura Echelberger
Jocelyn French

Heather Griffin
Desiré Hughes
Angela Hudgins
Laura Hudgins
Angela Heldt
Jayme Hunt
Sherri Hull
Staci Johnson
Carie Knudson

Kristin Milner
Laura Moline
Angela Meyer
Alicia Neel
Erika Owen
Emily Palmer
Michelle Reddy
Barbara Rude

## Tenor

Jeremy Alger
Adam Asher
Paul Austin
Chad Cantrall

Lee Chambers
Josh Cobb
Josh Grondski
Jeremy Palinski

Randy Scollan
Brian Stephens
Brad Zehr

## Bass

Joel Burbrink
Chris Boyts
Adorito Balverde
David Cortright
Wayne Coffman
Chris Collins

Sam Ebnet
Andy Foster
Jason Garrett
Jared Hancock
Ben LaPlace
Matt Meyer

Jason McCloskey
Michael Murphy
Joel Newsham
Matt Rensberry
Jay Sandbloom
Sam Thomas

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# Concert Band

*DIRECTED BY MR. DON REDDICK*

**Fall Tour**
*November 13–15, 1998*

Olivet
Nazarene University
Kankakee, Illinois

# OLIVET NAZARENE UNIVERSITY
# CONCERT BAND

Fanfare and Flourishes . . . . . by James Curnow

Welcome and Invocation

All Glory, Laud, and Honor . . . arr by Steve Dun

Rejoice! Rejoice! . . . . . by Omar Allen

Amazing Grace . . . . . by Frank Tichell

Come, Thou Almighty King . . . arr by Steve Dunn

Offering

His Eye Is on the Sparrow . . . arr by Marty Hamby

I Sing the Mighty Power of God . . . arr by Steve Dunn

My Great Redeemer's Praise . . . . arr by Jeff Cranfil

On a Hymnsong of Philip Bliss . . . .
by David R. Holsinge

All Creatures of Our God and King . . . ..
arr by Ed Dickinson

Benediction

Praise God (Doxology) . . . . arr by David Winkler

# PERSONNEL

FLUTE
DeMint, Kristin
Brown, Jennifer
Cochran, Jenny
Simmons, Tristin
Klomp, Joleen
Stout, Retha
Cleveland, Alyssa
Owen, Erika
Saubert, Renee

BASSOON
Carney, Christine

CLARINET
Mayhew, Amy
Dillman, Ken
Foster, Andrew
Marcotte, Tracy
Nickerson, Christina
Hughes, Desiree
Lewandowski, Rachel
Johnson, Ken

BASS CLARINET
Love, Elisabeth
Cummings, Jennifer

CONTRA BS CLAR
Krock, Alison

ALTO SAXOPHONE
Zehr, Brad
Black, Keith
Asher, Adam

TENOR SAXOPHONE
Best, Sarah
Lafevor, Mandy

BARI SAXOPHONE
Swardstrom, William

TRUMPET
Lafevor, Mark
Thomas, Sam
Williams, Jeff
Herbert, Shawna
McCloskey, Jason
Stout, Sarah
Meyer, Angie
Herndon, Mike
Walker, Kerri

FRENCH HORN
Stevenson, Sara
Sohn, Rachel
Wasmundt, James

TROMBONE
Lyons, Greg
Gentry, Adam
Helley, Brad

BARITONE
Palinski, Jeremy
Kotska, Adam

TUBA
Huffman, Heidi

PERCUSSION
Chen, Joseph
Hendrix, Jessica
Stump, Matt
Cable, Brian

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# University Singers

*DIRECTED BY MARTHA DALTON*

## *Fall Tour*

**November 14–15, 1998**

Olivet
Nazarene University
Kankakee, Illinois

## University Singers

# *Fall Tour*

*November 14–15, 1998*

INVOCATION

VICTORY IN JESUS . . . . . Eugene M. Bartlett
arr. Fettke

AMAZING GRACE *with*
GRACE GREATER THAN OUR SIN . . . . . arr. Fettke

BE YE GLAD . . . . . Michael Kelly Blanchard
arr. Greer

HE IS FAITHFUl *with*
GREAT IS THY FAITHFULNESS . . . . . arr. Kirkland/Fettke

IT IS WELL . . . . . Spafford/Criser
arr. Criser

PRAYER

BEYOND THE OPEN DOOR . . . . . Shawn Craig
arr. Galen Bourland

I PLEDGE ALLEGIANCE . . . . . Ray Boltz
arr. Camp Kirkland

IN THE PRESENCE OF JEHOVAH . . . . . Geron Davis
arr. Gardner, Gardner, Goss

JUST AS I AM . . . . . Elliott/Bradbury
arr. Fettke

JESUS, WE CROWN YOU WITH PRAISE . . . . . Lanny Wolfe
arr. Clydesdale

***University Singers*** **is a 45-member choral ensemble comprised of students representing many fields of study. We strive to be a vessel that glorifies God through song, testimony and service to others.**

**It is delightful to have this opportunity to worship with you. May God richly bless His church in this place.**

## *Soprano*

Elisa Bruining
Katie Chambers
Jamie Clark
Lisa Diorio
Selena Dittmer
Angela Hattery
Jessica Hendrix
Peggy Hicke
Angela Hudgins
Salena Hughes
Tristin Simmons
Katie Waller
Jackie Wheeler
Cara Yergler

## *Alto*

Sarah Best
Laura Eichelberger
Natalie Fiechter
Jesi Dierickx
Jayme Hunt
Kristin Milner
Ryann O'Connell
Melissa Schmidt
Jennifer Schultz
Heather Sheese
Kathy Steely
Amy Stoker
Krista Streight
RaAnn Ware

## *Tenor*

Joshua Billington
Chad Cantrall
Kevin Crimmins
Joshua Grondski
Tim Livengood
Devin Munson
Travis Myers
Jeremy Orr
Jason Ruel
Andy Wright

## *Bass*

Chris Boyts
Chris Collins
Jared Hancock
Craig Johnson
Eric Johnston
Scott Pittman
Chris Stoker

*Jared Hancock, Accompanist*

# Carrie Willian

Vocal Performance Major

Senior Recital

November 23, 1998

7:30pm

Kresge Auditorium

Olivet Nazarene University

# *Olivet Nazarene University*
## *Department of Music*
***presents***
# *Senior Recital*
## *Carrie Williams, soprano*
***Stephanie Wilkinson, piano accompanist***
***Sara Sweat McDaniel, vocal accompanist***

***Program***

Invocation

Beau Soir — Claude Debussy
Mandoline
Après un Rêve — Gabriel Fauré

Quando m'en vo soletta — Giacomo Puccini
*from LaBohème*
O luce di quest' anima — Gaetano Donizetti
*from Linda di Chamounix*
O mio babbino caro — Giacomo Puccini
*from Gianni Schicchi*
Tacea la notte placida — Giuseppe Verdi
*from Il Trovatore*
Sous le dôme épais (The Flower Duet) — Lèo Delibes
*from Lakmé*

***Duet***
Carrie Williams, soprano
Sara Sweat McDaniel, soprano

Menotti Song Cycle — Gian Carlo Menotti

The Eternal Prisoner
The Idle Gift
The Longest Wait
The Swing

Ihr Bild — Franz Schubert

Mein Gläubiches Herze — Johann Sebastian Bach

La Bonne Cuisine (song cycle) — Leonard Bernstein

One Hundred Easy Ways
*from Wonderful Town*

Peter, Peter
*from Peter Pan*

Art is calling For Me-The Prima Donna Song — Victor Herbert
*from The Enchantress*

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***This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Performance.***

***We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.***

**Beau Soir**
When at sunset
the rivers are rosy
and a gentle ripple
crosses the fields of grain,
a suggestion to be happy
seems to emanate from all things
and enters the troubled heart.

A suggestion to savor
the charm of being in the world
while one is young
and the evening is beautiful;
For we are moving on
just as this wave goes forward;
it to the sea,
we to the tomb.

**Mandoline**
The men serenading
and the lovely ladies listening
exchange idle chatter
under the singing branches.

Tircis is there and also Aminte
and the ever-present Clitandre;
and there is Demis, who for many
a cruel maid creates tender verses.

Their short silk jackets,
their long gowns with trains,
their elegance, their joy
and their soft blue shadows
whirl in the ecstasy
of a rose and gray moon
and the mandolin chatters on
amid the quiverings of the breeze.

The men serenading
and the lovely ladies listening
exchange idle chatter
under the singing branches.

**Après un rêve**
In deep
enchanted by your image
I dreamed of happiness,
a passionate illusion;
Your eyes were so gentle,
your voice so pure and rich,
you were radiant like a sky
lighted by the dawn.

You called to me
and I left the earth
to fly with you
toward the light.
Fleeting the skies
parted their clouds;
unknown splendors,
glimpses of divine light.

Alas! Alas!
sad awakening from dreams;
I call to you, o night.
give me back your illusions!
Return, return in radiance!
Return, o mysterious night!

**Quando m'en vo**
from Act II
setting: Paris, c. 1830; the Latin Quarter; Cafe Momus; Christmas Eve
character: Musetta

Musetta is a coquette and a cafe singer. Though she enters the Cafe Momus on Christmas Eve with an aging admirer in tow, she bursts into song to force the attention of her old lover, Marcello.

**O luce di quest' anima**
character: Linda

My soul's delight and treasure
to thee my love is plighted
o bonds of truth united
no pow'r on earth can part;
of life my only pleasure,
without thee, all seems lonely,

oh! yes, I love thee, only,
thou reignest in this heart!
OH! fly, beloved!
to cheer this bosom;
I droop, am weary, away from thee
ah! haste to me!
I love but thee!

**O mio babbino caro**
in one act
setting: Florence, 1299; the house the recently deceased Buoso Donati
character: Lauretta

The relatives of Buoso Donati have been left out of the old man's will. His nephew, Rinuccio, has a girlfriend, Lauretta, whose father, Gianni Schicchi, is a very clever rogue. Rinuccio begs Schicchi to help his family, but he refuses because of their condescension toward him and his daughter. Lauretta pleads convincingly with her father on Rinuccio's behalf.

**Tacea la notte placida**
character: Leonora

The night was calm and peacefully in deep blue sky reposing;
the moon stole on all silently,
her silver light disclosing,
then came a voice upon the air,
where silence guard was tending,sweetly it spoke its melting pray'r
in tones of bliss unending,
and then a serenade I heard,and love its every word!

Ah! then I heard him in pray'r to God, with head bent,
humbly kneeling,
e'en there he stoop'd upon the moon - lit greensward to me appealing!
I heard my name from lattice height and lo! he was there near me!
No words can tell the strange delight that e'en to heav'n did bear me!
no words can tell the new delight that then transported me, that gave much joy to me!

Ah me! to love like mine is,
no words can give revealing,
the tender inward feeling that comes,
with oft sigh.

My love for him divine e'en is,
our souls are bound for ever,
and if fate makes us sever,
for his sake I'd die!

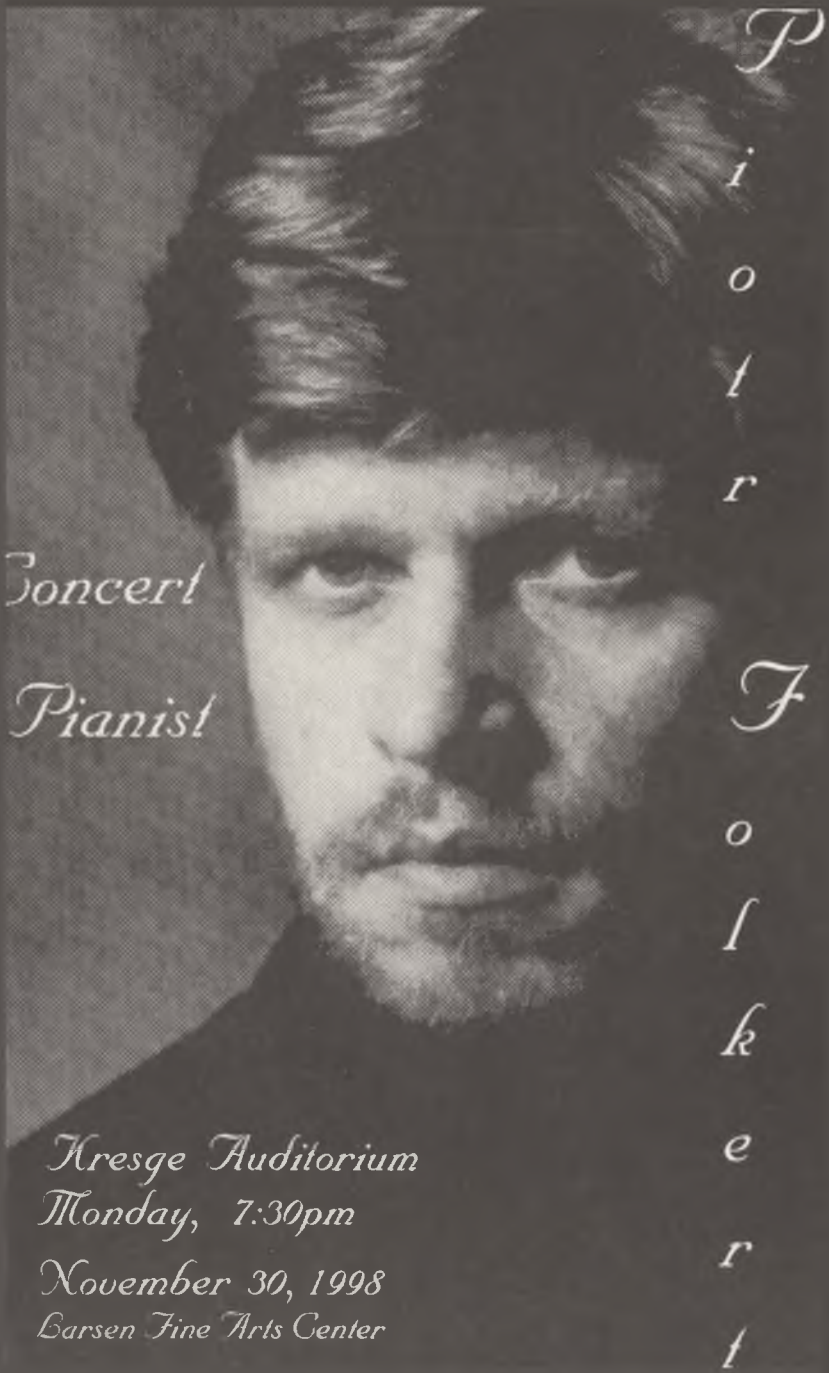
**Sous le dome épais**
setting: India, under British rule, 19th century
characters: Lakmé, Mallika

Lakmé is the beautiful daughter of Nilakantha, a Brahmin priest who is guardian of a sacred temple. Mallika is Lakmé's servant and companion. A flowering garden near the temple, is surrounded by a thick bamboo forest. In early morning Lakme and Mallika sing this pastoral duet as they begin their daily tasks.

**Ihr Bild**
I stood before her portrait in gloomy dreaming lost,
And those beloved features as with a lifeglow were cross'd.
Around her lips there hover'd the smile I dearly prize,
And tears of silent mourning were gleaming within her eyes
Now o'er my cheeks, too, flowing the tears run down silently;
And ah! I cannot believe it, that indeed thou art lost to me.

**Mein Gläubiges Herze**
My heart ever faithful
Sing praises be joyful
Thy Jesus is near!

Away with complaining,
Faith ever maintaining,
My Jesus is here!


Pianist Folkert
Concert
Pianist
Kresge Auditorium
Monday, 7:30pm
November 30, 1998
Larsen Fine Arts Center

# PIOTR FOLKERT

## Guest artist, piano

### *PROGRAM*

Invocation

Variations on a Polish Folk Song, op. 10 — Karol Szymanowski (1882-1937)

Waltz in A minor, op. 34, no. 2 — Frederic Chopin (1810-1849)

Waltz in A flat major, op. 34, no. 1 — Frederic Chopin

Polonaise in A flat major, op. 53 — Frederic Chopin

### INTERMISSION

Variations and Fugue on a Theme by Handel, op. 24 — Johannes Brahms (1833-1897)

***Everyone is cordially invited to a reception for the artist immediately following the program, in the faculty lounge.***

This recital has been co-sponsored by the ONU Department of Music, and the Artist-Lecture Series of Olivet. We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.

Piotr Folkert is widely regarded as one of the most gifted virtuoso pianists performing today. His stellar technique and insightful interpretations have won him consistent critical acclaim and enthusiastic audiences worldwide, whether for his solo recitals, his orchestral engagements, or his growing catalogue of recordings.

Mr. Folkert has won numerous competitions, among them the annual Young Artist International Piano Award in New York (1995), and the International Chamber Competition in Caltanisetta, Italy, in 1990.

His participation in music festivals includes the Flaine Music Festival (France), the Summit Music Festival (New York), Music in Old Cracow (Poland), and the Burg Music Festival (Berlin).

Since 1992, Piotr Folkert has performed annually at Carnegie Hall, in New York. Notable among his many engagements was an invitation to play a recital for the King of Malaysia at the Royal Palace in Kuala Lumpur. During the 1996 Olympic Games in Atlanta, he performed a musical tribute to Polish president Aleksander Kwasniewski at Spivey Hall.

Mr. Folkert has performed and recorded many recitals for radio and television around the world, including a live performance on New York's WNYC radio station, and a live recording from Ongakonotomo Hall, in Tokyo, Japan. His first compact disc featured keyboard concerti by J.S. Bach, performed with the Warsaw Philharmonic Orchestra, conducted by Grzegorz Nowak. Mr. Folkert has since recorded solo and chamber music for European and American labels such as: Arti, Zuk, Sanibel, and Dux.

Piotr Folkert received his master's degree from the Szymanowski Academy of Music in Katowice, Poland. After coming to the United States, he continued his studies at Yale University, Indiana University, and the Mannes College of Music. Mr. Folkert has worked with such distinguished musicians as Andrzej Jasinski, Grant Johannesen, Richard Good, Oxana Yablonskaya, and James Tocco. Mr. Folkert is on the international Roster of Steinway Artists.

# Olivet Nazarene University
## Department of Music

presents

## *Senior Recital*

## *Greg Lyons, trombone*

Dr. Gerald Anderson, accompanist
Mr. Paul Germano, accompanist

Tuesday, December 1, 1998
7:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

# Olivet Nazarene University

## Department of Music

presents

## *Senior Recital*

*Greg Lyons, trombone*

Dr. Gerald Anderson, accompanist

Mr. Paul Germano, accompanist

Program

Invocation — Dr. Timothy Nels[illegible]

Blue Bells of Scotland — Arthur Pry[illegible]

Greg Lyons, trombone

Dr. Gerald Anderson, piano

Fantasy for Trombone — Malcolm Arno[illegible]

Greg Lyons, trombone

Sonatine pour Trombone et Piano — Jacques Castérède

I. Allegro vivo

II. Andante sostenuto

III. Allegro

Greg Lyons, trombone

Dr. Gerald Anderson, piano

Concerto — J. G. Albrectsberger

I. Allegro moderato
II. Andante
III. Allegro moderato

Greg Lyons, alto trombone
Dr. Gerald Anderson, piano

Sonata (Vox Gabrieli) — Stjepan Šulek

Greg Lyons, trombone
Dr. Gerald Anderson, piano

Pop Duets — Charles Colin

No. 11
No. 3
No. 8

Greg Lyons and Paul Germano, trombone

Fantasic Polka — Arthur Pryor

Greg Lyons, trombone
Dr. Gerald Anderson, piano

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***This recital is being presented in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Music Performance.***

***We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.***

*Blue Bells of Scotland, Fantastic Polka* - Arthur Pryor

Arthur Pryor learned to play trombone when a traveling instrument salesman came to town and sold his father a bizarre slide trombone. His father sent Arthur out to the barn and told him to come back when he knew how to play it. Eventually, Pryor became the most virtuosic trombonist that had ever played; he would still be considered among the finest trombonists today. He traveled the world with the J.P. Sousa Band as its solo trombonist. *Blue Bells of Scotland* stunned audiences with virtuosity never before heard on such a technically limiting instrument. Ever since, it has been the cause of much pain and suffering to trombone students everywhere. Pryor continued composing virtuosic showpieces for trombone and military band, with the *Fantasic Polk*a standing out as a favorite for performer and audience alike.

