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2001
2002

Department of Music

PROGRAMS

Olivet Nazarene University

DEPARTMENT OF MUSIC

Concert Band

Instruments of Praise

Fall 2001

Olivet Nazarene University

Bourbonnais, Illinois

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
Easter Song	arr by Steve Dunn
His Eye Is on the Sparrow	arr by Marty Hamby
I Love You Lord	arr by Keith Christopher
I Sing the Mighty Power of God . . .	arr by Steve Dunn
I Stand In Awe	arr by Richard Kingsmore
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
On An American Spiritual	by David R. Holsinger
Praise God (Doxology)	arr by David Winkler
Rejoice! Rejoice!	by Omar Allen

PERSONNEL

FLUTE

DeMint, Tiffany	St. Anne, IL
Smith, Sara	Lansing, IL
Krieger-Strope, Linnea	Westmont, IL
Pugh, Rachel	Wheaton, IL
Jackson, Brittany	Midlothian, IL
Balis, Marilyn	Glen Ellyn, IL
Lawson, Beth	Dayton, OH
Bitz, Jackie	Flushing, MI
Provines, Sarah	Auburn, IN
Price, Christopher	Joliet, IL
Franklin, Shavon	Wellston, IL
Meyer, Angela	St. Paul, MO
Moeschke, Alyssa	Bayne City, MI

OBOE

Carter, Michelle	Greentown, IN
Setzler, Amy	Oak Harbor, OH

CLARINET

Marcotte, Tracy	Kankakee, IL
Metz, Colleen	Roberts, IL
Stephenson, Sarah	Racine, WI
Courtney, Christy	Coon Rapids, MN
Lewandowski, Rachel	Otisville, MI
Wessman, Nicole	Grant Park, IL
Sanchez, Susan	Roscoe, IL
Booth, Mariah	Pittsfield, IL

ALTO SAXOPHONE

Smith, Phil	Cleveland, OH
Rumbley, Erin	Booneville, IN
Festian, Marlene	Jacksonville, IL

TENOR SAXOPHONE

Krestel, Kara	Midlothian, IL

TRUMPET

White, Alan	Kankakee, IL
Yanchick, David	Joliet, IL
Clark, Russ	Marlette, MI
Heincker, Drew	Swayzee, IN
Brewer, Jeremy	Seymour, IN
Thompson, Hanna	Minong, WI
Trembly, Matt	Bolingbrook, IL
McNamara, Kelli	Crete, IL

FRENCH HORN

Wasmundt, James	Chicago Hts, IL
Malone, Leah	Odon, IN

TROMBONE

Weber, Mike	Indianapolis, IN
Gates, Jennifer	Falmouth, KY
Karhan, Karen	South Euclid, OH
Roberts, Scott	Lapeer, MI

BARITONE

Schultz, Ryan	Chicago Hts, IL
Lorton, Jeremy	New Castle, IN

TUBA

Vaughn, Josh	Kankakee, IL
Wright, Andy	Edinburgh, IN

PERCUSSION

Chen, Joe	Valparaiso, IN
Cardiff, Gerald	Glenwood City, WI
Calhoun, Richard	Braidwood, IL
Pennington, Jessica	Morenci, MI

BASS GUITAR

Robinson, Bethany	Kokomo, IN

PIANO

Bethany Smith	Delphi, IN

Conductor

Now in his fifth year as conductor of Concert Band, Don Reddick returned to his alma mater in 1997 as 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 work there.

In addition to conducting Concert Band, he is instructor of courses in music education and music technology. A pianist, arranger and conductor, Reddick often participates in general church activities of the Church of the Nazarene. He was pianist at the International Laymen's Conference (1995), Orlando, Florida; music director for Sunday School Ministries at General Assembly (1997), San Antonio, Texas; music director, International Laymen's Conference (1998), Nashville, Tennessee, and music director and pianist for Sunday School Ministries at the 2001 General Assembly, Indianapolis, Indiana.

Concert Band

The Olivet Nazarene University Concert Band has represented the University in a variety of places. Appearances at International General Assemblies began in 1968 at Kansas City, Missouri, with its most recent appearance in Indianapolis, Indiana at the 2001 General Assembly. The group began touring in 1963 and has toured annually on the Central Educational Region of Illinois, Indiana, Michigan, and Wisconsin. In addition to the performances at churches, the ensemble is involved in performing at academic festivals, athletic events, music festivals, and concerts sponsored by the Department of Music at Olivet Nazarene University.

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.

