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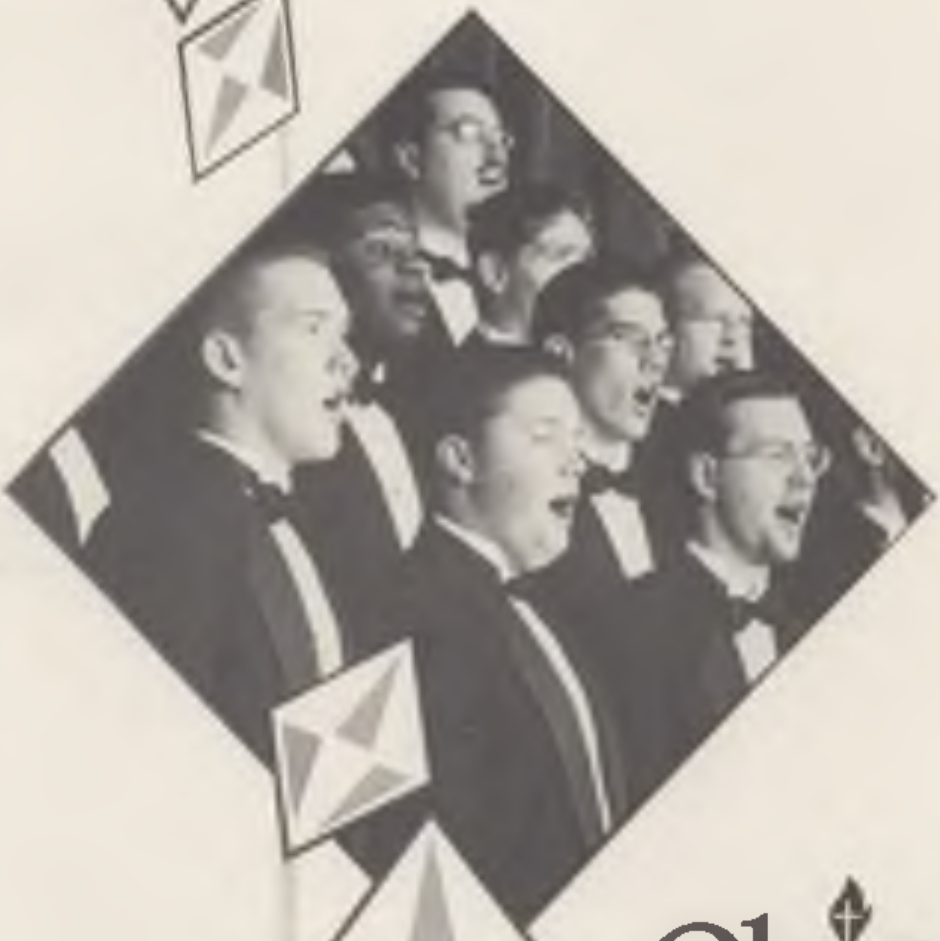
Department of Music

Music Programs
1999-2000



Olivet
Nazarene University

Olivet Nazarene University
Department of Music

presents

OPUS 3
Faculty Piano Trio

Gerald Anderson, piano
Sarah Morris, violin
Daniel Gasse, cello

Thursday, September 2, 1999
Kresge Auditorium
7:30 p.m.

PROGRAM

Trio Sonata in B minor — **J. B. Loeillet (1653-1728)**

- Largo
- Allegro
- Adagio
- Allegro con spirito

Trio #2 in B minor, op. 76 — **J. Turina (1882-1949)**

- Lento-Allegro molto moderato
- Molto vivace
- Lento-Andante mosso

INTERMISSION

Trio #1 in B minor, op. 49 — **F. Mendelssohn (1809-1847)**

- Molto allegro ed agitato
- Andante con moto tranquillo
- Leggiero e vivace
- Allegro assai appassionato

OPUS 3 is a piano trio composed of faculty members at Olivet Nazarene University. It includes Dr. Gerald Anderson playing the piano, Dr. Daniel Gasse performing on the cello, and Ms. Sarah Morris playing the violin.

Dr. Anderson has been a full-time member of the music faculty at Olivet since 1978. He teaches courses in private and class piano, as well as theory. Dr. Anderson has been active as a collaborative musician, a member of the Canterbury Trio at Olivet, and accompanist for Orpheus Choir at ONU. Gerald Anderson holds a Bachelor of Science degree from Southern Nazarene University, Bachelor of Music and Master of Music from Texas Tech University, and the Doctor of Musical Arts from the American Conservatory of Music. He is a member of Phi Mu Alpha Sinfonia national music fraternity, and is a certified teacher through the Music Teachers National Association. His teachers include Thomas Redcay, Judith Burganger, Fernando Valenti, Wanda Paul, Ian Hobson, and Katherine Glaser.

Dr. Gasse is beginning his fourth year teaching cello as an adjunct member of the faculty at Olivet. He is also on the faculty of Columbia College of Chicago, and is music director of the Suzuki-Orff School for Young Musicians, also of Chicago. Dr. Gasse serves as principal cellist of the Kankakee Valley Symphony Orchestra. He is a member of the Convergence String Quartet and the Twentieth Century Music Ensemble. A native of Córdoba, Argentina, Dr. Gasse holds the Bachelor's degree in cello from the Conservatorio Provincial de Córdoba. His Doctor

of Musical Arts degree was conferred by the University of Illinois at Urbana-Champaign. Dr. Gasse is author of two books: ***Cello Music Written by Argentine Composers, an Annotated Catalogue***, and ***The Spanish Civilization Through the Arts***.

Ms. Morris teaches violin and viola as an adjunct member of the faculty at Olivet, now starting her third year. She also teaches at the McHenry County Music Center in Crystal Lake, Illinois, and coaches chamber music and strings for the McHenry County Youth Orchestras. Ms. Morris is principal violist of the Kankakee Valley Symphony Orchestra, violist of the Convergence String Quartet, and section violist with the Kenosha, Wisconsin Symphony Orchestra. Ms. Morris is a native of Sunderland, England. She attended the Royal Scottish Academy of Music and Drama in Glasgow, and Glasgow University. At the Academy she earned the BA (Musical Studies) HONS degree. In 1995, she emigrated to the United States for a career in teaching and performance.

UPCOMING EVENTS
KRESGE AUDITORIUM

September 14	**Faculty Recital/Norman Ruiz**	**7:30 p.m.**
September 17	**Student Recital**	**9:30 a.m.**
September 30	**Orpheus Variety Show**	**7:30 p.m.**
& October 1		**7:00 & 9:00 p.m.**
October 4	**Honors Recital**	**7:30 p.m.**
October 7	**Band Concert**	**7:30 p.m.**
October 15	**Student Recital**	**9:30 a.m.**
October 18	**Choral Union**	**7:30 p.m.**
October 26	**Senior Recital/Joel Newsham**	**7:30 p.m.**
October 29	**Jazz Band Halloween Concert**	**9:15 p.m.**

Olivet Nazarene University
Department of Music

presents

A Program
of
Classical Guitar

Tuesday, September 14, 1999
Kresge Auditorium
7:30 p.m.

Norman Ruiz has taught classical guitar for over 25 years. In addition to serving as adjunct faculty member at Olivet Nazarene University, he is currently teaching at Trinity College in Deerfield and Columbia College in Chicago.

Mr. Ruiz has studied under many talented artists, including Oscar Ghiglia and Pepe Romero. As a master student of Mr. Romero, he was chosen to perform in the Gran Teatro in Cordoba. He has also appeared as a soloist with the Chicago Symphony Orchestra, the Elmhurst Symphony, the DuPage Symphony and the Westminster Chamber Orchestra.

Program

Two Fantasias

Luis Milan (c.1550)

Espanoleta

Canarios

Gaspar Sanz (1640-1710)

Le Calme

Fernando Sor (1780-1840)

Cadiz

Asturias

Isaac Albeniz (1860-1909)

Suite Castellana

1) Fandanguillo 2) Arada 3) Danza

Federico Moreno-Torroba (1906-1984)

Tiento Antiguo

Sonata a la Espanola

1) Allegro 2) Adagio 3) Tiempo de Bolero

Joaquin Rodrigo (1900-1999)

Recuerdos de la Alhambra

Francisco Tarrega (1852-1909)

Olivet Nazarene University
Green Room

presents

Friday, September 24, 1999

7:00 and 9:00 p.m.

Kresge Auditorium -- Larsen Fine Arts Center

BROADWAY REVUE

PROGRAM

Ease on Down the Road...from The Wiz (Smalls)
Chorus - Soloists Amy Maurer, Seth Baron
Dancers Justin Taylor Nixon, Natalie Reed

Can't Help Lovin' That Man...from Showboat (Hammerstein-Kern)
Jess Brewton

A Little Fall of Rain...from Les Miserables (Boublil-Schonberg)
Ashley Boone, Thad Haynes

Medley...from Joseph and the Amazing Technocolor Dreamcoat
(All Songs by Rice-Weber)
Chorus - Soloists Anne Wadsworth / **Jacob and Sons**
Josh Meyer / **Any Dream Will Do**
Matt Meyer / **Song of the King**
Professor Jeff Wells / **Close Every Door to Me**
Nicholas Shelton / **Benjamin Calypso**

Someone Like You...from Jeckyll and Hyde (Bricusse-Wildhorn)
Katherine Roose

Take Me As I Am...from Jeckyll and Hyde (Bricusse-Wildhorn)
Janielle Gregory, Justin Taylor Nixon

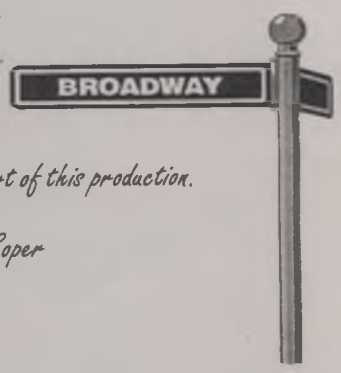
Brotherhood of Man...from How to Succeed in Business Without Really Trying (Loesser)
Chorus - Soloist Carrie Burton

How Could I Ever Know...from The Secret Garden (Simon-Norman)
Gretchen Steinhart

Everybody Says Don't...from Anyone Can Whistle (Sondheim)
Justin Taylor Nixon

Agony...from Into the Woods (Sondheim)
Chad Ozee, Matt Meyer

I Got Rhythm...from Crazy for You (Gershwin)
Arrangement by Justin Taylor Nixon
Chorus - Soloist Scheron Chappell
Dancers - Steve Baker, Bianca Lucente, Justin Taylor Nixon,
Natalie Reed, Sarah Scruggs, Nicholas Shelton



A very special thank you to Green Room's faculty sponsor Professor Jeffrey Wells for his support of this production.

Thanks also to Gillette Parade Products, Sarah Schneider, Adam Smith, and Ian Soper for their help in so many ways.

THE CAST

Justin Taylor Nixon, Direction and Choreography

Sopranos: Hanna Thompson, Bianca Lucente, Angie Smith, Anne Wadsworth, Alison Shaver, Janielle Gregory, Erin Sudduth, Jess Brewton, Lisa Payne, Gretchen Steinhart, Jackee Wheeler, Leah Spruill, Michelle Nix, Scheron Chappell, Lisa Lockwood

Altos: Jennifer Johnston, Ashley Boone, Natalie Reed, Amber Barriger, Marissa Murphy, Jennifer Slawinski, Amy Stoker, Amy Maurer, Casey Fox, Allison Garcia, Kendra Smith, Dana Roat, Sarah Scruggs, Erin Erwin, Abby Karkosky, Katie Roose, Lauren French

Tenors: Steve Baker, Lee Chambers, Chad Hilligus, Rob Schuneman, Seth Baron, Rob Doyle, Chad Ozee

Bass: John Faulkenbridge, David Cortright, Josh Meyer, Jason Brabson, Justin Taylor Nixon, Nicholas Shelton, Thad Haynes, Matt Meyer

INSTRUMENTALISTS

Professor Don Reddick, direction

Piano - Adam Smith
Keyboard - Beth Rogers
Lead Guitar - David Belcher
Bass Guitar - Bethany Robinson

Drums - Ben Moody
Trumpet - Mark LaFevor, Cliff Kimmerling
Saxaphone - Adam Asher

Trombone - Mike Weber, Adam Gentry
Clarinet - Tina Nickerson

Olivet Nazarene University Department of Music

Honors Recital

Monday, October 4, 1999

7:30 pm

Kresge Auditorium Larsen Fine Arts Center

Program

I Will Arise and Go to Jesus — arr. Mark Hayes

Chad Hilligus, tenor
Philip Schwada, piano

Polichinelle, op. 3, #4 — S. Rachmaninoff

Adam Smith, piano

The Lass from the Low Countree — arr. John Jacob Niles

Steven Baker, baritone
Dr. Jeff Bell, piano

Sonata for Flute — Francis Poulenc

Presto giocoso

Marci Harrier, flute
Alice Edwards, piano

I Attempt From Love's Sickness to Fly — H. Purcell

Seth Baron, tenor
Philip Schwada, piano

Suite de Danzas Criollas — Alberto Ginastera

V. Scherzando; Presto ed energico

Carla Dirks, piano

Then Shall the Eyes of the Blind Be Opened, — G. F. Handel

He Shall Feed His Flock Like a Shepherd

Messiah

Leah Spruill, mezzo-soprano

Dr. Timothy Nelson, piano

The Vagabond — R. Vaughn Williams

(from *Songs of Travel*)

John Faulconbridge, baritone

Dr. Jeff Bell, piano

Polonaise in A major "Military" op. 40, #1 — F. Chopin

Philip Schwada, piano

Das Veilchen — W. A. Mozart

Lisa Payne, soprano

Dr. Jeff Bell, piano

Olivet Nazarene University

Concert Band

Directed by Mr. Don Reddick

Thursday, October 7, 1999
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

BRASS QUINTET

Mark Lafevor, Cliff Kimmerling, Sarah Stevenson, Rob Owen, Mike Weber

Scherzo	John Cheetan

CONCERT BAND

Fanfare and Flourishes for a Festive Occasion	arr. James Curnow
Emperata Overture	Claude T. Smith
Fantasy on a Colonial Air	arr. James Curnow
All Glory, Laud, and Honor	Melchior Teschner arr. Steve Dunn
The Stars & Stripes Forever	John Philip Sousa

CONCERT BAND
1999 - 2000

Flute
Jenny Cochran
Erika Owen
Niki Saubert
Tristin Simmons
Retha Stout
Dalene Youngblood

Bassoon
Christine Carney

Clarinet
Jamie Breeck
Rachel Lewandowski
Tracy Marcotte
Danette Meador

Bass Clarinet
Elizabeth Love
Mike Johnson

Alto Saxophone
Keith Black

Tenor Saxophone
Sarah Best

Baritone Saxophone
Will Swardstrom

Trumpet
Cliff Kimmerling
Mark Lafevor
Candi Metesh
Angela Meyer
Bonnie McCloskey
Jason McCloskey
Hanna Thompson
Sam Thomas

French Horn
Jessica Hendrix
Scott Hughes
Sara Stevenson
James Wasmundt

Trombone
Nathan Anderson
John Faulconbridge
Adam Gentry
Laura Herbert
Scott Roberts
Timothy Thompson
Mike Weber

Tuba
Heidi Huffman
Carlos Lonberger

Percussion
Joseph Chen
Ben Moody
Matt Stump
Josh Yazel

Put these events on your calendar...

October 18
7:30 p.m.
Choral Union Concert

October 26
7:30 p.m.
Senior Recital / Joel Newsham

October 29
9:15 p.m.
Jazz Band Halloween Concert

November 18 - 20
7:30 p.m.
ONU Fall Play "Our Town"

All events in Larsen Fine Arts Center's
Kresge Auditorium

Olivet Nazarene University

presents

Student Recital

Friday, October 15, 1999

9:30 a.m.

Kresge Auditorium Larsen Fine Arts Center

E Major Sonata, BWV 1035 — J. S. Bach

Vivace

Marci Harrier, flute
Philip Schwada, piano

Hear My Cry, O God — C. Franck

Anne Wadsworth, soprano
Dr. Jeff Bell, piano

The Water Is Wide — arr. Justin Nixon

Justin Nixon, baritone
Dr. Jeff Bell, piano

An den Mond — F. Schubert

Kendra Holcomb-Densmore, alto
Dr. Jeff Bell, piano

American Lullaby — Gladys Rich

Jenny Cochran, mezzo-soprano
Dr. Gerald Anderson, piano

Olivet Nazarene University
Department of Music

ONU Orchestra and Choral Union

Dr. Jeff Bell, conductor

October 18, 1999 7:30 P.M.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Son and Stranger Overture — Felix Mendelssohn

To God Be The Glory — arr. James Curnow

John Jacob Niles Suite — Weldon Hart

♦ INTERMISSION ♦
(five minutes)

Eine Kleine Nachtmusik — W. A. Mozart
Serenade
Rondo

♦ INTERMISSION ♦
(five minutes)

The Heavens Are Telling (from *The Creation*) — F. J. Haydn
Anne Wadsworth, soprano
Chad Ozee, tenor
Joel Burbrink, bass
Dr. Timothy Nelson, piano

How Lovely Is Thy Dwelling Place — Johannes Brahms
(from *A German Requiem*)
Dr. Timothy Nelson, piano

Alleluia — Randall Thompson

Credo (from *Mass in G*) — Franz Schubert

Flute
Marci Harrier
Retha Stout
Tristin Simmons
Beth Anderson

Oboe
Becky Bounds

Clarinet
Christina Nickerson
Tracy Marcotte

Bass Clarinet
Christine Carney

Bassoon
ustin Nixon
Christine Carney

Horn
Sara Stevenson
Scott Hughes
ames Wasmundt

Trumpet
Mark Lafevor
Cliff Kimmerling

Trombone
Adam Gentry
Mike Weber

Bass Trombone
Tim Thompson

Percussion
Joseph Chen
Ben Moody

Violin I
Molly Brewer, concertmistress
Erin Haenig

Violin II
Sidra Schkerke
April Van Kley

Viola
Casey Fox

'Cello
Nicole DeWitt
Leanne Loica
Kati Ondersma
Shirlee McGuire

Bass
Dan Schlorff

Credo
Translation

I believe in one God, Father Almighty, maker of Heaven and earth, and of all things visible and invisible, and in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages, God of God, light of light, Very God of Very God, begotten, not made, of one substance with the Father by whom all things were made, Who for men and for our salvation came down from heaven. And became incarnate by the Holy Ghost, of the Virgin Mary, and was made man and was crucified also for us under Pontius Pilate, suffered and was buried, and the third day He rose again according to the scriptures and ascended into heaven, and sits at the right hand of the Father. He shall come again with glory to judge the living and the dead, whose kingdom shall have no end. And in the Holy Ghost, the lord and life-giver, who prceeds from the Father and the Son, together is glorified who spoke by the prophets, and in one holy, universal church, one baptism for the remission of sins. And I expect the resurrection of the dead, and the life in the world to come. Amen.

Olivet Nazarene University
Department of Music

presents

Senior Recital
Joel Newsham, bass-baritone

Jennifer Kell, piano
Sara Stevenson, horn
Chad Ozee, tenor
Adam Smith, piano
Joseph Chen, marimba
Stephanie Wilkinson, piano
Alice Edwards, piano

7:30 p.m.
Tuesday, October 26, 1999
Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Department of Music

Senior Recital

Joel Newsham, bass-baritone

Jennifer Kell, piano
Sara Stevenson, horn
Chad Ozee, tenor
Adam Smith, piano
Joseph Chen, marimba
Stephanie Wilkinson, piano
Alice Edwards, piano

PROGRAM

Invocation

Non lo diro col labbro — George Frederick Handel
Come raggio di sol — Antonio Caldara
La calunnia — Gioachino Rossini
(from *Il Barbiere di Siviglia)*

Joel Newsham, bass-baritone
Jennifer Kell, piano

Concerto No. 1 — W.A. Mozart
Allegro

Sara Stevenson, horn
Alice Edwards, piano

Songs from *Dichterliebe* — Robert Schumann
Im Rhein, im heiligen Strome
Ein Jungling liebt ein Madchen
Allnachtlich im Traume
Die alten, bosen Lieder

Joel Newsham, bass-baritone
Jennifer Kell, piano

rends la vigueur, new life imparts,

Widmung	Robert Schumann
Nachtviolen	Franz Schubert
Wiegenlied	Johannes Brahms

Chad Ozee, tenor
Adam Smith, piano

Le Charme	Ernest Chausson
Priere au Printemps	C.M. Widor
Aimons-nous	Camille Saint-Saens

Joel Newsham, bass-baritone
Jennifer Kell, piano

Etude in C Major, Op. 6 No. 10	Clair Omar Musser
Sonata For Marimba and Piano, No. 1	Peter Tanner

Joseph Chen, marimba
Stephanie Wilkinson, piano

I Don't Feel No-Ways Tired	arr. Harry Burleigh
Go Down In The Lonesome Valley	arr. Harry Burleigh
Lord, I Want To Be A Christian	arr. John Payne
The King Of Love My Shepherd Is	Charles Gounod

Joel Newsham, bass-baritone
Jennifer Kell, piano

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

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

Non lo diro col labbro

Non lo dirò col labbro,
Che tanto ardir non hà;
Forse con le faville
Dell'avide pupille,
Per dir come tutt'ardo,
Lo sguardo parlerà.