*Fantasy for Trombone* - Malcolm Arnold

Malcolm Arnold was the principal trumpeter in the London Symphony for many years during the 20th century. He wrote several Fantasies for the various brass instruments. The trombone fantasy features sharp, sometimes comic contrasts in style and dynamic levels.

*Sonatine* - Jacques Castérède

Castérède won the Grand Prix de Rome in 1953, and after his four years in the Villa Medici, he began teaching musical training for singers, musical analysis, and composition at the Paris Conservatoire. This piece features melodic counterpoint, modal and pentatonic scale passages, and frequent changes in meter. It displays pianistic virtuosity as much as it does that of the trombonist. The second movement is described by Mark Lawrence, principal trombonist of the San Fransisco Symphony Orchestra, as "hauntingly beautiful."

*Concerto* - Johann Georg Albrechtsberger

Albrechtsberger composed during the transition from the Baroque to the Classical periods. This piece is one of the few pieces actually written for trombone before 1900. Originally written for alto trombone, it has been arranged for tenor trombone but remains a favorite in its original medium. It exhibits the high register of the instrument and its lyrical capabilities.

*Sonata (Vox Gabrieli)* - Stjepan Šulek

This piece was commissioned by the International Trombone Association in 1975. It was intentionally written in a late Romantic style, and highlights melodic beauty of the trombone contrasting with dramatic, ominous passages.

# *Olivet Nazarene University*
## *Department of Music*
### *presents*
# *Student Recital*

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7:30 p.m.,Thursday, December 3, Kresge Auditorium

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Invocation

***Program***

Concerto for Trumpet — George F. Handel
Mark LaFevor, trumpet
Stephanie Wilkinson, accompanist

The God of Love My Shepherd Is — Eric Thiman
Justin Nixon, baritone
Beth Rogers, accompanist

Deh vieni, non tardar — Wolfgang A. Mozart
*from Le Nozze di Figaro*
Bianca Lucente, soprano
Justin Taylor Nixon, accompanist

Be Thou Faithful Unto Death — Felix Mendelssohn
*from Elijah*
Josh Cobb, tenor
Beth Rogers, accompanist

Va l'error mio palesa — Wolfgang A. Mozart
*from Mitridate, Re di Ponto*
Jennifer Kell, mezzo soprano
Stephanie Wilkinson, accompanist

Arm, Arm Ye Brave — George F. Handel
*from Judas Maccabeus*
Joel Burbrink, baritone
Beth Rogers, accompanist

O cessate di piagarmi — Alessandro Scarlatti
Jessica Hendrix, soprano
Stephanie Wilkinson, accompanist

Voi Che Sapete — W.A. Mozart
*from Le Nozze di Figaro*
Jessica DeZwaan, mezzo soprano
Justin Nixon, accompanist

Polonaise in c minor — Frederic Chopin
Adam Kotsko, piano

M'appari, tutt'amor — Friederich von Flotow
*from Martha*
Lee Chambers, tenor
Dr. Jeff Bell, accompanist

Star vicino — Anon
Misty Ehrlich, mezzo soprano
Jennifer Kell, accompanist

***We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.***

***Merry Christmas!***

# *Olivet Nazarene University*

*Department of Music*

*presents*

## *Student Recital*

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9:30 a.m., Friday, December 4, Kresge Auditorium

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Invocation

### *Program*

Un' aura amorosa — Wolfgang A. Mozart

*from Cosi fan tutte*

Earl Kroll, tenor
Carrie Williams, piano

Ricercar — A. Gabrieli
arr. James Smith

Jeremy Palinski, baritone
Adam Kotska, baritone
Heidi Huffman, tuba
Bob Snow, tuba

Sebben, crudele — Antonio Caldara

Heidi Anksorus, soprano
Jason Garrett, piano

Nocturne in E flat major, op. 9, #2 — Frederic Chopin

Jared Hancock, piano

Alma Del Core — Antonio Caldara

Chris Boyts, baritone
Dr. Jeff Bell, piano

Prelude in D flat major, op. 28, #15 — Frederic Chopin

Dan Schlorff, piano

Dein Blaues Auge — Johannes Brahms

Jeramy Nichols, bass-baritone
Dr. Jeff Bell, piano

Care Selve — George F. Handel

*from Atalanta*

Jeremy Palinski, tenor
Dr. Jeff Bell, piano

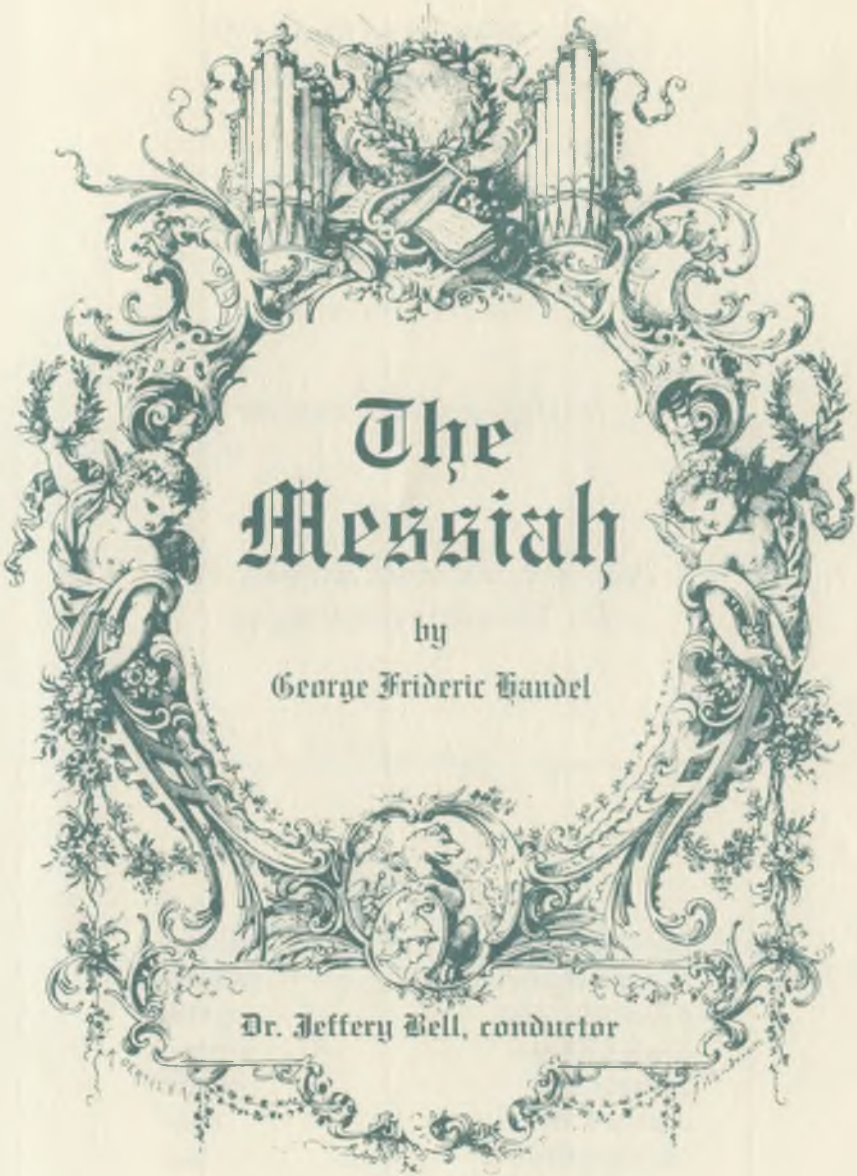
The Roadside Fire — Ralph Vaughn Williams

*from Songs of Travel*

Jason Garrett, baritone
Justin Nixon, piano

***We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.***

***Happy New Year***




Olivet Nazarene University
Department of Music
Sunday, December 6, 1998
6 p.m.
Chalfant Hall

*Olivet Nazarene University*
*Department of Music*

*Sixty-third Annual Performance*
*of*

# *The Messiah*

***Dr. Jeffery Bell conductor***

***Prof. Alice Edwards, harpsichord***
***Dr. Timothy Nelson, organ***

***Soloists***

| | |
|---|---|
| *Melinda Jackson* | *soprano* |
| *Sara McDaniel* | *soprano* |
| *Carrie Williams* | *soprano* |
| *Molly Cropper* | *contralto* |
| *Jennifer Kell* | *contralto* |
| *Joshua Cobb* | *tenor* |
| *Matthew Meyer* | *bass* |
| *Justin Nixon* | *bass* |

***December 6, 1998 6:00 p.m.***
***Chalfant Hall***

## Program

:lcome and Invocation — Dr. John Bowling
President, Olivet Nazarene University

## Part One

Overture

citative — Mr.Cobb

*mfort ye, My people, saith your God. Speak ye comfortably to Jerusalem, and cry to her hat her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness. Prepare ye the way of the Lord, make straight in the desert a highway for r God. (Isaiah 40:1-3)*

ia — Mr. Cobb

*Every valley shall be exalted, and every mountain and hill made low; the crooked straight, d the rough places plain. (Isaiah 40:4)*

orus

*And the glory of the Lord shall be revealed, and all flesh shall see it together, for the outh of the Lord hath spoken it. (Isaiah 40:5)*

ecitative — Mr. Nixon

*Thus saith the Lord, the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and the desire of all nations shall come. The Lord, om ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom delight in; behold, he shall come, saith the Lord of Hosts. (Haggai 2:6,7; Malachi 3:1)*

Aria — Mr. Nixon

*t who may abide the day of His coming? And who shall stand when He appeareth? r He is like a refiner's fire. (Malachi 3:2)*

Chorus

*d He shall purify the sons of Levi, that they may offer unto the Lord an offering in ghteousness. (Malachi 3:3)*

Recitative — Miss Cropper

*hold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel: God with (Isaiah 7:14; Matthew 2:23)*

Aria with chorus — Miss Cropper

*thou that tellest good tidings to Zion, get thee up into the high mountain! O thou that llest good tidings to Jerusalem, lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee! (Isaiah 40:9)*

ecitative — Mr. Meyer

*or behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the gentiles shall come to thy ght, and kings to the brightness of thy rising. (Isaiah 9:2-3)*

ria — Mr. Meyer

*The people that walked in darkness have seen a great light; and they that dwell in the land of he shadow of death, upon them hath the light shined. (Isaiah 9:2)*

Chorus

*For unto us a child is born, unto us a son is given; and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, The Mighty God, T Everlasting Father, The Prince of Peace. (Isaiah 9:6)*

Pastoral Symphony

Offertory

Recitative — Miss Jacks

*There were shepherds abiding in the field, keeping watch over their flock by night. And lo! The angel of the Lord came upon them, and the glory of the Lord shone round about the and they were sore afraid. (Luke 2:8-9)*

Recitative — Miss Jackson

*And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savi which is Christ the Lord. (Luke 2:10-11)*

Recitative — Miss Jackson

*And suddenly there was with the angel a multitude of the heavenly host, praising God a saying: (Luke 2:13)*

Chorus

*Glory to God in the highest, and peace on earth, good will toward men. (Luke 2:14)*

Aria — Miss William

*Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9, 10)*

Recitative — Miss Cropper

*Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah 35:5-6)*

Aria — Miss Cropper, Mrs. McDaniel

*He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him all y that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and lear of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah 40:11; Matthew 11:28-29)*

## Part Two

Chorus

*Behold the Lamb of God that taketh away the sin of the world. (John 1:29)*

Aria — Miss Kell

*He was despised and rejected of men, a man of sorrows and acquainted with grief. (Isaiah 53:3)*

Chorus

*Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4,5)*

Chorus

*He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm 22:8)*

Recitative — Mr. Cobb

*He was cut off out of the land of the living; for the transgression of Thy people was He stricken. (Isaiah 53:8)*

Aria — Mr. Cobb

*But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)*

Chorus

*Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. The Lord of Hosts, He is the King of Glory. ((Psalm 24:7-10)*

Aria — Mrs. McDaniel

*How beatuiful are the feet of them that prach the gospel of peace, and bring glad tidings of good things. (Isaiah 52:7; Romans 10:15)*

Chorus

*Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of the world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords, Hallelujah!*

## Part Three

Aria — Mrs. McDaniel

*I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job 19:25-26)*

Chorus

*Since by man came death, be man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians 15:21-22)*

Recitative — Mr. Nixon

*Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians 15:51-52)*

Aria — Mr. Nixon

Trumpet solo — Mr. Mark Lafevor

*The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (I Corinthians 15:52-53)*

Chorus

*Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (Revelation 5:12-13)*

## Notes

When George Frideric Handel was invited to Dublin in 1741 to present series of benefit concerts, it was expected of this "Gentleman universally known by his compositions in all kinds of music, and particularly for his Te Deum, Jubilate and Anthems, and of the compositions in Church Musick" that he compose a new oratorio. The new work, entitled *The Messiah*, was composed between August 21 and September 12, a feat of concentrated composition that, while not untypical of Handel, has given rise to numerous apocryphal legends. The fact that it was composed so quickly is explained by Handel's skillful adaptation of music originally conceived for other performance media. However, the resulting music fits the texts of *Messiah* so well that one is easily convinced that the music was written with those words in mind. The choice of Charles Jennen's libretto and the eventual shape of the oratorio (the relative prominence of the chorus and the rather small orchestration) are explained by the amateur nature of the Musical Academy of Dublin, which premiered the work on April 13, 1742.

Since the work was intended for Dublin, Handel apparently felt he could use a libretto derived wholly from Scripture—in 1738 London had soundly rejected *Israel in Egypt*, a work similarly based on scripture. His choice of a purely Biblical libretto makes *Messiah* unique among Handel's other oratorios because, unlike them, it is non-dramatic. The oratorio has neither identifiable characters—the soloists are designated only by voice part, and in the Dublin premier nine different soloists were used—nor plot. Lacking the dramatic confrontation and direct narration common to Handel's operas and dramatic oratorios, this work succeeds on the strength of its use of the chorus as the central protagonist. In his use of the chorus, Handel responds not only to the uniqueness of the libretto, but also to the grand, ceremonial anthems that were the foundations of his sacred music.

The continuing success of *Messiah* has led to a number of different versions of the work, many of them created by Handel himself to fit the instrumentalists and singers available for a given performance. It is difficult (if not impossible) to come to a definitive decision as to who should sing what, how a given rhythm ought to be performed, what the optimal forces are, what ornamentation should be used, and all the other questions that fall under the category of "historical authenticity." In reality, the work must be reshaped and redefined for the unique requirements of each performance. The sheer length of the oratorio mandates some cuts, in order to rehearse and perform within the time constraints of a modern concert venue, still hopefully maintaining the structural integrity and musical vision of the composer's original conception.

Though Handel never again returned to this non-dramatic, contemplative sort of work, *Messiah* is almost solely responsible for posterity's adulation of the composer. No other work of Handel's can claim such universal familiarity and acceptance, or boast such an unparalleled history of public performance and reverence. As far removed from Handel's ideal of dramatic oratorio as *Messiah* is, it remains the work by which every oratorio since has been measured. Therein lies the magnificence of this composition, and the reason it continues to deserve our performances and admiration.

## Orchestra

**Flute**
Letha Stout*
Becky Bounds
Beth Anderson
Jennifer Cambell

**Oboe**
Bliss Johnston*

**Clarinet**
Amy Layhew*
Christina Nickerson
Tracy Marcotte

**Horn**
Sara Stevenson*
Kristi Myers
James Wasmundt

**Trumpet**
Mark Lafevor*
Tim Reyes

**Trombone**
Greg Lyons*
Adam Gentry
Heidi Huffman

**Tympani**
Joseph Chen

**Violin I**
Molly Brewer, concertmistress
Kevin Rector
Dan Meyer

**Violin II**
Sidra Schkerke*
Deborah Bell
Julie Bisaillon

**Viola**
Marcy Miller*
Casey Fox
Sarah Morris

**'Cello**
Randy Kinder*
Nicole DeWitt
Leanne Loica
Brian Stipp
Kati Ondersma
Jennifer Hatton

**Bass**
Dan Schlorff*

**Rehearsal Accompanist**
Stephanie Wilkinson

# CHORUS

**Soprano**
Heidi Ansorus
Barbi Brewer
Elisa Bruining
Katie Chambers
Jamie Clark
Lisa Diorio
Selena Ditmer
Briana Floyd
Julie Habegger
Angela Hattery
Peggy Hicke
Salena Hughes
Christina Hurst
Rachael Hill
Kendra Holcomb Densmore
Amanda Koehn
Mary LaLuna
Bianca Lucente
Nakesha Martin
Jeri Michael
Shelby Moore
Rachel Negelein
Danielle Pospisil
Melissa Schmidt
Tristin Simmons
Paula Stover
Cathy Swallow
Gretchen Steinhart
Anne Wadsworth
Katie Waller
Jackie Wheeler
Valerie Wilson

**Alto**
Jaime Bartling
Sarah Best
Ashley Boone
Christine Caldwell
Christine Casteel
Kelly Cleek
Michelle Chapman
Jaclyn Couch
Jessica DeZwaan
Jesi Dierickx
Vera Dillard
Laura Echelberger
Misty Ehrlich
Jocelyn French
Alison Gee
Heater Griffin
Desiré Hughes
Angela Hudgins
Laura Hudgins
Angela Heldt
Jayme Hunt
Sherri Hull
Staci Johnson
Carie Knudson
Kristin Milner
Laura Moline
Angela Meyer
Marissa Murphy
Alicia Neel
Ryann O'Connell
Erika Owen
Emily Palmer
Michelle Reddy
Christy Rees
Beth Rogers
Katherine Roose
Barbara Rude
Jennifer Schultz
Heather Sheese
Kathy Steely
Amy Stoker
Krista Streight
RaAnn Ware
Holly Watson

**Tenor**
Jeremy Alger
Adam Asher
Paul Austin
Joshua Billington
Chad Cantrall
Lee Chambers
Joel Christie
Brian Cole
Kevin Crimmins
Josh Grondski
Darin Hamlin
Kirk Johnson
Earl Kroll
Tim Livengood
Devin Munson
Travis Myers
Jeremy Orr
Jeremy Palinski
Jason Ruel
Randy Scollan
Brian Stephens
Andy Wright
Brad Zehr