OLIVET
NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Junior Recital

Tracy Marcotte
clarinet

assisted by
Joseph Chen, percussion
Carla Dirks, piano
Gwen Fox, piano
Jennifer Gates, piano
Ben Moody, percussion
Sam Thomas, trumpet
Nathan Vail, violin

Tuesday, September 18, 2001
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Junior Recital
Tracy Marcotte, clarinet

Tuesday, September 18, 2001

Invocation — Don Reddick

Sonata for Clarinet in Bb and Piano — F. Poulenc

I. Allegro tristamente
II. Romanza
III. Allegro con fuoco

Ms. Marcotte
Carla Dirks, piano

Sonata for Marimba and Piano — P. Tanner

Joseph Chen, marimba
Jennifer Gates, piano

Etude No. 1 for Marimba — P. Smadbeck

Joseph Chen, marimba

Canzonetta — G. Pierne

Ms. Marcotte
Carla Dirks, piano

Concerto in Eb — F. Haydn

Sam Thomas, trumpet
Gwen Fox, piano

Suite pur Violon, Clarinette et Piano — D. Milhaud

I. Ouverture

IV. Introduction et Final

Ms. Marcotte
Nathan Vail, violin
Carla Dirks, piano

Spanish Dance — T. Davis

Joseph Chen, percussion

Yankeeland — M. Hoffman

Joseph Chen, xylophone
Ben Moody, drum set
Jennifer Gates, piano

Grand Duo Concertant — C. M. von Weber

Andante con moto

Rondo

Ms. Marcotte
Carla Dirks, piano

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

We wish to thank the audience for turning off cell phones and refraining from photography and audio recording during the performance.

Olivet Nazarene University
Department of Music

Student Recital
Monday, October 1, 2001
9:30 a.m. Kresge Auditorium

Prelude in A Op. 28, No. 7 — F. Chopin

Ryan Schultz, piano

Se tu m'ami — A. Parisotti

Rachel Smith, alto
Jennifer Gates, piano

Suite Modale for Flute and Piano — E. Bloch

Angie Meyer, flute
Dr. Jeff Bell, piano

The Black Swan — G. Menotti

Amanda Medley, soprano*
Kimberly Meiste, piano

March of the Dwarfs Op. 54, No. 3 — E. Grieg

Ted Rennert, piano

Loch Lomond — arr. Carl Deis

Jeremy Nemec, tenor
Jennifer Gates, piano

Alma del core — A. Caldara

Stacie Knefelkamp, soprano
Sarah Gonzalez, piano

*** 2001 Scholarship Recipient**

Concert Band

presents

Stars and Stripes Forever

Thursday, October 4, 2001
7:30 P.M.
Kresge Auditorium

OLIVET NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS

Department of Music

Concert Band

Program

Star Spangled Banner . . . Francis Scott Key/arr Smith

Fantasy on a Colonial Air . . . . . James Curnow

A Hymn to New England . . John Williams/arr Lavender

When Angels Weep . . . . . David Shaffer

Ross Roy . . . . . Jacob de Haan

The Stars and Stripes Forever . . . . John Phillip Sousa

Directed by Don Reddick

PERSONNEL

FLUTE

DeMint, Tiffany	St. Anne, IL
Smith, Sara	Lansing, IL
Krieger-Strope, Linnea	Westmont, IL
Pugh, Rachel	Wheaton, IL
Jackson, Brittany	Midlothian, IL
Balis, Marilyn	Glen Ellyn, IL
Lawson, Beth	Dayton, OH
Bitz, Jackie	Flushing, MI
Provines, Sarah	Auburn, IN
Price, Christopher	Joliet, IL
Franklin, Shavon	Wellston, IL
Meyer, Angela	St. Paul, MO
Moeschke, Alyssa	Bayne City, MI

OBOE

Carter, Michelle	Greentown, IN
Setzler, Amy	Oak Harbor, OH

CLARINET

Marcotte, Tracy	Kankakee, IL
Metz, Colleen	Roberts, IL
Stephenson, Sarah	Racine, WI
Courtney, Christy	Coon Rapids, MN
Lewandowski, Rachel	Otisville, MI
Wessman, Nicole	Grant Park, IL
Sanchez, Susan	Roscoe, IL
Booth, Mariah	Pittsfield, IL

ALTO SAXOPHONE

Smith, Phil	Cleveland, OH
Rumbley, Erin	Booneville, IN
Festian, Marlene	Jacksonville, IL

TENOR SAXOPHONE

Krestel, Kara	Midlothian, IL

TRUMPET

White, Alan	Kankakee, IL
Yanchick, David	Joliet, IL
Clark, Russ	Marlette, MI
Heincker, Drew	Swayzee, IN
Brewer, Jeremy	Seymour, IN
Thompson, Hanna	Minong, WI
Trembly, Matt	Bolingbrook, IL
McNamara, Kelli	Crete, IL

FRENCH HORN

Wasmundt, James	Chicago Hts, IL
Malone, Leah	Odon, IN

TROMBONE

Weber, Mike	Indianapolis, IN
Gates, Jennifer	Falmouth, KY
Karhan, Karen	South Euclid, OH
Roberts, Scott	Lapeer, MI

BARITONE

Schultz, Ryan	Chicago Hts, IL
Lorton, Jeremy	New Castle, IN

TUBA

Vaughn, Josh	Kankakee, IL
Wright, Andy	Edinburgh, IN

PERCUSSION

Chen, Joe	Bourbonnais, IL
Cardiff, Gerald	Glenwood City, WI
Calhoun, Richard	Braidwood, IL
Pennington, Jessica	Morenci, MI