I will not say it with my lips,
Which have not that courage;
perhaps the sparks
Of my burning eyes,
Revealing my passion,
My glance will speak.

Come raggio di sol

Come raggio di sol mite e sereno,
sovra placidi flutti si riposa,
mentre del mare nel profondo seno
sta la tempesta ascosa:
cosi riso talor gaio e pacato di
contento,
di gioia un labbro infiora,
mentre nel suo segreto il cor piagato
s'angoscia e si martora.

As on the swelling wave in idle motion
Wanton sunbeams at play are gaily riding,
While in the bosom of th'unfathomed ocean
There lies a tempest in hiding:
So are many that wear a mien contented,
Many a visage where on a smile e'er hovers,
While deep within, the bosom a heart
formented
In secret anguish covers.

La calunnia

La calunnia è un venticello, un'
auretta assai gentile,
che insensibile e sottile, leggermente,
dolcemente incomincia a
sussurrar.
Piano piano, terra terra, sotto voce
sibilando
va scorrendo, va ronzando;
nell' orecchie della gente s'introduce
destramente,
e le teste ed i cervelli, fa stordire e fa
gonfiar.
Dalla bocca fuori uscendo
lo schiamazzo va crescendo;
prende forza a poco a poco,
vola già di loco in loco; sembra il
tuono,
la tempesta che nel sen della foresta
va fischiando,
brontolando, e ti fa d'orror gelar.
Alla fin trabocca e scoppia, si
propaga,
si raddoppia e produce un' esplosione
come un colpo di cannone,
un tremuoto, un temporale, un
tumulto generale
che fa l'aria rimbombar.
E il meschino calunniato, avvilito,
calpestato, sotto il pubblico flagello
per gran sorte va a crepar!

Slander is a little wind, a very gentle little
breeze
which, imperceptibly and subtly, lightly,
delicately
begins to whisper.
Softly, along the ground, hissing under its
breath
It goes gliding along, it goes buzzing along;
It slips deftly into peoples' ears
and stuns and inflates their heads and
brains.
Coming out of the mouth
the hubbub starts to grow;
it gathers force little by little;
now it flies hither and yonder; it seems like
thunder,
the storm that whistles and rumbles in the
bosom of the forest and makes you
freeze with horror.
In the end it overflows and bursts, spreads,
doubles, and produces an explosion
like a cannon shot,
an earthquake, a thunderstorm – a general
turmoil
that makes the air resound.
And the miserable slandered one –
Humiliated, trampled on – under the
public scourge
by good fortune goes off to die.

Songs from *Dichterliebe*

Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n,
mit seinem grossen Dome,
das grosse heilige Cöln.
Im Dom da steht ein bildness,
aof goldenem Leder gemalt;
in meines Lebens Wildniss
hat's freundlich hinein gestrahlt.
Es schweben Blumen unt Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.

In the Rhein, by the holy stream,
There is mirrored in the waves,
With its great Cathedral,
The great, holy Cologne.
In the Cathedral there is a picture,
Painted on golden leather;
Into my life's wilderness
It has sent its friendly radiance.
Flowers and little angels
Float around our Blessed Virgin;
Her eyes, her lips, her sweet cheeks,
Resemble my sweetheart's exactly.

Ein Jüngling liebt ein Mädchen,
die hat einen Andern erwählt;
der And're liebt eine And're,
und hat sich mit dieser vermählt.
Das Mädchen nimmt aus Aerger
den ersten besten Mann,
der ihr in den Weg gelaufen;
der Jüngling ist übel d'ran.
Es ist eine alte Geschichte,
doch bleibt sie immer neu;
und wem sie just passiret,
dem bricht das Herz entzwei.

A youth loves a maiden
Who has chosen another one,
The 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 badly off.
It is quite an old story,
Yet it remains ever new,
And he to whom it happens,
It breaks his heart in two.

Allnächtlich im Traume seh' ich dich,
und sehe dich freundlich grüssen,
und laut aufweinend stürz' ich mich
zu deinen süssen Füssen.
Du siehest mich an wehmüthiglich
und schüttelst das blonde Köpfchen;
aus deinen Augen schleichen sich
die Perlen Tränentropfchen.
Du sagst mir heimlich ein leises Wort,
und giebst mir den Strauss von Cypressen.
Ich wache auf, und der Strauss ist fort,
und's Wort hab' ich vergessen.

Every night in my dream I see you,
And see you friendly greet me,
And loudly weeping I fling myself
At your sweet feet.
You look at me with pity
And shake your little blonde head;
From your eyes steal silently
The little pearly tear-drops.
You tell me in secret a gentle word,
And give me a bouquet, a bouquet of cypress,
I waken, and the bouquet is gone,
And the word I have forgotten.

Die alten, bösen Lieder,
di Träume bös' und arg,
die lasst uns jetzt begraben,
holt einen grossen Sarg.
Hinein leg' ich gar Manches,
doch sag' ich noch nicht vas;
der Sarg muss sein noch grösser
wie's Heidelberger Fass.
Und holt eine Todtenbahre,

The old, wicked songs,
The dreams wicked and bad,
Let us bury them now,
Fetch a large coffin.
Therein I shall put many things,
But I will not yet say what;
The coffin must be larger still
Than the great tun at Heidelberg
And fetch also a bier,

und Breter fest und dick;
auch muss sie sein noch länger,
als wie zu Mainz die Brück
Und holt mir auch zwölf Riesen,
die müssen noch starker sein,
als wie der starke Christoph,
im Dom zu Cöln am Rhein.
Die sollen den Sarg forttragen,
und senken in's Meer hinab;
denn solchem grossen Sarge
gebührt ein grosses Grab.
Wisst igr, warum der Sarg wohl
so gross und schwer mag sein?
Ich senkt' auch meine Liebe
und meinen Schmerz hinein.

And planks hard and thick;
It must be even longer
Than at Mayence the bridge.
And also fetch twelve giants,
They must be even stronger
Than the powerful Christopher,
In the Cathedral at Cologne on the Rhine.
They shall bear away the coffin
And lower it into the sea;
For such a large coffin
A large grave is due.
Do you know why the coffin
So large and heavy must be?
I also sunk my love
And my pain therein.

Le Charme

Quand ton sourire me surprit,
Je sentis frémir tout mon etre;
Mais ce qui domptait mon esprit,
Je ne pus d'abord le connaitre.
Quand ton regard tomba sur moi,
Je sentis mon ame se fondre,
Mais ce que serait cet emoi,
Je ne pus d'abord en repondre.
Ce qui me vainquit a ja mais,
Ce fut un plus douloureux charme;
Et je n'ai su que je t'aimais,
Qu'en voyant ta premiere larme.

When you surprised me with your smile,
My whole being filled with emotion;
But my spirit you could beguile,
Though at first I had not a notion.
When your first glances fell on me,
I felt all my soul melting slowly,
What emotion might this one be,
I should then respond quick and wholly.
All that feeling vanquished me through,
The charm more painfully revealing;
I only know my love was true,
When I saw your first tear in weeping.

Priere au Printemps

Toi qui fleuris ce que tu touches,
Qui dans les bois aux vieilles souches
rends la vigueur,
le sourire à toutes les bouches, la vie au coeur.
O printemps, alors que tout aime,
Que s'embellit, la tombe même,
Verte au dehors,
Fais naître un renouveau suprême
au coeur des morts,
Qu'ils ne soient pas les seuls au monde,
pour qui tu restes inféconde, saison d'amour!
Mais, fais germer dans leur poussière
L'espoir divin
de la lumière et du retour.

Toi qui fleuris ce que tu touches,
qui dans les bois aux vieilles souches

O thou whose touch makes Nature bright
That to the woods and flowers light
new life imparts,
That brings a smile of pure delight, life to our hearts.
O spring, that with such radiance teems
That e'en the tomb attractive seems
o'ergrown in green,
E'en to the dead bring joyous dreams
a joy supreme,
Let theirs not be the only hearts that
feel not what the Spring imparts,
season of love!
But plant within their fading clay a spark of hope
for that fair day we meet above.

O thou whose touch makes Nature bright
That to the woods and flowers light

qui dans les bois aux vieilles souches
rends la vigueur,
le sourire à toutes les bouches, la vie au coeur,
Fais naître un renouveau suprême au
coeur des morts, ô printemps!

That brings a smile of pure delight,
life to our hearts,
And to the sleeping dead bring joyous
dreams, joy supreme, Lovely
spring!

Aimons-nous

Aimons-nous et dormons
Sans songer au reste du monde!
Ni le flot de la mer,
ni l'ouragan des monts,
Tant que nous nous aimons
Ne courbera ta tete blonde,
Car l'Amour est plus fort
Que les Dieux et la Mort!
Le soleil s'eteindrait,
Pour laisser ta blancheur plus pure.
Le vent qui jusqu'a terre
incline la foret,
En passant n'oserait
Jouer avec ta chevelure,
Tant que tu cacheras
Ta tete entre mes bras!
Et lorsque nos deux coeurs
S'en iront aux spheres heureuses
Ou les celestes lys ecloront
sous nos pleurs,
Alors, comme des fleurs,
Joignons nos levres amoureuses,
Et tachons d'epuiser
La Mort dans un baiser!

Let us love each other and sleep
without thinking of the world!
Neither the raging of the sea
nor the storm in the mountains,
as long as we are in love,
will trouble your blonde head,
for love is stronger
than the Gods and Death!
The sun will die away to leave your
complexion more pure.
The wind that bows the trees
to the ground
would not dare, in passing,
to play with your hair
as long as you bury your head
in my arms!
And when our two hearts
soar into the happy spheres
where heavenly lilies bloom
beneath out tears
then, like flowers,
our lips will join lovingly
and attempt to conquer
death with a kiss!

Department of Music

Orpheus Choir

1999–2000

Olivet Nazarene University

BOURBONNAIS, ILLINOIS

Program

SELECTED FROM THE FOLLOWING:

A Mighty Fortress Is Our God . . . . . Luther/arr. Carl Mueller
Alma Mater, Olivet . . . . . Byron Carmony
At the Cross . . . . . Hudson/arr. Ovid Young
Cantate Sing to the Lord . . . . . Noël Goemanne
Come Just As You Are . . . . . Sabolick/arr. Richard Kingsmore
Crown Him With Many Crowns . . . . . Elvey/arr. Kirkland
Easter Song . . . . . Herring/arr. Camp Kirkland
Fight the Good Fight . . . . . Jeff Bell
Give Me Jesus . . . . . arr. L.L. Fleming
Go Out With Joy . . . . . Hank Beebe
Healing River . . . . . Hellerman/arr. Herbert Haufrecht
How Beautiful . . . . . Paris/arr. Bruce Greer
How Can I Keep From Singing . . . . . arr. Ronald Staheli
O Day Full Of Grace . . . . . Weyse/arr. F. Melius Christiansen
Peace I Leave With You . . . . . René Clausen
Sigalagala . . . . . Luo Spiritual/arr. S.A. Otieno
Sing a New Song . . . . . Ronald Staheli
Sing It Again and Again . . . . . Ron Soderwall
The Lord Bless You and Keep You . . . . . Peter Lutkin
The Promised Land . . . . . arr. Ronald Staheli
The Star Spangled Banner . . . . . arr. James McKelvy
Then Will the Very Rocks Cry Out . . . . . McSpadden/arr. Mark Hayes
Wonderful Love/Matchless Grace . . . . . arr. Ovid Young

Personnel

SOPRANO
Heidi Anksorus, Granger, IN
Carrie Burton, Bradley, IL
Jessica DeZwaan, Bourbonnais, IL
Briana Floyd, Paoli, PA
Jessica Hendrix, Buckingham, IL
Jamie Higgins, Olathe, KS
Bianca Lucente, Aliquippa, PA
Jeri Michael, Pana, IL
Rachel Negelein, Millington, TN
Michelle Nix, Normal, IL
Kati Ondersma, Jenison, MI
Lisa Payne, Auburn Hills, MI
Leah Spruill, Waynesburg, PA
Gretchen Steinhart, Sigourney, IA
Erin Sudduth, St, Louis, MO
Cathy Swallow, Mt. Vernon, OH
Anne Wadsworth, Dixon, IL
Valerie Wilson, Bloomingdale, MI

TENOR
Paul Austin, Indianapolis, IN
Seth Baron, Munster, IN
Lee Chambers, Bourbonnais, IL
Chris Gonzalez, Kokomo, IN
Darin Hamlin, Spencer, IN
Chad Hilligus, Olathe, KS
Jonathon Maloney, Marshall, IL
Chad Ozee, Bourbonnais, IL
Scott Pittman, Olathe, KS
Robb Schuneman, Flint, MI
Steve Spangenberg, Glenolden, PA
Nathan Vail, Bourbonnais, IL

ALTO
Jaime Bartling, New Lenox, IL
Ashley Boone, Bourbonnais, IL
Christine Caldwell, Novi, MI
Jenny Cochran, Bonfield, IL
Casey Fox, Bonfield, IL
Jocelyn French, Town & Country, MO
Alison Gee, Glastonbury, CT
Kendra Holcomb-Densmore, Roseville, MI
Jenna Hunt, Reynoldsburg, OH
Jennifer Johnston, Jacksonville, FL
Jennifer Kell, Coralville, IA
Kristin Miller, Valparaiso, IN
Marissa Murphy, Muncie, IN
Christy Rees, Coulterville, IL
Misty Waters, Alexandria, IN

BASS
Joel Burbrink, Columbus, IN
David Cortright, Mason, MI
Phil Dannewitz, Decatur, IL
Mark Demmin, Naperville, IL
Sam Ebnet, Winona, MN
John Faulconbridge, Flushing, MI
Andy Foster, Dimondale, MI
Thad Haynes, Alton, IL
Josh Meyer, Fortville, IN
Joel Newsham, Bourbonnais, IL
Justin Nixon, Ottawa, IL
Kevin Rector, Avon, IN
Robert Richmond, Manteno, IL
Dan Schlorff, Valparaiso, IN
Lauren Seaman, Abidjan, Côte d'Ivoire
Matt Smith, Columbus, IN

Piano
Stephanie Wilkinson, Bourbonnais, IL
Adam Smith, Delphi, IN

Conductor

Dr. Jeff Bell is beginning his first year of conducting Orpheus Choir, of which he was a member from 1977–1981. Having taught and conducted ensembles for 13 years at Indiana Wesleyan University, he returned to his alma mater in 1997. He earned a M.Mus. in 1983 from the University of Illinois and a Doctor of Arts in 1996 from Ball State University. Dr. Bell resides in Bradley, Ill., with his wife Carole (ONU '81) and daughters Christin and Katie Jo.

ITINERARY

Oct. 29–30, 1999	Praise Gathering
Oct. 31, 1999	Indianapolis Westside Church of the Nazarene
Nov. 5–7, 1999	ONU Homecoming
Dec. 12, 1999	Joint performance with Kankakee Valley Symphony Orchestra
Feb. 25–27, 2000	Tour in Indiana and Michigan
March 25–26, 2000	Tour in Indiana and Michigan
March 31–April 2, 2000	ONU Music Dept. Tour—Peoria, Fort Wayne and Indianapolis
May 5, 2000	ONU Baccalaureate Service
May 13–22, 2000	Tour in England and Scotland

STEPHEN NIELSON

OVID YOUNG

Illinois State Music Teachers Association
1999 State Convention

November 12, 1999
8:00 p.m.

Olivet Nazarene University
Chalfant Hall

PROGRAM

Chorale-Prelude: Jesu, Joy of Man's Desiring (*Cantata No. 147*) .... Johann Sebastian Bach

A TWO-PIANO SALUTE TO EUROPEAN MUSICAL MASTERS

"Turkish" Rondo (*Sonata in A, K. 331*) ..... Wolfgang Amadeus Mozart
Two Waltzes Op. 39, Nos. 5 & 1 ..... Johannes Brahms
Moment Musical Op. 94, No. 3 ..... Franz Schubert
"Military" Polonaise in A Op. 40 ..... Frederic Chopin
Wedding Day at Troldhaugen Op. 65, No. 6 ..... Edvard Grieg
In the Hall of the Mountain King Op. 46, No. 4 (*Peer Gynt Suite No. 1*) ..... Edvard Grieg

FOUR HYMNTUNE IMPROVISATIONS ..... Nielson & Young

FAITHFULNESS
CORONATION, DIADEM & MILES LANE
NEW BRITAIN
SINE NOMINE

PARLEZ VOUS FRANCAIS?

Le Bal (*Jeux d'enfants*) ..... Georges Bizet
L'embarquement pour Cythere (Valse-Musette) ..... Francis Poulenc
Brazileira (*Suite Scaramouche*) ..... Darius Milhaud

INTERMISSION

FOUR MORE HYMNTUNE IMPROVISATIONS ..... Nielson & Young

PICARDY
ELLACOMBE
BRYN CALFARIA
HYFRYDOL

PATRIOTIC SONGS & HYMNS OF AMERICA ..... Nielson & Young

"Dixie"
"America the Beautiful"
"When Johnny Comes Marching Home"
"Eternal Father, Strong to Save"
"God of Our Fathers"

GREAT ROMANTIC THEMES FOR DUO-PIANOS

Variation No. 18 (*Rhapsody on a theme of Paganini* Op. 43) ..... Sergei Rachmaninoff
Music of the Night (*Phantom of the Opera*) ..... Andrew Lloyd Webber
Liebesfreud ..... Fritz Kreisler

Stephen Nielson and Ovid Young, the brilliant young duo-piano team, bring to their collaboration extraordinary individual musical accomplishments. The transcendent quality of their double keybooard artistry has captured audiences everywhere.

Nielson and Young have been performing together as a team since 1971, and are among the most active duo-piano teams on the musical scene today. Stephen Nielson and Ovid Young, having played some 2,000 concerts internationally, claim a breadth of repertoire and performance venues apparent in this sampling: performing at the famed Passion Play Theatre in Oberammergau, Germany; entertaining aboard the M.S. Westerdam in Alaska and on the S.S. Norway in the Caribbean; playing the Mozart Double Concerto with London's Royal Philharmonic; and their list goes on and on.

Olivet Nazarene University
Department of Music

presents

OPUS 3
Faculty Piano Trio

Gerald Anderson, piano
Sarah Morris, violin
Daniel Gasse, cello

Thursday, September 2, 1999
Kresge Auditorium
7:30 p.m.

PROGRAM

Trio Sonata in B minor — **J. B. Loeillet (1653-1728)**

- Largo
- Allegro
- Adagio
- Allegro con spirito

Trio #2 in B minor, op. 76 — **J. Turina (1882-1949)**

- Lento-Allegro molto moderato
- Molto vivace
- Lento-Andante mosso

INTERMISSION

Trio #1 in B minor, op. 49 — **F. Mendelssohn (1809-1847)**

- Molto allegro ed agitato
- Andante con moto tranquillo
- Leggiero e vivace
- Allegro assai appassionato

OPUS 3 is a piano trio composed of faculty members at Olivet Nazarene University. It includes Dr. Gerald Anderson playing the piano, Dr. Daniel Gasse performing on the cello, and Ms. Sarah Morris playing the violin.

Dr. Anderson has been a full-time member of the music faculty at Olivet since 1978. He teaches courses in private and class piano, as well as theory. Dr. Anderson has been active as a collaborative musician, a member of the Canterbury Trio at Olivet, and accompanist for Orpheus Choir at ONU. Gerald Anderson holds a Bachelor of Science degree from Southern Nazarene University, Bachelor of Music and Master of Music from Texas Tech University, and the Doctor of Musical Arts from the American Conservatory of Music. He is a member of Phi Mu Alpha Sinfonia national music fraternity, and is a certified teacher through the Music Teachers National Association. His teachers include Thomas Redcay, Judith Burganger, Fernando Valenti, Wanda Paul, Ian Hobson, and Katherine Glaser.