**Bass**
Scott Armstrong
Jonathan Bartling
Joel Burbrink
Chris Boyts
Adorito Balverde
David Cortright
Mike Coblentz
Chris Collins
Phil Dannewitz
Sam Ebnet
Andy Foster
Jason Garrett
Jason Hammond
Jared Hancock
Thad Haynes
Craig Johnson
Eric Johnson
Ben LaPlace
Jason McCloskey
Michael Murphy
Joel Newsham
Jeramy Nichols
Scott Pittman
Matt Rensberry
Robert Richmond
Jay Sandbloom
Chris Stoker
Sam Thomas

# OLIVET NAZARENE UNIVERSITY
# DEPARTMENT OF MUSIC

Presents

# *An Evening of Holiday Music*

featuring

## JAZZ BAND
Eric Penrod, director

and

## CONCERT BAND
Don Reddick, director

7:30 PM
Kresge Auditorium
Tuesday, December 8, 1998

# OLIVET NAZARENE UNIVERSITY
# DEPARTMENT OF MUSIC

*Program*

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## ONU Jazz Band

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Invocation

Christmas, The Joy and Spirit . . . . arr. Sammy Nestico
- Jingle Bells
- Away in a Manger
- Westminster Carol
- Deck the Halls
- Up On the House-top
- The Wassail Song
- Silent Night
- Adeste Fideles

Carol of the Drum . . . . . arr. Dave Barduhn
- Sarah Best, Tenor Saxophone soloist

The First Noel . . . . . arr. Bob Curnow

Silent Night . . . . . arr. Bob Curnow

A Child Is Born . . . . . Thad Jones
- Heidi Huffman, Piano soloist
- Mark Lafevor, Flugel Horn soloist

*Intermission*

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## ONU Concert Band

---

Fanfare of the Bells . . . . . William Gordon

Sleigh Ride . . . . . Leroy Anderson

Traditions of Christmas . . . . . Chip Davis

Holiday Overture . . . . . Kenneth P. Soper

Bugler's Holiday . . . . . Leroy Anderson

Mark Lafevor, Sam Thomas, and Jeff Williams
Trumpet Trio

Santa Claus Is Comin' To Town . . arr. James Swearingen

A Christmas Festival . . . . . Leroy Anderson

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***We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking picture during the performance.***

## *ONU Jazz Band*

**Alto Saxophone**
Brad Zehr
Keith Black

**Tenor Saxophone**
Sarah Best
Adam Asher

**Baritone Saxophone**
Will Swardstrom

**Trumpet**
Mark Lafevor
Sam Thomas
Shawna Herbert
Kerri Walker
Tim Reyes

**Trombone**
Greg Lyons
Lance Kilpatrick
Adam Gentry

**Piano**
Heidi Huffman

**Bass**
Eric Penrod

**Drum Set**
Mark Hendrickson

**Percussion**
Joseph Chen

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## *ONU Concert Band*

**Flute**
Kristin DeMint
Jennifer Brown
Jenny Cochran
Tristin Simmons
Joleen Klomp
Retha Stout
Allyssa Cleveland
Erika Owen
Niki Saubert

**Clarinet**
Amy Layhew
Ken Dillman
Andrew Foster
Tracy Marcotte
Christina Nickerson
Desiree Hughes
Rachel Lewandowski
Mike Johnson

**Bass Clarinet**
Elizabeth Love
Jennifer Cummings

**Contra Bass Clarinet**
Alison Krock

**Bassoon**
Christine Carney

**Alto Saxophone**
Brad Zehr
Keith Black
Adam Asher

**Tenor Saxophone**
Sarah Best
Mandy Lafevor

**Baritone Saxophone**
Will Swardstrom

**Percussion**
Joseph Chen
Jessica Hendrix
Matt Stump
Brian Cable
Eric Penrod

**Trumpet**
Mark Lafevor
Sam Thomas
Jeff Williams
Shawna Herbert
Jason McCloskey
Sarah Stout
Angie Meyer
Mike Herndon
Kerri Walker

**French Horn**
Sara Stevenson
Rachel Sohn
James Wasmund

**Trombone**
Greg Lyons
Adam Gentry
Brad Helley
Paul Herd

**Baritone**
Jeremy Palinski
Adam Kotsko

**Tuba**
Heidi Huffman

# Olivet Nazarene University
## Department of Music
*presents*

# Senior Recital

## Molly Cropper, mezzo soprano

Jennifer Kell, piano
Greg Lyons, trombone
Dr. Gerald Anderson, piano

*7:30 p.m.*
*January 26, 1999*
*Kresge Auditorium*
*Larsen Fine Arts Center*

# *Olivet Nazarene University*
## *Department of Music*
*presents*
# *Senior Recital*
## *Molly Cropper, mezzo soprano*
*Jennifer Kell, piano*
*Greg Lyons, trombone*
*Dr. Gerald Anderson, piano*

Invocation

Voi, che sapete — Wolfgang Amadeus Mozart
from *Le Nozze Di Figaro*

Che faro senza Euridice? — Christopher Willibald von Gluck
from *Orfeo Ed Euridice*

Der Lindenbaum — Franz Schubert

Liebst Du Um Schönheit — Clara Schumann

Vergebliches Ständchen — Johannes Brahms
Molly Cropper, mezzo soprano
Jennifer Kell, piano

Fantasy for Trombone — Malcolm Arnold
Greg Lyons, trombone

Sonata (Vox Gabrieli) — Stjepan Šulek
Greg Lyons, trombone
Dr. Gerald Anderson, piano

L'heure exquise — Reynaldo Hahn

Romance — Claude Debussy

Si mes vers avaient des ailes! — Reynaldo Hahn

Molly Cropper, mezzo soprano
Jennifer Kell, piano

Concerto — Johann Albrechtsberger

I. Allegro moderato
II. Andante
III. Allegro moderato

Greg Lyons, alto trombone
Dr. Gerald Anderson, piano

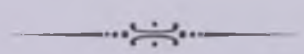
Rain in Spring — Ned Rorem

For Susan — Ned Rorem

The Nightingale — Ned Rorem

Lullaby — Gian Carlo Menotti
from *The Consul*

Molly Cropper, mezzo soprano
Jennifer Kell, piano



This recital is being presented in partial fulfillment of the requirements for Bachelor of Arts degree with a concentration in Music Education.

We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.

## Program Notes

*Voi, che sapete*

After learning in Act I that he's bound for the army, Cherubino goes early in Act II to bewail this turn of events to the Countess Almaviva and Susanna in the Countess' boudoir. When Susanna asks him to sing one of his love songs for the Countess he is delighted. Susanna accompanies him on the guitar.

You ladies, who know what love is,
see if I have it in my heart.
What I feel, I'll repeat to you.
It's new for me; I can't understand it.
I feel an emotion full of desire
which is now pleasure, now torture.
I freeze, and then I feel my soul
bursting into flames;
and in a moment I feel freeze again.
I'm seeking a treasure outside of me-
I don't know who holds it;
I don't know what it is.
I sigh and moan without wanting to;
I quiver and tremble without knowing why.
I find peace neither night nor day,
but yet I enjoy languishing that way.

*Che faro senza Euridice?*

Orfeo, whose wife Euridice died and was taken to the Underworld, pursues her to the gates of Hades where his songs enchant the Furies. He wins her release on the condition that he will not look at her until they have escaped the nether regions. But, when she pleads for a single glance and refuses to follow him further, he defies the gods and takes her in his arms. She dies, and he sings this beautiful lament.

Alas! Where have I traversed?
Where has a delirium of love thrust me?
Bride! Euridice! Wife!
Ah, she lives no more; I call her in vain.
Wretched me- I lose her
once again and forever!
Oh law! Oh death!
Oh cruel memory!
I do not have help;
counsel does not come forth for me!
I see only
(oh savage sight!)
The sad aspect
of my horrible state.
Be satisfied, wicked fate:
I am without hope!

What will I do without Euridice?
Where will I go without my beloved?
What will I do? Where will I go?
What will I do without my beloved:
Euridice! Oh God! Answer!
I am still your faithful one.
Ah, no more help, no more hope
for me comes forth
from earth, nor from heaven!

*Der Lindenbaum - (The Linden Tree)*

By the fountain outside the town gate stands a linden
tree;
In its shade I dreamt many a sweet dream.
In its bark I cut many a loving word;
I was drawn to it continually in times of joy and pain.
This night, too, I had to go past it, at dead of night,

perfume exhaling Of lily fair,
Dark though it was then, I kept my eyes closed.
And its branches rustled, as though they were calling
to me:
"Come to me, my friend; here you will find peace!"

The cold gusts blew straight into my face,
The hat flew off my head, but I did not turn back;
Now I am many hours distant from that place,
And still I hear a rustling: "You would have found
peace there!"

*Liebst du um Schönheit - (If You Love For Beauty)*

If you love for beauty, oh, do not love me!
Love the sun, it wears golden hair!

If you love for youth, oh, do not love me!

Love the spring, which is young every
year!
If you love for treasure, oh, do not love
me!
Love the mermaid, she has many bright
pearls!
If you love for love, oh yes, love me!
Love me always, (for) I love you always,
forevermore!

*Vergebliches Ständchen - (The Vain Suit)*

He: Pleasant evening, my sweet, pleasant evening, my
child!
Pleasant evening my child!
Love brings me here to you, ah, treat me kindly, do,
open wide the door, I implore, I implore,
open wide the door!

She: My door is closed tightly, I'll not let you in, I'll not let you in!
Mother has made it clear, if you're but once in here,
All is o'er with me, all is o'er all is o'er
all is o'er with me!

He: The night is so cold the wind just like ice,
the wind just like ice!
My heart will freeze, my dear, the love will die,
I fear, therefore I implore,
I implore, I implore,
open wide the door!

She: Love that's so frail, let it die away,
let it die away!
If you are so distressed, go home to bed and rest,
so goodnight, young man!
So goodnight, so goodnight,
so goodnight, young man!

*L'heure Exquise - (The Perfect Hour)*

The silv'ry moonlight Streams on the wood;
O'er shimm'ring coverts, From ev'ry bough
A voice is soaring, O well beloved!
A faithful mirror, The pond reflects,
A sombre willow's black silhouette,
Where weeps the wind. Fair dreams! oh linger!
A tender calm, infinite peace
Droops from the moonbeams That opalesce
The vault of heaven.
Dwell, perfect hour!

*Romance*

Soul of lightest breath, softly sailing,
Soul so gentle,

the precious dower Of thy dear thought,
a garden gay,
Ah, whither is it borne away,
This soul so divine of a flower?
Is it the perfume that remaineth,
That heav'nly sweetness yet retaineth
Of days when thou my heart didst hold,
As is celestial influence lying.
Of rosy hope, of love undying,
Of supreme delight, peace untold?

*Si mes vers avaient des ailes! - (Could my songs their way be winging)*

My songs to thee would be bringing
Tender thought and sweetest word,
Could my songs their way be winging
As doth a bird!
Unto thy hearth, upward springing,
They would fly without control,
Could my songs their way be winging
As doth the soul.
To thy heart a message singing,
All love and faith, dear, to prove,
Could my songs their way be winging,
Could my songs their way be winging
As doth my love!

Olivet Nazarene University
Department of Music
*presents*

# *Student Recital*

7:30 p.m., February 11, 1999, Kresge Auditorium

Invocation

Hear My Cry, O God — César Franck
Erin Sudduth, soprano
Dr. Jeff Bell, piano

The Hollow Men — Vincent Persichetti
Mark Lafevor, trumpet
Stephanie Wilkinson, piano

Lullaby — Gian Carlo Menotti
from *The Consul*
Kendra Holcomb-Densmore, alto
Stephanie Wilkinson, piano

Nocturne — L. Bassi
Tracy Marcotte, clarinet
Tristin Simmons, piano

Sebben, crudele — Antonio Caldara
from *La costanza in amor vince l'inganno*
Misty Ehrlich, mezzo-soprano
Justin Nixon, piano

Hornkonzert, Op. 11 — Richard Strauss

Allegro

Sara Stevenson, horn
Dr. Jeff Bell, piano

Voi Che Sapete — Wolfgang A. Mozart

from *Le Nozze Di Figaro*

Jessica DeZwaan, mezzo-soprano
Justin Nixon, piano

*We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.*

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# Concert Band

*DIRECTED BY MR. DON REDDICK*

**Sunday, February 14, 1999**
**10:30 a.m.**

**Muncie Southside**
**Church of the Nazarene**
*3500 W. Fuson Rd.*
*Muncie, Indiana*

Olivet
Nazarene University
Kankakee, Illinois

# OLIVET NAZARENE UNIVERSITY
# CONCERT BAND

Fanfare and Flourishes . . . . . by James Curnow

Welcome and Invocation

All Glory, Laud, and Honor . . . arr by Steve Dunn

Come, Thou Fount of Every Blessing . . . . . arr by Jeff Cranfill

On a Hymnsong of Phillip Bliss . . . . . by David R. Holsinger

Come Thou Almighty King . . . arr by Steve Dunn

Rejoice! Rejoice! . . . . . by Omar Allen

Immortal, Invisible, God Only Wise . . . . . arr by Steve Dunn

Offertory

His Eye Is On the Sparrow . . arr by Marty Hamby

I Sing the Mighty Power of God . . . . . .
arr by Steve Dunn

Jericho . . . . . arr by William Hines

Amazing Grace . . . . . by Frank Ticheli

All Creatures of Our God and King . . . . . .
arr by Ed Dickinson

Benediction

Praise God (Doxology) . . . . arr by David Winkler

## PERSONNEL

FLUTE
DeMint, Kristin
Cochran, Jenny
Stout, Retha
Simmons, Tristin
Brown, Jennifer
Cleveland, Allyssa
Wadsworth, Kelly
Klomp, Joleen
Owen, Erika

CLARINET
Steinacker, Amy
Dillman, Ken
Marcotte, Tracy
Hughes, Desiree
Lewandowski, Rachel

BASSOON
Carney, Chritine

BASS CLARINET
Love, Elizabeth
Cummings, Jennifer

CONTRA BS CLAR
Krock, Alison

ALTO SAXOPHONE
Asher, Adam

TENOR SAXOPHONE
Best, Sarah

BARITONE SAXOPHONE
Swardstrom, Will

TRUMPET
Lafevor, Mark
Reyes, Tim
Williams, Jeff
Thomas, Sam
Stout, Sarah
Meyer, Angela
McCloskey, Bonnie
McCloskey, Jason
Rude, Barbara

FRENCH HORN
Stevenson, Sara
Hendrix, Jessica
Sohn, Rachel
Myers, Kristi
Wasmundt, James

TROMBONE
Lyons, Greg
Gentry, Adam

BARITONE
Kotsko, Adam

TUBA
Huffman, Heidi

PERCUSSION
Chen, Joseph
Stump, Matt
Gillette, Carrie
Johnson, Mike
Saubert, Niki

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# Concert Band

*DIRECTED BY MR. DON REDDICK*

**Sunday, February 14, 1999**
**6:00 p.m.**

**Casey First Church**
**of the Nazarene**
*1000 E. U.S. Hwy. 40*
*Casey, Illinois*

Olivet
Nazarene University
Kankakee, Illinois

## OLIVET NAZARENE UNIVERSITY
# CONCERT BAND

Fanfare and Flourishes . . . . . by James Curnow

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All Glory, Laud, and Honor . . . arr by Steve Dunn

Come, Thou Fount of Every Blessing . . . . . arr by Jeff Cranfill

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Jericho . . . . . arr by William Hines

Amazing Grace . . . . . by Frank Ticheli

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Benediction

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BASS CLARINET
Love, Elizabeth
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CONTRA BS CLAR
Krock, Alison

ALTO SAXOPHONE
Asher, Adam

TENOR SAXOPHONE
Best, Sarah

BARITONE SAXOPHONE
Swardstrom, Will

TRUMPET
Lafevor, Mark
Reyes, Tim
Williams, Jeff
Thomas, Sam
Stout, Sarah
Meyer, Angela
McCloskey, Bonnie
McCloskey, Jason
Rude, Barbara

FRENCH HORN
Stevenson, Sara
Hendrix, Jessica
Sohn, Rachel
Myers, Kristi
Wasmundt, James

TROMBONE
Lyons, Greg
Gentry, Adam

BARITONE
Kotsko, Adam

TUBA
Huffman, Heidi

PERCUSSION
Chen, Joseph
Stump, Matt
Gillette, Carrie
Johnson, Mike
Saubert, Niki

Olivet Nazarene University
Department of Music
presents

# Commencement Concert Auditions

7:00 p.m.
February 15, 1999
Kresge Auditorium
Larsen Fine Arts Center

Invocation

Le Spectre de la Rose — Hector Berlioz
from *Les Nuits D'Et'E*
Jennifer Kell, mezzo-soprano
Barbara Bloom, piano

Concerto in G minor, Op 25 — Felix Mendelssohn
Molto allegro con fuoco
Stephanie Wilkinson, piano
Barbara Bloom, piano

Celesta Aïda — Giuseppe Verdi
from *Aïda*
Un' aura amorosa — Wolfgang A. Mozart
from *Cosi fan tutte*
Earl Kroll, tenor
Barbara Bloom, piano

The God of Love My Shepherd is — Eric H. Thiman
Jesus, the Very Thought of Thee — Eric H. Thiman
Justin Nixon, baritone
Beth Rogers, piano

Eile a fui, la tourterelle — Jacques Offenbach
from *Les Contes D'Hoffman*
Un bel di vedremo — Giacomo Puccini
from *Madame Butterfly*
Sara Sweat McDaniel, soprano
Stephanie Wilkinson, piano

Una furtivallagrima — Gaetano Donizetti
from *L'Elisir d'amore*

Be Thou Faithful Unto Death — Felix Mendelssohn
from *St. Paul*

Josh Cobb, tenor
Beth Rogers, piano

The Hollow Men — Vincent Persichetti

Mark Lafevor, trumpet
Stephanie Wilkinson, piano

Vissi D'Arte — Giacomo Puccini
from *Tosca*

Den Vieni Non Tardar — Wolfgang A. Mozart
from *La Nozze de Figaro*

Bianca Lucente, soprano
Justin Nixon, piano

Com' é gentil — Gaetano Donizetti
from *Don Pasquale*

M'appari tutt'amor — Friedrich von Flotow
from *Martha*

Lee Chambers, tenor
Chris Gonzalez, piano

Arm, Arm Ye Brave — George F. Handel
from Judas Maccabeus

Ein Madchen oder Weibchen — Wolfgang A. Mozart
from Die Zauberflöte

Joel Burbrink, baritone
Kavin Sampson, piano

Dalla sua pace — Wolfgang A. Mozart
from *Don Giovanni*

Il mio tesoro intanto — Wolfgang A. Mozart
from *Don Giovanni*

Chad Ozee, tenor
Kavin Sampson, piano

When I Am Laid In Earth — H. Purcell
from *Dido and Aeneas*

Voi, che sapete — Wolfgang A. Mozart
from *La Nozze de Figaro*

Jessica DeZwaan, mezzo-soprano
Justin Nixon, piano

Brandenburg Concerto No. 1 in F — Johann S. Bach
Allegro non troppo
Allegro

Sara Stevenson, horn
Greg Lyons, alto trombone

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Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

***Olivet Nazarene University***
***Department of Music***
*presents*

# *Senior Recital*

## *Melinda Bartling, soprano*

Dr. Jeff Bell, piano

## *Justin Taylor Nixon, baritone*

Nicole DeWitt, cello
Beth Rogers, piano

7:30 p.m.
February 16, 1999
Kresge Auditorium
Larsen Fine Arts Center

# Program

Invocation

I Hate Music — Leonard Bernstein

I. My Name is Barbara
II. Jupiter has Seven Moons
III. I Hate Music
IV. A Big Indian and a Little Indian
V. I'm a Person Too

*Melinda Bartling, soprano*
*Dr. Jeff Bell, piano*

Si può? Si può? — Ruggero Leoncavallo
from *I Pagliacci*

O! Du mein holder Abendstern — Richard Wagner
from *Tannhäuser*

*Justin Nixon, baritone*
*Beth Rogers, piano*

Mattino di luce — Ottorino Respighi

Zigeunerlieder Opus 103 — Johannes Brahms

III. Wisst, ihr, wann mein Kindchen
VII. Kommtdir manchmal in den Sinn
VIII. Rofe Abendwolken

*Melinda Bartling, soprano*
*Dr. Jeff Belll, piano*

Les Papillons — Ernest Chausson
Sérénade Italienne — Ernest Chausson
Le Charme — Ernest Chausson

*Justin Nixon, baritone*
*Beth Rogers, piano*

Nuit d Etoiles — Claude Debussy

Je dis que rien ne m'épouvante — Georges Bizet
from *Carmen*

*Melinda Bartling, soprano*
*Dr. Jeff Bell, piano*

Eternal Love — Anonymous

*Justin Nixon, baritone*
*Nicole DeWitt, cello*
*Beth Rogers, piano*

The God of Love My Shepherd Is — Eric H. Thiman

Jesus, the Very Thought of Thee — Eric H. Thiman

*Justin Nixon, baritone*
*Beth Rogers, piano*

Metaphor/They Were You — Harvey Schmidt
from *The Fantasticks*

*Melinda Bartling, soprano*
*Justin Nixon, baritone*
*Beth Rogers, piano*

This recital is being presented in partial fulfillment of the requirements for Bachelor of Arts degree with a concentration in Music Education for Melinda Bartling.