Department of Music

UPCOMING EVENTS

October	19	Student Recital	9:30 AM
	19-20	Orpheus Variety Show	7:00 & 9:00 PM
	23	Orchestra Concert	7:30 PM
November	3	Music Department Concert	4:00 PM
	6	Student Recital	7:30 PM
	13	Choral Chamber Concert at 1st Presbyterian Church	7:30 PM
	29	Senior Recital - Christina Hurst	7:30 PM
	30	Student Recital	9:30 AM
December	1	The *Messiah*	7:00 PM
	2	The *Messiah*	6:00 PM
	4	Senior Recital - Jeri Michael	7:30 PM
	8	*Sounds of the Season*	7:00 PM
	10	Student Recital	9:30 AM
January	24	Senior Recital Angela LaPlace & Ashley Boone	7:30 PM
February	1-2	Band Variety Show	7:00 & 9:00 PM
	21-23	Spring Musical Production	7:30 PM
	28	Spring Musical Production	7:30 PM
March	1-2	Spring Musical Production	7:30 PM
	12	Senior Recital - Tracy Marcotte	7:30 PM
	19	Junior/Senior Recital Chad Hilligus & Gretchen Steinhart	7:30 PM
April	12	Instrumental Festival	7:30 PM
	16	Senior Recital James Wasmundt & Laura Moline	7:30 PM
	19	Choral Festival	7:30 PM
	27	Commencement Concert	7:30 PM

Department of Music

Orpheus Choir

A Ministry in Music

2001–2002

OLIVET
NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS
www.olivet.edu

Orpheus Choir

Program

SELECTED FROM THE FOLLOWING:

A Mighty Fortress Is Our God ..... M. Luther/arr. C. F. Mueller

Alleluia ..... R. Manuel

Alma Mater ..... B. Carmony

Be Ye Glad ..... M. Blanchard/arr. B. Greer

Don't Let the Harvest ..... arr. R. Shaffer

I'm Gonna Sing 'Til the Spirit Moves in My Heart ..... M. Hogan

Joshua Fit de Battle of Jericho ..... arr. M. Hogan

My Faith Looks Up To Thee ..... arr. J. Rouse

O Let Your Soul Now Be Filled With Gladness ..... arr. F. Bock

O Love That Will Not Let Me Go ..... arr. J. Rouse

Peace Like a River ..... arr. R. Staheli

Prayer Of the Children ..... K. Bestor/arr. A. Klouse

Salvation Is Created ..... P. Chesnokov/arr. A. Antolini

Saul ..... E. Hovland

Seek the Lord ..... R. Clausen

Set Me as a Seal ..... R. Clausen

Sing dem Herrn ..... M. Praetorius/arr. W. DePue

Song of Praise ..... K. Nystedt

The Lord Bless You and Keep You ..... P. Lutkin

The Mind of Christ ..... M. Hayes

Personnel

SOPRANO

Kristin Amato ..... Bloomingdale, Ill.
Katie Bennett ..... Anderson , Ind.
Katie Benson ..... Nashville, Tenn.
Jessica Hendrix..... Buckingham, Ill.
Jamie Higgins..... Olathe, Kan.
Kristen Hinze ..... Mattawan, Mich.
Stacie Knefelkamp ... Decatur, Ind.
Sarah Marta ..... Indianapolis, Ind.
Amanda Medley ..... North Canton, Ohio
Jeri Ann Michael ..... Pana, Ill.
Michelle Nix ..... Normal, Ill.
Kati Ondersma ..... Jenison, Mich.
Lisa Payne ..... Auburn Hills, Mich.
Angela Smith ..... Anderson, Ind.
Gretchen Steinhart ... Sigourney, Iowa
Jenny Tjepkema ..... Lansing, Mich.
Anne Wadsworth ..... Dixon, Ill.
Jackie Wheeler ..... Flint, Mich.

TENOR

Seth Baron ..... Munster, Ind.
Ben Chew ..... Eureka, Ill.
Chad Hilligus ..... Olathe, Kan.
Ben Kunz ..... Madison, Wisc.
Tim Livengood ..... East Peoria, Ill.
David Maitland ..... Concord, Mich.
Jonathon Maloney ... Marshall, Ill.
Scott Neild ..... Danville, Ill.
Scott Pittman ..... Olathe, Kan.
Robb Schuneman .... Flint, Mich.
Nathan Vail ..... Bourbonnais, Ill.
Scott Whalen..... Manteno, Ill.

ALTO

Jennifer Anderson.... Three Rivers, Mich.
Carol Cheney ..... Howell, Mich.
Kristina Cloud ..... Lockport, Ill.
Karla Crawford ..... Vicksburg, Mich.
Casey Fox..... Bonfield, Ill.
Bethany Demmin .... Naperville, Ill.
Sarah Gonzalez ..... Kokomo, Ind.
Jayme Hunt ..... Reynoldsburg, Ohio
Jennifer Johnston .... Jacksonville, Fla.
Angela LaPlace ..... Bourbonnais, Ill.
Hollie Ludwig ..... Jackson, Mich.
Kimberly Meiste ..... Lowell, Mich.
Kristin Miller..... Valparaiso, Ind.
Jessica Pennington ... Morenci, Mich.
Bonnie Poling ..... Lancaster, Ohio
Autumn Shepherd .... Danville, Ill.
Danielle Spurgeon ... Seymour, Ind.
Amy Stipp..... Seymour, Ind.
Kim Tocheff ..... Mount Vernon, Ohio

BASS

Remington Anksorus .. Granger, Ind.
Steven Baker ..... St. Louis, Mo.
Jason Brabson ..... Bloomington, Ill.
Chris Clough ..... Bloomington, Ind.
Phil Dannewitz ..... Decatur, Ill.
Kris Dunlop..... Huntington, Ind.
Jared Hancock ..... Huntingburg, Ind.
Carl Leth..... Novi, Mich.
Brendan Osweiler .... Marengo, Iowa
Kevin Rector ..... Avon, Ind.
Dan Schlorff ..... Valparaiso, Ind.
Chris Scott ..... Salisbury, Md.
Brad Senffner ..... Clifton, Ill.
Travis Wasson ..... Plainfield, Ind.
Matt Webb ..... Edwardsburg, Mich.