Dr. Gasse is beginning his fourth year teaching cello as an adjunct member of the faculty at Olivet. He is also on the faculty of Columbia College of Chicago, and is music director of the Suzuki-Orff School for Young Musicians, also of Chicago. Dr. Gasse serves as principal cellist of the Kankakee Valley Symphony Orchestra. He is a member of the Convergence String Quartet and the Twentieth Century Music Ensemble. A native of Córdoba, Argentina, Dr. Gasse holds the Bachelor's degree in cello from the Conservatorio Provincial de Córdoba. His Doctor

of Musical Arts degree was conferred by the University of Illinois at Urbana-Champaign. Dr. Gasse is author of two books: ***Cello Music Written by Argentine Composers, an Annotated Catalogue***, and ***The Spanish Civilization Through the Arts***.

Ms. Morris teaches violin and viola as an adjunct member of the faculty at Olivet, now starting her third year. She also teaches at the McHenry County Music Center in Crystal Lake, Illinois, and coaches chamber music and strings for the McHenry County Youth Orchestras. Ms. Morris is principal violist of the Kankakee Valley Symphony Orchestra, violist of the Convergence String Quartet, and section violist with the Kenosha, Wisconsin Symphony Orchestra. Ms. Morris is a native of Sunderland, England. She attended the Royal Scottish Academy of Music and Drama in Glasgow, and Glasgow University. At the Academy she earned the BA (Musical Studies) HONS degree. In 1995, she emigrated to the United States for a career in teaching and performance.

UPCOMING EVENTS
KRESGE AUDITORIUM

September 14	**Faculty Recital/Norman Ruiz**	**7:30 p.m.**
September 17	**Student Recital**	**9:30 a.m.**
September 30 & October 1	**Orpheus Variety Show**	**7:30 p.m. 7:00 & 9:00 p.m.**
October 4	**Honors Recital**	**7:30 p.m.**
October 7	**Band Concert**	**7:30 p.m.**
October 15	**Student Recital**	**9:30 a.m.**
October 18	**Choral Union**	**7:30 p.m.**
October 26	**Senior Recital/Joel Newsham**	**7:30 p.m.**
October 29	**Jazz Band Halloween Concert**	**9:15 p.m.**

Olivet Nazarene University
Department of Music

presents

A Program of Classical Guitar

Tuesday, September 14, 1999
Kresge Auditorium
7:30 p.m.

Norman Ruiz has taught classical guitar for over 25 years. In addition to serving as adjunct faculty member at Olivet Nazarene University, he is currently teaching at Trinity College in Deerfield and Columbia College in Chicago.

Mr. Ruiz has studied under many talented artists, including Oscar Ghiglia and Pepe Romero. As a master student of Mr. Romero, he was chosen to perform in the Gran Teatro in Cordoba. He has also appeared as a soloist with the Chicago Symphony Orchestra, the Elmhurst Symphony, the DuPage Symphony and the Westminster Chamber Orchestra.

Program

Two Fantasias

Luis Milan (c.1550)

Espanoleta

Canarios

Gaspar Sanz (1640-1710)

Le Calme

Fernando Sor (1780-1840)

Cadiz

Asturias

Isaac Albeniz (1860-1909)

Suite Castellana

1) Fandanguillo 2) Arada 3) Danza

Federico Moreno-Torroba (1906-1984)

Tiento Antiguo

Sonata a la Espanola

1) Allegro 2) Adagio 3) Tiempo de Bolero

Joaquin Rodrigo (1900-1999)

Recuerdos de la Alhambra

Francisco Tarrega (1852-1909)

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 Bowling
President, Olivet Nazarene University

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

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

The Hollow Men — Vincent Persichetti
Mark Lafevor, trumpet

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

Arm, arm, ye brave! — George F. Handel
from *Judas Maccabeus*
Ein Mädchen oder Weibchen — Wolfgang A. Mozart
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

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

Sara Stevenson, horn
Greg Lyons, alto trombone

Elle 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 Boone
James V. & Louise Cook Scholarship	Samuel Ebnet
Jewell Grothaus Scholarship	Justin Nixon
Robert Hale/Dean Wilder Vocal Scholarship	Carrie Burton
The Boyd & Libby Harshman Family Memorial Scholarship	Joel Burbrink Lee Chambers Jason Garrett Jennifer Kell Mark Lafevor
Russel G. & Verda E. Hopkins Instrumental Scholarship	Brad Zehr
Merwin Noble Family Memorial Scholarship	Joel Newsham
Stephen Nielson/Ovid Young Piano Scholarship	Stephanie Wilkinson
Orpheus Memorial Scholarship	Joel Burbrink Lee Chambers Misty Ehlrich Jennifer Kell Bianca Lucente Dan Schlorff Gretchen Steinhart
Lynwood & Maxine VanAken Scholarship	Melinda Bartling

Department of Music

Women's Choir

1999–2000

Olivet
Nazarene University
KANKAKEE, ILLINOIS

Olivet Nazarene University

Women's Choir

Program

SELECTED FROM THE FOLLOWING:

A Mighty Fortress Is Our God . . . . . Luther/arr. Carl Mueller

Be Still and Know . . . . . Traditional/arr. Fred Bock

Give Me Jesus . . . . . Sweney/arr. Linn

God Be With You 'Til We Meet Again . . . . . Tomer/arr. Bock

God Is Able . . . . . Machen & Sterling/arr. Linn

In the Beauty of Your Holiness . . . . . Berry/arr. Linn

My Lord, What a Morning . . . . . Spiritual/arr. Page

Praise You . . . . . Goodine/arr. Cymbala/Linn

Saviour, Like a Shepherd Lead Us . . . . . Bradbury/Bell/arr. Bell

Steppin' on the Clouds . . . . . Stalls/ arr. Linn

The Lord's Prayer . . . . . Malotte

Three Early American Hymn Tunes . . . . . arr. Burroughs

I. Holy Manna

II. Come, Thou Fount

III. When I Can Read My Title Clear

Written in Red . . . . . Jensen/arr. Kirkland/Linn

Personnel

SOPRANO I
Elizabeth Angell, Marseilles, IL
April Best, Huntingburg, IN
Christina Farr, Bourbonnais, IL
Angela Hattery, Elkhart, IN
Peggy Hicke, Rockford, IL
Rachel Hill, Elkhart, IN
Christan McCoy, Springfield, IL
Melanie Oliver, Galesburg, IL
Angie Smith, Anderson, IN
Jackie Wheeler, Flint, MI
Angela Whitehill, Onarga, IL

SOPRANO II
Tiffany Gamble, Xenia, OH
Katie Garvey, Corunna, MI
Angie Hudgins, Valparaiso, IN
Salena Hughes, Oakwood, IL
Christina Hurst, Indianapolis, IN
Lisa Lockwood, Troy, OH
Kelli Shoff, Fayetteville, NC
Susan Weston, Lansing, MI
Joslyn Williamson, Nashville, IN

ALTO I
Amber Barriger, Rock Island, IL
Karla Crawford, Vicksburg, MI
Jesi Dierickx, Rock Island, IL
Kate Ehrich, Park Forest, IL
Allison Eyring, Hull, MA
Karyn Fitts, Bourbonnais, IL
Candace Hatchett, Gary, IN
Jenny Mann, Franklin, IN
Candi Metesh, Bradley, IL
Dana Roat, Phoenix, AZ
Melissa Schmidt, Washington, IL
Danielle Spurgeon, Seymour, IN
Johanna Thompson, Hayward, WI

PIANO
Carla Dirks, Ashkum, IL

ALTO II
Courtney Brown, Circleville, OH
Christine Casteel, Canton, IL
Meredith Felts, Mio, MI
Kristin Milner, Waterloo, IA
Laura Moline, Momence, IL
Erin Schmidt, Washington, IL
Deannah Shepherd, Bourbonnais, IL
Krista Streight, Galesburg, IL
Katy Strouse, Hastings, MI

Conductor

MARTHA DALTON

Martha Dalton is beginning her first year of conducting Women's Choir after conducting University Singers for three years. The newly formed 42-voice choir is composed of women majoring in various fields of study at Olivet.

Professor Dalton, a coloratura soprano, was born and raised in Nashville, Tennessee, where she received a bachelor of science degree in music from Trevecca Nazarene College in 1976. She received a master of music degree (Vocal Performance) from Miami University, Oxford, Ohio, in 1994. Performance opportunities there included the lead role in Puccini's *Suor Angelica* and the role of Olympia in Offenbach's *Tales of Hoffmann* with Miami University Opera Theater.

She is married to Dr. Ron Dalton, professor of practical theology at Olivet Nazarene University. They have three sons—John, 18; James, 15; and Stephen 14. The Daltons reside in Bourbonnais, Illinois.

Music at Olivet

Olivet Nazarene University has long enjoyed a distinguished reputation for the quality of its music program and the professional preparation it affords its graduates. Young musicians in increasing numbers are realizing the advantages of earning a degree in music at a Christian liberal arts university such as Olivet.

With its tradition of academic excellence and a Department of Music that offers extraordinary quality and breadth of experience, Olivet Nazarene University is the ideal choice for the student who seeks rigorous professional music training within a learning environment where class sizes are kept small and opportunities for performance are plentiful. In addition, Olivet music students have countless opportunities for ministry through music, a distinct advantage of choosing a Christian university for musical training.

From the days of Walter B. and Naomi Larsen, for whom Larsen Fine Arts Center is named, until now, Olivet Nazarene University has enjoyed a vibrant and distinguished music program. Walter B. Larsen served as the director of the Department of Music from 1939 until his death in 1957. Following his death, his wife, Naomi, served in the same capacity until Harlow Hopkins succeeded Mrs. Larsen and served as chair of the Division of Fine Arts and the Department of Music until his retirement in 1997. The Larsens, Dr. Hopkins, and others who throughout the years have devoted their lives to musical excellence, typify Olivet's dedication to its music program.

Presently, the Olivet Department of Music faculty continues the tradition as they are well-respected Christian musicians, both educators and performers, who serve as spiritual and professional mentors for their students.

DON REDDICK
CHAIR, DEPARTMENT OF MUSIC

"Our music faculty continue to revise curriculum and programs, and embrace new technologies in order to equip our students for a career in music in the 21st century," said Don Reddick, chair, Department of Music.

Olivet's Department of Music offers a bachelor of arts degree and bachelor of science degree with concentrations in music education, music performance and church music. Seven performing groups currently include more than 350 students: Orpheus Choir, Concert Band, Men's Choir, Women's Choir, Choral Union, Jazz Band and Orchestra. Smaller ensembles are available for those who are interested: Brass Quintet, Woodwind Quintet and String Chamber Ensemble.

Olivet Nazarene University
Department of Music
STUDENT RECITAL

Friday, November 19, 1999
9:30 a.m.
Kelley Prayer Chapel

PROGRAM

Radetzky March — Johannes Strauss
French Horn Quartet--Jessica Hendrix, Scott Hughes, Sara Stevenson, James Wasmundt

An Die Musik — Franz Schubert
Heather Griffin, alto
Beth Rogers, piano

Waltz in E Minor (posthumous) — F. Chopin
Jared Hancock, piano

Sebben, crudele — Antonio Caldara
Tristin Simmons, soprano
Stephanie Wilkinson, piano

Prelude #3 — Heitor Villa-Lobos
David Belcher, guitar

Bist du bei mir — J. S. Bach
Katherine J. Ondersma, soprano
Philip Schwada, piano

Sonatine — Jacques Castérède

Mark Lafevor, trumpet
Stephanie Wilkinson, piano

The Beatitudes — Albert Hay Malotte

Ashley Boone, alto
Beth Rogers, piano

Serenata Española — Joaquin Malats

Matt Rensberry, guitar

Come unto Him (from *Messiah)* — G. F. Handel

Salena Hughes, soprano
Sarah Best, piano

Parthenia — Ira P. Schwarz

Flute Quartet— Angie Meyer, Erika Owens,
Tristin Simmons, Retha Stout

Wiegenlied — Johannes Brahms

Chad Ozee, tenor
Adam Smith, piano

Gavotte 1 & 2 — J. S. Bach

String trio— David Belcher, Katie Ondersma,
Matt Rensberry

I Love All Graceful Things — Eric H. Thiman

Heidi Anksorus, soprano
Beth Rogers, piano

Meditation (from *Thais*) — Jules Massenet/arr. Ramsay

Adam Asher, alto saxophone
Dr. Jeff Bell, piano

Lonely House (from *Street Scene*) — Kurt Weill

Joshua Cobb, tenor
Beth Rogers, piano

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

Monday, November 22, 1999
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Sonate — C. Saint-Saëns

Tracy Marcotte, clarinet
Philip Schwada, piano

Bright is the Ring of Words — R. Vaughn Williams
(from *Songs of Travel)*

Sam Ebnet, bass
Dr. Jeff Bell, piano

Sweet little boy Jesus — John Jacob Niles

Christina Hurst, soprano
Barbara Bloom, piano

Lascia chio pianga (from *Rinaldo*) — G.F. Handel

Paul Austin, tenor
Dr. Jeff Bell, piano

Parthenia — Ira P. Schwarz

Flute quartet— Angie Meyer,
Erika Owens, Retha Stout, Tristin Simmons

Jupiter has seven moons (from *I Hate Music*) — L. Bernstein

Gretchen Steinhart, soprano
Dr. Jeff Bell, piano

The Daisies — Samuel Barber

Robb Schuneman, tenor
Adam Smith, piano

Fantasy Pieces, op. 73 — R. Schumann
First movement

Leanne Loica, cello
Carla Dirks, piano

How Beautiful Are the Feet of Them — G.F. Handel
(from *The Messiah*)
Bianca Lucente, soprano
Beth Rogers, piano

Parmi veder le lagrime (from *Rigoletto*) — G. Verdi
Lee Chambers, tenor
Dr. Jeff Bell, piano

Sonatina — William Schmidt
I. March
Sarah Best, tenor saxophone
Dr. Jeff Bell, piano

Nel cor più non mi sento — G. Paisiello
Kristin Milner, contralto
Carla Dirks, piano

The Sleep that Flits on Baby's Eyes — John Alden Carpente
Jessica DeZwaan, soprano
Justin Nixon, piano

Syrinx — Claude Debussy
Tristin Simmons, flute

The Prayer of the Little Bird — Theron Kirk
(from *Prayers from the Ark)*
Jessica Hendrix, soprano
Sarah Best, piano

Morceau de Concert — C. Saint-Saëns
James Wasmundt, horn
Dr. Gerald Anderson, piano

What Can I Give Him? — Marjorie Jones

Jason Garrett, baritone
Dr. Jeff Bell, piano

Se Florinda è fedele — Alessandro Scarlatti
(from *La donna ancora è fedele*)

Jeri Michael, soprano
Adam Smith, piano

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

MESSIAH

by George Frideric Handel

Olivet Nazarene University

Department of Music

7:00 pm Saturday, December 4, 1999

6:00 pm Sunday, December 5, 1999

Kresge Auditorium • Larsen Fine Arts Center

Olivet Nazarene University
Department of Music

Sixty-fourth Annual Performance
of

The Messiah

Dr. Jeffery Bell, conductor

Dr. Timothy Nelson, organ
Miss Stephanie Wilkinson, harpsichord

Soloists:

Saturday evening:

Martha Dalton, soprano
Mary Atkinson, alto
Neal Woodruff, tenor
Gregory Yates, bass

Sunday evening:

Jessica DeZwaan, soprano
Jennifer Kell, alto
Chad Ozee, tenor
Lee Chambers, tenor
Justin Nixon, bass

The Beautiful Sound, Inc., 6475 Joliet Road,
Countryside (Chicago suburb), Illinois
has provided the
ALLEN Digital Computer Organ

Program

Welcome and Invocation — Mr. Don Reddick, Chairman, Division of Fine Arts

Part One

Overture

Recitative — Mr. Woodruff ♦ Mr. Ozee

Comfort ye, My people, saith your God. Speak ye comfortably to Jerusalem, and cry to her that 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 our God. (Isaiah 40:1-3)

Aria — Mr. Woodruff ♦ Mr. Ozee

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

Chorus

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

Recitative — Mr. Yates ♦ 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, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; behold, he shall come, saith the Lord of Hosts. (Haggai 2:6,7; Malachi 3:1)

Aria — Mr. Yates ♦ Mr. Nixon

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

Chorus

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

Recitative — Miss Atkinson ♦ Miss Kell

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

Aria with chorus — Miss Atkinson ♦ Miss Kell

O thou that tellest good tidings to Zion, get thee up into the high mountain! O thou that tellest 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)

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, The Everlasting Father, The Prince of Peace. (Isaiah 9:6)

Pastoral Symphony — Offertory

Recitative Mrs. Dalton ♦ Miss DeZwaan

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 them and they were sore afraid. (Luke 2:8-9)

Recitative Mrs. Dalton ♦ Miss DeZwaan

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 Savior which is Christ the Lord. (Luke 2:10-11)

Recitative Mrs. Dalton ♦ Miss DeZwaan

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

Chorus

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

Aria Mrs. Dalton (Saturday evening only)

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 Atkinson ♦ Miss Kell

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 Atkinson and Mrs. Dalton ♦ Miss Kell and Miss DeZwaan

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 ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn 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 Atkinson ♦ 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. Woodruff ♦ Mr. Ozel

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. Woodruff ♦ Mr. Ozee

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

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. Dalton ♦ Miss DeZwaan

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. Yates ♦ 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. Yates ♦ Mr. Nixon
Mr. Mark Lafevor, trumpet

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

Recitative Miss Atkinson ♦ Miss Kell

Then shall be brought to pass the saying that is written, death is swallowed up in victory. (I Corinthians 15:54)

Duet Miss Atkinson and Mr. Woodruff ♦ Miss Kell and Mr. Chambers

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
(I Corinthians 15:55-56)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(I Corinthians 15:57)

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 b 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 nev oratorio. The new work, entitled *The Messiah*, was composed between August 2 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 originall 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 th 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 coul 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, unlik 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 direc narration common to Handel's operas and dramatic oratorios, this work succeeds o 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 com to a definitive decision as to who should sing what, how a given rhythm ought to b performed, what the optimal forces are, what ornamentation should be used, and all the other questions that fall under the category of "historical authenticity." I reality, the work must be reshaped and redefined for the unique requirements of eacl 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' 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 th composer. No other work of Handel's can claim such universal familiarity an 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, i remains the work by which every oratorio since has been measured. Therein lies th magnificence of this composition, and the reason it continues to deserve our performances and admiration.