Justin Taylor Nixon is presenting this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Church Music.

We appreciate your cooperation in turning off your cellular phone, not tape recording, or taking pictures during the performance.

## Program Notes and Translations

### Si puo? Si puo? - I Pagliacci

May I? Ladies! Gentlemen!
Excuse me if I present myself all alone.
I am the Prologue.

Since the author puts the ancient
[commedia dell 'arte] characters on the stage again
He wishes, in part, to recapture the old traditions
And again he sends me to you.
But not to tell you, as before:
"The tears that we shed are feigned!
Do not be alarmed at our sufferings and our torments!"
No! The author has tried, rather, to paint for you a slice of life.
He has for his sole maxim that the artist is a man and that he must write for men.
And he was inspired by the truth.
A nest of memories sang in the depth of his soul one day, and he wrote with real tears, and the sobs beat time for him!
And so, you will see the way human beings love each other; you will see the sad fruits of hatred.
You will hear cries of grief, screams of rage, and cynical laughter!
And you: consider our souls, rather than our shabby actors' garb, because we are men of flesh and blood and because we, just like you, breathe the air of this forsaken world!

I've told you the concept...now listen to how it is developed. Let's go. Begin!

**O! du mein holder Abendstern - Tannhauser**

Like foreboding of death, dusk veils the land;
It covers the valley with swarthy raiments.
The soul, which aspires to lofty heights, is made uneasy in the face of its flight through darkness and horror.
There you shine, oh loveliest of stars; you send forth your gentle light from afar.
Your dear ray parts the gloomy dusk; and, kindheartedly, you point the way out of the valley.

Oh you, my lovely evening star,
I have always greeted you so gladly. From the heart which she never betrayed
Greet her, when she passes by you when she hovers over the valley of earth, to become, yonder, a blessed angel.

**Mattino di luce**

O morning of glory, sun of light and justice
May thy refulgent light arise within my heart.
Waken Lord, O my Savior, give us help in our need.
Waken me from my slumber;
Make me grow holy like unto the angels.
Waken O my Savior.
Thou thyself shalt be my life, since I am dead.
Though thy self shalt be light in my darkness;
Bring balm to my anguish and sorrow.
I do entreat thee humbly with my voice,
I beseech thee with my hands;
O grant me the blessing of thy holy kindness.
Let my eyes be filled with water.
I would be weeping,
I would be weeping tears of penitence
And thus hope to explicate my transgressions.
O Jesus, for the love Thou barest,
In thy great mercy soften my heart which sin has hardened.
Pour Thou, O my Savior, into my suffering soul,
Pour the balm of thy holy blood,
Then shall my happy soul sing Hallelujah!

**Zieguenerlieder**

**III. Wisst, ihr, wann mein Kindchen**
Do you know when my little one is her loveliest?
When her mouth teases and laughs and kisses me.
Little Maiden, you are mine,
Fervently I kiss you.
The good Lord created you just for me!

Do you know when I like my lover best of all?
When he holds me closely enfolded in his arms.
Sweetheart, you are mine,
fervently I kiss you,
The good Lord created you just for me alone!

**VII. Kommt dir manchmal in den Sinn**

Do you sometimes recall,my sweet love,
When you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how much I love you.
Then God's grace will descend upon you!

**VIII. Rote Abendwolken**
Red clouds of evening move
Across the firmament,
Longing for you, my sweet,
My heart is afire,
The heavens shine in glowing splendour,
And I dreamt
Only of that sweet love of mine.

**Les Papillons (The Butterflies)**

The snow-white butterflies
Float in swarms over the sea;
Lovely white butterflies, when may I
Take to the blue road of the sky?
Do you know, beauty of beauties,
My dancing-girl with eyes of jade,
If they would lend me their wings,
Tell me, do you know where I would go?
Without taking a single kiss to the roses,
Across valleys and woods
I would go to your half-closed lips,
Flower of my soul, and there I would die.

**Serenade Italienne**

Let us go in a boat on the ocean
To pass the night among the stars.
See, the breeze is just blowing enough
To swell the cloth of the sails.
The old Italian fisherman
And his two sons, who guide us,
Hear but do not understand
The words that we speak to each other.
On the ocean calm and somber, see,
We can exchange our souls,
And no one will understand our voices,
But the night, the sky and the waves.

**Le Charme (The Charm)**

When I caught your smile,
I felt all my being atremble,
But what has conquered my mind
I did not know at first.
When your glance rested on me,
I felt my soul melting,
But what this emotion might be
I could not explain at first.
What conquered me forever
Was a much sadder charm;
And I only realized I loved you
When I saw you shed your first tear.

**Nuit d'etoiles**

Night of stars, beneath your veils,
in your breeze and fragrance,
Sad lyre that sighs
I dream of past lovers.
Serene melancholy stirs deep in my heart
And I sense the soul of my beloved
Quiver in the dreamy forest.

Night of stars...
I see again our fountain
Your gaze as blue as the skies;
This rose is your breath and those stars are your eyes.

Night of stars...

**Je dis que rien ne m'epouvante - Carmen**

Seduced by the gypsy girl Carmen, Don Jose has abandoned his post with the dragoons in Seville and has joined the gypsy smuggling operation. Led by a mountain guide, his childhood sweetheart, Micaela, searches for him to tell him that his dying mother wants to see him one last time. Micaela prays for the strength to brave the wilderness and face her beloved Jose and the woman who has bewitched him.

**The Fantasticks**

The Fantasticks is the longest running musical in history. It is the story of a boy, a girl, and their fathers' attempts at getting them to fall in love. The play opens with the young naive lovers courting in secrecy. They quickly develop a "Romeo and Juliet" kind of romance. However, their zeal for each other soon diminishes and they decide to part and go their separate ways. They both leave in search of romance, adventure, and danger. Soon, their trips turn sour and they find themselves longing for what they once had, each other. They eventually return; hurt, tired, and a great deal more mature than when they started. It is then that they are truly able to understand what love is.

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# Concert Band

*DIRECTED BY MR. DON REDDICK*

**Sunday, February 28, 1999**
**9:30 a.m. and 10:50 a.m.**

**Lansing South**
**Church of the Nazarene**
*401 W. Holmes Rd.*
*Lansing, Michigan*

Olivet
Nazarene University
Kankakee, Illinois

# OLIVET NAZARENE UNIVERSITY
# CONCERT BAND

Fanfare and Flourishes . . . . . by James Curnow

Welcome and Invocation

All Glory, Laud, and Honor . . .arr by Steve Dunn

Come, Thou Fount of Every Blessing . . . . . .
arr by Jeff Cranfill

On a Hymnsong of Phillip Bliss . . . . . .
by David R. Holsinger

Come Thou Almighty King . . .arr by Steve Dunn

Rejoice! Rejoice! . . . . . .by Omar Allen

Immortal, Invisible, God Only Wise . . . . . .
arr by Steve Dunn

Offertory

His Eye Is On the Sparrow . . . . . .
arr by Marty Hamby

Sing the Mighty Power of God . . . . . .
arr by Steve Dunn

Jericho . . . . . arr by William Hines

Amazing Grace . . . . . by Frank Ticheli

All Creatures of Our God and King . . . . . .
arr by Ed Dickinson

Benediction

Praise God (Doxology) . . . arr by David Winkler

## PERSONNEL

FLUTE
DeMint, Kristin
Cochran, Jenny
Stout, Retha
Simmons, Tristin
Brown, Jennifer
Cleveland, Allyssa
Wadsworth, Kelly
Blomp, Joleen
Owen, Erika

CLARINET
Steinacker, Amy
Dillman, Ken
Marcotte, Tracy
Hughes, Desiree
Lewandowski, Rachel

BASSOON
Carney, Christine

BASS CLARINET
Love, Elizabeth
Cummings, Jennifer

CONTRA BS CLAR
Krock, Alison

ALTO SAXOPHONE
Asher, Adam

TENOR SAXOPHONE
Best, Sarah

BARITONE SAXOPHONE
Swardstrom, Will

TRUMPET
Lafevor, Mark
Reyes, Tim
Williams, Jeff
Thomas, Sam
Stout, Sarah
Meyer, Angela
McCloskey, Bonnie
McCloskey, Jason
Rude, Barbara

FRENCH HORN
Stevenson, Sara
Hendrix, Jessica
Sohn, Rachel
Myers, Kristi
Wasmundt, James

TROMBONE
Lyons, Greg
Gentry, Adam

BARITONE
Kotsko, Adam

TUBA
Huffman, Heidi

PERCUSSION
Chen, Joseph
Stump, Matt
Gillette, Carrie
Johnson, Mike
Saubert, Niki

MINISTRY IN MUSIC

# *Orpheus Choir*

1998-'99
67th Season

*"A Ministry in Music"*

Conductor
**D. George Dunbar**

Accompanist
**Gerald Anderson**

Olivet Nazarene University
Kankakee, Illinois

## *Program Selected From:*

Hank Beebe . . . . . In These Things We Live
Jeffrey Bell . . . . . In Heavenly Love Abidin
Johannes Brahms . . . . . How Lovely Is Thy Dwelling Plac
Byron C. Carmony (arr. O. Young) . . . . . Alma Mater, Olivet
Paul Christiansen . . . . . Easter Mornin
Rene´ Clausen . . . . . Deep Rive
Thank the Lor
Craig Courtney . . . . . Thy Will Be Done
Carol Cymbala (arr. Don Hart) . . . . . He's Been Faithf
George Frideric Handel . . . . . Sing Unto Go
Mark Hayes . . . . . Praise Ye the Lord, the Almighty
Moses Hogen . . . . . The Battle of Jericho
Egil Hovland . . . . . The Glory of the Fath
Camp Kirkland et al . . . . . Music for Praise Gatherin
Peter C. Lutkin . . . . . The Lord Bless You and Keep You
Jane M. Marshall . . . . . My Eternal King
Gilbert M. Martin . . . . . When I Survey the Wondrous Cro
Ken Medema . . . . . Mose
Carl F. Mueller . . . . . A Mighty Fortress is Our God
Robert Ray . . . . . He Never Failed Me Yet
John Rutter . . . . . Magnifica
Robin and Bill Wolaver . . . . . Make His Praise Gloriou
Ovid Young . . . . . The Shining River
Three Orisons
Deeper Than the Stain Has Gon

## *Itinerary*

| | | |
|---|---|---|
| September | 20 | Fall Revival, College Church of the Nazarene |
| November | 5-7 | Praise Gathering, Indianapolis, IN |
| | 7 | ONU Homecoming |
| | 8 | College Church of the Nazarene |
| December | 6 | ONU Messiah |
| | 10 | ONU Christmas chapel |
| | 11 | Watson/Pollock Wedding |
| February | 8 | Spring Revival, College Church of the Nazarene |
| March Spring Tour I | 5 | Northside Church of the Nazarene, Elkhart, IN |
| | 7 | Lake Avenue Church of the Nazarene, Ft. Wayne, I |
| | | First Church of the Nazarene, Huntington, IN |
| March Spring Tour II | 26 | Coldwater Church of the Nazarene, Coldwater, MI |
| | 27 | Bethel Church of the Nazarene, Macomb, MI |
| | 28 | Detroit First Church of the Nazarene, Northville, MI |
| | | Lansing South Church of the Nazarene, Lansing, MI |
| April | 10 | ONU Ladies Day |
| | 19 | ONU Home Concert |
| | 27 | Senior Adult Day |
| May | 7 | Baccalaureate |

## A Ministry in Music

Founded in 1932 by Walter Burdick Larsen, Orpheus has served Olivet and the Church of the Nazarene for nearly 67 years. Orpheus alumni, numbering over 1,000, encircle the world! The motto of Orpheus, "A Ministry in Music," gives the choir continuity of purpose and service. We thank God for 67 years of musical ministry and look forward to musical ministry in the new century.

Orpheus has represented Olivet at many International General Assemblies and has participated at Praise Gathering in Indianapolis for over 20 years.

The choir has appeared in concerts across the nation and in Mexico, Canada and Israel. Orpheus Choir has performed twice at the National Cathedral in Washington, D.C., and three times at the United States Air Force Academy in Colorado. Orpheus was selected to sing at two national Music Educators National Conference conventions in California and also performed at the Illinois Music Education Association Convention.

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## Orpheus Conductors

Walter Burdick Larsen, founder, 1932-'57
Naomi Larsen, 1957-'72
D. George Dunbar, 1972-'99

Interim conductors have included Curtis Brady,
D. George Dunbar and Harlow Hopkins.

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## *Choir*

**Alto**

Jaime Bartling, New Lenox, IL
Ashley Boone, Bourbonnais, IL
Christine Caldwell, Novi, MI
Jenny Cochran, Bonfield, IL
Kendra Holcomb-Densmore, Roseville, MI
Misty Ehlrich, Elwood, IN
Casey Fox, Bonfield, IL
Jocelyn French, Town & Country, MO
Alison Gee, Glastonbury, CT
Heather Griffin, Brighton, MI
Jennifer Kell, Coralville, IA
Marissa Murphy, Otisville, MI
Holly Watson Pollock, Bourbonnais, IL
Michelle Reddy, Mishawaka, IN
Christy Rees, Coulterville, IL
Beth Rogers, Naperville, IL
Katherine Roose, Howell, MI

**Bass**

Scott Armstrong, Liberty, MO
Jonathan Bartling, Bourbonnais, IL
Joel Burbrink, Columbus, IN
David Cortright, Mason, MI
Phil Dannewitz, Decatur, IL
Sam Ebnet, Winona, MN
Andy Foster, Dimondale, MI
Jason Garrett, Mt. Zion, IL
Jason Hammond, Clio, MI
Thad Haynes, Alton, IL
Joel Newsham, Bourbonnais, IL
Jeramy Nichols, New Haven, IN
Justin Nixon, Ottawa, IL
Robert Richmond, Manteno, IL
Jay Sandbloom, Olathe, KS
Dan Schlorff, Valparaiso, IN
Matt Smith, Columbus, IN

## *Officers*

Jonathan Bartling, business manager
Jay Sandbloom, chaplain
Holly Pollock, secretary
Heidi Anksorus, historian
Carrie Burton, libaraian

**Soprano**

Kelly Allen, LaGrange, IN*
Heidi Anksorus, Granger, IN
Melinda Bartling, Bourbonnais, IL
Barbara Brewer, Bradley, IL
Carrie Burton, Bradley, IL
Molly Cropper, Hoopeston, IL
Jessica DeZwaan, Bourbonnais, IL
Briana Floyd, Paoli, PA
Julie Habegger, Fort Wayne, IN
Heidi Huffman, Casey, IL
Bianca Lucente, Aliquippa, PA
Sara McDaniel, Alsip, IL
Shelby Moore, Grand Haven, MI*
Gretchen Steinhart, Sigourney, IA
Erin Sudduth, St. Louis, MO
Cathy Swallow, Mt. Vernon, OH
Anne Wadsworth, Dixon, IL
Valerie Wilson, Bloomingdale, MI

**Tenor**

Jeremy Alger, Flint, MI*
Paul Austin, Indianapolis, IN
Lee Chambers, Bourbonnais, IL
Joel Christie, Mooresville, IN
Josh Cobb, Waco, TX
Brian Cole, Clinton Township, MI
Darin Hamlin, Spencer, IN*
Kirk Johnson, Ottawa, IL*
Randy Kinder, New Albany, IN
Earl Kroll, Bourbonnais, IL
Matt Meyer, Fortville, IN
Chad Ozee, Kansas City, MO
Steve Spangenberg, Glenolden, PA
Randy Scollan, Travis AFB, CA*
Brad Zehr, Berne, IN

**Fall Semester*

Orphe

Joel Christie, president
Jason Garrett, first vice president
Mindy Bartling, second vice president
Jessica DeZwaan, robarian

# A Personal Word

As I finish my final semester with Orpheus, I wish to thank the hundreds of young people who have sung for me and the wonderful accompanists, including faculty member Dr. Gerald Anderson, who have given such inspiring and expert support. I would like to thank all who have hosted us at home and abroad and have provided us with so many great memories. Thank you, Dr. Harlow Hopkins, for having faith in me that I could do the job. Thank you, Olivet faculty colleagues and staff, for your encouragement. Thank you, music department colleagues, for helping prepare such effective young musicians.

For the past 22 years, Orpheus alumnus Dr. Ovid Young has written music for the annual baccalaureate service and has fulfilled other special commissions for Olivet and Orpheus. During each of my years as conductor, we have sung Dr. Young's compositions and arrangements. Thank you, Dr. Young, for your creative and inspirational music, and for generously assisting us with four recording projects.

I especially thank my wife, Linda, whom I met in Orpheus in 1957. She has stood by me through the joys and sorrows of this journey. The journey was interrupted by a highway accident on November 1, 1990, on our way to Praise Gathering. Three of our young people went to be with the Lord: Alex Anderson of North Olmstead, Ohio; Cindy Langdon of Davison, Michigan; and Andrea Green of New Castle, Indiana. Some day, in God's time, we will sing together again.

In closing, I want to thank God for His grace and mercy in so many ways: for the dedicated professors at Canadian Nazarene College and Olivet who pointed me in the right direction; for the many pastors and people who prayed for me and this ministry; for our supportive Praise Gathering friends; for the little Nazarene church in Lethbridge, Alberta, Canada, where our family found the Lord; and for my parents who were a model of faithfulness and sacrifice to the church, to God, and to their three children.