Orpheus

Conductor

Dr. Jeff Bell is in his third 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 master of music degree in 1983 from the University of Illinois and a doctor of arts degree in 1996 from Ball State University. Dr. Bell resides in Bradley, Ill., with his wife, Carole (ONU '81), and daughters Christin and Katie Jo.

Music at Olivet

Olivet Nazarene University has long enjoyed a distingushed 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.

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, as well as a general concentration. Seven performing groups currently include more than 350 students: Orpheus Choir, Concert Band, Testament (men's choir), Chrysalis (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.

2002 ITINERARY

January 25–27
Winter Tour

March 7
River Valley Choral Festival

April 5–7
Spring Tour

April 13
Ladies Day at Olivet

April 19
Choral Concert at ONU

April 27
ONU Baccalaureate

Student Recital

Friday, October 19, 2001
9:30 a.m.

Kresge Auditorium *Larsen Fine Arts Center*

Program

Invocation

The Sky above the Roof — R. Williams

Leah Malone, mezzo-soprano
Carla Dirks, piano

Scenes of Childhood op.15 — R. Schumann

4. Pleading Child
6. Important Event
7. Reverie

Jared Hancock, piano

The Lord Is My Light — O. Speaks

Ben Chew, tenor
Kim Meiste, piano

Fantasie, op. 79 — G. Fauré

Jackie Bitz, flute
Carla Dirks, piano

Beau Soir — C. Debussy

Jenny Tjepkema, soprano
Dr. Jeff Bell, piano

Olivet Nazarene University
Department of Music

presents

A CONCERT for the CHANGING SEASON

featuring the ONU Orchestra

Tuesday, October 23, 2001
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Orchestra

Concert for the Changing Season

Tuesday, October 23, 2001

Kresge Auditorium Larsen Fine Arts Center

Pre-Concert Selections in Larsen Lobby featuring

ONU's String Quartet

Bethany Smith, Tressa Wallace, Erin Sneed, Leanne Loica

Program

Overture "Leonore" No. 3, op 72a

Beethoven wrote *the Leonore No.3 Overture, Op 72a* for his only opera "Fidelio." As one of four overtures written for the opera between 1804 and 1814, *Leonore No.3* accompanied the 2nd version (1806) of the opera, which failed; however, the overture itself is by some accounts considered one of Beethoven's greatest overtures. The presence of 4 overtures composed specifically for a single opera shows evidence of Beethoven's great struggle to produce Fidelio.

Beethoven wrote Fidelio during his "heroic" phase (c. 1803-9) and, therefore, *Leonore No.3* reflects his ideals at that time: the victory of good over evil, and of moral and physical liberty over captivity. The opera tells the story of Florestan, who is unjustly imprisoned, and his wife Leonore, who rescues her husband while disguised as a man called Fidelio ("faithful one"). Through *Leonore No.3*, Beethoven expresses the gloomy plight of prisoner Florestan at the beginning of the piece, and the joy of his exciting rescue at the end.

In content *Leonore No.3* closely resembles *Leonore No.2*; the chief difference is the shorter length of *Leonore No.3*. The overture begins with an adagio based on Florestan's adagio melody from the aria "In des Lebens Fruhlingstagen." The allegro exposition introduces the main theme; the off-stage trumpet calls in the development signal Florestan's freedom. The flute enters with a false recapitulation, followed by the thematic restatements and an exuberant coda celebrating Florestan's freedom.

Symphony No. 6 In F Major, Op. 68 ("Pastorale")

First Movement: Awakening of serene impressions on arriving in the country
Second Movement: Scene by the brookside
Third Movement: Jolly gathering of country folk
Fourth Movement: Thunderstorm- Tempest
Fifth Movement: Shepherd's Song: Gladsome and thankful feelings after the storm

The announcement of Beethoven's concert of December 22, 1808 appearing a few days earlier in the *Wiener Zeitung* refers to "A Symphony, entitled: `A Recollection of Country Life'". The word "pastoral" is first found in a violin part (now in the Gesellschaft der Musikfreunde, Vienna) used at the first performance. But although the composer numbered it among his symphonies and did not regard it as an occasional piece, he was afraid that the "Pastoral" would be understood as an imitation of Nature; and so he inscribed the following motto in the first edition: "More an expression of feeling than a painting".