Orchestra

Flute
Marci Harrier
Retha Stout
Tristin Simmons
Beth Anderson

Oboe
Becky Bounds

Clarinet
Christina Nickerson
Tracy Marcotte

Bassoon
Christine Carney

Horn
Sara Stevenson
Scott Hughes
James Wasmundt

Trumpet
Mark Lafevor
Cliff Kimmerling

Trombone
Adam Gentry
Mike Weber

Bass Trombone
Tim Thompson

Tympani
Joseph Chen

Violin I
Molly Brewer, Concertmistress
Erin Haenig
Dan Meyer
Nathan Vail

Violin II
Sidra Schkerke
April Van Kley
Debra Bell
Julie Bisaillon

Viola
Casey Fox

'Cello
Nicole DeWitt
Leanne Loica
Kati Ondersma
Shirlee McGuire

Bass
Dan Schlorff

CHORUS

Anderson, Chadwick
Anderson, Nathan
Angell, Elizabeth
Anksorus, Heidi
Asher, Adam
Austin, Paul
Baker, Colleen
Baker, Steven
Balverde, Adorito
Baron, Seth
Barriger, Amber
Bartling, Jaime
Belcher, David
Best April
Best, Sarah
Boone, Ashley
Boyts, Chris
Brown, Courtney
Burbrink, Joel
Burton, Carrie
Caldwell, Christine
Casteel, Christine
Chambers, Lee
Cleek, Kelly
Cochran, Jennifer
Combs, Lori-Beth
Cortright, David
Corzine, Joel
Crawford, Carla
Dannewitz, Phil
DeButts, Thess
Demmin, Mark
DeZwaan, Jessica
Dierickx, Jessica
Dillman, Jonathan
Dirks, Carla
Ebnet, Sam
Ehrich, Katherine
Eyring, Allison
Farmer, Brian
Farr, Christina
Faulconbridge, John
Felts, Meredith
Fitts, Karyn
Flom, Tony
Flowers, Joy
Floyd, Briana
Foster, Andrew
French, Jocelyn
Gaddis, Dan
Gamble, Tiffany
Garvey, Katherine
Gee, Alison
Gonzalez, Chris
Griffin, Heather
Hamlin, Darin
Hancock, Jared
Hatchett, Candace
Hattery, Angela
Haynes, Thad
Hendrix, Jessica
Hicke, margaret
Higgins, Jamie
Hill, Rachael
Hilligus, Chad
Holcomb-Densmore, Kendra
Holstein, Victor
Hudgins, Angela
Hughes, Salena
Hunt, Aaron
Hunt, Jayme
Hunt, Jenna
Hurst, Christina
Johnston, Jennifer
Kell, Jennifer
Koehn, Amanda
Livingood, Tim
Lockwood, Lisa
Lonberger, Carlos
Lucente, Bianca
Maloney, Jonathon
Mann, Jennifer
Marshall, Barry
McCoy, Christan
Metesh, Candice
Meyer, Joshua
Meyer, Matthew
Michael, Jeri
Miller, Kristin
Milner, Kimberly
Milner, Kristin
Moline, Laura
Moody, Ben
Murphy, Marissa
Neel, Alicia
Negelein, Rachel
Nemmec, Jeremy
Newsham, Joel
Nix, Michelle
Nixon, Justin
Oliver, Melanie
Owen, Erika
Ozee, Chad
Payne, Lisa
Pittman, Scott
Plunkett, David
Rector, Kevin
Rees, Christy
Remmenga, Dan
Rice, LaMar
Richmond, Robert
Roat, Dana
Schmidt, Erin
Schmidt, Melissa
Schuneman, Robb
Schwada, Phillip
Seaman, Lauren
Shoff, Kelli
Smith, Adam
Smith, Angela
Smith, Chad
Smith, Matthew
Spruill, Leah
Spurgeon, Danielle
Steinhart, Gretchen
Stevenson, Adam
Streight, Krista
Strouse, Katy
Sudduth, Erin
Swallow, Cathy
Taylor, Aaron
Thompson, Johanna
Tran, Richard
Wadsworth, Anne
Waters, Misty
Weston, Susan
Wheeler, Jackie
Whitehill, Angela
Whitford, Breann
Wilkinson, Stephanie
Wilson, Valerie
Wright, Andy
Yergler, Cara

Olivet Nazarene University
Department of Music

presents

A Holiday Concert

featuring

Olivet Concert Band
&
Olivet Jazz Band

Tuesday,
December 7, 1999
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Concert Band / Jazz Band
1999 Holiday Concert

Concert Band Selections

Overture to a Winter Festival	by James Curnow
Midnight Sleigh Ride	arr. Tom Wallace
Angels From the Realms of Glory	arr. Robert W. Smith
Variants on an Ancient Air	by James Curnow
Jingle Bells	arr. Naohiro Iwai

Jazz Band Selections

Midnight Clear	arr. R.G. Wadsworth
O Come All Ye Faithful	arr. Paul Clark
Jingle Bells	arr. W.U. Wayte
We Three Kings	arr. Mark Taylor
Deck the Halls	arr. Mike Maxwell
Jingle-Bell Rock	arr. Bob Lowden

ONU CONCERT BAND

Director, Don Reddick

Flute
Jenny Cochran
Tristan Simmons
Retha Stout
Erika Owens
Dalene Youngblood
Niki Saubert

Bassoon
Christine Carney

Clarinet
Tracy Marcotte
Denette Meador
Jamie Breeck
Rachel Lewandowski

Bass Clarinet
Elizabeth Love
Mike Johnson

Alto Saxophone
Keith Black

Tenor Saxophone
Sarah Best

Baritone Saxophone
Will Swardstrom

Percussion
Joseph Chen
Ben Moody
Matt Stump
Josh Yazel

Trumpet
Mark Lafevor
Sam Thomas
Cliff Kimmerling
Jason McCloskey
Hanna Thompson
Jason Brabson
Angela Meyer
Candice Metesh
Bonnie McCloskey

French Horn
Sara Stevenson
Jessica Hendrix
Scott Hughes
James Wasmundt

Trombone
Adam Gentry
Timothy Thompson
Mike Weber
Scott Roberts
Laura Herbert
John Faulconbridge

Baritone
Nathan Anderson

Tuba
Heidi Huffman
Carlos Lonberger

ONU JAZZ BAND

Eric Penrod, Director

Alto Saxophone
Brad Zehr
Keith Black

Tenor Saxophone
Sarah Best
Adam Asher

Baritone Saxophone
Will Swardstrom

Trumpet
Mark Lafevor
Sam Thomas
Shawna Herbert
Candice Metesh
Jeff VanSyckle

Trombone
Rob Owen
Mike Weber
Laura Herbert
Adam Gentry
Shawn Stonesifer

Guitar
David Belcher

Piano
Heidi Huffman
Isaac Edwards

Bass
Cliff Kimmerling
Bethany Robinson

Drums
Ed Brumitt

Merry
Christmas

Olivet Nazarene University

Department of Music

presents

Jennifer Kell

mezzo-soprano

Senior Recital

Stephanie Wilkinson, accompanist

Assisting:

Sarah Morris, viola

Harlow Hopkins, clarinet

Ceanne Coica, cello

Joseph Chen, percussion

Assisting on piano:

Melinda Bowne, Jessica DeZwaan,

Carla Dirks, Jessica Hendrix, Adam Kotsko,

Gretchen Steinhart, Erin Stephenson

7:30 p.m.

Tuesday, January 25, 2000

Kresge Auditorium - Carsen Fine Arts Center

Senior Recital

Jennifer Kell, mezzo-soprano

Stephanie Wilkinson, accompanist

PROGRAM

Invocation — Dr. Glenn Kell

A Secret Love or Two — Thomas Campion
Sleep, Wayward Thoughts — John Dowland
Early One Morning — 17th Century English
Say Love if Ever Thou Didst Find — John Dowland

Jennifer Kell, mezzo-soprano
Stephanie Wilkinson, harpsichord
Leanne Loica, cello

Resonances — Morris Goldenberg

Joseph Chen, percussion

Liebesfreud — Fritz Kreisler

Joseph Chen, marimba

Il segreto per esser felici — Gaetano Donizetti
from *Lucrezia Borgia*

Jennifer Kell, mezzo-soprano
Stephanie Wilkinson, piano

Qui sedes ad dextram Patris — Johann Sebastian Bach
from *Mass in B Minor*

Jennifer Kell, mezzo-soprano
Harlow Hopkins, clarinet
Stephanie Wilkinson, piano

Dolly Suite, Opus 56 — Gabriel Fauré

I. Berceuse
II. Mi-a-ou
III. Jardin de Dolly
IV. Kitty-Valse
VI. Pas Espagnol

Melinda Bowne, Jessica DeZwaan, Carla Dirks,
Jessica Hendrix, Adam Kotsko, Gretchen Steinhart,
Erin Stephenson, Stephanie Wilkinson, piano

Le Spectre de la Rose — Hector Berlioz
from *Les Nuits d'Été* Opus 7

Catalogue de Fleurs — Darius Milhaud

I. La Violette
II. Le Bégonia
III. Les Fritillaires
IV. Les Jacinthes
V. Les Crocus
VI. Le Brachycome
VII. L'Eremurus

Jennifer Kell, mezzo-soprano
Stephanie Wilkinson, piano

Gestillte Sehnsucht — Johannes Brahms
from *Two Songs* Opus 91

Jennifer Kell, mezzo-soprano
Sarah Morris, viola
Stephanie Wilkinson, piano

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

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

Notes and Translations

These English pieces or ayres were written in the late 16th and early 17th centuries for solo voice with lute accompaniment. They were commonly used for secular, court entertainment.

Qui sedes ad dextram Patris

Who sits on the right hand of the Father, have mercy on us!

Qui sedes ad dextram patris is part of Bach's Mass in B Minor. This piece is from the Gloria section of the mass and was composed in 1733.

Il segreto per esser felici

The secret for being happy I know through practice,
and I teach it to my friends.
Whether the sky be clear or cloudy,
in every weather, be it hot or ice-cold,
I joke and drink, and I mock the madmen
who devote themselves to thoughts of the future.
We'll not care about the uncertain tomorrow,
if it's given to us to enjoy today.
Let's take advantage of the flowering years;
pleasure makes them pass more slowly.
If old age, with its grim face, stands at my back
and threatens my life,
I joke and drink, and I mock the madmen
who devote themselves to thoughts of the future.

Il segreto per esser felici is taken from the 1833 opera Lucrezia Borgia, in which the young Duke Orsini sings a rollicking drinking song, little knowing that the wine he drinks has been poisoned by his hostess, Lucrezia Borgia.

Le Spectre de la rose

Open your closed eyelid
Gently touched by a virginal dream!
I am the spectre of the rose
That you wore last night at the ball.
You have taken me still covered with the pearls
Of the sprinklers's silvery tears,
And amidst brilliant festivities,
You carried me through the night.
O you, who were the cause of my death,
Without your being able to escape it,
My rose-colored spectre will come
Every night to dance at your bedside.
But have no fear at all: I do not ask
Either a mass or De Profundis.
This fragrant perfume is my soul, and I am from paradise.
My destiny could be envied,
And to have so beautiful a fate,
More than one would have given his life;
For on your breast I have my tomb,
And on the alabaster where I repose,
A poet wrote with a kiss:
"Here lies a rose which all kings might envy."

Berlioz composed the song cycle *Les Nuits d'Ete* (Nights of Summer) in 1840. *The Spectre of the Rose* is the cycle's second song and paints the life and death of a rose.

Catalogue de Fleurs

I. The Violet

The cyclopean violet thrives wonderfully
in a beautiful red solferino.
It is very fragrant and blooms early and vigorously.

II. The Begonia

Begonia aurora: a dense flower,
apricot speckled with coral,
a very pretty, rare and unusual coloring.

III. The Fritillarias

The Fritillarias love sunny spots
sheltered from wind and spring frosts.
They should be covered in the winter.
They are also called Imperial Crown or snakehead.

IV. The Hyacinth

Albertine: pure white
Lapeyrouse: light mauve
King of the Belgians: pure carmine
King of the blues: dark blue
Mademoiselle de Malakoff: bright yellow,
for the bouquet.

V. The Crocus

Crocuses thrive in pots or bowls,
on damp moss, in soil,
singly or mixed with other spring plants.
They create a very lovely effect!

VI. The Swan River Daisy

Brachycome iberidifolia: Swan River Daisy,
a novelty! A charming dwarf plant covered
with bright flowers, bright blue!

VII. The Foxtail Lily

Eremus isabellinus: blossoming is guaranteed!
The stalk of this magnificent species sometimes
reaches two meters in height. Its flowers are a
beautiful color between yellow and pink
and are long-lasting.

Prices on request.

Milhaud set these seven poems to music in order to announce the approach of spring. Each poem is an advertisement from florists with promises and guarantees of fragrant summer bouquets.

Gestillte Sehnsucht is one of two pieces composed by Brahms for contralto and viola. Written for a husband and wife team of vocalist and violist, this piece tells of serene observation of nature and longing for death.

Gestillte Sehnsucht

Steeped in the golden light of evening,
How solemnly the forests stand!
In the soft voices of birds breathes
The gentle stirring of the evening wind.
What whisper the wind and the birds?
They whisper the world to sleep.
Desires which always arise
In the heart that is without peace or rest,
Longings that trouble the soul,
When will you rest, when will you cease?
To the sounds of whispering wind and the birds,
You longing desires, when will you be lulled to sleep?
When no longer into golden distances
My spirit hastens on winds of dreams,
No longer on the eternal distant stars
My eyes are fixed with a longing gaze;
Then the winds, the birds shall lull
My life and my longings.

Jennifer would like to thank
Ms. Ruthmarie Elmer and Ms. Alice Edwards
for their instruction and encouragement
in preparation for this evening.

Olivet Nazarene University
Music Department

Presents

Mark Lafevor
Trumpet

Senior Recital

Assisted by

Gerald Anderson, Stephanie Wilkinson, ***piano***
Sara Stevenson, ***French horn***
Rob Owen, ***trombone***
Cliff Kimmerling, Eric Penrod, Sam Thomas, ***trumpet***
Jeff Pride, ***tuba***

7:30 p.m.
January 27, 2000
Kresge Auditorium ~ Larsen Fine Arts Center

Senior Recital
Mark Lafevor, Trumpet

Program

Invocation

"The Flight of the Bumblebee" Nicolai Rimsky-Korsakov
From *Tsar Saltan*

Mark Lafevor, Bb Trumpet
Stephanie Wilkinson, Piano

Concerto for Trumpet and Piano Alexander Arutunian

Mark Lafevor, Bb Trumpet
Dr. Anderson, Piano

Rondo for Lifey Leonard Bernstein
Mark Lafevor, Bb Trumpet
Stephanie Wilkinson, Piano

Trumpet Voluntary — John Stanley
Arr. Bryan Goff

Mark Lafevor, Piccolo Trumpet
Eric Penrod, Trumpet
Sara Stevenson, French horn
Rob Owen, Trombone
Jeff Pride, Tuba

Sonatine — Jacques Casterede

Movement II

Mark Lafevor, C-Trumpet
Stephanie Wilkinson, Piano

Sonata — Flor Peeters
Op. 51

Movement II, Aria

Mark Lafevor, Flugel Horn
Stephanie Wilkison, Piano

The Three Cardinals — Albert Davis

Mark Lafevor, Bb Trumpet
Sam Thomas, Bb Trumpet
Cliff Kimmerling, Bb Trumpet
Stephanie Wilkinson, Piano

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

We appreciate audience cooperation in turning off all cellular phones.

You are invited to a reception at the home of Matt and Amy Stienacker. Maps are available after recital.

"The Flight of the Bumblebee"
Nicolai Rimsky-Korsakov was a Russian composer of many genres of music including orchestra, opera, keyboard, and choral. The flight of the bumblebee is a work out of the larger work, *Tsar Saltan.*

Arutunian Trumpet Concerto
Alexander Arutunian is an Armenian (USSR) twentieth century composer. His compositions are mainly concertos for wind instruments. He also wrote for voice and piano. This concerto is considered one of the staples of the trumpet repritoire.

Rondo for Lifey
Leonard Bernstein was an American who composed for orchestra, chamber music, keyboard, choral, opera, and solos. This song was composed for Lifey, Leonard's dog.

Trumpet Voluntary
John Stanley was an American organist and conductor. Bryan Goff is an American arranger who writes many brass and organ arrangements for sacred settings.

Sonatine for Trumpet and Piano
Jacques Casterede was a French pianist and composer of ballets, orchestra works, and solos.

Sonata
Flor Peeters was a Belgium composer of keyboard and choral works. This piece was originally an organ piece, that Peeters later rewrote for trumpet and piano. There are three total movements to the work.

The Three Cardinals
Albert Davis is an American twentieth century writer of keyboard and song.

Department of Music

Concert Band

Spring 2000

Olivet
Nazarene University
BOURBONNAIS, ILLINOIS

Department of Music

Olivet Nazarene University

Concert Band

Program

TO BE TAKEN FROM THE FOLLOWING SELECTIONS:

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

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

Are You Washed in the Blood . . . . . arr. by Ed Dickinson

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

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

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

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

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

Jericho . . . . . arr. by William Hines

Lift High the Lord Our Banner . . . . . arr. by Keith Christopher

Majesty . . . . . arr. by Richard Kingsmore

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

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

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

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

Personnel

FLUTE
Jenny Cochran, Bonfield, IL
Tristin Simmons, Bourbonnais, IL
Retha Stout, Laurinburg, NC
Erika Owens, So. Chicago Hts, IL
Niki Saubert, Indianapolis, IN

BASSOON
Christine Carney, Valparaiso, IN

CLARINET
Tracy Marcotte, Kankakee, IL
Denette Meador, Jefferson City, MO
Rachel Lewandowski, Otisville, MI

BASS CLARINET
Elizabeth Love, Canton, IL

ALTO SAXOPHONE
Mandy Davis, Avilla, IN

TENOR SAXOPHONE
Sarah Best, Casey, IL

BARITONE SAXOPHONE
Will Swardstrom, Naperville, IL

PERCUSSION
Joseph Chen, Valparaiso, IN
Ben Moody, Butler, IN
Matt Stump, Bollingbrook, IL

TRUMPET
Mark Lafevor, Kendallville, IN
Sam Thomas, Kankakee, IL
Cliff Kimmerling, Anderson, IN
Jason McCloskey, Fort Wayne, IN
Jason Brabson, Normal, IL
Angela Meyer, St. Paul, MO
Hanna Thompson, Hatward, WI

FRENCH HORN
Sara Stevenson, Ottawa, IL
Jessica Hendrix, Buckingham, IL
Scott Hughes, Valparaiso, IN
James Wasmundt, Chicago Heights, IL

TROMBONE
Adam Gentry, Terre Haute, IN
Mike Weber, Indianapolis, IN
Scott Roberts, Lapier, MI
Laura Herbert, Rochelle, IL
John Faulconbridge, Flushing, MI

TUBA
Heidi Huffman, Casey, IL
Carlos Lonberger, Champaign, IL

BASS
Bethany Robinson, Kokomo, IN

Conductor

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Olivet Nazarene University
Department of Music

Commencement Concert Auditions

Monday, February 14, 2000
7:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

Commencement Concert Auditions

Monday, March 14, 2000

Program

Invocation

Votre toast, je peux le rendre (from *Carmen*) — G. Bizet
Avant de quitter ces lieux (from *Faust*) — C. Gounod
Justin Taylor Nixon, baritone
Adam Smith, piano

Concerto No. 3 in D Major, Op. 50 — D. Kabalevsky
Allegro molto
Jared Hancock, piano
Philip Schwada, piano

Faites-lui mes aveux (from *Faust*) — C. Gounod
Je veux vivre (from *Romeo & Juliet*) — C. Gounod
Jessica DeZwaan, soprano
Constance DeZwaan, piano

Deh, vieni alla finestra (from *Don Giovanni*) — W. A. Mozart
Se vuol ballare (from *Le Nozze di Figaro*) — W. A. Mozart
Jason Garrett, baritone
Justin Taylor Nixon, piano

Concerto No. 1, Opus 33 — C. Saint-Saens
Allegro non Troppo
Leanne K. Loica, cello
Barbara Bloom, piano

Batti, batti, O bel Masetto (from *Don Giovanni*) W. A. Mozart
Vedrai, carino (from *Don Giovanni*) W. A. Mozart

Jessica Hendrix, soprano
Stephanie Wilkinson, piano

Concerto No. 1 for Guitar, Op. 99 M. Castelnuovo-Tedesco
Andantino alla romanza

David Belcher, guitar
Philip Schwada, piano

Dalla sua pace (from *Don Giovanni*) W. A. Mozart
La donna è mobile (from *Rigoletto*) G. Verdi

Chad Ozee, tenor
Adam Smith, piano

De Torrente Aldrovandini
Pie Jesu (from *Requiem*) G. Fauré
Quel Che Dice G. B. Bassani

Bianca Lucente, soprano
Mark Lafevor, trumpet
Stephanie Wilkinson, piano

Porgi, amor (from *Le Nozze di Figaro*) W. A. Mozart
Deh vieni (from *Le Nozze di Figaro*) W. A. Mozart

Tristin Simmons, soprano
Stephanie Wilkinson, piano

La Vendetta (from *Le Nozze di Figaro*) G. Rossini
Votre toast, je peux vous lé rendre (from *Carmen*) G. Bizet

Sam Ebnet, bass
Dr. Jeff Bell, piano

Parmi veder le lagrime (from *Rigoletto)* — G. Verdi

Lee Chambers, tenor
Adam Smith, piano

Clarinet Concerto — W. A. Mozart
Rondo

Tracy Marcotte, clarinet
Philip Schwada, piano

Concerto No. 1 in E♭ Major, Opus 11 — R. Strauss

Sara Stevenson, French horn
Carla Dirks, piano

O Isis und Osiris (from *Die Zauberflöte*) — W. A. Mozart
O wie will (from *Entführung aus dem Serail*) — W. A. Mozart

Daniel Schlorff, bass
Dr. Jeff Bell, piano

Piano Concerto No. 2 — D. Shostakowitch
Allegro

Adam Kotsko, piano
Alice Edwards, piano

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

Olivet Nazarene University
Department of Music
presents

Kendra Holcomb-Densmore

mezzo-soprano

&

Samuel Ebnet

bass

Senior Recital

Tuesday, February 15, 2000
Admissions Center
7:30 p.m.