Dr. D. George Dunbar
Conductor, Orpheus Choir

# *Olivet Nazarene University*
# *Department of Music*

presents

# *Student Recital*

**7:30 p.m., March 8, 1999, Kresge Auditorium**

Invocation

Lungi dal caro bene — Giuseppe Sarti

Barbara Brewer, soprano
Stephanie Wilkinson, piano

Concerto for Clarinet, K622 — Wolfgang A. Mozart

Adagio

Christina Nickerson, clarinet
Dr. Jeff Bell, piano

Turn Ye To Me — Jan Schmidt

Heather Griffin, alto
Justin Nixon, piano

Etude in C Major — Clair Omar Musser

Joseph Chen, marimba

The Vagabond — R. Vaughan Williams
from *Songs of Travel*
Daniel Schlorff, bass
Dr. Jeff Bell, piano

Divertissement Grec — P.H. Gaubert
Becky Bounds, flute
Jared Hancock, piano

Ein Mädchen oder Weibchen — Wolfgang A. Mozart
from *The Magic Flute*
David Cortright, bass
Dr. Jeff Bell, piano

Danza Española No. 5 — Enrique Granados
Matt Rensberry, guitar

O mio babbino caro — Giacomo Puccini
from *Gianni Schicchi*
Heidi Anksorus, soprano
Beth Rogers, piano

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

# *Senior Recital*

Joel Christie, tenor
Brad Zehr, saxophone

*assisted by*
Kavin Sampson, piano

*Tuesday, March 9, 1999*
*Kresge Auditorium*
*7:30 p.m.*

Olivet Nazarene University
Department of Music

# Program

Invocation

Concerto..... Domenico Cimarosa
(1749-1801)

Introduzione
Allegro
Siciliana
Allegro giusto

Brad Zehr, soprano saxophone
Kavin Sampson, piano

Dalla Sua Pace..... Wolfgang A. Mozart
from "Don Giovanni" (1756-1791)

Sound An Alarm..... George F. Handel
from "Judas Maccabeus" (1685-1759)

In Native Worth..... Joseph Haydn
from "The Creation" (1732-1809)

Joel Christie, tenor
Kavin Sampson, piano

Sonata for Alto Saxophone and Piano., op. 19 (1939)..... Paul Creston
(1906-1985)

II. with tranquility
III. with gaiety

Brad Zehr, alto saxophone
Kavin Sampson, piano

Plaisir d'amour..... Giovanni Martini
(1706-1784)

Aurore..... Gabriel Faure
(1845-1924)

Mandoline..... Gabriel Fauré

Widmung..... Robert Schumann
(1810-1856)

Die Lotosblume.....Robert Schumann
(1810-1856)

Joel Christie, tenor
Kavin Sampson, piano

Aria for Alto Saxophone and Piano (1936)..... Eugene Bozza
(1905-1991)

Diversion for Alto Saxophone and Band (1943)..... Bernard Heiden
(b. 1910)

Brad Zehr, alto saxophone
Kavin Sampson, piano

At the River..... arr. Aaron Copland

What a Friend We Have in Jesus..... arr. Janet Sanborn

Were You There..... arr. Craig Courtney

Joel Christie, tenor
Kavin Sampson, piano

Take My Life..... arr. Craig Courtney

Joel Christie, tenor
Brad Zehr, soprano saxophone
Kavin Sampson, piano

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This rectal is being presented in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Music Education for Mr. Brad Zehr.

This rectal is being presented in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Church Music for Mr. Joel Christie.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

## Dalla Sua Pace

How should I ever believe
a gentleman capable of such of a heinous crime?
Ah, to discover the truth
may every means be sought.
I hear within the breast
of both husband and friend
the duty that speaks to me:
I will disabuse her,
or avenge her!

My peace depends on hers.
That which pleases her
gives me life;
That which displeases her
Kills me.
If she sighs,
I sigh too.
That rage is mine;
that mourning is mine,
and I do not have joy
if she doesn't.

## *Plaisir d'amour*
(The Joys of Love)

The joys of love e'er swiftly do depart,
Its sorrows bitter thro' a lifetime prove.
I gave up for all cruel Sylvia's love,
too soon I find another owns her heart.

Long as this brooklet shall softly onward flow,
the meadow passing on its joyous way,
thee I will love, ever would Sylvia say.
Still flows the stream, but chang'd Sylvia now.

## Aurore
(Dawn)

From the gardens of the night
the stars take flight,
golden bees drawn toward
an invisible honey,
and the dawn, in the distance,
spreading the brilliance
of its canvas,
weaves with threads of silver
the blue cloak of the sky.

From the garden of my heart,
intoxicated by a lulling dream,
my desires fly away
with the coming of the morning,

like a swift swarm of bees
toward the coppery horizon,
bekoned by a plantive song,
ever present and distant.

They fly to your feet,
stars chased from the clouds,
exiled from the golden sky
where your beauty reigns supreme,
and treading uncharted paths
to find you,
they mingle their fading light
with the dawning day.

Mandoline
(Mandolin)

The men serenading
and the lovely ladies listening
exchange idle chatter
under the singing branches.

Tircis is there and also Aminte
and the ever-present Clitandre;
and there is Damis, who for many a
cruel maid creates tender verses.

Their short silk jackets,
their long gowns with trains,
their elegance, their joy
and their soft blue shadows

Whirl in the ecstasy
of a pink and grey moon,
and the mandolin chatters on
amid the quiverings of the breeze.

The men serenading
and the lovely ladies listening
exchange idle chatter
under the singing branches.

## *Widmung*
(Dedication)

Oh you, my soul, oh you, my heart,
Oh you, my delight, oh you, my sorrow,
Oh you, my world wherein you live,
You my heaven into which I soar,
Oh you my grave, wherein deep down
Forever I have laid my sorrow!
You are the rest, you are the peace;
Heaven has destined you for me.
That you love me makes me deem myself worth,
Your gaze has transfigured me to myself,
Your love lifts me above myself,
My good spirit, my better self!
You my soul, you my heart,
You my delight, oh you, my sorrow,
You my world wherein I live,
My heaven you, into which I soar,
My good Spirit, my better self.

## *Die Lotosblume*
(The Lotus Flower)

The lotus flower is afraid
Of the splendor of the sun,
And with her head bent low
Dreaming she waits for the night.
The moon, he is her lover,
He wakens her with his light,
And to him she unveils gracefully
Her innocent flower face.
She glows and blooms and shines,
and gazes mutely aloft;
In fragrance she weeps and trembles
With love and the pain of love.

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# University Singers

*DIRECTED BY MARTHA DALTON*

## *Spring Mission Trip*

**March 14–20, 1999**

Olivet
Nazarene University
Kankakee, Illinois

## University Singers

# *Spring Mission Trip*

*March 14–20, 1999*

INVOCATION

VICTORY IN JESUS . . . . . Eugene M. Bartlett
Soloists: Melissa Schmidt, Chad Cantrall arr. Fettke

AMAZING GRACE *with*
GRACE GREATER THAN OUR SIN . . . . . arr. Fettke

BE YE GLAD . . . . . Michael Kelly Blanchard
arr. Greer

PASS THROUGH THE WATERS . . . . . Dan Burgess
Soloist: Krista Streight

HE IS FAITHFUL *with*
GREAT IS THY FAITHFULNESS . . . . . arr. Kirkland/Fettke
Soloist: Jessica Hendrix

IT IS WELL . . . . . Spafford/Criser
arr. Criser

PRAYER

BEYOND THE OPEN DOOR . . . . . Shawn Craig
arr. Galen Bourland

WHEN I SURVEY THE WONDROUS CROSS . . . . arr. Ovid Young

I PLEDGE ALLEGIANCE . . . . . Ray Boltz
arr. Camp Kirkland

IN THE PRESENCE OF JEHOVAH . . . . . Geron Davis
Solist: Peggy Hicke arr. Gardner, Gardner, Goss

JUST AS I AM . . . . . Elliott/Bradbury
arr. Fettke

JESUS, WE CROWN YOU WITH PRAISE . . . . . Lanny Wolfe
Soloist: Cara Yergler arr. Clydesdale

***University Singers*** **is a 34-member choral ensemble comprised of students representing many fields of study. We strive to be a vessel that glorifies God through song, testimony and service to others.**

**It is delightful to have this opportunity to worship with you. May God richly bless His church in this place.**

## *Soprano*

Katie Chambers
Jamie Clark
Selena Dittmer
Angela Hattery
Jessica Hendrix
Peggy Hicke
Angela Hudgins
Salena Hughes
Katie Waller
Jackie Wheeler
Cara Yergler

## *Tenor*

Chad Cantrall
Tim Livengood
Jeremy Orr
Jason Ruel
Andy Wright

## *Alto*

Laura Eichelberger
Natalie Fiechter
Jesi Dierickx
Jayme Hunt
Kristin Milner
Ryann O'Connell
Melissa Schmidt
Jennifer Schultz
Kathy Steely
Amy Stoker
Krista Streight

## *Bass*

Chris Boyts
Chris Collins
Jared Hancock
Craig Johnson
Eric Johnston
Scott Pittman
Chris Stoker

*Jared Hancock, Accompanist*

Olivet Nazarene University
Department of Music

n Senior Recital

# Jamison Sandbloom

baritone

Chris Gonzalez

piano

In Junior Recital

# Lee Chambers

tenor

Dr. Timothy Nelson

piano

**Thursday, March 25, 1999**
**7:30 p.m.**
**Kresge Auditorium**
**Larsen Fine Arts Center**

# PROGRAM

Sound the Trumpet — H. Purcell

Mr. Chambers and Mr. Sandbloom

* * *

Com' é gentil (from *Don Pasquale*) — G. Donizetti

M'appari tutt'amor (from *Martha*) — F. von Flotow

Mr. Chambers

* * *

Vittoria, vittoria, mio core — G. Carissimi

Per me giunto (recitative and aria from *Don Carlo*) — G. Verdi

Mr. Sandbloom

* * *

Beau Soir — C. Debussy

Ici-bas! — G. Fauré

Mr. Chambers

* * *

Don Quichotte a Dulcinée — M. Ravel

I. Chanson romanesque
II. Chanson épique
III. Chanson à boire

Avant de quitter ces lieux (from *Faust*) — C. Gounod

Mr. Sandbloom

* * *

An die ferne Geliebte — L. van Beethoven

1. Auf dem Hügel sitz ich, spähend
2. Wo die Berge so blau
3. Leichte Segler in den Höhen
4. Diese Wolken in den Höhen
5. Es kehret der Maien, es blühet die Au'
6. Nimm Sie hin denn, diese Lieder

Mr. Chambers

Widmung — R. Franz
An den Mond — F. Schubert

Mr. Sandbloom

* * *

From *114 Songs* — C. Ives

The Greatest Man
The Circus Band
The Cage
Where the Eagle
Remembrance
Canon

Mr. Chambers

* * *

I Want To Be Ready — arr. H.T. Burleigh
Crucifixion — arr. F. Rupp
Ride On, King Jesus — arr. H. Johnson

Mr. Sandbloom

* * *

The Lord Is My Shepherd — H. Smart

Mr. Chambers, Mr. Sandbloom

* * *

This Senior Recital is presented by Mr. Sandbloom in partial fulfillment of the requirements for the Bachelor of Arts degree in Church music.

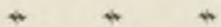
This Junior Recital is presented by Mr. Chambers in partial fulfillment of the requirements for the Bachelor of Arts degree in Music Performance.

* * *

Thank you for not tape recording or taking pictures during the performance, and for turning off cellular phones.

# NOTES

Although British composer Henry Purcell's life was rather brief (1659-1695) his musical outp and reputation were enormous. Equally comfortable writing operas, anthems, or instrumental music, Purcell was court composer to England's Queen Mary. It was for her birthday celebrati in 1694 that he wrote the musical ode *Come, Ye Sons of Art*, from which we hear the vocal fanf **Sound the Trumpet**.

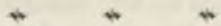


The opera *Don Pasquale*, by Gaetano Donizetti (1797-1848), is about the relationships in t household of a wealthy family. In the serenade **Com' é gentil**—a staple of the tenor repertoire— Ernesto laments his lonely state. The guitar-like accompaniment and melodic line suggest folk music. Although Donizetti did not intend to use it in the opera, during rehearsals he noticed tl something seemed to be missing, so he simply pulled this aria from his files and handed it to t conductor. It fits so well in the score that it seems to have been intended from the beginning of the opera.

TRANSLATION
You wandering moon, whose soothing light now sheds a calm around the April night, shine over valley and stream, and gladden my gaze in your beam. Upon the rose's breast the dew is lying, and the wind sighs through the shadowy grove. Why keep me waiting alone? F when I'm dead all the tears you shed won't bring me back. Your faithful one of love w surely die, O cruel maiden, my own!

*Martha*, the only well-known opera of Friederich von Flotow (1812-1883), tells the story two noblewomen who disguise themselves as peasants, and as a result, are sold into slavery. Th new masters fall helplessly in love with them. Lionel, one of the masters, sings the aria **M'appari tutt'amor** when the women have decided to leave for home. Flotow's mastery of melody is quite evident in cooperation with rich harmonies. Although originally written in German, the aria usually sung today in an Italian adaptation.

TRANSLATION
None so rare, none so fair has yet captured my heart. Maiden dear, you are beyo compare. It would be death to leave you. Before I saw your face there was no love in n heart. But alas you are gone! And in grief I mourn alone. Life seems like a shadow, and my joy a fleeting dream. Martha! Martha! Leave me not alone in despair! Don't let me grieve! Return to share my life!



**Vittoria, mio core** (Victorious my heart) comes from one of the many cantatas written b Italian composer Giacomo Carissimi (1605-1674). Carissimi held the position of Maestro di cappella (director of music) at one of the most important Jesuit educational institutions in the world, the Collegio Germanico in Rome. He remained there from 1629 until his death, and considered one of the most influential 17th-Century composers, noted for his oratorios ar cantatas.

TRANSLATION
Victorious, my heart is! And tears are in vain, for love now has broken its shackles in tw The false one is vanquished, her glances amuse me; deception no longer can confuse me! No falsehood or sorrow can oppress me; the flame, once so cruel, has spent itself! Her

once-entrancing smile now reveals no pain, the wounds in my bosom are healing with time. All sorrow and torment I fear no longer; each tie is broken, all fears have disappeared!

Giuseppe Verdi's (1813-1901) opera *Don Carlo*—a musical adaptation of Friedrich von Schiller's five-act poem by the same name—was first performed in Paris in 1867. Act IV, scene ii takes place in Don Carlo's prison cell, and it is here that his friend Rodrigo has come to show the ultimate sign of friendship and love, to give his life to free Carlo. In **Per me giunto** (for I have come) Rodrigo explains that he has come to take his friend's place, and the price for rebellion against the crown will now lay on *his* head.

TRANSLATION
It is I, Carlo! You are about to leave this ghastly tomb. My heart is glad that in my arms now I feel you. I've saved your life! And I have come here to tell you farewell. O my Carlo! My last sun has risen today; we shall meet no more here on earth. When His faithful come heavenward, God will join us in His home. There are tears in your eyes. Why shed a tear now? No, take heart, for death at parting is not hard for one who dies for you.

Many parallels have been drawn between impressionistic paintings and the music of French composer Claude Debussy (1862-1918). The purpose of such artistic developments was not necessarily to recreate an image, but instead to recreate the mood or setting of the image. The detachment of the melody from the accompaniment in many of Debussy's works, such as **Beau soir** (Beautiful Evening), helps create a dream-like feeling.

TRANSLATION
When the setting sun casts a rosy hue over the rivers and a dewy shiver scurries over fields of clover, every living thing seems to suggest a feeling of happiness ascending right up to the troubled heart; to suggest to savor the enchantment of being alive, while we are still young and the evening so full of beauty. For we will pass the way a wave is passing: the wave toward the sea, we toward the tomb.

In the text of **Ici-bas!** (Down here)—set to music by many composers—the speaker longs for something that does not exist on earth. French composer Gabriel Fauré (1845-1924) wrote the music for his setting so artfully that the listener cannot help being drawn into the plea.

TRANSLATION
Here below, lilacs die and never is the bird's song more than a short refrain. I dream of summer days that will last forever. Where lips part lightly and leave no trace of beauty. Men weep in vain for their love's pain. I dream of lovers who remain forever.

In 1932 Maurice Ravel (1875-1937) was commissioned to write the musical score for a film based on Cervantes's famous story *Don Quixote*. Ravel was not the only composer commissioned, though, and after three songs had already been completed, director Georg W. Pabst declined Ravel's work in favor of another's. In spite of this, Ravel's songs (the composer's last musical composition) have become better known than those actually used in the film.

**Chanson romanesque** expresses dedication and service to Don Quixote's beloved Dulcinée. **Chanson épique** offers a prayer to the saints and to Mary for strength and courage in battle. **Chanson à boire** is a raucus drinking song,—despite his honorable

intentions, Don Quixote was all too human—expressed in the accompaniment with humor and a sense of intoxication.

French composer Charles Gounod (1818-1893) wrote his opera *Faust* to a French text, although it was premiered in England in 1863, and was later used in 1882 as the opening opera of the new Metropolitan Opera in America (performed that night in a German translation.) The opera—Gounod described it as his greatest theatrical success—tells the timeless story of Faust, a man who sells his soul to the devil in exchange for youth, strength, and power. Faust has been charmed by a young girl, Marguerite, and in Act II her brother Valentin bids her farewell as he sets out for war. *Avant de quitter ces lieux* (*before I leave this place*) is the prayer Valentin offers up to Heaven to keep Marguerite from harm.

TRANSLATION
Before I leave this place, birthplace of my forefathers, to Thy care O Lord and Ruler of the skies, I commend my sister. Protect her always from every danger, my sister so dearly loved. Freed from care and worry, I will go to seek glory in the midst of the enemy; foremost and bravest in the thick of the fight, I'll go to fight for my country. And if God should call me to Him, I will watch faithfully over you, O Marguerite! O King of Heaven, look down and protect Marguerite, O king of Heaven!

* * *

Ludwig van Beethoven (1770-1827) composed *An Die Ferne Geliebte* (To the Distant Beloved) in 1816, and dedicated it to Prince Josef Franz Maximillian Lobkowitz, a close friend and patron, upon the restoration of his original wages, which had been reduced to less than half during the Prince's financial difficulties. The title is appropriately supported by great warmth and tenderness portrayed in the music. Although this is the only song cycle Beethoven wrote, it was the first *true* song cycle—the initial theme returns near the end—and it is considered by many to be the most perfectly unified cycle by any composer. The continuous and smooth flow of one song into the next creates a feeling of wholeness, as if they were actually one song. The melodic lines, meters and colorful imagery of the text lend a sense of folk music. The voice and piano do not work merely as soloist and accompanist, but as partners in a duet.

TRANSLATION
1. From the mountain wing my gazes toward a far off, azure bound, seeking through everspreading hazes where I have found you, beloved. Far from you my way is turning, hill and valley lie between, parting us and our fond yearning, all our joy and all our pain. Ah, my gazes wander aimlessly, that for you glow. And my sighing I squander on the void that parts us. Is there nothing that can find you, bear my heart to yours? Then in song I will remind you how I pine for you in loneliness. For a song of love cares not for miles and hours, and a loving heart attains what a loving heart empowers.

2. Where the mountains arise under low skies, peering through the air, where the sunset is red, where clouds gather, I would be there! In that slumbering valley pain and sorrow may never dwell. On the rocky stair where the primroses sleep, the winds blow lightly. To the shadowy grove despair drives me longingly. Ah, I never would go away, if I might stay with you forever!