Despite this strong qualification, the idea of a programme, which is further outlined by the subtitles the composer devised for each of the five movements, has elicited more commentary than the substance of the music itself. It has led many writers to seek similar programmatic explanations in the rest of Beethoven's writing, most notably in the other symphonies. But the "Pastoral" is particularly resistant to musical explanation because it is at least partly programmatic: for although its form is, as usual, governed by the thematic materials, the materials themselves have real links with the sounds of country life and the natural world. In this respect the "Pastoral" differs fundamentally both from those works for which Beethoven suggested emotional associations in the title (*Sonate pathétique, Quartetto serioso, Sinfonia eroica).*

Simple harmonies, regular phrase constructions and soloistic textures are the chief characteristics of the world of the "Pastoral"; and to maintain a spirit of repose throughout, Beethoven uncharacteristically minimizes the roles of harmonic transition and motivic elaboration in the development sections of his sonata forms. In the first movement, whole phrases are often put together from a short motivic idea repeated over and over. And even when Beethoven does move to harmonic areas far removed from the home key of F, he is content merely to restate his themes in the new keys rather than to use this part of the movement for the usual motivic development. The second movement, also in sonata form, carries these tendencies one stage further: the exposition and recapitulation themselves rely on numerous internal repetitions.

Besides the descriptive programme, one can sense a dramatic content in the music which is reflected in the scoring of the work. The first two movements use the woodwind (without piccolo), horns and strings, i.e. an instrumentation suited to the symphony's unpretentious opening. The trumpets do not appear until the second trio of the scherzo, and here mainly to reinforce the wind's background drone in a peasant dance. Beethoven withholds the timpani until the fourth movement, identifying them solely with the representation of the thunder; the piccolo enters soon after, but the trombones are reserved until the very climax of the Thunderstorm - and this of the whole symphony. For the finale, the dénouement of the drama, the piccolo and timpani are dropped, but Beethoven retains the trombones in this hymn of thanksgiving.

Orchestra Personnel

Mr. Neal W. Woodruff, director

Violin I
*Bethany Smith **
Tressa Wallace
Denise Knee
David Furston
Kevin Rector

Violin II
Sara Anderson
David Wonder
April VanKley
Mindy Settles

Viola
Erin Sneed
Matthew Barwegan

'Cello
Leanne Loica
Melissa Adkins
Joe Enyeart

Bass
Daniel Kelley
Bethany Robinson
Larry Allen
Matt Swardstrom

Flute
Katie Benson
Nichole Crocker
Dena Sheldon

Oboe
Michelle Carter
Amy Setzler

Clarinet
Tracy Marcotte
Adam Elroy

Bassoon
Christine Becker

Bass Clarinet
Elizabeth Love

French Horn
James Wasmundt
Donna Briggs

Trumpet
Alan White
Mark Lafevor

Trombone
Jennifer Gates
Karen Karhan
Mike Weber

Timpani
Joe Chen

** concertmistress*

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Homecoming 2001
A Celebration Concert

SATURDAY, NOVEMBER 3, 2001
4:00 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Leonore Overture (abridged) — L. Beethoven
University Orchestra
Neal Woodruff, Conductor

The Star Spangled Banner — arr. B. Talley
Lift Thine Eyes (from *Elijah*) — F. Mendelssohn
Cast Thy Burden Upon the Lord (from *Elijah*) — F. Mendelssohn
He's Been Faithful — arr. C. Kirkland
Chrysalis Women's Choir
Martha Dalton, Conductor

Attitude Dance — arr. M. Taylor
Moonlight Serenade — arr. J. Hest
University Jazz Band
Mark Lafevor, Conductor

All That Hath Life and Breath — R. Clausen
I Sing the Mighty Power of God — arr. J. H. Moyer
Midnight Cry — arr. T. Fettke
Trust in the Lord — D. Butler
Testament Men's Choir
Neal Woodruff, Conductor

I Stand in Awe — arr. R. Kingsmore
When Angels Weep — D. Shaffer
Concert Band
Don Reddick, Conductor

Song of Praise — K. Nystedt
O Love That Will Not Let Me Go — arr. J. Rouse
I'm Gonna Sing 'Til The Spirit Moves In My Heart — M. Hogan
A Mighty Fortress Is Our God — M. Luther/arr. C.F. Mueller
Orpheus Choir
Dr. Jeff Bell, Conductor

PLEASE JOIN US FOR LIGHT REFRESHMENTS IN THE LARSEN CONFERENCE ROOM FOLLOWING THE CONCERT.

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Student Recital

Tuesday, November 6, 2001

7:30 p.m.
Kelley Prayer Chapel

Program

Invocation

He was despised (from *Messiah*) — G.F. Handel
Lisa Payne, alto
Dr. Jeff Bell, piano

Shepherd, Shepherd, Leave Decoying — H. Purcell
Kimberly Meiste, mezzo-soprano
Megan Moline, soprano
Carla Dirks, piano

Andante — B. Molique
Linnea Krieger-Strope, flute
Bethany Smith, piano

Wade In the Water — arr. H.T. Burleigh
Steven Baker, baritone
Dr. Jeff Bell, piano

Lullaby (from *The Consul*) G. Menotti

Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Concerto in B minor G. F. Handel

Allegro moderato

Erin Sneed, viola
Jennifer Gates, piano

Have You Seen but a White Lily Grow? B. Johnson

Laura Francis, mezzo-soprano
Kimberly Meiste, piano

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

A Chamber Concert

featuring the

ONU Concert Singers

Neal W. Woodruff, Conductor

Tuesday, November 13, 2001

7:30 p.m.