Senior Recital

Kendra Holcomb-Densmore & Samuel Ebnet

Program

Invocation — Dr. Timothy Nelson

O Rest In the Lord (from *Elijah*) — F. Mendelssohn

Kendra Holcomb-Densmore, Mezzo-Soprano
Anne Wadsworth, Soprano
Jennifer Kell, Mezzo-Soprano
Lee Chambers, Tenor
Robert Richmond, Bass
Dr. Jeff Bell, Piano

Bist du bei mir — Anonymous (Attributed to J.S. Bach)
Widmung — R. Franz

Mr. Ebnet

Die Lotosblume — R. Schumann
An den Mond — F. Schubert
Heiden Röslein — F. Schubert

Ms. Holcomb-Densmore

Votre toast, je peux vous le rendre (from *Carmen*) — G. Bizet
Contemplation — CH. M. Widor

Mr. Ebnet

Aubade — CH. M. Widor
L'heure Exquise — R. Hahn

Ms. Holcomb-Densmore

La Vendetta (from *Le Nozze di Figaro*) — W. A. Mozart
Deh vieni alla finestra (from *Don Giovanni*) — W. A. Mozart

Mr. Ebnet

Lullaby (from *The Consul*) — G. Menotti
From *Mother Goose & Co.* — E. Borishansky

Mrs. Mason's Basin
Elsie Marley
A Girl in the Army

Ms. Holcomb-Densmore

Thus saith the Lord (from *Messiah*) — G. F. Handel
Ride On, King Jesus! — arr. H. Johnson
The Call (from *Five Mystical Songs*) — R. Vaughan Williams
Bright is the Ring of Words (from *Songs of Travel*) — R. Vaughan Williams
Ol' Man River (from *Show Boat*) — J. Kern

Mr. Ebnet

Vittoria, Vittoria! — G. Carissimi
Se Tu M'ami — G. Perolesi

Ms. Holcomb-Densmore

Tu Serena from *Semiramide* — G. Rossini

Ms. Holcomb-Densmore
Ms. Wadsworth

This recital is being presented in partial fulfillment of the requirements for Ms. Holcomb-Densmore's Bachelor of Science degree with a concentration in Music Education and for Mr. Ebnet's Bachelor of Arts degree with a concentration in Church Music.

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O Rest in the Lord is an aria from one of Felix Mendelssohn's most renowned works--the fiery story of *Elijah.*

Bist du bei mir

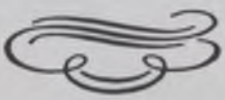
If you are near I go with gladness
To death and to eternal rest.

Ah, pleasant thought would be my ending:
By touching with your loving hands
My faithful eyes to gently close.

Widmung

O, thank me not for what I sing to you
Yours are the songs, no gift of mine
You gave them to me
I but return to you
What is and ever will be yours

Yours they were-- every one, forever
The light which in your dear eyes shone
Truly has taught me how to read them
Do you not know they are your own?



Die Lotosblume

The Lotus flower fears the sun's splendor
And dreaming, awaits the night with bended head.

The moon, who is her lover,
Wakes her with his light,
And she affectionately shows him
Her innocent flower like face.

She blooms, glows,
And stares silently into the heights;
She gives forth scent,
And weeps and trembles with lovesickness.

An den Mond

Again you fill wood and valley
Silently with misty light,
And at last you also
Set my soul utterly free
You spread over my fields
Your healing gaze,
Like the eye of a friend gently
Watching over my fate.

Happy is the one who
Shuts himself from the world without hate,
Clasps a friend to his heart
And with him enjoys
All that which, unknown to men
Or unconsidered,
Through the labyrinth of the heart
Wanders in the night.

Heiden-Röslein

A boy saw a little rose
A wild rose on the heath.
It was so young and morning-fresh
That he ran swiftly to see it closer,
and gazed on it with joy.
Wild rose, wild rose, wild rose red.
Wild rose on the heath.

Said the boy "I'll pick you,
Wild rose on the heath!"
Said the rose "I'll prick you,
So that you'll always remember me,
And I will not suffer it."
Wild rose, wild rose, wild rose red.
Wild rose on the heath.

But the headstrong boy did pluck
The wild rose on the heath;
The rose defended itself and pricked,
But cries of pain were of no avail,
And it was forced to suffer.
Wild rose, wild rose, wild rose red,
Wild rose on the heath.

In Votre Toast, je peux vous le rendre, boastful aria from Bizet's opera *Carmen*, Escamillo sings about the glory of the bullfight and the Toréador, and then he is off to the ring.

Votre toast, je peux vous le rendre
From the opera *Carmen*

For a toast, your own will avail me,
Señors, señors, For all you men of war,
Like all Toréros, as brothers hail me!
In a fight we both take delight!
'Tis holiday, the circus full from rim to floor;
The lookers on, beyond control;
The lookers on now begin to murmur and roar!
Some are calling, and others bawling,
And howling too, with might and main!
For they await a sight appalling!
'Tis the day of the braves of Spain!
Come on! Make ready! Ah!

Toréador, make ready
Toréador! Toréador!
And think on her, who all can see;
On a dark eyed lady,
And that love waits for you,
Toréador, Love waits for you

All at once the all are silent
Ah! What is going on?
No cries! The time has come!
With a mighty bound the bull leaps out from the Toril!
With a rush he comes and charges!
A horse is lying, under him a Picador!
"Ah! Bravo! Toro!" the crowd is crying!
Now he goes on, he halts, he turns, and charges once more!
Oh how he shakes his banderillas! How madly he runs!
The sand is wet and red!
See them running, see them climb the barriers!
Only one has not fled!
Come on! Make ready! Ah!

Contemplation

My arm enclosed your slender waist,
And trembled with the hope of love,
Your bosom fluttered like the wing of a cooing dove
How long we gazed in loving silence on the fading skies above,
What was passing in our beings but thoughts of purest love.
Lie an angel in the darkness you appeared to chase my night,
And from your eyes there shone a radiance, dazzling in its heavenly light!

Aubade

Night fades as morning breaks
My love, rise form your slumber;
While birds and flowers wake
With melody nature sings.

Oh, I implore you to quiet my fears
As I, who adore you, sing through my tears.

Angel, I love and worship you
Your heavenly attributes please me
A beauty I cannot resist.

L'heure exquise

The white moon is shining in the woods;
From each branch comes a voice under the boughs. . .
O beloved.
The pool reflects deep mirror,
The outline of the black willow
Where the wind is weeping. . .
Let us dream, this is the hour.
A vast and tender peacefullness
Seems to desend from the heavens
Made iridescent by the moon. . .
This is the exquisite hour.

Found in Mozart's *Marriage of Figaro*, ***La Vendetta*** is an aria about vengeance. The bumbling Doctor Bartolo attempts to sing of how he will get the better of Figaro. The comic flair in this piece is heard in the "chattering" of the Italian text.

La Vendetta

Taking vengeance, yes, taking vengeance!
That's the peak of exultation for a man of rank and station.
Bearing shame without opposition, taking insults without submission,
That's behaving in basest form, that's behaving just like a frightened worm.
Do it my way, take the sly way,
Spread confusion, and distraction.
Give them action.
I will show you how to function, using strategy and unction,
Show no pity, no compunction, and before they knew what hit them,
You will out wit them.
Take my word, it can be done, and the case can still be won.
Always proceeding with utmost legality,
I shall discover a fine technicality,
I shall equivocate, argue and litigate,
Until a loophole I can produce.
I have ability, mental agility,
Legal facility, and versatility.
With my experience and infallibility,
Any opponent surely will lose.
Oh, what confusion I shall produce!
All of the city knows Dr. Bartolo,
As for that Figaro, I'll cook his goose.

Don Giovanni, title character in the Mozart opera, is quite the romancer. ***Deh Vienni*** is a romantic love ballad that he sings to one of the many women he attempts to woo during the course of the opera.

Deh vieni alla finestra

From out your casement glancing, oh, smile upon me!
With sighs of hapless love I sing this song!
Thy bosom I would move, you have undone me,
Oh, grant the prayer of love and show some pity!
You are fairer than roses, sweeter than honey,
Your sighs are balmier than the western breezes!
Oh, come , my fair, descend, come, I entreat you!
Death shall my torments end, if death pleases you!

Menotti's *The Consul* explores the futility of bureacracy in the lives of ordinary people. This dark twentieth-century opera offers no hope, only the peace that comes with death, as the old woman sings this lullaby to her dying grandbaby.

Mother Goose and Company is a set of songs based on Mother Goose rhymes, written by Elliot Borishansky, Professor of Composition and Music Theory at Denison University, Granville, Ohio. Each song was written specifically for the original performer, all friends of the composer.

Vittoria, Mio Core!

Victory my heart!
Do not weep any more.
The abject slavery of love is dissolved.

Formerly the evil one, to make you suffer,
With many glances, with false set his traps
The fraud, the pain no longer take place.
The ardor of his cruel fire is extinguished.

From his smiling eyes,
No longer darts and arrows hurl mortal wounds into my chest.
In sadness, in torment
I no longer tear myself to pieces.
Every snare is broken;
Fear is disappeared.

Se Tu M'ami

If you love me, if you sigh only for me, kind shepherd
I feel sorrow for you suffering;
I feel pleased the you love me
But if you think that I must love only you,
Little shepherd, you are easliy self-deceived.

Today Silvio chooses a beautiful red rose,
But with the excuse that the thorns pick,
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.

Taken from Rossini's final Italian opera, *Semiramide*, **Tu Serena** is a dialogue between mother and son. Arsace has just learned of Semiramide's role in the murder of his father, and is preparing to avenge the death of the King.

Arsace:	Do not despair Mother, calm your fears
Semiramide:	Oh, my son, my anxious heart fears the future
A:	Because heaven has reunited us, trust in its favor
S:	Heaven please protect my son from harm!
A:	I beg heaven for a pardon…
S:	'tis vanity to hope for a pardon!
A:	…for your treachery
S:	Heaven's wrath is too just.
S & A:	From the terrible ordeal,
	Return victorious
	Yes, yes
	Expect me to return victorious.

Department of Music

Men's Choir

Spring 2000

Olivet
Nazarene University

BOURBONNAIS, ILLINOIS

Olivet Nazarene University

Program

TO BE TAKEN FROM THE FOLLOWING SELECTIONS:

MEN'S CHOIR:

A Few Good Men . . . . . Jennings & Jennings / arr. Reddick

Almighty . . . . . Watson / arr. Cymbala

Favorite Song of All . . . . . Dean / arr. Cymbala

Gonna' Build a Mountain . . . . . Bricusse & Newley / arr. Leyden

Holy Spirit, Thou Art Welcome . . Rambo & Huntsinger / arr. Reddick

I Will Give Thanks . . . . . Jothen / arr. Reddick

In Dat Great Gittin' Up Mornin' . . . . . arr. Hairston

My Heart's Desire . . . . . Whittemore & Linn / arr. Linn

Ride That Chariot . . . . . arr. Smith

Sail On . . . . . Christian / arr. Lojeski

Praise You . . . . . Goodine / arr. Cymbala

Procession of the Patriots . . . . . arr. Kirkland

MEN'S ENSEMBLE:

Your First Day in Heaven . . . . . Hamblen

REVELATION QUARTET:

Daystar . . . . . Richardson / arr. Hart

Just a Little Talk With Jesus . . . . . Derricks / arr. Linn

In the Presence of Jehovah . . . . . Davis / arr. Gardner & Goss

Mountain Get Out of My Way . . . . . Williams / arr. Goss

Men's Choir

Personnel

1ST TENOR
Carlos Lonberger, Tolono, IL
Ben Moody, Butler, IN
LaMar Rice, Naperville, IL
Chad Ozee, Bourbonnais, IL
Rob Schuneman, Flint, MI

2ND TENOR
Steven Baker, Florissant, MO
Gerry Dale, Kokomo, IN
Aaron Taylor, Alsip, IL
Tim Livengood, East Peoria, IL
Andy Wright, Smithfield, IL

BARITONE
Mark Demmin, Naperville, IL
Tony Flom, Centuria, WI
Jeremy Nemec, Downers Grove, IL
Barry Marshall, Angola, IN
Dan Remmenga, Moline, IL
Adam Stevenson, Ottawa, IL
Richard Tran, Spooner, WI
Mike Johnson, Mason, MI

BASS
Chris Boyts, Syracuse, IN
Joel Corzine, Bourbonnais, IL
Jared Hancock, Huntingburg, IN
Brian Farmer, Milwaukee, WI
Chad Smith, Rockledge, FL

ACCOMPANIST
Philip Schwada, Eugene, OR

Conductor

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Department of Music

Women's Choir

1999–2000

Olivet
Nazarene University
BOURBONNAIS, ILLINOIS

Olivet Nazarene University

Women's Choir

Program

SELECTED FROM THE FOLLOWING:

Blessed Assurance . . . . . Knapp/arr. Linn

Give Me Jesus . . . . . Sweney/arr. Linn

God Be With You 'Til We Meet Again . . . . . Tomer/arr. Bock

God Is Able . . . . . Machen & Sterling/arr. Linn

In the Beauty of Your Holiness . . . . . Berry/arr. Linn

My Lord, What a Morning . . . . . Spiritual/arr. Page

Praise You . . . . . Goodine/arr. Cymbala/Linn

Saviour, Like a Shepherd Lead Us . . . . . Bradbury/Bell/arr. Bell

Steppin' on the Clouds . . . . . Stalls/ arr. Linn

The Lord's Prayer . . . . . Malotte

Three Early American Hymn Tunes . . . . . arr. Burroughs

I. Holy Manna

II. Come, Thou Fount

III. When I Can Read My Title Clear

Written in Red . . . . . Jensen/arr. Kirkland/Linn

Personnel

SOPRANO I
Elizabeth Angell, Marseilles, IL
Christina Farr, Bourbonnais, IL
Angela Hattery, Elkhart, IN
Peggy Hicke, Rockford, IL
Rachel Hill, Elkhart, IN
Christan McCoy, Springfield, IL
Melanie Oliver, Galesburg, IL
Heather Rosene, Ohio, IL
Angie Smith, Anderson, IN
Jackie Wheeler, Flint, MI
Angela Whitehill, Onarga, IL

SOPRANO II
Selena Dittmer, East Tawas, MI
Tiffany Gamble, Xenia, OH
Katie Garvey, Corunna, MI
Angie Hudgins, Valparaiso, IN
Salena Hughes, Oakwood, IL
Christina Hurst, Indianapolis, IN
Lisa Lockwood, Troy, OH
Kelli Shoff, Fayetteville, NC
Susan Weston, Lansing, MI
Joslyn Williamson, Nashville, IN

ALTO I
Michelle Chapman, Vicksburg, MI
Karla Crawford, Vicksburg, MI
Kate Ehrich, Park Forest, IL
Allison Eyring, Hull, MA
Karyn Fitts, Bourbonnais, IL
Candace Hatchett, Gary, IN
Jenny Mann, Franklin, IN
Candi Metesh, Bradley, IL
Dana Roat, Phoenix, AZ
Melissa Schmidt, Washington, IL
Danielle Spurgeon, Seymour, IN

PIANO
Carla Dirks, Ashkum, IL

ALTO II
Courtney Brown, Circleville, OH
Christine Casteel, Canton, IL
Jesi Dierickx, Rock Island, IL
Meredith Felts, Mio, MI
Kristin Milner, Waterloo, IA
Laura Moline, Momence, IL
Deannah Shepherd, Bourbonnais, IL
Krista Streight, Galesburg, IL
Johanna Thompson, Hayward, WI

Conductor

MARTHA DALTON

Martha Dalton is beginning her first year of conducting Women's Choir after conducting University Singers for three years. The newly formed 39-voice choir is composed of women majoring in various fields of study at Olivet.

Professor Dalton, a coloratura soprano, was born and raised in Nashville, Tennessee, where she received a bachelor of science degree in music from Trevecca Nazarene College in 1976. She received a master of music degree (Vocal Performance) from Miami University, Oxford, Ohio, in 1994. Performance opportunities there included the lead role in Puccini's *Suor Angelica* and the role of Olympia in Offenbach's *Tales of Hoffmann* with Miami University Opera Theater.

She is married to Dr. Ron Dalton, professor of practical theology at Olivet Nazarene University. They have three sons—John, 19; James, 16; and Stephen 14. The Daltons reside in Bourbonnais, Illinois.

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Olivet Nazarene University has long enjoyed a distinguished reputation for the quality of its music program and the professional preparation it affords its graduates. Young musicians in increasing numbers are realizing the advantages of earning a degree in music at a Christian liberal arts university such as Olivet.

With its tradition of academic excellence and a Department of Music that offers extraordinary quality and breadth of experience, Olivet Nazarene University is the ideal choice for the student who seeks rigorous professional music training within a learning environment where class sizes are kept small and opportunities for performance are plentiful. In addition, Olivet music students have countless opportunities for ministry through music, a distinct advantage of choosing a Christian university for musical training.

From the days of Walter B. and Naomi Larsen, for whom Larsen Fine Arts Center is named, until now, Olivet Nazarene University has enjoyed a vibrant and distinguished music program. Walter B. Larsen served as the director of the Department of Music from 1939 until his death in 1957. Following his death, his wife, Naomi, served in the same capacity until Harlow Hopkins succeeded Mrs. Larsen and served as chair of the Division of Fine Arts and the Department of Music until his retirement in 1997. The Larsens, Dr. Hopkins, and others who throughout the years have devoted their lives to musical excellence, typify Olivet's dedication to its music program.

Presently, the Olivet Department of Music faculty continues the tradition as they are well-respected Christian musicians, both educators and performers, who serve as spiritual and professional mentors for their students.

DON REDDICK
CHAIR, DEPARTMENT OF MUSIC

"Our music faculty continue to revise curriculum and programs, and embrace new technologies in order to equip our students for a career in music in the 21st century," said Don Reddick, chair, Department of Music.

Olivet's Department of Music offers a bachelor of arts degree and bachelor of science degree with concentrations in music education, music performance and church music. Seven performing groups currently include more than 350 students: Orpheus Choir, Concert Band, Men's Choir, Women's Choir, Choral Union, Jazz Band and Orchestra. Smaller ensembles are available for those who are interested: Brass Quintet, Woodwind Quintet and String Chamber Ensemble.

Olivet Nazarene University

Departments of Art, Drama, & Music

present

HELLO, DOLLY!

Based on "The Matchmaker"
by Thornton Wilder

Music & Lyrics
by Jerry Herman

Performances at 7:30 p.m.

Thursday, March 2

Friday, March 3

Saturday, March 4

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

In the 1890s, Dolly Gallagher Levi makes her living as a matchmaker in Yonkers, New York, but her latest client, Mr. Horace Vandergelder, presents the challenge of a lifetime.