3. Little cloud sailing above me, and you tiny rill below, should you meet her who loves me, bear my greetings to her! You little clouds, if she wanders in the lonesome valley, let my image greet her from your airy palette. Should she linger near the bushes bare from autumn winds, tell her of my crushing sorrow. Tell her, little birds, how I mourn. Western breezes,

to my loved one blow my sighing, like the sun's departing glow. Whisper all my love to her. Tell her, little stream, so that she will see in you how my tears flow!

4. Clouds beyond the mountain, birds that fly merrily by, to my love go quickly; carry me there, too, on your wings! And the western breezes shall caress your cheek and breast, fondly stroking your hair. I wish I were they! Brook that flows down the mountain, when you mirror her face, bring back the reflection to me quickly!

5. Fair May is coming, the meadows are happy where wandering breezes blow and little brooks murmur. The swallow returns to her home in the eaves, and she begins to weave a nest for her mate. She builds her dwelling for love. Flitting now here and there, she softly lines the bride-bed, bring warm fleece for the little ones. Now the two live so faithfully together. What winter had parted now May joins again. I must wait my turn. Though all around lovers delight in spring, our lonely hearts are not united. And tears are the sole consolation.

6. Take my songs of love, O flower that for you I sing. Sing them over in the evening hours when the tender lute rings. When the twilight glow fades on the calm blue lake so bright, and its parting ray shines over the distant mountains. And sing of what love inspires in my breast, of desires unfulfilled, of yearning unconfessed. Surely then my song regains what we lost in lonely hours, and a loving heart attains what a loving heart empowers.

**Widmung** (Dedication) is from a collection of songs, *Gesange*, by Robert Franz (1815-1892). his song is a setting of a poem by Wolfgang Müller.

TRANSLATION
O do not thank me for these songs. I should be thankful to you. You gave them to me, I give them back again, what was and always will be yours. In the light of your dear eyes I have read them faithfully; don't you recognize your own songs?

Austrian composer Franz Schubert (1797-1828) was the master composer native to the city of ienna. In his setting of Goethe's **An den Mond** (To the Moon) Schubert demonstrates how e accompaniment of his songs often reinforces the meaning of the poetry to which he composed.

TRANSLATION
You fill the bush and valley quietly with misty shine, you set my soul totally at peace. You spread over me your softening glance, like a friend's eye. Every echo my heart fells of joy or sadness. I walk between them in loneliness, happiness, and depression. Flow, flow, beloved stream! Never will I be happy, since playing and kissing die away, as does fidelity.

Charles Ives (1874-1954) was one of the great musical innovators of the 20th Century. His dividualistic experimentation influenced many composers who were to follow. Spending his life in New England, he was educated first by his father—the elder Ives was also a musical experimenter—and then formally at Yale. Feeling that his creativity would suffer if forced to earn s living as a musician, Ives instead worked as an insurance agent, eventually becoming quite ealthy. In fact his innovative tendencies spilled into this area as well, since he is the man credited with creating estate planning. Ironically, for such a progressive individual, his political, philosophical, and religious views were very conservative, a fact often expressed in the messages his music.

As Ives was reading the New York Evening Sun one day in 1921, he came upon a poem by Anne Collins, *The Greatest Man*, a young boy's tribute to his father. Ives instantly set this music.

**The Circus Band** is the story of a circus parade as seen through the eyes of a child. The vocal part is often detached from the accompaniment, suggesting that the boy is speaking with the band in the background. The piano part imitates many different intruments throughout the pie including drums and trombones. Also worthy of notice is that the structure of the song follo the traditional march form.

**The Cage** is one of Ives's most bizarre vocal compositions. The melody moves in a motion such as a leopard pacing about the cage. The chords in the piano part strike like the leopard's f hitting the ground. One could ponder for hours what the boy outside the cage is actua thinking.

The text of **Where the Eagle** describes a place, presumably Heaven, where there is rest for those saints who have been blessed by death.

To help support the song **Remembrance** Ives inscribed the page with a quote fr Wordsworth: "The music in my heart I bore long after it was heard no more."

**Canon** is *actually* a canon, a musical round, between the voice and piano. Each states the same melody with only one measure between them.

* * *

Harry Thacker Burleigh (1866-1949) learned traditional Black spirituals, such as **I Want To Ready** from his maternal grandfather, a freed slave. At the National Conservatory of Music New York City Burleigh studied under many great teachers and conductors, including Anton Dvorák. Arranging spirituals was just a sideline in a varied career that included editing music for G. Ricordi and Co. in New York and Milan, coaching famous singers such as Enrico Caruso, a helping to found the American Society of Composers, Authors, and Publishers.

**Crucifixion** is a traditional Black spiritual arranged by German-born pianist Franz Rupp (b.1901). For several decades Rupp was the accompanist for American contralto Mar Anderson, one of the first concert artists to include spirituals such as this one in a classical recit

American composer/arranger/conductor Hall Francis Johnson (1888-1970) studied at the Juilliard School and the University of Southern California as a violinist and violist. In 1925 turned to conducting, founding the Hall Johnson Choir, arranging and composing all the conc music. His works include a folk opera *Run, Little Chillun*, a cantata, many art songs, and collections of Black spirituals that include popular favorites such as **Ride On, King Jesus!**

* * *

British composer Henry Thomas Smart (1813-1879) was also a well-respected organist, serving some of the most prestigious churches in London. In addition to several fine organ pieces, composed many large choral works (operas and cantatas), as well as anthems and part son including duets, such as his setting of the 23rd Psalm, **The Lord Is My Shepherd**.

Program notes by Jay Sandbloom and Lee Chambers.

# *Olivet Nazarene University*
# *Department of Music*

presents

# *Student Recital*

**9:30 a.m., March 26, 1999, Kresge Auditorium**

Invocation

Quella fiamma — Benedetto Marcello
Tristin Simmons, soprano
Dr. Jeff Bell, piano

Prelude & Fugue in c minor — Johann Sebastian Bach
Adam Kotsko, piano

Beau Soir — Claude Debussy
Bianca Lucente, soprano
Justin Nixon, piano

Petite Suite — Claude Debussy
En Bateau
Stephanie Wilkinson, piano
Desiree Hughes, piano

Si Mes Vers Avaient Des Ailes! — Reynaldo Hahn
Jessica Hendrix, soprano
Adam Kotsko, piano

Concerto in C Major — Franz Joseph Haydn
Adagio
Leanne Loica, cello
Erin Stephenson, piano

Alma del core — Antonio Caldara

Chris Boyts, bass
Dr. Jeff Bell, piano

Sonata in E-flat — Joseph Haydn

Stephanie Wilkinson, piano

Warm All Over — Frank Loesser

from *The Most Happy Fella*

Paul Austin, tenor
Dr. Jeff Bell, piano

Sicilienne — Gabriel Fauré

Jenny Cochran, flute
Beth Rogers, piano

The Legend — Peter I. Tschaikovsky

Kati Ondersma, alto
Jared Hancock, piano

Toccata — Aram Khachaturian

Erin Stephenson, piano

How Could I Ever Know? — Lucy Simon

from *Secret Garden*

Gretchen Steinhart, soprano
Dr. Jeff Bell, piano

The Call — Ralph Vaughn Williams

from *Five Mystical Songs*

Sam Ebnet, baritone
Dr. Jeff Bell, piano

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

# ONU
# Orchestra

## Dr. Jeff Bell
conductor

## Spring Concert

Monday, March 29, 1999
7:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

## PROGRAM

Overture from *Zampa* — L.J.F. Herold

Overture from *Le Nozze di Figaro* — W.A. Mozart

*Intermission*

Symphony No. III — H. Hanson

II. Andante Tranquillo

Overture from *Orphée aux enfers* — J. Offenbach

Thank you for not tape recording or taking pictures,
and for turning off cellular phones.

# NOTES

French composer and pianist Louis Joseph Ferdinand Herold (1791-1833) displayed great musical aptitude at an early age, winning the coveted compositional award Grand Prix de Rome at the age of twenty-one. Turning his attention from piano works to the theater, Herold made his debut as an opera composer in Naples, where he was court pianist. Returning to Paris, he successfully produced a number of operas. In 1831, while he was serving as Chorus master at the Academy of Music, Herold composed his best-known opera *Zampa*,—the story is remarkably similar to Mozart's *Don Giovanni*—from which we hear tonight's overture.

Unlike many overtures that are medleys of tunes that will be heard in the course of the opera, Wolfgang Amadeus Mozart (1756-1791) chose instead to begin *Le Nozze di Figaro* (The Marriage of Figaro) with a lively overture of completely original musical material. From its distinctive opening theme to the fanfare ending, the overture sets a light-hearted mood for the opera, communicating to the audience that the story will never get *too* serious.

American Howard Hanson (1896-1981) made his mark on the music world in two ways. As a composer of large choral and instrumental works, he wrote in a mostly conservative style, along traditional European lines. He was also immensely influential as the director of the Eastman School of Music in Rochester, New York (1924-1964) where he taught scores of young composers and conductors, and where he pioneered the idea of the Symphonic Wind Ensemble. Hanson's *Third Symphony* is in the traditional symphonic structure. The second movement depends heavily on the wind sections, and it is actually one long swelling passage of crescendo, then diminuendo.

In the 1860s Parisian audiences were enjoying a new genre, the *opéra bouffe*, which emphasized the smart, witty, and satirical elements of comic opera. Its founder and undisputed king was French composer Jacques Offenbach (1819-1880). Offenbach's works, such as *Orphée aux enfers* (Orpheus in the Underworld), influenced other composers of opera and operetta, such as Gilbert and Sullivan, and Johann Strauss the Younger. Tonight's overture is a typical medley piece, a string of tunes that will be heard at some point in the opera, ending with the familiar "Can-can."

Piccolo
Rebecca Bounds

Flute
Retha Stout
Rebecca Bounds
Bethany Anderson

Oboe
Rebecca Bounds

Clarinet
Amy Steinacker
Christina Nickerson
Tracy Marcotte

Bassoon
Justin Nixon

Horn
Sara Stevenson
Kristi Myers
James Wasmundt

Trumpet
Mark Lafevor
Tim Reyes

Trombone
Greg Lyons
Adam Gentry

Percussion
Stephanie Wilkinson
Chris Gonzalez

Tympani
Joseph Chen

Violin I
Molly Brewer, Concertmistress
Kevin Rector
Dan Meyer

Violin II
Sidra Schkerke
Carlos Villarreal

Viola
Marcy Miller
Casey Fox

'Cello
Randy Kinder
Leanne Loica
Kati Ondersma
Jennifer Hatton

Bass
Dan Schlorff

***Olivet Nazarene University***
***Department of Music***
*presents*

# *Senior Recital*

## *Carrie Burton, soprano*

*and*

## *Joel Burbrink, baritone*

*accompanied by*
*Kavin Sampson, piano*

*7:30 p.m.*
*April 12, 1999*
*Kresge Auditorium*
*Larsen Fine Arts Center*

## Program

Invocation

Se vuol ballare — Wolfgang A. Mozart
from *Le Nozze di Figaro*
Deh, vieni alla finestra — Wolfgang A. Mozart
from *Don Giovanni*

Joel Burbrink, baritone
Kavin Sampson, piano

Porgi, amor qualche ristoro — Wolfgang A. Mozart
from *Le Nozze di Figaro*
Vedrai, carino — Wolfgang A. Mozart
from *Don Giovanni*
Quando men vo — Giacomo Puccini
from *La Bohème*

Carrie Burton, soprano
Kavin Sampson, piano

Les Berceaux — Gabriel Fauré
Nuit d' étoiles — Claude Debussy
Die Forella — Franz Schubert
Du Bist die Ruh — Franz Schubert
Die Taubenpost — Franz Schubert

Joel Burbrink, baritone
Kavin Sampson, piano

Obstination — H. Fontenaille
Élégie — Jules Massenet
Still wie die Nacht — Carl Bohm
An die Musik — Franz Schubert

Carrie Burton, soprano
Kavin Sampson, piano

Arm, Arm Ye Brave — George F. Handel
from *Judas Maccabaeus*
Poor Wayfaring Stranger — arr. Gerald Anderson
Ride On, King Jesus! — arr. Hall Johnson

Joel Burbrink, baritone
Kavin Sampson, piano

To A Wild Rose — Edward MacDowell
The Prayer Perfect — Oley Speaks
How Lovely Are Thy Dwellings — Samuel Liddle
The Twenty-Third Psalm — Albert Hay Malotte

Carrie Burton, soprano
Kavin Sampson, piano

Praise Him! — Craig Courtney

Carrie Burton, soprano
Joel Burbrink, baritone
Kavin Sampson, piano

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Education for Ms. Carrie Burton.

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Church Music for Mr. Joel Burbrink.

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

**Se vuol ballare (If You Want to Dance)**
from *Le Nozze di Figaro*

Bravo, lord master!
Now I begin to understand the mystery,
and to see clearly
your whole plan;
to London, really?
You as minister, I as courier,
and Susanna...
Secret ambassadress,
That will not be, Figaro says so!

If you want to dance, little lord count,
I'll play the guitar for you--yes.
If you want to come to my school,
I'll teach you the caper--yes.
I'll learn, but slowly:
I'll be able to discover every secret better while playing the part.
Defending my cunning, using my cunning,
stinging here, joking there,
I'll turn all his plots upside down.

**Deh, vieni alla finestra (Come To The Window)**
from *Don Giovanni*

Pray, come to the window,
oh my treasure,
Pray, come console
my weeping.
If you refuse to grant me
some solace,
before your eyes
I want to die.

You whose mouth is
more sweet than honey-
you who bear sugar
in your heart of hearts-
do not, my delight, be
cruel with me.
At least let yourself be seen,
my beautiful love.

**Porgi, amor (Pour O Love, Sweet Consolation)**
from *Le Nozze di Figaro*

Grant, Love, some relief to my sorrow, to my sighing!
Either give me back my beloved, or just let me die!

**Vedrai, carino (You Will See)**
from *Don Giovanni*

You will see, dearest, if you are good, what fine medicine I want to give you.
It's natural.
It's not unpleasant; and the pharmacist doesn't know how to make it--no, he doesn't know how to make it.
It's a certain balm that I carry with me.
I can give it to you, if you want to try it.
Would you like to know where I have it?
Feel it beat; touch me here.

**Quando men vo (When I Go Out)**
*from La Boheme*

When I go out alone in the street people stop and stare. . .and they all study in me my beauty from head to foot.
And then I savor the subtle longing that comes from their eyes; they know how to appreciate, beneath obvious charms,

all the hidden beauty.
Thus the flow of desire completely surrounds me;
it makes me happy!
And you who know, who remember and are melting with passion--
you avoid me so?
I know well: your sufferings--you don't want to tell them; I
know well, but you feel like you're dying!

**Les Berceaux (The Cradles)**

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of the women rock,
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on the day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

**Nuit d'étoiles (Night of Stars)**

Night of the stars,
beneath your veils,
in your breeze and fragrance,
sad lyre
that sighs,
I dream of past loves.

Serene melancholy
stirs deep in my heart

and I sense the soul of my beloved
quiver in the dreamy forest.

I see again at our fountain
your gaze as blue as the skies;
this rose is your breath
and those stars are your eyes.

**Die Forella (The Trout)**

In a limpid brooklet,
Merrily speeding,
A playful trout
Shot past like an arrow.
I stood on the bank,
Watching with happy ease
The lively little fish
Swimming in the clear brook.

A fisherman with his rod
Was standing there on the bank,
Cold- bloodedly watching
The fish dart to and fro. . .
'so long as the water remains clear."
I thought, "He will not Catch that trout
With his rod."

But at last the thief
Could wait no more.
With guile he made the water muddy,
And, ere I could guess it,
His rod jerked.
The fish was floundering on it,
And my blood boiled
As I saw the betrayed one.

**Du Bist die Ruh (Thou Art Rest )**

Thou art rest and gentle peace,
Thou art longing, and that which stills it.
I consecrate to thee, with my joys and griefs,
As thy dwelling--place, my eyes and heart.

Enter into me and close thou
The gates softly behind thee:
Drive other griefs from this breast,
Let this heart be filled with thy joys.

My world of sight thy radiance
Alone can illuminate. O, fill it to the full!

**Die Taubenpost (The Pigeon Post)**

I have a carrier pigeon in my pay,
It is so devoted and faithful;
It never fails to reach its destination,
Nor flies beyond it.

I send it forth a thousand times
Daily to carry news,
It flies past many a well-loved spot
Straight to my darling's house.

There it peeps in at the window,
Espies her glance and step,
Gaily delivers my greetings
And collects hers.

I need write no more letters,
I give it even my tears. . .
It would surely not misdeliver them,

So zealously does it serve me.

By day or night, when awake or dreaming.
It is indifferent to all.
As long as it can keep on journeying
It feels itself well recompensed!

It never grows tired or jaded,
Its course seems ever new to it;
It needs no inducement, no reward,
The bird is true to me!

Therefore I keep it loyally, too, in my heart
Thus assured of the fairest prize;
It is called Desire. . .do you know it?
The true heart's messenger?

**Obstination (A Resolve)**

It is all in vain to implore me.
Not to let her image beguile.
For her face is ever before me, and her smile.
It is all in vain to implore me.
All thoughts of her away to keep.
For still, although she may ignore me, I can weep.
It is all in vain to entreat me.
Memory's power to defy.
For if she willeth to defeat me, I can die.

**Élégie (Elegy)**

O spring of days long ago, blooming and bright, far have you
fluttered away!
No more the sky's azure light, caroling birds waken and
glisten for me!

Bearing all joy from my heart, loved one, how far
from my life thou flown!
Vainly to me does the springtime 'ere turn!
It brings thee never again: dark is the sun!
Dead are the days of delight!
Cold is my heart and as dark as the grave!
Life is in vain evermore!

**Still wie die Nacht (Calm as the Night)**

Calm as the night, deep as the sea, should be thy love for me!
If love like mine glow in thy heart, I am forever thine.
Fervent as steel, and firm as the hills, should be thy love for me!

**An die Musik (To Music)**

O noble art!
How often in gloomy times, when life's vicious circle
encompassed me, you have kindled my heart to the warmth of love
and transported me to a better world!
Often a sigh, escaping from you harp--a sweet and blessed chord
from you--has opened up to me a heaven of better times.
O noble art, for this I thank you!

**To A Wild Rose**

Come, oh, songs!
Come, oh, dreams!
Soft the gates of day close, sleep, my birds!
Sleep, streams!
Sleep, my wild rose!
Pool and bud, hill and deep, you who wore my robes, sleep!
Droop, east!
Die, west!
Let my land rest.

Woods, I woke your boughs, hills, I woke your elfthrongs!

Land, all thy hopes and woes rang from me in songs!
Come, oh, songs!
Come, oh, dreams!
In our house is deep rest, through the pines, gleams, gleams, bright
the gold west, there the flutes shall cry, there the viols weep, laugh
my dreams and sigh!
Sing, and vigil keep, awake, wild rose!