First Presbyterian Church

371 East Court Street
Kankakee, Illinois

A Choral Chamber Concert

featuring

The Concert Singers

Neal W. Woodruff, director

Tuesday, November 13, 2001

First Presbyterian Church, Kankakee, Illinois

Program

Invocation

Song of the Open Road — Norman Dello Joio

Text adapted from a poem by Walt Whitman

Dr. Gerald Anderson, piano

Mark Lafevor, trumpet

Les Chansons des Roses — Morton Lauridsen

1. En Une Seule Fleur
2. Contre Qui, Rose
3. De Ton Rêve Trop Plein
4. La Rose Complète
5. Dirait-on

Texts by Rainer Maria Rilke

Dr. Gerald Anderson, piano

Three Motets — Ned Rorem

1. O Deus, Ego Am Te
2. Oratorio Patris Condren: O Jesu Vivens In Maria
3. Thee God…

On poems of Gerard Manley Hopkins

Dr. Timothy Nelson, organ

The Beatitudes — Michael Hennagin

Dr. Timothy Nelson, organ

Rich Calhoun, Gerald Cardiff, Joseph Chen,

Jessica Pennington, percussion

Concert Singers

Ashley Boone	Jeri Ann Michael	Jonathan DeZwaan	Daniel Schlorff
Kristina Cloud	Gretchen Steinhart	Nathan Marcier	Eric Skelton
Angela LaPlace	Jennifer Tjepkema	Ben Moody	Scott Whalen
	Anne Wadsworth	Jeremy Nemec	

This recital is presented as partial fulfillment of the D.M.A degree in conducting at the University of Oklahoma.

Program Notes

Song of the Open Road is an adaptation of Walt Whitman's "Poem of the Road," 1856. This poem is taken from the volume of 12 poems entitled *Leaves of Grass*. Whitman's collection was criticized, in part, due to its innovative verse form- that is, the use of free verse in long rhythmical lines with an organic structure.

Les Chansons des Roses

About the inspiration for his *Chansons* Lauridsen has written: "In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his mov*ing La Rose Complète.* The final piece, *Dirait-on*, is composed as a tuneful 'chanson populaire,' or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements."

The first four *Chansons* are scored for mixed chorus *a cappella*—the last with piano accompaniment. The structure of this set is based on the arch, with compositional parallels between movements I and V, and II and IV, and all of these girding the intricately playful counterpoint of the centerpiece—the third movement—itself replete with clever subtleties, such as mirror-image melodies throughout and canonic restatements of these duets in rhythmic augmentation and diminution (i.e., half-time and double-time). Perhaps the cleverest sleight of the composer's hand lies in the sly foreshadowing of the *Dirait-on* melody.

1. En Une Seule Fleur
   It is we, perhaps, who proposed that you replenish your bloom.
   Enchanted by this charade, your abundance dared.

   You were rich enough to fulfill yourself a hundred times over in a single flower;
   Such is the state of one who loves. … But you never did think otherwise.

2. Contre Qui, Rose
   Against whom, rose, have you assumed these thorns?
   Is it your too fragile joy that forced you to become this armed thing?

   But from whom does it protect you, this exaggerated defense?
   How many enemies have I lifted from you who did not fear it at all?
   On the contrary, from summer to autumn you wound the affection
   that is given you.

3. De ton Rêve Trop Plein
   Overflowing with your dream, flower filled with flowers, wet as one who weeps,
   you bow to the morning.

   Your sweet powers which still are sleeping in misty desire, unfold these tender
   forms joining cheeks and breasts.

4. La Rose Complète
   I have such awareness of your being, perfect rose, that my will unites you with my
   heart in celebration.

   I breathe you in, rose, as if you were all of life, and I feel the perfect friend of a
   perfect friend.

5. Dirait-on
   Abandon surrounding abandon, tenderness touching tenderness …
   Your oneness endlessly caresses itself, so they say;

   Self-caressing through its own clear reflection.
   Thus you invent the theme of Narcissus fulfilled.

Three Motets: On Poems by Gerard Manley Hopkins

Composer, author and critic Ned Rorem has compiled scathing reviews of contemporary American culture. Yet, his musical expressions are deeply personal, and remain steadfastly faithful to tonality and song, no matter how complex the harmony or textures.

The three motets are based on the poetry of the Victorian Jesuit, Gerard Manley Hopkins, but are not intended to express any personal reverence (on the part of the composer) for the sentiments expressed. The Latin titles with English texts place this set squarely within the Anglican anthem tradition of borrowing motet-like imitative patterns. The first motet, "O Deus, Ego Amo Te," is polytonal, sharing the minor sonorities of F minor and G# minor. The second motet, "Oratorio Patris Condren: O Jesu Vivens In Maria" reflects G major with significant modal inflections. The final motet, "Thee, God… " represents the most intricate juxtaposition of tonalities, combining D major; D minor; F sharp major; and D sharp minor.