ACT ONE

Scene 1	Grand Central Station
Scene 2	Vandergelder's Hay & Feed Store, Yonkers
Scene 3	The Yonkers Depot
Scene 4	Mrs. Molloy's Hat Shop--Water Street, New York City
Scene 5	14th Street

Intermission
(15 minutes)

ACT TWO

Scene 1	14th Street
Scene 2	Harmonia Gardens Restaurant, on the Battery
Scene 3	Tableaux Vivants
Scene 4	A Courtroom on Centre Street
Scene 5	The Hay and Feed Store, Yonkers

Cast of Characters

Mrs. Dolly Gallagher Levi
Jessica DeZwaan
Senior, Bourbonnais, IL
Music Education Major

Irene Molloy
Ashley Boone
Sophomore, Bourbonnais, IL
Music Education Major

Minnie Fay
Anne Wadsworth
Sophomore, Dixon, IL
Music Education Major

Ermengarde
Heidi Anksorus
Junior, Granger, IN
Biology Major

Mrs. Rose
Heather Quimby
Sophomore, Papillion, NE
Speech Major

Ernestina
Heather Griffin
Senior, Brighton, MI
Church Music Major

Horace Vandergelder
Justin Nixon
Senior, Ottawa, IL
Church Music Major

Cornelius Hackl
Phil Dannewitz
Sophomore, Decatur, IL
Religion Major

Barnaby Tucker
Jared Hancock
Sophomore, Huntingburg, IN
Music Education Major

Ambrose Kemper
Chad Hilligus
Freshman, Olathe, KS
Church Music Major

Rudolph Reisenweber
Josh Vance
Senior, Burlington, IA
Art Major

Stanley
Steven Baker
Freshman, Florissant, MO
Music Education Major

Judge
Tim Koerner
Freshman, Kankakee, IL
English Education Major

Townspeople, Waiters, Chorus:

Joel Burbrink
Ryan Cummings
Tony Flom
Angela Hattery
Christina Hurst
Jennifer Johnston
Bianca Lucente
Candice Metesh
Angela Meyer
Jeri Michael
Laura Moline
Jeremy Nemec
Joel Newsham
Katherine Ondersma
Chad Ozee
Lisa Payne
Robb Schuneman
Angela Smith
Gretchen Steinhart
Johanna Thompson

Orchestra

Orchestra Conductor: *Don Reddick*

Rehearsal Pianist: *Jeff Bell*

Flute
Marci Harrier
Tristin Simmons
Erika Owen

Clarinet
Tracy Marcotte
Amy Steinacker
Christine Carney

Bass Clarinet
Elizabeth Love

Saxophone
Brad Zehr
Tracy Marcotte
Sarah Best
Will Swardstrom

Trumpet
Mark Lafevor
Sam Thomas
Cliff Kimmerling

Trombone
Adam Gentry
Mike Weber

Violin
Nathan Vail
Erin Haenig
Alicia Gac
April Van Kley

Viola
Casey Fox
Sam Ebnet

Cello
Nicole DeWitt

Bass
Eric Penrod
Bethany Robinson

Guitar
David Belcher

Drum Set
Bill Dyche
Ben Moody

Percussion
Jessica Hendrix
James Wasmundt

Piano
Jeff Bell

Crew

Choral/Vocal Direction: *Jeff Bell*

Stage Direction/ Choreography: *Jeff Wells*

Choreographer: *Justin Nixon*

Stage Manager: *Jeff Wells*

Stage Crew: *Amy Stoker, Alison Gee, Renee Jorgensen, Laura Herbert, Christopher Scott, Tara Sharp, Josh Stirling, Eric Willits*

Costume Design: *Heather Alred*

Costumes: *Valerie Kitzmiller*

Lights: *Andrew Chovancek, Craig Fiedler*

Sound: *Media & Technical Support/ Carlos Lonberger*

Set Design: *Jeff Wells*

Art Design: *Bill Greiner*

Construction Design/ Head Carpenter: *Doug Peterson*

Carpenters: *Craig Johnson, Devin Mulder, Mark Orwig, Kelly Orwig, Melissa Rice*

Art Design/Painting: *David Allen, Susannah Rawlins, Molly Farris*

Props: *Dan Gaddis*

House Manager/Ticket Sales: *Mindy Nelson, Rachel Lewandowski, Kelly Wadsworth*

Programs: *Carol Lang*

Piano Recital

Dr. Karen Ball

Monday, March 6, 2000

7:30 p.m.

Kresge Auditorium Larsen Fine Arts Center

Program

Toccata in D Major, BWV 912	J. S. Bach 1685-1750
Gaspard de la nuit Ondine Le gibet Scarbo	Maurice Ravel 1875-1937

Intermission

Années de pèlerinage, deuxième année--Italie Sposalizio Sonetto 104 del Petrarca Sonetto 123 del Petrarca Après une Lecture de Dante, Fantasia quasi Sonata	Franz Liszt 1811-1886

Dr. Ball completed her doctorate in Music Arts at the University of Illinois at Champaign/Urbana in May of 1999 with a major of Piano Performance and minor in Music Theory.

Student Recital

Friday, March 10, 2000
9:30 a.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Suite for Piano, op. 13 — Robert Muczynski
Flight
Vision
Adam Smith, piano

Porgi, Amor (from *Le nozze di figaro*) — W. A. Mozart
Tristin Simmons, soprano
Stephanie Wilkinson, piano

Etude in C minor, Op. 10, No. 12 — F. Chopin
Carla Dirks, piano

Nocturne — Reinhold Gliere
James Wasmundt, horn

Nocturne in E minor, Op. 72, No. 1 — F. Chopin
Melinda Bowne, piano

Warm as the Autumn Light — D. Moore
(from *The Ballad of Baby Doe*)
David Cortright, baritone
Adam Smith, piano

Capricho Catalan — Isaac Albéniz

David Belcher, guitar

Sonata in E minor — E. Grieg

Allegro moderato

Stephanie Wilkinson, piano

The Quiet Heart — John Ness Beck

Kati Ondersma, soprano

Italian Concerto — J. S. Bach

III. Presto

Jared Hancock, piano

Upcoming Performances At Kresge Auditorium

March 20	*Opus 3 Concert*
March 21	*Hale-Wilder Scholarship Auditions*
March 23	*Tina Nicherson Senior Recital*
March 27	*Nielson-Young Piano Scholarship Auditions*
March 28	*Sara Stevenson/Stephanie Wilkinson Senior Recital*
March 30	*Chris Gonzalez/Jason Garrett Senior Recital*

Olivet Nazarene University

Department of Music

presents

Concert for Springtime

featuring

Opus 3

Faculty Piano Trio

Gerald Anderson, piano

Sarah Morris, violin

Daniel Gasse, cello

Monday, March 20, 2000

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

Concert for Springtime

Opus 3

Faculty Piano Trio

PROGRAM

West View (1984) — Clifford Julstrom (1907-1991)

Trio no. 2 for violin, cello, and piano in E minor, op. 67 — Dmitri Shostakovich (1906-1975)

- Andante; Moderato
- Allegro non troppo
- Largo
- Allegretto

INTERMISSION

Trio no. 5 for violin, cello and piano in D major, op. 70, no. 1 "Geistertrio" — Ludwig van Beethoven (1770-1827)

- Allegro vivace e con brio
- Largo assai ed espressivo
- Presto

PROGRAM NOTES

Tonight's program begins with the premier performance of a trio written by Illinois composer Clifford Julstrom. Dr. Julstrom studied com-position at the Eastman School of Music with Howard Hansen and Bernard Rogers. He was chair of the music department at Western Illinois University from 1949-1969, then continued to serve on the faculty until his retirement in 1974.

This work was inspired by the scene outside the window of the Unitarian Universalist Church of Macomb, Illinois, where Dr. Julstrom and his wife Rosa are members. The garden area viewed from the window was obviously a very special place to Julstrom. An oak tree was planted there during his memorial service, and his ashes were interred under it.

***"West* View"** is cast in an ABA form, with the A section marked "Valse moderato", the B section a contrasting "Scherzando". There is a wistful nostalgia about the piece, as if the composer is gazing out the window, remembering the kinds of experiences that make certain places significant in our lives. Combinations of duplets and triplets provide interesting textures, but Julstrom is always able to maintain a lightness and ease about the music. "West View" is a place of peace.

Shostakovich wrote his ***Trio no. 2*** in 1944, while the world was in the throes of a devastating war. During this time, he was living in Leningrad, and endured the horrors of the Nazi siege of that city. This work was written between the famous Leningrad Symphony of 1941, which depicted the struggle of the Russian people against the armies of Hitler, and the Ninth Symphony, written in 1945 to celebrate the war's end.

From the eerie harmonics in the cello that open this work, Shostakovich projects a deep mournfulness that only an intensely oppressed people can fully understand. Ironically, Shostakovich uses Jewish themes in the last movement, although, in 1944, he could not have known the extent of the Holocaust that was going on at the same time he was composing this work. As Emanuel Ax says, "While I believe that Shostakovich wrote this work using Jewish themes because he felt the Jews were victims of the same kind of unreasoning persecution as was he, I feel that all mankind can respond to his anguish--anguish that hatred, whether racial or political, should exist anywhere."

Beethoven's Trio no. 5 was written in 1808, just after the completion of the fifth and sixth symphonies. It is written in three movements rather than the customary four. Beethoven omits the scherzo and trio move-ment, a rarity in his mature works.

The first and last movements are playful, energetic sonata-allegro forms, contrasting with the remarkable slow movement that gives the Trio its name: Ghost Trio. Harry Hallreich describes this second movement as "one of the first atmospheric 'mood pieces' in music history, where elements of tone color tend to blur the formal outline." The piano has frequent rumbling tremoli in the low register, giving a unique "ghostly" effect.

OPUS 3 is a piano trio composed of faculty members at Olivet Nazarene University. It includes Dr. Gerald Anderson playing the piano, Dr. Daniel Gasse- cello, and Ms. Sarah Morris- violin.

Dr. Anderson has been a full-time member of the music faculty at Olivet since 1978. He teaches courses in private and class piano, as well as theory. Dr. Anderson has been active as a collaborative musician, a member of the Canterbury Trio at Olivet, and accompanist for Orpheus Choir at ONU. Gerald Anderson holds a Bachelor of Science degree from Southern Nazarene University, Bachelor of Music and Master of Music from Texas Tech University, and the Doctor of Musical Arts from the American Conservatory of Music. He is a member of Phi Mu Alpha Sinfonia national music fraternity, and is a certified teacher through the Music Teachers National Association. His teachers include Thomas Redcay, Judith Burganger, Fernando Valenti, Wanda Paul, Ian Hobson, and Katherine Glaser.

Dr. Gasse is beginning his fourth year teaching cello as an adjunct member of the faculty at Olivet. He is also on the faculty of Columbia College of Chicago, and is music director of the Suzuki-Orff School for Young Musicians, also of Chicago. Dr. Gasse serves as principal cellist of the Kankakee Valley Symphony Orchestra. He is also a member of the Convergence String Quartet and the Twentieth Century Music Ensemble. A native of Cordoba, Argentina, Dr. Gasse holds the Bachelor's degree in cello from the Conservatorio Provincial de Cordoba. His Doctor of Musical Arts degree was conferred by the University of Illinois at Urbana-Champaign. Dr. Gasse is author of two books: *Cello Music Written by Argentine Composers, an Annotated Catalogue*, and *The Spanish Civilization Through the Arts*.

Sarah teaches violin and viola as an adjunct member of the faculty at Olivet, now starting her second year. She also teaches at the McHenry County Music Center in Crystal Lake, Illinois, and coaches chamber music and strings for the McHenry County Youth Orchestras. Ms. Morris is principal violist of the Kankakee Valley Symphony Orchestra, violist of the Convergence String Quartet, and section violist with the Kenosha, Wisconsin Symphony Orchestra. Sarah is a native of Sunderland, England. She attended the Royal Scottish Academy of Music and Drama in Glasgow and Glasgow University. At the Academy she earned the BA degree in musical studies. In 1995, she emigrated to the United States for a career in teaching and performance.

Olivet Nazarene University
Department of Music
presents

Senior Recital
Christina Nickerson
clarinet

Assisting:

Sarah Best, tenor saxophone
Lee Chambers, tenor
Joseph Chen, percussion
Jennifer Kell, piano
Leanne Loica, cello

Thursday, March 23, 2000
7:30 p.m

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital

Christina Nickerson, clarinet

Thursday, March 24, 2000
7:30 p.m.
Kresge Auditorium

Program

Invocation

Concerto for Clarinet — W. A. Mozart
Adagio — arr. Simeon Bellison
Christina Nickerson, clarinet
Dr. Gerald Anderson, piano

Suite No. 4 — J. S. Bach
Allemande
Bourrée 1
Sarah Best, tenor saxophone

Arpeggione Sonata — Franz Schubert
Allegro moderato — arr. Jack Brymer
Adagio
Allegretto
Christina Nickerson, clarinet
Dr. Gerald Anderson, piano

Lenski's Aria (from *Eugene Onègin*) — P. Tchaikovsky
Lee Chambers, tenor
Dr. Timothy Nelson, piano

Sonate für Klarinette — Paul Hindemith

Christina Nickerson, clarinet
Dr. Gerald Anderson, piano

Mexican Variations for Solo Marimba — George Frock

Variations Theme
Variation III

Joseph Chen, percussion

Trio IV in B♭ Major — Ludwig van Beethoven

Allegro con brio

Christina Nickerson, clarinet
Jennifer Kell, piano
Leanne Loica, 'cello

This recital is being presented in partial fulfillment of the requirements toward earning the Bachelor of Science degree in Music Education.

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

Program Notes

W. A. Mozart was born 27 January 1756 in Salzburg. Mozart composed in every musical medium available during the Classical Era. The *Concerto for Clarinet* was written in October of 1791 while Mozart was in Vienna. The original solo part written with a range to low 'c' is lost.

Franz Schubert lived in Vienna from 1797 to 1828. Although he composed in many genres, his output consists mainly of vocal works. Many historians have named Schubert the only great Viennese master native to the city.

Paul Hindemith, born 16 November 1895, lived through World Wars I and II. As a teenager, Hindemith was responsible for the majority of his family's income, which he generated from performing in local theaters and cafes. As the foremost German composer of his generation, Hindemith was a figure central to the music and philosophies of the inter-war years. The *Sonata for Clarinet and Piano* was written in 1939, the year before Hindemith's move to the United States. Paul Hindemith's most famous pieces are the *Mathis der Maler* opera and symphony.

Ludwig van Beethoven was born in Bonn during 1770. His *Trio in B♭ for Piano, clarinet/violin, and cello* was composed in 1797 and dedicated to Countess Maria Wilhelmine von Thun.

Olivet Nazarene University
Department of Music
presents

Senior Recital

Stephanie Wilkinson

Piano

Assisted by
Sara Stevenson, French horn
Stephen Wilkinson, piano

Tuesday, March 28, 2000
7:30 p.m.

Kresge Auditorium ~ Larsen Fine Arts Center

Senior Recital

Stephanie Wilkinson

Tuesday, March 28, 2000
7:30 p.m.
Kresge Auditorium ~ Larsen Fine Arts Center

Program

Invocation — Anthony Wilkinson

Three Preludes from Opus 11 — Alexander Scriabin
- Prelude No. 14 in E-flat minor
- Prelude No. 5 in D major
- Prelude No. 24 in D minor

Stephanie Wilkinson, piano

Concerto No. 3 in E-flat major — W. A. Mozart
- Allegro
- Romanze
- Allegro

Sara Stevenson, French horn
Dr. Jeff Bell, piano

Sonata in F major, K. 44 — Domenico Scarlatti
Sonata in C minor, K. 84 — Domenico Scarlatti

Stephanie Wilkinson, piano

Reveries — Alexander Glazunov

Sara Stevenson, French horn
Carla Dirks, piano

Sonata for 4-hands in B-flat major — W. A. Mozart

Allegro

Stephanie Wilkinson, piano
Stephen Wilkinson, piano

Air De Chasse — Louis Piantoni

Sara Stevenson, French horn
Carla Dirks, piano

Sonata in E minor, Op. 7 — Edvard Grieg

Andante molto
Alla Menuetto ma poco piu lento
Allegro moderato

Stephanie Wilkinson, piano

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

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

Coming Events

at

Larsen Fine Arts Center

March 30	Senior Recital / Chris Gonzalez and Jason Garrett	7:30 p.m.
April 6-8	"Dial M for Murder" / Green Room Spring Play	7:30 p.m.
April 10	Senior Recital / Lee Chambers	7:30 p.m.
April 11	ONU Concert Band / Orchestra Spring Concert	7:30 p.m.
April 13	Orpheus Choir Spring Concert	7:30 p.m.
April 14	Student Recital	9:30 a.m.
April 14	Senior Recital / Adam Asher	7:30 p.m.
April 17	Men's Choir Spring Concert	7:30 p.m.
April 18	Women's Choir Spring Concert	7:30 p.m.
April 25	Comm. Life Film Festival	TBA
April 27	ONU Jazz Band Spring Concert	7:30 p.m.
April 28	Student Recital	9:30 a.m.
May 4	Commencement Concert	7:30 p.m.

Olivet Nazarene University
Department of Music
presents

Senior Recital

Jason Garrett, Baritone
Christopher Gonzalez, Piano

Thursday, March 30, 2000
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital
Jason Garrett, baritone
Christopher Gonzalez, piano

Thursday, March 30, 2000
7:30 p.m.
Kresge Auditorium

PROGRAM

Invocation

What Can I Give Him?	Marjorie Jones
The Cross Was His Own	Marjorie Jones
The Teacher	Marjorie Jones
It Couldn't Be Done	Marjorie Jones

Mr. Garrett
Dr. Gerald Anderson, piano

Sonata no. 32, in B minor	J. Haydn
Allegro moderato	(1732-1809)
Menuet	
Finale. Presto	

Mr. Gonzalez

Was ist Sylvia?	Franz Schubert
In einem kühlen Grunde	arr. Joan Frey Boytim
Ein Ton	Peter Cornelius
Du bist wie eine Blume	Franz Liszt

Mr. Garrett
Dr. Gerald Anderson, piano

Danzas Argentinas — A. Ginastera (1916-1988)

Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

Mr. Gonzalez

Bois Épais — Jean-Baptise Lully

L'Amour de Moi — arr. Joan Frey Baytim

Se vuol ballare (from *Le Nozze di Figaro*) — W. A. Mozart

Deh, vieni alla finestra (from *Don Giovanni*) — W. A. Mozart

Mr. Garrett
Dr. Gerald Anderson, piano

Concerto no. 1, in B flat minor, op. 23 — P. Tchaikowsky (1840-1893)

Allegro con fuoco (abridged)

Mr. Gonzalez
Adam Smith, piano

This recital is being presented in partial fulfillment of the requirements for Mr. Gonzalez in earning the Bachelor of Arts degree with concentration in Church Music and for Mr. Garrett in earning the Bachelor of Science degree with concentration in Church Music.

We appreciate audience cooperation in turning off cellular phones and not photographing or audio recording during the recital.

NOTES AND TRANSLATIONS

About Marjorie Jones

While Marjorie Jones was singing in the choir at Bel Air Presbyterian Church in Los Angeles, she asked the director, Fred Bock, to look at some of her songs during a break. He was captivated and eagerly compiled and published several small collections. The sensitivity of her settings to refreshing lyrics is fascinating.

Was ist Sylvia?

Who is Sylvia, what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heavens much grace did lend her,
That adored she might be.

Is she kind as she is fair?
For beauty lives with kindness:
To her eyes love doth repair
To help him of his blindness;
And being helped inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling.
She excels each mortal thing
Upon the dull earth dwelling;
To her garlands let us bring.

In einem kühlen Grunde *(Mill of the Valley)*

On yonder fleeting river, there turns a busy wheel.
My love has fled; ah! Sorrow, which time can never heal.
My love, ah! Bitter sorrow which time can never heal.

She gave as true love token, a beauteous ring of gold.
The ring is long since broken, her love is dead and cold,
Her true love which she promised is past, is dead, is cold.

And when by chance, in passing, I view the restless mill,
I wish then all was over, my heart were cold and still;
I wish that life were over, my heart forever still!

Ein Ton

What sound is that so rich and clear?
It thrills my heart, it fills my ear.
Beloved one, and can it be
Thy last fond sigh sent forth to me?
Was it the bell in yonder tower
Which told me of thy last sad hour?
And yet again that sound I hear,
As if thy soul still lingered near;
To soothe my anguish, calm my grief,
And give my wounded heart relief.

Du bist wie eine Blume *(Thou Art Lovely As A Flower)*

Thou art lovely as a flower, so fair and pure thou art;
I look on thee and sadness steals o'er my yearning heart.
My hands in tender devotion, I'd rest upon thy hair,
Praying, the dear God to keep thee so pure and sweet
and fair.

Bois Épais (Sombre Woods)

Somber woods, ye glades dark and lonely,
Where midnight gloom enters only.
Oh! Hide my slighted love in your unbounded night.
If now this broken heart nevermore may enfold her,
If no more these eyes may behold her,
Then ever more I hate the light.

L'amour de Moi (Love of My Heart)

Love of my heart is all surrounded
By a garden filled with delight,
Where grow the rose and lily white,
And they by hollyhocks are bounded.
Sweetly, this garden bids me stay,
Brightly adorned by every flower.
Nothing more plaintive ever sounded
Than little nightingales in spring:
All through the night till dawn, they sing;
They rest when tired, their hopes propounded.
There stands my love, I gaze astounded;
Fresh like a rose, she lingers there,
Kind as a lamb, and gently fair;
Her life is grace and charm unbounded.

Se vuol ballare
(*Le Nozze di Figaro* - Act I)

Figaro, the servant of Count Almaviva, has just been told by Susanna (his fiancée) that the trip the Count intends to make with Figaro and Susanna is probably designed so that the Count can lavish his attentions on Susanna. Left alone, Figaro reflects that he has a few ideas of his own expressly devised for the Count!

Se vuol ballare (cont.)