# Olivet Nazarene University

*presents*

# Jazz Jazz Jazz

*ONU Jazz Band*
*under the direction of*
*Mr. Eric Penrod*

**Thursday, April 15, 1999**
**7: 30 pm**

# Olivet Nazarene University
*presents*

Brad Zehr - Alto Sax
Keith Black - Alto Sax
Sarah Best - Tenor Sax
Adam Asher - Tenor Sax
Will Swardstrom - Bari Sax

Greg Lyons - Trombone
Adam Gentry - Trombone

## The Band

Mark Lafevor - Trumpet
Sam Thomas - Trumpet
Shawna Herbert - Trumpet
Tim Reyes - Trumpet

David Belcher - Guitar
Heidi Huffman - Piano
Eric Penrod - Bass
Mark Hendrickson - Drums

*Vocals*
Janielle Gregory - Soprano
Jessica DeZwaan - Alto
Chad Ozee - Tenor
Justin Nixon - Baritone

# The Program

Opener

Ken Harris

Feels So Good

Chuck Mangione

arr. Jeff Tkazix

***featuring Mark Lafevor & David Belcher***

Switch In Time

Sammy Nestico

What Is Hip?

Stephen Kupa, Emilo Castillo & David Garibaldi

arr. Mike Tomaro

There Is Only You

Mark Mazur

***featuring the Vocal Group***

*Down By The Riverside*

arr. Oliver Nelson

Intermission

# The Second Half

The Doomsday Machine Meets Mr. Gelato

Ellen Rowe

Frank Speaking

William Russo

***featuring Greg Lyons***

Don't Get Around Much Anymore

Duke Ellington

arr. Jeff Hest

We'll Be Together Again

Frankie Lane & Carl Fischer

arr. Stan Kenton

In The Mood

Joe Garland

## Special thanks to...

***Noel Whitis***
***Dale Owen***
***Julie Penrod***

***Media Services***
***Sound***
***Program***

*OLIVET*
*NAZARENE*
*UNIVERSITY*

# University Singers

*DIRECTED BY MARTHA DALTON*

## *Spring Concert*

MISSION TRIP IN RETROSPECT

April 16, 1999

Olivet
Nazarene University
Kankakee, Illinois

## University Singers

# *Spring Concert*

MISSION TRIP IN RETROSPECT

*April 16, 1999*

INVOCATION

VICTORY IN JESUS . . . . . Eugene M. Bartlett
Soloists: Melissa Schmidt, Chad Cantrall arr. Fettke

AMAZING GRACE *with*
GRACE GREATER THAN OUR SIN . . . . . arr. Fettke

BE YE GLAD . . . . . Michael Kelly Blanchard
arr. Greer

HE IS FAITHFUL *with*
GREAT IS THY FAITHFULNESS . . . . . arr. Kirkland/Fettke
Soloist: Jessica Hendrix

IT IS WELL . . . . . Spafford/Criser
arr. Criser

INTERMISSION

BEYOND THE OPEN DOOR . . . . . Shawn Craig
arr. Galen Bourland

I PLEDGE ALLEGIANCE . . . . . Ray Boltz
arr. Camp Kirkland

IN THE PRESENCE OF JEHOVAH . . . . . Geron Davis
Soloist: Peggy Hicke arr. Gardner, Gardner, Goss

JUST AS I AM . . . . . Elliott/Bradbury
arr. Fettke

JESUS, WE CROWN YOU WITH PRAISE . . . . . Lanny Wolfe
Soloist: Cara Yergler arr. Clydesdale

*University Singers* **is a 32-member choral ensemble comprised of students representing many fields of study. We strive to be a vessel that glorifies God through song, testimony and service to others.**

**Thank you for joining us for this final program. Since the Spring Mission Trip was the main focus of this year, we would like to share with you some of the events that made the trip so memorable for us. Not only was the trip significant in our lives, but also in the lives of the staff and residents of Mel Trotter Ministries in Grand Rapids, Michigan.**

## *Soprano*

Katie Chambers
Jamie Clark
Selena Dittmer
Angela Hattery
Jessica Hendrix
Peggy Hicke
Angela Hudgins
Salena Hughes
Katie Waller
Jackie Wheeler
Cara Yergler

## *Tenor*

Chad Cantrall
Tim Livengood
Jeremy Orr
Jason Ruel
Andy Wright

## *Alto*

Laura Eichelberger
Natalie Fiechter
Jesi Dierickx
Jayme Hunt
Kristin Milner
Melissa Schmidt
Jennifer Schultz
Kathy Steely
Amy Stoker
Krista Streight

## *Bass*

Chris Boyts
Jared Hancock
Craig Johnson
Eric Johnston
Scott Pittman
Chris Stoker

*Jared Hancock, Accompanist*

# Concert Band

## 1999 Spring Concert

Conductor
Don Reddick

Tuesday, April 20
7:30 P.M.
Kresge Auditorium

**OLIVET NAZARENE UNIVERSITY**
**KANKAKEE, ILLINOIS**

# OLIVET NAZARENE UNIVERSITY CONCERT BAND

Don Reddick, Conductor

Images . . . . . by Robert Sheldon

Festive Overture . . . . . by Dmitri Shostakovitch
trans. by Tohru Takahashi

When Angels Weep . . . . . by David Shaffer

Robinson's Grand Entree . . . . . by Karl L. King
arr. by Loras Schissel

Ross Roy . . . . . by Jacob de Haan

Espana Cani . . . . . by Pascual Marquina
arr. by Robert Longfield

Les Miserables . . music by Claude-Michel Schonberg
arr. by Warren Barker

Funiculi, Funicula . . . . . by Luigi Denza
arr. by Alfred Reed

# Personnel

FLUTE
Dellint, Kristin - Kankakee, IL
Cochran, Jennifer - Bonfield, IL
Stout, Retha - Laurinburg, NC
Simmons, Tristin - Bourbonnais, IL
Brown, Jennifer Anne - Monticello, IN
Klomp, Joleen - South Holland, IL
Cleveland, Allyssa - Bradenton, FL
Owen, Erika - So. Chicago Heights, IL
Wadsworth, Kelly - Manhattan, IL

BASSOON
Carney, Christine - Valparaiso, IN

CLARINET
Stohacker, Amy - Metamora, IL **
Dillman, Ken - Wellington, IL
Marcotte, Tracy - Kankakee, IL
Hughes, Desiree - Oakwood, IL
Lewandowski, Rachel - Otisville, MI
Kramer, Kristin - Dekalb, IL

BASS CLARINET
Love, Elizabeth - Canton, IL
Cummings, Jennifer - Pontiac, IL

CONTRA BASS CLARINET
Krock, Alison - Naperville, IL

ALTO SAXOPHONE
Asher, Adam - Flint, MI

TENOR SAXOPHONE
Best, Sarah - Casey, IL

BARITONE SAXOPHONE
Swardstrom, William - Naperville, IL

TRUMPET
Lafevor, Mark - Avilla, IN **
Reyes, Tim - Waterloo, Belgium
Williams, Jeff - Hannibal, MO **
Thomas, Sam - Kankakee, IL
Stout, Sarah - Laurinburg, NC
Meyer, Angela - St. Paul, MO
McCloskey, Bonnie - Fort Wayne, IN
McCloskey, Jason - Fort Wayne, IN
Rude, Barb - East Peoria, IL

FRENCH HORN
Stevenson, Sara - Ottawa, IL
Hendrix, Jessica - Buckingham, IL
Sohn, Rachel - Columbus, IN
Wasmundt, James - Matteson, IL

TROMBONE
Lyons, Greg - Rockford, IL**
Gentry, Adam - Terre Haute, IN

BARITONE
Kotsko, Adam - Davison, MI

TUBA
Huffman, Heidi - Casey, IL

PERCUSSION
Chen, Joseph - Valparaiso, IN
Stump, Matt - Bolingbrook, IL
Johnson, Mike - Mason, MI
Gillette, Carrie - Buchanan, MI
Saubert, Niki - Indianapolis, IN

** denotes Seniors

***Band Officers***

President - Greg Lyons
Vice President - Amy Steinacker
Treasurer - Jeff Williams
Transportation - Mark Lafevor

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The Olivet Nazarene University Concert Band has represented the University in a variety of places. Appearances at International General Assemblies of the Church of the Nazarene began in 1968 at Kansas City, Missouri.

The group began touring in 1963 and has toured annually on the Central Educational Region of Illinois, Indiana, Michigan, and Wisconsin. Other trips have included a tour of the Eastern Seaboard in 1978 through New York, Massachusetts, Pennsylvania, Washington D.C., and Maryland. Two tours of Florida have occurred, one in 1981, when the group played at Disney World, and in 1987. In February 1994, the band played in an exchange concert at Mid America Nazarene University in Olathe, Kansas. During the past academic year the group toured Indiana, Illinois and Michigan.

Past conductors for the ensemble include Curtis Horn, Albert Harold Fitzgerrel, Carl Bangs, Sheldon Fardig, Curtis K. Brady, Paul Germano, Harlow Hopkins, and Eric Penrod. Dr. Harlow Hopkins became the directo of the band in 1957, a position he held until his retirement in 1996. Don Reddick, is completing his second year as director of the band. Mr. Reddick is also the Chairman of the Division of Fine Arts and Department Music.

*Olivet Nazarene University*
*Department of Music*
presents

# *Senior Recital*

*Earl Kroll, tenor*
*Dr. Gerald Anderson, piano*

*Jeramy Nichols, bass-baritone*
*Mr. Kavin Sampson, piano*

7:30 p.m.
April 22, 1999
Kresge Auditorium
Larsen Fine Arts Center

## *Program*

Invocation

Alma del core — Antonio Caldara
Se tu m' ami — Allessandro Parisotti
Star vicino — Anonymous
Ici-bas — Gabriel Fauré

Jeramy Nichols, bass-baritone
Mr. Kavin Sampson, piano

Celeste Aïda — Giuseppe Verdi
from *Aïda*
Un' aura amorosa — Wolfgang A. Mozart
from *Cosi fan tutte*
Vesti la giubba — Ruggiero Leoncavallo
from *Pagliacci*

Earl Kroll, tenor
Dr. Gerald Anderson, piano

O Isis und Osiris — Wolfgang A. Mozart
from *Die Zauberflöte*
In diesen heil'gen hallen — Wolfgang A. Mozart
from *Die Zauberflöte*
Heidenröslein — Franz Schubert
Ich grolle nicht — Robert Schumann

Jeramy Nichols, bass-baritone
Mr. Kavin Sampson, piano

Recontre — Gabriel Fauré
Bonjour Suzon! — Léo Delibes
Du bist wie eine Blume — Robert Schumann
Du bist wie eine Blume — Franz Liszt

Earl Kroll, tenor
Dr. Gerald Anderson, piano

The Vagabond — Ralph V. Williams
from *Songs of Travel*

Create in Me a Clean Heart, O God — Carl Mueller

Sing Ye a Joyful Sound — Antonin Dvorak
from *Biblical Songs*

O Rest in the Lord — Felix Mendlessohn
from *Elijah*

Jeramy Nichols, bass-baritone
Mr. Kavin Sampson, piano

Selections from — arr. Aaron Copland
*Old American Songs*
Ching-a-ring Chaw
The Boatmen's Dance
I Bought Me A Cat

Earl Kroll, tenor
Dr. Gerald Anderson, piano

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Education for Earl Kroll.

This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Church Music for Jeramy Nichols.

We appreciate you cooperation in turning off your cell phone, not tape recording, or taking pictures during the performance.

# Translations

**Alma del core** ( Spirit of being)

Soul of my heart, spirit of my soul,
always constant, you I will adore.
I shall be happy in my torment
if I can kiss those beautiful lips.

**Se tu m'ami** (If you love me)

If you love me, if you sigh only for me,
kind shepherd, I feel sorrow for your suffering;
I feel pleased that you love me.
But if you think that I must love only you,
little shepherd you are easily subject to self deception.
Today Silvio chooses a beautiful red rose,
but with the excuse that the thorns prick,
he will despise it tomorrow.
The advice of men, I myself won't follow.
Just because the lily pleases me,
I won't despise the other flowers.

**Star vicino** (To be near one's beloved)

To be near the beautiful idol one loves
is the most attractive joy of love.
To be far from her whom one desires is
the greatest sorrow of love!

**Ici-bas** (Down here)

Down here
all the lilacs die,
all the songs of birds
are short.
I dream of summers that last forever!

Down here lips touch briefly
leaving nothing
of their velvet.
I dream of kisses that last forever!

Down here
everyone weeps
about their friendships
or their loves.
I dream of couples that last forever!

**Celeste Aida**

In Radames's love song about his heavenly Aida, he sings of how he will free her and return her to breathe the air of her native land.

If I were that warrior!  If my dream came true!
An army of brave men led by me
And all the victories and the praise to you, my sweet Aida,
Returning wrapped in laurels
I would say: I've fought for you,  I've won for you!

Heavenly Aida, divine shape,
Mystic garland of light and flowers,
You are queen of my thoughts,
You are the splendour of my life
I would like to give you your sky back,
The sweet breeze of the fatherland:
To put a regal garland on your heart
To build up a throne for you next to the sun.

**Jn aura amorosa**

Breath amorous of our treasure
A sweet refreshment to the heart will bring
To the heart which, nourished with hope of love,
Does not need a better food

**Vesti la Giubba**

To perform! While taken with delirium
I do not know anymore what I say and what I do!
Yet... it is necessary... force yourself
Bah! Are you a man? You are a clown.
Put on the smock and cover your face with powder
The people pay to laugh.
And if Harlequin steals Colombine from you,
Laugh, Clown, and everyone will applaud!
Change the suffering and tears into buffoonery
The sobs and sadness into a grimace
Laugh, Clown, at your shattered love!
Laugh at the sorrow that poisons your heart

**O Isis und Osiris**

O Isis and Osiris,
bestow the spirit of wisdom
upon the new couple!
You who guide the steps of the travelers,
strengthen them with patience in peril.
Let them see the fruits of the probation;
yet, must they go to the grave,
then reward the brave course of virtue:
receive them in your dwelling place.

**In diesen heil'gen Hallen**

In these sacred halls
one knows not revenge;
and if a man has fallen,
love guides him to his obligation,
Then he travels, by the hand of a friend,
delighted and happy, to the better land.

Within these sacred walls,
where man loves mankind,
no traitor can lurk,
because on forgives the foe.
Whomever this teaching does not gladden
does not deserve to be a man.

**Heidenröslein** (Rosebud on the moors)

A boy saw a rosebud growing,
rosebud on the moors.
It was so young and fresh as the morning
that he quickly ran to look at it more closely.
He gazed at it with great pleasure.
Rosebud, rosebud, rosebud red,
rosebud on the moors.

The boy said: "I'll pick you,
rosebud on the moors."
The rosebud said: "I'll prick you,
so that you'll always remember me
and I won't allow it."
Rosebud, rosebud, rosebud red,
rosebud on the moors.

And so the unruly boy picked
the rosebud on the moors.

The rosebud defended itself and pricked him
but its wails and crys were of no anvil.
It simply had to suffer.
Rosebud, rosebud, rosebud red,
rosebud on the moors.

**Ich grolle nicht** (I'll not complain)

I'll not complain although my heart should break,
Though thou art lost to me,
Though thou art lost to me,
I'll not complain, I'll not complain.
E'en tho' bedeck'd in diamond splendor bright,
No answering ray illumes thy heart's dark night,
I know it well.

I'll not complain, althou' my heart should break,
In dreams I oft behold thee, and see remorse within
Its toils enfold thee,
The serpent dread gnaw at thy faithless heart,
Now all forlorn and wretched lone thou art,
I'll not complain, I'll not complain.

**Recontre**

I was sad and oppressed this morning when I met you, But now I can forget my torment and my pain;
Ah! could I see in the sky hope's star for ever set in you
The ideal made real, so long sought in vain.
Oh, sweet face, would you be my solace,
A friend to carry peace to the poet apart.
Will you shine for me?
Illumine my spirit's prison,
As shines his native sky on the exile's sad heart
Your untamed restless soul
How it loves to watch the sun dip to the sea!

In awe before the deep,
The twilight and deep glow is dear to thee
A mystery divine,
A sympathy unuttered already links my heart to thine with living spell
My soul is all a throb with newborn love's bestowed
You are my all in all.
I have known you well.

**Bonjour Suzon**

Hello, Suzon, my flower of the woods!
Are you still the most pretty maid?
I return, as you see, from a long voyage in Italy
Of paradise I made the rounds.
I made some verses, I made love
But why should you care?
I am passing before your house, Open your door!
I saw you at the time of lilacs,
Your heart joyous had just blossomed
And you were saying, I don't wish to be loved yet
What have you done since my departure
He who leaves to early returns too late
But what does it matter to me?
But why should you care?
I am passing before your house, Open your door!

**Du bist wie eine Blume**

You are like a flower so lovely and fair and pure.
I look at you, and melancholy creeps into my heart
To me it is, as if I laid my hands upon your head.
Praying, that God preserves you
So pure and fair and lovely

Olivet Nazarene University
Department of Music
presents

# *Student Recital*

7:30 p.m., April 26, 1999, Kresge Auditorium

Invocation

Sonata No. 6 — George F. Handel
Movement II — Arr. Harry Gee
Adam Asher, alto saxophone
Adam Kotsko, piano

Oh, Didn't It Rain? — Arr. H.T. Burleigh
Josh Grondski, tenor
Dr. Jeff Bell, piano

Vocalise — Sergei Rachmaninoff
Opus 34 No. 14
Molly Brewer, violin
Erin Stephenson, piano

Cara e dolce — Alessandro Scarlatti
Salena Hughes, soprano
Dr. Jeff Bell, piano

Sonata in C Minor — Georg P. Telemann
Allegro — edited by Himie Voxman
Allegro
Sarah Best, tenor saxophone
Dr. Jeff Bell, piano

Weep You No More, Sad Fountain — Roger Quilter
Katie Chambers, soprano
Erin Stephenson, piano

French Folk Tune — Traditional
Blow the Man Down — Traditional
Turkey in the Straw — Traditional

Tina Nickerson, violin
Stephanie Wilkinson, violin
Tracy Marcotte, viola
Jason McCloskey, viola
Sarah Best, cello
Adam Gentry, cello
Adam Asher, string bass

'Tis the Last Rose of Summer — Donald Hunsberger

Tim Reyes, trumpet
Jared Hancock, piano

Sometimes I Feel Like a Motherless Child — Arr. Bettye Ware

Kristin Milner, alto
Sarah Best, piano

Rondo in C major — Ludwig van Beethoven
Op. 51, No.1

Jared Hancock, piano

Come raggio di sol — Antonio Caldara

Ashley Boone, mezzo-soprano
Justin Nixon, piano

The Vagabond — R. Vaughn Williams
from *Songs of Travel*

Dan Schlorff, bass
Dr. Jeff Bell, piano

Olivet Nazarene University
Department of Music
Kresge Auditorium

## *Program*

Invocation

Hark! The echoing air — Henry Purcell
from *The Fairy Queen*

Quando Men Vo — Giacomo Puccini
from *La Boheme*

Un bel di vedremo — Giacomo Puccini
from *Madama Butterfly*

Let the Bright Seraphim — George F. Handel
from *Samson*
assisted by: Mark LeFevor, trumpet

Et misericordia — John Rutter
from *Magnificat*
assisted by: Carrie Burton, soprano
Jennifer Kell, alto
Joel Christie, tenor
Matt Meyer, baritone

Bei Männern, welche Liebe fühlen — Wolfgang A. Mozart
from *The Magic Flute*
assisted by: Matt Meyer, baritone

Sous le dôme épais — Leo Delibes
from *Lakmé*
assisted by: Carrie Williams, soprano

An Die Musik — Franz Schubert

Wie Melodien Zieht es Mir — Johannes Brahms

**Intermission**

| | |
|---|---|
| Serenade | Charles Marie Widor |
| Après un Rêve | Gabriel Fauré |

| | |
|---|---|
| Summertime<br>from *Porgy & Bess* | George Gershwin |
| Poor Wandering One<br>from *Pirates of Penzance* | Gilbert & Sullivan |
| One More Kiss<br>from *Follies* | Stephen Sondheim |
| I Remember<br>from *Evening Primrose* | Stephen Sondheim |

| | |
|---|---|
| The Lord's Prayer | Albert May Malotte |

*This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Performance for Ms. Sara Sweat McDaniel.*

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

## Program Notes

***Hark! The echoing air!***

Hark! Hark, the echoing air a triumph sings,
hark the echoing air a triumph sings.
And all around pleased cupids clap their wings.