The Beatitudes

Michael Hennagin's setting of this familiar sermon is a striking juxtaposition of an additive linear construction for the "Blessed are they… " texts, contrasted with chant-like statements "For they shall… " The work is divided into two large halves. The opening portion (tonal base of C) reflects texts of position or attitude. The second portion is itself divided into three parts (tonal base of G). The first part reflects the texts of action, and the second speaks to conditions or circumstances inherent in following the way of Jesus in both attitude and action. The closing section of the work calls those who would embrace this call to "Rejoice, be exceedingly glad."

Department of Music

Chrysalis

Women's Choir

2001–2002

OLIVET
NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS

Olivet Nazarene University

Chrysalis Women's Choir

Program

SELECTED FROM THE FOLLOWING:

Cast Thy Burden Upon the Lord

Lift Thine Eyes
from *Elijah* . . . . . Mendelssohn

Go Down Moses . . . . . arr. Hayes

God Is Able . . . . . arr. Cymbala/Linn

He's Been Faithful . . . . . Cymbala/arr. Kirkland

Holy, Holy, Holy/He Is Holy . . . . . arr. McMillen

How Majestic Is Your Name . . . . . arr. McMillen

I'd Rather Have Jesus . . . . . arr. Greer/Linn

Jesus, We Crown You with Praise . . . . . arr. Cymbala/Kirkland

Our Great Saviour . . . . . arr. Kirkland

Star Spangled Banner . . . . . arr. Talley

You Are My All in All . . . . . arr. Greer

Personnel

SOPRANO I
Elizabeth Angell
Kristen Case
Carrie Brinkman
Krista Edwards
Jennifer Kamstra
Amber King
Lisa Lockwood

SOPRANO II
April Best
Grace Cook
Laura Francis
Jennifer Nokes
Erica Phelps
Trisha Riggall
Kara Watson
Mary Kay White

ALTO I
Amy Brooks
Jennifer Buda
Rebekah Cosby
Sarah Everage
Nicole Festin
Kristin Heppe
Jennifer Holmes
Katie Omanson
Leah Malone
Sara Ward
Jessica White
Roxanne Margeson

ALTO II
Marlene Festian
Krista Neathamer
Amanda Rodgers
Amber Rollison
Abigail Rowe
Rachel Smith
Paris Walton

ACCOMPANIST
Carla Dirks

One of the definitions of *Chrysalis* is "a protecting covering: a sheltered state or stage of being or growth." As university students, we are at a transitional point in life—that of youth to adulthood. God is at work in our lives, bringing spiritual, mental and emotional growth. Our theme? "He who began a good work in you will bring it to completion ..." (Philippians 1:6, RSV).

Conductor

MARTHA DALTON

Martha Dalton is in her third year of conducting Women's Choir after conducting University Singers for three years. The 40-voice choir is composed of women majoring in various fields of study at Olivet Nazarene University.

Professor Dalton, a coloratura soprano, was born and raised in Nashville, Tenn., where she received a bachelor of science degree in music from Trevecca Nazarene College in 1976. She received a master of music degree in vocal performance from Miami University in 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 Theatre.

She is married to Dr. Ron Dalton, professor of practical theology at Olivet. They have three sons: John, James and Stephen. The Daltons reside in Bourbonnais, Ill.

Music at Olivet

Olivet Nazarene University has long enjoyed a distingushed 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 1932 until his death in 1957. Following his death, his wife, Naomi, served in the same capacity from 1957 to 1960. Curt Brady then served as chair of the Division of Fine Arts and the Department of Music from 1960 to 1967. Dr. Harlow Hopkins succeeded him until retiring in 1996. The Larsens, professor Brady, Dr. Hopkins and others throughout the years who have devoted their lives to musical excellence typify Olivet's dedication to its music program.

Today's department faculty continue the tradition, as they are well-respected Christian musicians—both educators and performers—who serve as spiritual and professional mentors for 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 of the department.

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, as well as a general concentration. Seven performing groups currently include more than 350 students: Orpheus Choir, Concert Band, Testament (men's choir), Chrysalis (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

Senior Recital
Christina Hurst, soprano

Accompanist
Carla Dirks

Assisted by
Tracy Marcotte, clarinet
Dr. Karen Ball, piano

Thursday, November 29, 2001
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital

Christina Hurst, soprano

Thursday, November 29, 2001
7:30 p.m.

Kresge Auditorium, Larsen Fine Arts Center

Program

Invocation — Rev. George Hurst

Alma del Core
(from *La costanza in amor vince l'inganno*) — Antonio Caldara
Caro mio ben — Tommaso Giordani
En Prière — Gabriel Fauré
Les Berceaux Op. 23, No. 1 — Gabriel Fauré

Ms. Hurst
Carla Dirks, piano

Concerto
II. Adagio
IV. Rondo — W. A. Mozart

Tracy Marcotte, clarinet
Dr. Karen Ball, piano

An die Musik — Franz Schubert
Vergebliches Ständchen — Johannes Brahms
Liebst du um Schönheit — Clara Schumann
Marienwürmchen (from *The Boy's Magic Horn*) — Robert Schumann

Ms. Hurst
Carla Hurst, piano

Grand Duo Concertant — C. M. VonWeber
II. Adagio
III. Rondo

Tracy Marcotte, clarinet
Carla Dirks, piano

Hark! The Echoing Air — Henry Purcell
Hear my Prayer, O Lord — Antonin Dvorák
Over the Rainbow (from *The Wizard of Oz*) — Harold Arlen
Oh Thou my Vision — arr M. Card and C. Duncan

Ms. Hurst
Carla Dirks, piano

Alma del core–Spirit of Being

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

Caro mio ben–Ah, Dearest Love

My dear beloved, believe me at least, without you my heart languishes.
Your faithful one always sighs; cruel one, cease so much punishment.