Should my dear master want some diversion,
I'll play the music on my guitar.
Should he, for instance, wish to go dancing,
He'll face the music, I'll lead the band.
And then I'll take my cue, without ado,
And slyly, very, very, very, very, very slyly,
Using discretion, I shall uncover his secret plan.
Subtly outwitting, innocent seeming,
Cleverly hitting, planning and scheming,
I'll get the best of the hypocrite yet, I'll beat him yet!
Subtly outwitting, innocent seeming,
Cleverly hitting, planning and scheming,
Teach him a lesson he'll never forget,
This time I will upset his plan.

Deh, vieni alla finestra
(*Don Giovanni* - Act II, Scene 1)

We find the Don on a street in front of the house where Donna Elvira is staying. The Don picks up his mandolin and serenades the maid servant of Donna Elvira from beneath her window.

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.

Coming Events
at
Larsen Fine Arts Center

April 6-8	"Dial M for Murder" / Green Room Spring Play	7:30 p.m.
April 10	Senior Recital / Lee Chambers	7:30 p.m.
April 11	ONU Concert Band / Orchestra Spring Concert	7:30 p.m.
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April 25	Comm. Life Film Festival	TBA
April 27	ONU Jazz Band Spring Concert	7:30 p.m.
April 28	Student Recital	9:30 a.m.
May 4	Commencement Concert	7:30 p.m.

OLIVET NAZARENE UNIVERSITY

presents

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Featuring a 125-voice choir and a 60-piece orchestra

Spring 2000

Produced by Don Reddick, chair of Olivet's Division of Fine Arts and the Department of Music

Olivet
Nazarene University
Bourbonnais, Illinois

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Prelude

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

Program

Overture and Pageantry ..... arr. by Camp Kirkland and Tom Fettke
Come Into His Presence ..... arr. by Camp Kirkland and Tom Fettke

Welcome

Blessed Assurance ..... Crosby / Knapp / arr. Don Reddick
I Magnify ..... Hennis / arr. Joy Gardner, Mark Chadwick, and Lari Goss
To God Be the Glory ..... Doane / arr. David Clysdale
All Hail the Power of Jesus Name ... Perronet / Holden / arr. Camp Kirkland
He Is Faithful ..... arr by Camp Kirkland and Tom Fettke
Worthy, You Are Worthy ..... Moen
Great Is Thy Faithfulness ..... Chisholm / Runyan
Praise You ..... Goodine / arr. Carol Cymbala
Holy Is the Lord / You Are Worthy ..... Noblitt / arr. Lari Goss

ONU Presentation – Brian Parker / Gary Griffin

Alma Mater, Olivet ..... Byron M. Carmony

Offering

Majesty ..... Hayford / arr. Richard Kingsmore
It Is Well ..... Spafford / Bliss / arr. Don Reddick
Brad Zehr, Soprano Sax
Here I Am, Lord ..... Ayres / arr. Carol Cymbala
Hallelujah Chorus ..... George F. Handel
Get All Excited / Because He Lives .. Gaither / arr. Jay Rouse and Lari Goss

Benediction

Postlude

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

Media production provided by ONU Media and Technical Support

Don Reddick

Now in his third year as conductor of Concert Band, Don Reddick returned to his alma mater in 1997 as acting chair of the Division of Fine Arts and Department of Music. Reddick graduated from Olivet in 1979 with a bachelor of science degree in music. He earned a master of science degree at the University of Illinois in 1988 and is presently completing doctoral coursework there.

In addition to conducting Concert Band, he directs Men's Choir, as well as instructing courses in music technology and music education.

A pianist, arranger and conductor, Reddick often participates in general church activities of the Church of the Nazarene. He was pianist at the International Layman's Conference (1995), Orlando, Florida; music director for Sunday school ministries at General Assembly (1997), San Antonio, Texas; and music director, International Layman's Conference (1998), Nashville, Tennessee.

Don Reddick is married to Dena (Owen), also an Olivet graduate. They have two children: Britney, 14, and Blake, 12. The Reddicks reside in Bourbonnais, Illinois.

Martha Dalton

Martha Dalton is conducting Women's Choir for the first year after conducting University Singers for three years. The newly formed 39-voice choir is composed of women majoring in various fields of study at Olivet.

Professor Dalton, a coloratura soprano, was born and raised in Nashville, Tennessee, where she received a bachelor of science degree in music from Trevecca Nazarene College in 1976. She received a master of music degree (Vocal Performance) from Miami University, Oxford, Ohio, in 1994. Performance opportunities there included the lead role in Puccini's *Suor Angelica* and the role of Olympia in Offenbach's *Tales of Hoffmann* with Miami University Opera Theater.

She is married to Dr. Ron Dalton, professor of practical theology at Olivet Nazarene University. They have three sons—John, 19; James, 16; and Stephen 14. The Daltons reside in Bourbonnais, Illinois.

Jeff Bell

Jeff Bell is in his first year of conducting Orpheus Choir, of which he was a member from 1977–1981. Having taught and conducted ensembles for 13 years at Indiana Wesleyan University, he returned to his alma mater in 1997. He earned a M.Mus. in 1983 from the University of Illinois and a Doctor of Arts in 1996 from Ball State University. Dr. Bell resides in Bradley, Ill., with his wife Carole (ONU '81) and daughters Christin and Katie Jo.

Instrumental Personnel

Flute
Beth Anderson, Danville, IL
Jenny Cochran, Bonfield, IL
Kristin DeMint, Kankakee, IL
Marci Harrier, Lansing, MI
Erika Owens, So. Chicago Heights, IL
Tristin Simmons, Bourbonnais, IL
Retha Stout, Laurinburg, NC

Oboe
Becky Bounds, Rockford, IL

Bassoon
Christine Carney, Valparaiso, IN

Clarinet
Tracy Marcotte, Kankakee, IL
Denette Meador, Jefferson City, MO
Rachel Lewandowski, Otisville, MI
Bethanie Murrell, Clifton, IL
Christina Nickerson, Wintrop Harbor, IL
Amy Steinacker, Kankakee, IL

Bass Clarinet
Elizabeth Love, Canton, IL

Alto Saxophone
Brad Zehr, Bourbonnais, IL
Adam Asher, Flint, MI
Keith Black, Decatur, IL
Mandy Davis, Avilla, IN

Tenor Saxophone
Sarah Best, Casey, IL

Baritone Saxophone
Will Swardstrom, Naperville, IL

Percussion
Joseph Chen, Valparaiso, IN
Ben Moody, Butler, IN
Matt Stump, Bollingbrook, IL
Niki Saubert, Indianapolis, IN

Bass Guitar
Bethany Robinson, Kokomo, IN

Guitar
David Belcher, Bourbonnais, IL

Trumpet
Mark Lafevor, Kendallville, IN
Sam Thomas, Kankakee, IL
Cliff Kimmerling, Anderson, IN
Jason McCloskey, Fort Wayne, IN
Jason Brabson, Normal, IL
Angela Meyer, St. Paul, MO
Hanna Thompson, Hatward, WI
Candice Metesch, Bradley, IL
Shawna Herbert, Rochelle, IL

French Horn
Sara Stevenson, Ottawa, IL
Jessica Hendrix, Buckingham, IL
Scott Hughes, Valparaiso, IN
James Wasmundt, Chicago Heights, IL

Trombone
Adam Gentry, Terre Haute, IN
Mike Weber, Indianapolis, IN
Scott Roberts, Lapier, MI
Laura Hebert, Rochelle, IL
John Faulconbridge, Flushing, MI
Rob Owen, Anderson, IN
Tim Thompson, Bourbonnais, IL

Tuba
Heidi Huffman, Casey, IL
Carlos Lonberger, Champaign, IL

Violin
Molly Brewer, Grand Blanc, MI
Sidra Schkerke, Herscher, IL
Kevin Rector, Avon, IN
April VanKley, Demotte, IN
Nathan Vail, Bourbonnais, IL

Viola
Casey Fox, Bonfield, IL
Sam Ebnet, Winona, MN

Cello
Leanne Loica, Kankakee, IL
Kati Ondersma, Jenison, MI
Laura Ober, Elizabethtown, PA

Bass
Dan Schlorff, Kankakee, IL

Piano
Stephanie Wilkinson, Bourbonnais, IL
Adam Smith, Delphi, IN
Carla Dirks, Ashkum, IL
Phillip Schwada, Eugene, OR

Choir Personnel

Soprano
Elizabeth Angell, Marseilles, IL
Heidi Anksorus, Granger, IN
Carrie Burton, Bradley, IL
Jessica DeZwaan, Bourbonnais, IL
Selena Dittmer, East Tawas, MI
Briana Floyd, Paoli, PA
Tiffany Gamble, Xenia, OH
Katie Garvey, Corunna, MI
Angela Hattery, Elkhart, IN
Jamie Higgins, Olathe, KS
Angie Hudgins, Valparaiso, IN
Salena Hughes, Oakwood, IL
Christina Hurst, Indianapolis, IN
Lisa Lockwood, Troy, OH
Bianca Lucente, Aliquippa, PA
Christan McCoy, Springfield, IL
Jeri Michael, Pana, IL
Rachel Negelein, Millington, TN
Michelle Nix, Normal, IL
Melanie Oliver, Galesburg, IL
Lisa Payne, Auburn Hills, MI
Heather Rosene, Ohio, IL
Kelli Shoff, Fayetteville, NC
Angie Smith, Anderson, IN
Leah Spruill, Waynesburg, PA
Gretchen Steinhart, Sigourney, IA
Cathy Swallow, Mt. Vernon, OH
Anne Wadsworth, Dixon, IL
Susan Weston, Lansing, MI
Jackie Wheeler, Flint, MI
Angela Whitehill, Onarga, IL
Joslyn Williamson, Nashville, IN
Valerie Wilson, Bloomingdale, MI

Alto
Jaime Bartling, New Lenox, IL
Ashley Boone, Bourbonnais, IL
Courtney Brown, Circleville, OH
Christine Caldwell, Novi, MI
Christine Casteel, Canton, IL
Michelle Chapman, Vicksburg, MI
Karla Crawford, Vicksburg, MI
Jesi Dierickx, Rock Island, IL
Kate Ehrich, Park Forest, IL
Allison Eyring, Holl, MA
Meredith Felts, Mio, MI
Karyn Fitts, Bourbonnais, IL
Jocelyn French, Town & Country, MO
Alison Gee, Glastonbury, CT
Candace Hatchett, Gary, IN
Kendra Holcomb-Densmore, Roseville, MI
Jenna Hunt, Reynoldsburg, OH
Jennifer Johnston, Jacksonville, FL
Jennifer Kell, Coralville, IA
Kristin Miller, Valparaiso, IN
Kristin Milner, Waterloo, IA
Laura Moline, Momence, IL
Marissa Murphy, Muncie, IN
Christy Rees, Coulterville, IL
Dana Roat, Phoenix, AZ
Melissa Schmidt, Washington, IL
Deannah Shepherd, Bourbonnais, IL
Danielle Spurgeon, Seymour, IN
Krista Streight, Galesburg, IL

Tenor
Steven Baker, Florissant, MO
Seth Baron, Munster, IN
Lee Chambers, Bourbonnais, IL
Gerry Dale, Kokomo, IN
Chris Gonzalez, Kokomo, IN
Darin Hamlin, Spencer, IN
Chad Hilligus, Olathe, KS
Tim Livengood, East Peoria, IL
Jonathon Maloney, Marshall, IL
Chad Ozee, Bourbonnais, IL
Scott Pittman, Olathe, KS
LaMar Rice, Naperville, IL
Robb Schoenman, Flint, MI
Steve Spangenberg, Glenolden, PA
Aaron Taylor, Alsip, IL
Andy Wright, Smithfield, IL

Bass
Chris Boyts, Stracuse, IN
Joel Burbrink, Columbus, IN
David Cortright, Mason, MI
Joel Corzine, Bourbonnais, IL
Phil Dannewitz, Decatur, IL
Mark Demmin, Naperville, IL
Brian Farmer, Milwaukee, WI
Tony Flom, Centuria, WI
Andy Foster, Dimondale, MI
Jared Hancock, Huntingburg, IN
Thad Haynes, Alton, IL
Mike Johnson, Mason, MI.
Barry Marshall, Angola, IN
Josh Meyer, Fortville, IN
Jeremy Nemec, Downers Grove, IL
Joel Newsham, Bourbonnais, IL
Justin Nixon, Ottawa, IL
Dan Remmenga, Moline, IL
Robert Richmond, Manteno, IL
Lauren Seaman, Abidjan, Côte d Ivoire
Chad Smith, Rockledge, FL
Matt Smith, Columbus, IN
Adam Stevenson, Ottawa, IL
Richard Tran, Spooner, WI

Olivet Nazarene University
Department of Music

Senior Recital

Lee Chambers, tenor

Dr. Timothy Nelson
Dr. Jeff Bell
accompanists

Monday, April 10, 2000
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital

Lee Chambers

Monday, April 10, 2000

Program

La donna é mobile (from *Rigoletto*) — Guiseppe Verdi (1813-1901)

Romance: L'âme évaporée — Claude Debussy
Les Cloches — Claude Debussy
(1862-1918)

Sin tu amor — Miguel Sandoval
Serenata Gitana — Miguel Sandoval
(1903-1953)

Parmi veder le lagrime (from *Rigoletto*) — Giuseppe Verdi (1813-1901)

Acht Lieder für Klavier und Singstimme — Arnold Schoenberg (1874-1951)

3. Mädchenlied
7. Lockung
8. Der Wanderer

Lenski's Aria (from *Eugene Onégin*)	Piotr Ilyitch Tchaikovsky (1840-1893)

The Bonnie Earl o' Moray	arr. Fritz Kreisler (1875-1862)
The Three Ravens	arr. Sir Granville Bantock (1868-1946)
Tobacco's but an Indian Weed	Time of James I
Down Among the Dead Men	arr. Sir Granville Bantock (1868-1946)
Barbara Allen	arr. Sir Granville Bantock (1868-1946)
The Roast Beef of Old England	Richard Leveridge (1670-1758)

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

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

Lecherous and pretentious, the Duke of Mantua from Verdi's *Rigoletto* embodies arrogance to its fullest extreme. In fact, at one point in the opera, he gives a party to boast about his countless lovers. The Gonzaga family, who came to power in Mantua in 1329, transformed the city into the most brilliant in Italy through their acquisition of wealth and support of the arts and letters from their position as Dukes. This may explain the fictional character's own sense of self-importance. **La donna é mobile**, one of the most popular arias in the world of opera, is a song to celebrate the fickleness of women, and serves as a showcase for the Duke to display his talents for all to see.

TRANSLATION:
Woman so changeable, swayed like a feather! None can tell whether he should believe her seeming so amiable, always beguiling, tearful or smiling, still a deceiver! Woman capricious, swayed like a feather! Ah, should he believe? Low, how great misery with him abides, who so can find in all graces! But true felicity by him is wasted who never has tasted love's fond embraces!

Claude Debussy was the most prominent composer in the Impressionistic style of the late 19th and early 20th centuries, even though he repeatedly considered becoming an author. He composed the songs **Romance: L'âme évaporée** and **Les Cloches** as a set titled *Deux Romance* in 1891.

TRANSLATIONS:
ROMANCE (Love Song): The fleeting and suffering soul, the gentle soul, the fragrant soul of those divine lilies which I gathered in the garden of your thoughts, where have the winds driven it, that adorable soul of the lilies? Is there no fragrance remaining of the heavenly loveliness of those days when you enveloped me in a celestial haze, fashioned of hope, of faithful love, of blessedness and of peace?

LES CLOCHES (The Bells): The leaves, yes, leaves on the edge of branches, delicately, the bells jingling, lightly and freely, in the mild sky. How rhythmic and fervent a refrain, that distant call that reminds me of the Christian innocence, of flowers of the alter. Those meaningful bells of happy years, and in the great wood, a semblance of honesty to again grow green the withering leaves of the past.

Spain has an amazing history of folk music with an abundance of songs and a remarkable determination for preservation. A wealth of regional variance exists in the music because of geographical barriers (such as mountains) and influences from invading cultures, namely Iberian, Celtic, Carthagian, Visigothic, Byzantine, Jewish, and Arabic and from French troubadors and gypsies. Since the Middle Ages, it has projected an immense influence on and developed a close relationship with academia, continually blurring the line between Spanish folk song and art song. **Sin tu amor** and **Serenata Gitana**, both by Miguel Sandoval, exemplify the timeless Spanish flavor that still endures.

TRANSLATIONS:
SIN TU AMOR (Without Your Love): Beloved, O love of my life! Come, come to me! Without your love, where is the joy of living? Seeing no more your dear eyes light with gladness, no more the smile, on your lips, of love's sweet madness, what is my reason for living? With you not mine, where is the joy of living? Now that another sees your light with gladness, now that another on your lips tastes love's sweet madness, what is my reason for living? But if you were mine, if your eyes were turned to me, dear, if it were to me that your dear lips murmured, "I love you!" Ah, what joy was mine! All my life I would be, dear, by your side, whispering softly, "I adore you!"

SERENATA GITANA (Gypsy Serenade): Ah, my dark-eyed beloved, your kisses on my lips are still burning. You may tell me to forget you, but I cannot cease to love you when my thoughts are evermore returning. Ah, beloved! Ah, your lips are like roses at midnight, when the dew is on them falling; and your eyes with their dark fire fill my heart with the desire to be ever near and dear to you, my darling. Ah! Beneath your eyelids is all the starlight that illuminates the skies that are above me. If you lower your lashes, distant stars will not glisten, and my soul will be lost in the darkness without them to guide me, without you beside me. Open your eyes, my beloved, look on your lover, imploring: calm and new hope you can give me, life and contentment restoring; for in your kisses is gladness like that in heaven above you. Ah, don't deny to me your kisses, don't deny to me your caresses; for, my dark-eyed one, I love you!

The aria **Parmi veder le lagrime** extends across an entire scene of *Rigoletto*. In the first portion, the Duke laments over what he sees as the loss of his one true love. However, when he learns that the capture of court jester Rigoletto's mistress has taken place, he suddenly expresses a renewed hope.

TRANSLATION:
Ah, cruel fate, I've lost her! By whose design? My heart misgave me soon after our too sudden parting; back to her doorway I bent my anxious footsteps! All doors were fastened! The mansion seemed deserted! Ah, wither have they borne my fairest angel...she who has kindled the flame of love devoted that in my wayward heart never yet untarnished! Where is that fond and timid glance that charmed me? Where that voice, that to a constant love had warmed me? Ah, can I then have lost her? Who dared assail her? Vengeance will light upon the base offender. Though now she's weeping, her peril will be short. Are you weeping in loneliness, despairing and unfriended, calling on him whose lifeblood had yours with joy defended? Fondly recalling memories of bliss that fled too soon? Would that my arm could rescue you, would that some fate restored you unto your lover's longing arms: Heaven, that joy afford me! Rob me of every other bliss, grant me this only boon! Now hope renewed is glowing with my heart overflowing, my throne and crown I'd give to call you mine once more. You know will know who loves you while joy supreme unites us, unless sweet love delights us, a king himself were poor. Yes, a king himself were poor, oh love be mine once more!

Arnold Shoenberg, most often remembered as the first to completely abandon tonality, was primarily a self-taught musician. In fact, he believed he could never profit from another's tutelage unless he had already discovered the material himself. He came to recognition and acclaim in 1897, but by 1899 protests occurred at performances of his works, and the scandal never stopped. His inventive nature shocked many, but crises in his own work in both 1908 and 1920 had unprecedented consequences on the direction of music history. **Mädchenlied, Lockung**, and **Der Wanderer** are among Schoenberg's early songs.

His uniqueness penetrated everything about him. Harpo Marx mentioned that Schoenberg always carried a violin case with him around movie sets, so he figured the man must value his instrument very much. Then at a party Schoenberg approached Marx to play table tennis, and when he finally opened the case, he pulled out two paddles and a ball, stating, "You never know when you might get in a good game of ping-pong."

TRANSLATIONS:

MÄDCHENLIED (Girl's Song): Oh, if Mother only knew how wildly you kissed me, she would pray endlessly for the Lord God to avert the calamity. And if my brother knew how wildly you kissed me, he would surely hasten as fast as the wind and kill you on the spot. But if my sister knew how wildly you kissed me, her heart, too, would beat longingly and would gladly endure happiness and sin.

LOCKUNG (Allurement): Come, come along, just a step! I've already eaten, I won't gobble you up, come, one more step! There is barely two toes' length still to go to reach the little house, come, my little mouse, oh, just look, we're there! Here in the little corner, halt, don't be afraid, how your little cheeks are burning, now no screaming will help, you are mine, mine!