***Quando Men Vo***

Musetta is a coquette and a café singer. Though she enters the café with an aging admirer in tow, she bursts into song to force the attention of her old love, Marcello.

When I go out alone in the street
people stop and stare...
And they all study in me my beauty
from head to foot
And then I savor the subtle longing
that comes from their eyes;
they know how to appreciate, beneath
obvious charms, all hidden beauty.
Thus the flow of desire
completely surrounds me;
it makes me happy!
And you who know, who remember
and are melting with passion-
you avoid me so?
I know well: your sufferings-
you don't want to tell them;
I know well,
but you feel like you're dying!

***Un bel di vedremo***

Cio-Cio-San has been abandoned by her American husband. Three years have passed. Madame Butterfly still has faith and sings of how it will be when her husband returns.

One beautiful day we will see
a thread of smoke rise
on the far horizon of the sea.
And then the ship appears.
Then the white ship enters the port,
roars its salute.
You see? He has come!

I will not go down to meet him - not I.
I will position myself there
on the edge of the hill
and wait a long time;
and the long wait will not be hard on me.
And...having emerged from the town crowd,
a man - a tiny speck-
sets out for the hill.
Who will it be?
And when he has arrived,
what will he say?
He will call Butterfly from the distance.
I, without giving answer,
will remain concealed from him-
a bit in play
and a bit so as not to die
at the first reunion.
And he, somewhat anxious, will call:
"dear little wife",
"fragrance of verbena"-
the names he used to call me whenever he arrived.
All this will happen, I promise you.
Persist in your fear;
I, with sure faith, await him!

***Let the Bright Seraphim***

Samson has just pulled down the Philistine temple, and his enemies perished in the rubble. Samson's father asks the Israelites to stop mourning and rejoice in his son's heroism. An Israelite woman sings joyfully of the angels united in their praise of Samson.

***Et misericordia***

Magnificat was first performed on May 26, 1990 at Carnegie Hall. It is written for full or chamber orchestra as well as piano. The translation of the Latin can be found in the 1662 Book of Common Prayer and reads; And His mercy is on them that fear Him throughout all generations.

***Bei Männern, welche Liebe fühlen***

The man who feels sweet love's emotion,
will always have a kindly heart.
Each maid must share his deep devotion
and from this duty never part.
The joys of love shall be our own;
We live by love, by love alone.
To love's sweet might yields every creature.
It offers everlasting joy.
It's blessings are the gift of nature.
Which no one ever can ignore.
It's noble aim shows clear in life;
No greater good than man and wife
Wife and man, and man and wife,
Reach the height of godly life.

***Sous le dôme épais***

Lakme is the daughter of Nilakantha, a Brahmin priest who is guardian of a sacred temple. Malika is Lakme's servant and companion. The two sit in a flowering garden near the temple and sing this pastoral duet as they begin their daily tasks.

***An Die Musik***

O noble art!
How often in gloomy times,
when life's vicious circle
encompassed me,
you have kindled my heart
to the warmth of love
and transported me
to a better world!
Often a sigh,
escaping from your harp—
a sweet and blessed
chord from you -
has opened up to me
a heaven of better times.
O, noble art,
for this I thank you!

*Wie Melodien Zeiht es Mir*

Like melodies it passes
gently through my mind.
Like spring flowers it blooms
and hovers away like fragrance.
Yet, if a word comes and seizes it
and leads it before the eye
like a gray mist it fades
and vanishes like a breath.
Even so, there remains in the rhyme
a well concealed fragrance,
which, gently, from the silent bud,
can be summoned forth by tears.

*Serenade*

Fair son of Catagna, what sight in thine eyes,
Is fairest and fills thee with tender surprise,
The fruit laden branches that wave in the breeze,
The green shady valleys, then moss covered trees;
Or the enchanting silence when every murmur dies.
The star of love that trembles tenderly in the skies.
Tell me is there not a fair maiden
Whose bright glances lovingly burn?
No, Lorenzo's heart is not laden
He is not loved, nor loves he in turn!

*Après un Rêve*

In sleep, enchanted by your image,
I dreamed of happiness , a passionate illusion.
Your eyes were so gentle,
your voice so pure and rich.
You were radiant like a sky lighted by the dawn.
You called to me and I left the earth,
to fly with you toward the light.
For us the skies parted their cloud's splendors,
Unknown glimpses of divine light.
Alas, sad awakening from dreams!
I call to you oh night,
Give me back your illusions
Return in radiance. Return oh night mysterious!

***Summertime***

In the courtyard square of Catfish Row, an African American neighborhood on the Charleston waterfront, during the 1920's, Jasbo Brown plays the blues on the piano while couples dance slowly. Nearby, a young mother named Clara sings a lullaby to her baby. On a personal note, this is the first song I learned to sing as a child.

***Poor wandering One***

This song is from Pirates of Penzance by Gilbert & Sullivan. In it, Mabel sings to Fred with a small chorus, which here is played the piano. This song is interesting in it's composition, requiring many different vocal techniques.

***One More Kiss***

This song is sung by an aging diva, Heidi Schiller. It is her farewell song to the audience. As she sings, a youthful looking ghost of the young Heidi appears and the two sing the end of the song as a duet.

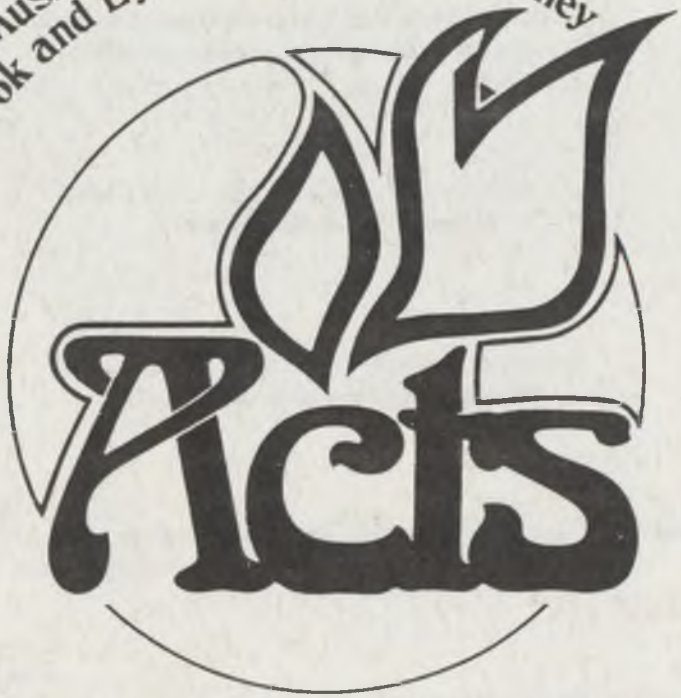
***I Remember***

Stephen Sondheim received his education in private schools, composing his first musical at age 15. He made his mark on Broadway with West Side Story. He went on to compose for many things including a televison program called Evening Primrose, from which this song is taken. The song captures the true feeling of remembering with it's use of small range and simple melody.

***The Lord's Prayer***

This is perhaps one of the most well known religious songs of all time. The text is taken from Matthew 6. Malotte composed this song for his dear friend John Charles Thomas.

A Choral Music Drama
Music by Buryl Red
Book and Lyrics by Ragan Courtney




Presented by the class members of
MUED 177/377 MUSIC DRAMA
with the
ONU Orchestra
Dr. Jeff Bell, conductor

◆◆◆◆◆

Wednesday, April 28, 1999 8:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

# Cast

**Peter** — **Matt Mey**

A loud yet warm man whose compassion is often expressed in his strength. He is a preacher.

**Luke** — **Chad Ozee**

A quiet man who cares about the whole person. He is a doctor and a writer.

**Silas** — **Brian Co**

A young man who is extremely caring and loyal. He tries to see the best in any situation.

**Paul** — **Justin Nixon**

A scholar who has learned of his awesome ignorance. He is driven to share the one thing he knows—the power of God's love.

**Ananias** — **Joel Newsham**

A folk-philosopher who relates with the wisdom of hindsight—in a somewhat humorous manner—his experience in following God's leadership.

**Lydia** — **Heather Griffin**

A stately, gracious woman, regal in bearing, who is a successful merchant.

**Helena** — **Anne Wadsworth**

A confident woman, delivered by faith in Christ from a prison as real as the one in her husband's charge.

**Jailer** — **Chris Boyts**

A quiet man who always has done his job with no thought past his duty to obey, until mysterious circumstances open his eyes to a higher calling.

## Story

As in the days of the early church when believers were being persecuted, the people are gathering in secret to tell what happened after Jesus' reseurrection. In reverence they enter the predetermined meeting place, softly singing a hymn, and in the darkness of the night, their memories light a torch fired by the Holy Spirit.

## Sequence

Prelude and Processional

Hear Me, Little Ones

He Will Return
(Chad Ozee, Sam Ebnet)

Listen to the Rustle of a Mighty Wind

It Was His Love
(Jessica DeZwaan)

This Is What You Do

Paul's Song
(Justin Nixon)

He Called Me Brother
(Justin Nixon)

This Is What You Do

Free Indeed

At Evening Time
(Heather Griffin)

This Is What You Do

All Hail the Power of Jesus' Name

## Chorus

Adam Asher ♦ Sarah Best
Katie Chambers ♦ Lee Chambers
David Cortright ♦ Jessica DeZwaan
Sam Ebnet ♦ Laura Eichelberger
Angela Hattery ♦ Kendi Holcomb-Densmore
Jennifer Kell ♦ Bianca Lucente
Tracy Marcotte ♦ Jeri Michael
Laura Moline ♦ Jeramy Nichols
Jay Sandbloom ♦ Jessica Severts
Tristin Simmons ♦ Gretchen Steinhart
Jason Stone ♦ Cara Yergler
Brad Zehr

## Orchestra

Flute: Retha Stout

Oboe: Becky Bounds

Clarinet: Amy Steinacker, Tina Nickerson

Horn: Sara Stevenson, James Wasmundt

Trumpet: Mark LaFevor, Tim Reyes, Sam Thomas

Trombone: Greg Lyons, Adam Gentry

Percussion: Joe Chen, Chris Gonzalez

Keyboard: Stephanie Wilkinson

Violin: Molly Brewer, Sidra Schkerke, Kevin Rector

Viola: Marcy Miller, Casey Fox

'Cello: Leanne Loica, Kati Ondersma, Jennifer Hatton

Bass: Dan Schlorff

Olivet Nazarene University
Department of Music
presents

# *Student Recital*

9:30 a.m., April 30, 1999, Kresge Auditorium

Invocation

Frippery No. 4 — Lowell Shaw

***Horn Quartet***
Jessica Hendrix
Rachel Sohn
Sara Stevenson
James Wasmundt

Crucifixion — Samuel Barber

Jessica Hendrix, soprano
Adam Kotsko, piano

Concertino — Ferdinand David
Marcia funebre
Allegro maestoso

Adam Gentry, trombone
Dr. Bell, piano

Dream Valley — Roger Quilter

Selena Dittmer, soprano
Desirée Hughes, piano

Solo de Concours — Henri Rabaud
Moderato
Largo
Allegro

Tracy Marcotte, clarinet
Jessica Severts, piano

Non lo dirò col labbro — George F. Handel

Casey Fox, alto
Gwen Fox, piano

O mio babbino caro — Giacomo Puccini
from *Gianni Schicchi*

Heidi Huffman, soprano
Desirée Hughes, piano

Sequenza V — Luciano Berio

Greg Lyons, trombone

Cara e dolce — Alessandro Scarlatti

Salena Hughes, soprano
Dr. Jeff Bell, piano

Du bist wie eine Blume — Franz Liszt

Jason Garrett, baritone
Justin Nixon, piano

Concerto in G Major — Georg P. Telemann

Casey Fox, viola
Stefanie Rhodabarger, piano

Petite Suite — Claude Debussy

Cortege

Jennifer Kell, piano
Adam Kotsko, piano

Caro mio ben — Tommaso Giordani

Christina Hurst, soprano
Barbara Bloom, piano

Sebben crudele — Antonio Caldara

from *La costanza Namor vince l'inganno*

Angela Hattery, soprano
Jared Hancock, piano

Bill Bailey — H. Cannon

***Clarinet Choir***

Tracy Marcotte, clarinet
Christina Nickerson, clarinet
Alicia Neel, clarinet
Desirée Hughes, clarinet
Rachel Lewandowski, clarinet
Elisabeth Love, bass clarinet
Alison Krock, contra bass clarinet

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

# *The Eighty-Sixth Annual Commencement Concert*

Student Soloists and the
University Orchestra
*Dr. Jeff Bell, Conductor*

THURSDAY, MAY 6, 1999
SEVEN-THIRTY P.M.
KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

Invocation — Dr. John Bowlin
President, Olivet Nazarene Universit

Concerto in G minor, Op. 25 — Felix Mendelssoh
Molto allegro con fuoco
Stephanie Wilkinson, piano

Una furtiva lagrima — Gaetano Donizett
from *L'Elisir d'amore*
Be thou faithful unto death — Felix Mendelssoh
from *St. Paul*
Josh Cobb, tenor

The Hollow Men — Vincent Persichet
Mark Lafevor, trumpet

A Simple Song — Leonard Bernstei
I Go On
from *MASS*
Chad Ozee, tenor

Arm, arm, ye brave! — George F. Hande
from *Judas Maccabeus*
Ein Mädchen oder Weibchen — Wolfgang A. Mozar
from *Die Zauberflöte*
Joel Burbrink, baritone

**Presentation of the**
**Department of Music**
**1999-2000 Foundation Scholarships**
**and**
**the Walter B. Larsen Award for Musical Excellence**
**and the Naomi Larsen Scholarship**

Professor Don Reddick
Chairman, Division of Fine Arts

andenburg Concerto No. 1 in F — Johann S. Bach
Allegro non troppo
Allegro

Sara Stevenson, horn
Greg Lyons, alto trombone

le a fui, la tourterelle — Jacques Offenbach
from *Les Contes d'Hoffman*

Un bel di vedremo — Giacomo Puccini
from *Madama Butterfly*

Sara Sweat McDaniel, soprano

Thank you for not tape recording or taking pictures during the performance, and for turning off cellular phones.

## *ONU Division of Fine Arts*
## *Department of Music*
## *1999-2000 Foundation Scholarships*

| | |
|---|---|
| Walter B. Larsen Award for Music Excellence and Naomi Larsen Scholarship | Stephanie Wilkinson |
| Marion Messenger Berry Music Scholarship | Jared Hancock |
| Mayme Carmichael Scholarship | Jessica DeZwaan |
| James & Ruth Cassells Scholarship | Ashley Boon |
| James V. & Louise Cook Scholarship | Samuel Ebner |
| Jewell Grothaus Scholarship | Justin Nixon |
| Robert Hale/Dean Wilder Vocal Scholarship | Carrie Burton |
| The Boyd & Libby Harshman Family Memorial Scholarship | Joel Burbrink<br>Lee Chamber<br>Jason Garrett<br>Jennifer Kel<br>Mark Lafevo |
| Russel G. & Verda E. Hopkins Instrumental Scholarship | Brad Zeh |
| Merwin Noble Family Memorial Scholarship | Joel Newshan |
| Stephen Nielson/Ovid Young Piano Scholarship | Stephanie Wilkinson |
| Orpheus Memorial Scholarship | Joel Burbrink<br>Lee Chambers<br>Misty Ehlrich<br>Jennifer Kel<br>Bianca Lucente<br>Dan Schlorf<br>Gretchen Steinhar |
| Lynwood & Maxine VanAken Scholarship | Melinda Bartling |

# Olivet Nazarene University
## Department of Music
## Faculty

***Don Reddick, (1997)***
***Associate Professor of Music; Acting Chair***
***Division of Fine Arts; Acting Chair***
***Department of Music***
B.S., 1979, Olivet Nazarene University
M.S., 1988, University of Illinois
University of Illinois

***H. Gerald Anderson, (1978)***
***Professor of Music***
B.S., 1973, Southern Nazarene College
B.Mus., 1975, Texas Tech. University
M.Mus., 1977, Texas Tech. University
D.M.A., 1985, American Conservatory of Music

***Jeffery Bell, (1997)***
***Professor of Music***
B.S., 1981, Olivet Nazarene University
M.Mus., 1983, University of Illinois
D.A., 1996, Ball State University

***Martha Dalton, (1996)***
***Assistant Professor of Music***
B.S., 1976, Trevecca Nazarene University
M.Mus., 1994, Miami University of Ohio

***D. George Dunbar, (1969)***
***Professor of Music***
B.S., 1956, Canadian Nazarene College
B.S., 1958, Olivet Nazarene University
B.S., 1959, Olivet Nazarene University
M.Mus., 1960, University of Illinois
D.M.A., 1970, University of Southern California

***Alice Edwards, (1971)***
***Associate Professor of Music***
B.Mus., 1969, University of Oklahoma
M.Mus., 1971, University of Michigan

*Ruthmarie Eimer (1976)*
*Associate Professor of Music*
B.S., 1969, Olivet Nazarene University
M. Mus. Ed., 1977
Advanced Certificate in Music Education, 1982, University of Illinois

*Timothy Nelson, (1976)*
*Professor of Music*
B.A., 1974, Taylor University
M.Mus., 1976, University of Illinois
Associate Certificate - American Guild of Organists
D.Mus., 1989, Northwestern University

*Ovid Young*
*Special lecturer in Music*
B.S., Olivet Nazarene University
M.M., Roosevelt University
D. Litt, Olivet Nazarene University

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## Adjunct Faculty

*Donna Briggs*
*Horn*
B.A., University of Chicago
B.A. (Mus. Ed.), Governors State University

*Daniel Gasse*
*Cello*
D.M.A., University of Illiois

*Paul Germano*
*Trombone*
M.M.Ed., Vandercook College of Music

*Don Kramer*
*Clarinet*
M.Mus., Emporia State University

# *Adjunct Faculty*

***Thomas Liley***
***Saxophone***
D.Mus., Indiana University

***Jerry Luzeniecki***
***Saxophone***
M.A., Governor's State University

***Sarah Morris***
***Viola***
B.A., Glasgow University

***Eric Penrod***
***Trumpet***
B.S., Olivet Nazarene University

***Deanne Renshaw***
***Oboe***
M.S., Northwestern University

***Norman Ruiz***
***Guitar***
B.A., Lewis University

***Frances Smet-Mehrer***
***Bassoon***
B.S., Illinois Wesleyan University

***Robert Snow***
***Low Brass***
B.S., Eastern Illinois University

***Cindy Willard***
***Percussion***
B.A., Western Illinois University

***Maurice Wright***
***Flute***
M.Mus., University of Cincinnati