DER WANDERER (The Journeyer): A journeyer walks through the night at a good pace; and crooked valleys and long hills—he takes them in his stride. The night is beautiful—he keeps walking and does not halt; he does not know where his path will take him. Then a bird sings in the night. "Ah, bird, what have you done? Why are you blocking my mind and my feet, and pouring sweet vexation of the heart into my ear, so that I must stand still and listen—why are you luring me with music and greetings?" The bird stops singing and says: "No, journeyer, no! I am not luring *you* with my music. I am luring a female from the hills—what is that to you? When I am alone the night is not beautiful for me—what is that to you? For you must walk and never, never halt! Why are you still standing there? What did my flute song do to you, you journeyer?" The good bird fell silent and thought: "What did my flute song do to him? Why is he still standing there? The poor, poor journeyer!"

Until poet and novelist Alexandr Pushkin immortalized himself through his work, many considered the Russian language unfit for literature. However, he laid the ground for a literary heritage far beyond what anyone could have imagined. Pushkin's masterpiece *Eugene Onégin* dramatizes the cataclysmic consequences that the hero's self-involved boredom has on both himself and the world around him. In its realistic, contemporary 1820s setting, Onégin's good friend Lenski has recently become engaged to Olga. While at a birthday party, Onégin becomes bored with the party guests and decides to rouse Lenski's jealousy by flirting with Olga. Lenski immediately demands an explanation and challenges Onégin to a duel. The next morning, just before the duel, Lenski sings an aria about his love for Olga and his own demise, which he has foreseen in a premonition. When the two men duel, Onégin fires first, then rushes to his friend, who dies in his arms. Tchaikovsky exquisitely composed music to fit the beauty of the text, and therefore created the foremost Russian opera in the repertory today. In fact, when setting this powerful tale, he wrote, "I am enchanted by the poetry of Pushkin. . .in its sonorous coherence there is something that reaches the depth's of one's soul. This something is music. . ."

TRANSLATION:

How far you seem behind me, O days of youth, O joy of love! What has the coming day in store? My eyes are powerless to explore; on me the future shuts her gate. What of it? Each must meet his fate. What odds, if I'm prey to death, or if his bullet misses me? 'Twill come of God, whatever it be; He gave the past, He gives today, He sends to us the morning bright, He sends as well the darksome night. And when the morrow all unclouded awakes at dawn to life and light, then I it may be, will be shrouded in death's unfathomable night. Where, with my dust, the name I cherish forever from men's minds will perish! How soon the world forgets, but you, dear one, will think of me when I am dead and gone. Yes, you will come, with weeping weary, and murmur: "Mine were once, in truth, the love and passion of his youth, a gleam of joy when days were dreary!" Ah, Olga, all my love was yours! And oh, that happiness divine! O come, my love, so true, so tried, O come to me, your bridegroom calls, he waits his lovely bride! O come, O come! I wait for you, come to my side, O come to me, my lovely bride! How far you seem behind me, O days of youth, O precious, vanished joy of love!

Many experts consider Fritz Kreisler to have been a violinist ahead of his time. In fact, although he rarely rehearsed, his seemingly effortless perfection and indescribable tone leave hardly a violinist in the 20th century who does not feel a great admiration for and indebtedness to the man. Kreisler also played in a string quintet with Arnold Schoenberg in the 1890s, and composed and arranged folk music. **The Bonnie Earl o' Moray** describes an event from Scottish folklore, and uses the traditional dialect.

The Three Ravens tells the story of ravens waiting to prey on a slain knight. Just as with the Parable of the Good Samaritan, "no fool dare him come nigh." However, there is loyalty to be found in his hounds and hawks, which keep the scavengers away from him, and in a doe, who sacrifices herself to ease the suffering of his death. The song states, "God send every gentleman such hawks, such hounds, and such a loved one."

Tobacco's but an Indian Weed appeared first in a collection of comic songs in 1670, proved quite popular, and eventually became a hymn sung in church services throughout England. Controversial even in its time, it uses the concept of smoking as an object lesson for the life and mortality of man.

Down among the Dead Men, a well-known drinking song, most likely dates back to the time of Queen Anne, but this version replaces "Queen" with "King," a reference to George I. The church composer Samuel Wesley loved this piece and used the tune frequently as the subject for his fugues.

Barbara Allen, one of England's most popular ballads, has a traditional tune of unknown origin. Scarlet Town, an unidentified location, probably refers to the town of Carlisle, in the North Country.

For over half a century, Richard Leveridge endured on the stage as the leading singer in London. Because of his firm and powerful voice, he usually played impressive roles as gods and magicians, rarely performing in ballad operas. Ironically, he wrote most of his own compositions in the ballad style. When writing **The Roast Beef of Old England** he adapted the first verse from an earlier source and completed the song with several of his own verses.

Please enjoy the premier
of the
Senior Art Show
by Joshua Vance

"THE FRO SHOW"
(Selective works 1997-2000)

Brandenburg Art Gallery
Reception in honor of
Mr. Chambers & Mr. Vance
immediately following recital

OLIVET NAZARENE UNIVERSITY

presents

A Springtime Concert

featuring

University Orchestra & Concert Band

Tuesday, April 11, 2000 ~ 7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Orchestra

St.Paul's Suite for String Orchestra, Opus 29 No. 2 — Gustav Holst
- Jig
- Ostinato
- Intermezzo
- Finale (The Dargazon)

Symphony No. 1 in C Major, Opus 21 — Ludwig van Beethoven
- Adagio molto/Allegro con brio

Symphony No. 8 in G Major — Antonin Dvořák
- Allegro ma non troppo

Concert Band

America, the Beautiful — Ward, arr. Carmen Dragon

Under the Double Eagle — Wagner, arr. Andrew Clover

Amparito Roca — Texidor, arr. Aubrey Winter

A Tribute to Stephen Foster — arr. Sammy Nestico

American Salute — Gould, arr. Phillip Lang

Sousa! — arr. Warren Barker

ORCHESTRA

Flute
Marci Harrier
Tristin Simmons
Retha Stout

Oboe
Becky Bounds

Clarinet
Christina Nickerson
Tracy Marcotte

Bassoon
Justin Nixon
Christine Carney

Horn
Sara Stevenson
Scott Hughes
James Wasmundt

Trumpet
Mark Lafevor
Cliff Kimmerling

Trombone
Adam Gentry
Mike Weber
Tim Thompson

Percussion
Joe Chen

Violin I
Molly Brewer, concertmistress
Kevin Rector

Violin II
Sidra Schkerke
April Van Kley

Viola
Casey Fox
Sam Ebnet

'Cello
Kati Ondersma
Laura Ober
Dr. Shirlee McGuire

Bass
Dan Schlorff

CONCERT BAND

Flute
Jenny Cochran
Tristin Simmons
Retha Stout
Erika Owen
Niki Saubert

Bassoon
Christine Carney

Clarinet
Tracy Marcotte
Denette Meador
R. Lewandowski
Bethanie Murrell

Bass Clarinet
Elizabeth Love

Alto Saxophone
Will Swardstrom
Mandy Davis

Tenor Saxophone
Sarah Best

Percussion
Joseph Chen
Ben Moody
Matt Stump

Trumpet
Mark Lafevor
Sam Thomas
Cliff Kimmerling
Jason McCloskey
Jason Brabson
Angela Meyer
Hanna Thompson

French Horn
Sara Stevenson
Jessica Hendrix
Scott Hughes
James Wasmundt

Trombone
Adam Gentry
Mike Weber
Scott Roberts
Laura Herbert
John Faulconbridge

Tuba
Heidi Huffman
Carlos Lonberger

Student Recital

Friday, April 14, 2000

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Pie, Jesu (from *Requiem*) — Gabriel Fauré

Anne Wadsworth, soprano
Dr. Jeff Bell, piano

Sonata No. 43 in C major — F. Joseph Haydn

Allegro

Carla Dirks, piano

Star Vicino — Anonymous

Steven Baker, baritone
Jessica Hendrix, piano

Swiss Echo Song — Carl Eckert

Gretchen Steinhart, soprano
Dr. Jeff Bell, piano

The Jolly Dutchman — Merle Isaac

Bethany Robinson, 'cello

Sull' aria (from *Le nozze di Figaro*) — W. A. Mozart

Jessica Hendrix, soprano
Ashley Denise Boone, mezzo-soprano
Adam Smith, piano

How Lovely Are Thy Dwellings — Samuel Liddle

Angela D. Smith, soprano
Carla Dirks, piano

Concerto #2 in D major — W. A. Mozart

Allegro aperto

Erika Owen, flute
Dr. Gerald Anderson, piano

Après un Rêve — Gabriel Fauré

Jeri Michael, soprano
Mary Tate, piano

American Lullaby — Gladys Rich

Lisa Payne, soprano
Dr. Jeff Bell, piano

Unaccompanied Suite No. 1 — J. S. Bach

Preludium

Leanne Loica, 'cello

Pavana 1 — Luis Milan Gaspar Sanz

Canarios

David Belcher, guitar

Olivet Nazarene University
Department of Music

presents

Senior Recital

Adam Asher

alto saxophone

Assisted by

Mark Lafevor, trumpet
Philip Schwada, piano
Bianca Lucente, soprano
Stephanie Wilkinson, piano

Friday, April 14, 2000
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital
Adam Asher
Friday, April 14, 2000

Program

Invocation

Romantique — Lennie Niehaus
Sonata — Henri Eccles, arr. Sigurd M. Rascher
Movements I and II
Mr. Asher
Philip Schwada, piano

The Bride of the Waves — Herbert Clarke
Mark Lafevor, trumpet
Stephanie Wilkinson, piano

Rumba — Maurice C. Whitney
Mr. Asher
Philip Schwada, piano

The Favorite — Scott Joplin, arr. Irene Patay
Mr. Asher
Philip Schwada, piano

Ocean Prayer — Jeff Nevin
Mark Lafevor, trumpet

Introduction and Dance — Herbert Couf
Mr. Asher

Meditation from Thais — J. Massenet, trans. Neal Ramsey

Mr. Asher
Philip Schwada, piano

De Torrente — Aldrovandini

Bianca Lucente, soprano
Mark Lafevor, trumpet
Stephanie Wilkinson, piano

Pie Jesu (from *Requiem*) — G. Fauré

Bianca Lucente, soprano
Stephanie Wilkinson, piano

Quel Che Dice — G. B. Bassani

Bianca Lucente, soprano
Mark Lafevor, trumpet
Stephanie Wilkinson, piano

My Faith Has Found a Resting Place — arr. Dana F. Everson

Mr. Asher
Philip Schwada, piano

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

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

The Spring 2000 Season at Larsen Fine Arts Center

closes with the following events...

Men's Choir Concert
Monday, April 17, 2000

Women's Choir Concert
Tuesday, April 18, 2000

Jazz Band Concert
Thursday, April 27, 2000

Student Recital
Friday, April 28, 2000 (9:30 a.m.)

Commencement Concert
Thursday, May 4, 2000

All Events Start at 7:30 p.m.
Unless Otherwise Stated

Join us for these fine concerts!

Olivet Nazarene University
Department of Music

presents

MEN'S CHOIR

SPRING CONCERT

Monday, April 17, 2000
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Men's Choir Spring Concert

Monday, April 17, 2000

PROGRAM

Brothers, Sing On!	Grieg / arr. Howard McKinney
It's a Grand Night for Singing	Rodgers & Hammerstein arr. Stickels
Gonna' Build a Mountain	Bricusse & Newley / arr. Leyden
Vive L'Amour	arr. Alice Parker & Robert Shaw
I Will Give Thanks	Jothen / arr. Reddick
Holy Spirit, Thou Art Welcome	Rambo & Huntsinger arr. Reddick
In Dat Great Gittin' Up Mornin' *Brian Farmer*	arr. Hairston
Sail On *Chad Ozee*	Christian / arr. Lojeski
Ride That Chariot *Chad Ozee*	arr. Smith
Praise You *Dan Remmenga*	Goodine / arr. Cymbala
A Few Good Men	Jennings & Jennings arr. Reddick

Men's Choir Personnel

Don Reddick, Director

First Tenor

Lonberger, Carlos
Ozee, Chad
Rice, LaMar
Schuneman, Robb

Second Tenor

Baker, Steven
Dale, Gerry
Livengood, Tim
Moody, Ben
Wright, Andy

Baritone

Demmin, Mark
Flom, Tony
Johnson, Mike
Marshall, Barry
Nemec, Jeremy
Remmenga, Dan
Stevenson, Adam
Tran, Richard

Bass

Boyts, Chris
Corzine, Joel
Farmer, Brian
Hancock, Jared
Smith, Chad

Philip Schwada, Accompanist

The Spring 2000 Season at Larsen Fine Arts Center closes with the following events...

Women's Choir Concert
Tuesday, April 18, 2000

Jazz Band Concert
Thursday, April 27, 2000

Student Recital
Friday, April 28, 2000 (9:30 a.m.)

Commencement Concert
Thursday, May 4, 2000

All Events Start at 7:30 p.m.
Unless Otherwise Stated

Join us for these fine concerts!

Olivet Nazarene University
Department of Music

presents

ONU Jazz Band

Spring Concert

Thursday, April 27, 2000
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University

Jazz Band Spring Concert

Thursday, April 27, 2000
7:30 p.m.

Program

Invocation

Lord, I Want To Be A Christian	arr. Andy Clark
Jericho	arr. Camp Kirkland
Gospel John	Jeffrey E. Steinberg, arr. Andy Clark
I Must Tell Jesus	arr. Camp Kirkland
Saturday Night Blues	Les Hooper
This Little Light of Mine	arr. Andy Clark

Intermission

O Happy Day	arr. Camp Kirkland
Wayfaring Stranger	arr. Eric Penrod

Guest soloist – Don Reddick, piano

Praise to the Lord the Almighty	arr. Camp Kirkland
Greener Pastures	Lenny Stack

Brad Zehr, soprano saxophone

I-80 Shuffle	Andy Classen

ONU JAZZ BAND

Eric Penrod, director

Alto Saxophone

Brad Zehr	Berne, IN
Keith Black	Decatur, IN

Tenor Saxophone

Sarah Best	Casey, IL
Adam Asher	Flint, MI

Baritone Saxophone

Will Swardstrom	Naperville, IL

Trumpet

Mark Lafevor	Kendallville, IN
Sam Thomas	Kankakee, IL
Shawna Herbert	Rochelle, IL
Candice Metesh	Bradley, IL

Trombone

Rob Owen	Anderson, IN
Mike Weber	Indianapolis, IN
Laura Herbert	Rochelle, IL
Adam Gentry	Terre Haute, IN

Piano

Heidi Huffman	Casey, IL
Isaac Edwards	North Vernon, IN

Guitar

David Belcher	Nashville, TN

Bass

Bethany Robinson	Kokomo, IN
Cliff Kimmerling	Anderson, IN

Drums

Ben Moody	Butler, IN

Olivet Nazarene University's Eighty-seventh Annual Commencement Concert

Thursday, May 4, 2000
7:30 p.m.
Kresge Auditorium
Larsen Fine Arts Center

Kankakee Valley Symphony Orchestra Concert

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Saturday, April 29, 2000
8:00 p.m.
Kresge Auditorium
Larsen Fine Arts Center

Limited Number of
Student Tickets Available at the Music Office
General Public Tickets Available at the door

Student Recital
Friday, April 28, 2000

Program

Down Harley Street — Charles Kingsford

Jared Hancock, baritone
Carla Dirks, piano

Sehr lebhaft — Paul Hindemith
Sonate

Marci Harrier, flute

Liebst du um Schönheit — Clara Schumann

Christina Hurst, soprano
Jessica Hendrix, piano

Blow, Blow, Thou Winter Wind — Roger Quilter

John Faulconbridge, baritone
Adam Smith, piano

Flute Sonata in E major — J. S. Bach

Angie Meyer, flute
Carla Dirks, piano

Abendlied — F. Mendelssohn

Kate Ondersma
Tristin Simmons
Gerald Anderson, piano

Alma del Core — Antonio Caldara

Chad Hilligus, tenor
Philip Schwada, piano

Concertino — Ferdinand David

Mike Weber, trombone
Jeff Bell, piano

Lullaby (from *The Consul*) — Gian Carlo Menotti

Heather Griffin, mezzo-soprano
Beth Rogers, piano

Minuet 2 — J. S. Bach

Kate Ondersma, violin
Gretchen Steinhart, piano

Sonate für Klarinette — Paul Hindemith
Movement III

Christina Nickerson, clarinet
Gerald Anderson, piano

Tu lo sai — Giuseppe Torelli

Jennifer Johnston, alto

Adagio and Tarantella — Ernesto Cavallini, arr. George Waln

Tracy Marcotte, clarinet
Jeff Bell, piano

Brother Will, Brother John — John Sacco

Seth Baron, tenor
Beth Rogers, piano

Carmen Fantaisie (from *Carmen*) — G. Bizet

Tristin Simmons, flute
Alice Edwards, piano

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

The Eighty-Seventh Annual Commencement Concert

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

THURSDAY, MAY 4, 2000
SEVEN-THIRTY P.M.
KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

Commencement Concert
Program

Invocation — Dr. John Bowling
President, Olivet Nazarene University

Presentation of the Department of Music
2000-2001 Foundation Scholarships
and the
Walter B. Larsen Award for Musical Excellence
and the Naomi Larsen Scholarship

Professor Don Reddick
Chairman, Division of Fine Arts

O Isis und Osiris (from *Die Zauberflöte*) — W. A. Mozart
O wie will (from *Entführung aus dem Serail*) — W. A. Mozart
Daniel Schlorff, bass

Piano Concerto No. 2 — D. Shostakovitch
Allegro
Adam Kotsko, piano

Dalla sua pace (from *Don Giovanni*) — W. A. Mozart
La donna è mobile (from *Rigoletto*) — G. Verdi
Chad Ozee, tenor

Votre toast, je peux vous le rendre (from *Carmen*) — G. Bizet
Avant de quitter ces lieux (from *Faust*) — C. Gounod

Justin Taylor Nixon, baritone

Concerto No. 1 for Guitar, Op. 99 — M. Castelnuovo-Tedesco

Andantino alla romanza

David Belcher, guitar

Concerto No. 1 in E^b Major, Op. 11 — R. Strauss

Sara Stevenson, horn

Faites-lui mes aveux (from *Faust*) — C. Gounod
Je veux vivre (from *Romeo & Juliet*) — C. Gounod

Jessica DeZwaan, soprano

We appreciate audience cooperation in turning off cellular phones and not tape recording or taking pictures during the performance.

ONU Orchestra

Flute
Marci Harrier
Tristin Simmons
Retha Stout

Oboe
Becky Bounds

Clarinet
Christina Nickerson
Tracy Marcotte

Bassoon
Justin Nixon
Christine Carney

Horn
Sara Stevenson
Scott Hughes
James Wasmundt

Trumpet
Mark Lafevor
Cliff Kimmerling

Trombone
Adam Gentry
Mike Weber
Tim Thompson

Percussion
Joe Chen

Violin I
Molly Brewer, concertmistress
Kevin Rector
Dan Meyer

Violin II
Sidra Schkerke
April Van Kley

Viola
Casey Fox
Sam Ebnet

Cello
Kati Ondersma
Dr. Shirlee McGuire

Bass
Dan Schlorff

ONU Division of Fine Arts
Department of Music
2000-2001 Foundation Scholarships

Walter B. Larsen Award for Music Excellence
and Naomi Larsen Scholarship
Jessica DeZwaan

Robert Hale/Dean Wilder Vocal Scholarship
Jessica DeZwaan

Russel G. & Verda E. Hopkins Instrumental Scholarship
Sara Stevenson

Stephen Nielson/Ovid Young Piano Scholarship
Carla Dirks

Olivet Nazarene University
Department of Music

Faculty

Don Reddick, (1997)
Associate Professor of Music;
Chair, Division of Fine Arts and 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

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

Adjunct Faculty

Cindy Altenberger
Percussion
B.A., Western Illinois University

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

Harlow Hopkins
Clarinet
B.S. (Music Ed.), Olivet Nazarene University
M.Music Ed., American Conservatory of Music
D.Music, Indiana University
Graduate work, University of Illinois

Adjunct Faculty

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

Elizabeth Marshall
Flute
B.M., San Francisco Conservatory of Music
M.M., University of Michigan

Sarah Morris
Viola
B.A., Glasgow University

Eric Penrod
Trumpet
B.S., Olivet Nazarene University

Julie Schmalzbauer
Oboe
B.A. Music, Wheaton College
M.M., Northwestern University

Robert Snow
Low Brass
B.S., Eastern Illinois University