En Prière–In Prayer

If the voice of a child can rise upward to Thee, to draw near Thee,
Listen, Father, and see, Jesus kneels before Thee; let me hear Thee!
If Thou hast chosen me to teach on earth Thy law, let me hear Thee,

If Thou hast chosen me to teach on earth Thy law, let me hear Thee!
That I know how to serve, O mighty King of kings; let me hear Thee!
Through my lips, O Seigneur, teach all men how to love and to fear Thee,
For that all those who doubt, in humbleness of heart may revere Thee!
Abandon not Thy child, but endow me with love and with kindness,
That I may comfort pain and may heal their despair, and their blindness.
Reveal Thyself to me, since I have faith in Thee, let me hear Thee:
On Calvary I'll lie, I will die on the cross, to draw near Thee!

Les Berceaux–The Cradles

Far down the quay the vessels lie, on the tide so silently swinging;
As yet unaware of cradles there, rocking to the rhythm of singing.
But there comes the day of goodbye, for, they say, women must be crying,
And men must go, restless to know, tempting horizons outward lying!
And as the ships all sail along, leaving the port, so quickly paling,
Strangely, their mass seems to be trailing, held back now by the cradle song,
Held back now, by the cradle song.

An die Musik—To Music

Oh lovely Art, when gloomy hours I'm spending,
Or when I'm torn by bitter storms of life,
You warm my heart with pow'r and joy unending;
You raise me up to realms unknown to strife,
To better realms unknown to strife.
You calm my sighs with tones of joyful singing;
On your sweet sounds my soul to heav'n can soar;
Tomorrow's skies will sound in joyous ringing;
Oh lovely Art, my thanks, my thanks therefore,
Oh lovely Art, my thanks therefore!

Vergebliches Ständchen–The Vain Suit

Good evening, my sweet, and good evening, my dear! Ah, good evening, my dear!
I come for love of thee, so lift the latch for me, prithee, lift the latch;
Lift the latch, lift the latch, lift the latch for me!

My door it is bolted, I'll not let thee in, I'll not let thee in!
Mother she spoke the truth, shouldst thou come in, forsooth,
All were o'er with me! O'er with me, o'er with me, all were o'er with me!

The night is so cold, the wind is so wild, the wind is so wild,
Soon will they freeze my heart, then will my love depart
Let me in, dear child! Let me in, let me in, let me in, dear child!

If it must go, let thy love be gone, let thy love be gone!
That it should go were best, go home to bed, to rest,
So goodnight, my lad! So goodnight, so goodnight, so goodnight my lad!

Liebst du um Schönheit–Do You Love Beauty?

Do you love beauty? Oh, do not love me!
Love thou the sun who wears her golden hair!
Love thou the Spring, it is young every year!
Do you love riches? Oh do not love me!
Love thou the ocean, it has many pearls!
Do you love love? Oh yes, then love me!
Love me always, I will always love you!

Marienwürmchen–Ladybird

Lady-bird, do alight on my hand, no harm shall be done to you,
I only want to see your colored wings, colored wings, my joy!
Lady-bird, fly away, your cottage's on fire, your children cry, so bitterly, oh so bitterly,
The bad spider weaves threads around them, lady-bird, fly into the web,
Your children cry so bitterly.
Lady-bird, fly along to neighbors – children, they will do no harm, no, no harm.
No harm shall be done there to you, they want to see your colored wings,
And give them both my greetings.

Christina would like to thank: My parents and my sister for always encouraging me, and Prof. Dalton for always believing in me!

DEPARTMENT OF MUSIC

OLIVET NAZARENE UNIVERSITY

Senior Recital

Jeri Ann Michael

mezzo-soprano

Accompanist

Jennifer Gates

Assisted by

Gerald Cardiff, marimba

Carla Dirks, piano

Nathan Marcier, piano

Hanna Thompson, alto

Tuesday, December 4, 2001

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

Senior Recital

Jeri Ann Michael, mezzo-soprano

Tuesday, December 4, 2001

Program

Invocation

Pregúntale a las Estrellas — arr. E. Kilenyi
In uomini, in soldati (from *Cosi fan tutte*) — W.A. Mozart
Ms. Michael
Jennifer Gates, piano

Si Tra'i Ceppi (from *Berenice*) — G.F. Handel
Hanna Thompson, alto
Jennifer Gates, piano

Sonatina for Piano — M. Clementi
Gerald Cardiff, marimba

Mandoline — G. Fauré
Chanson triste — H. Duparc
L'amour este un oiseau rebelle (from *Carmen*) — G. Bizet
Ms. Michael
Jennifer Gates, piano

Capriccio in G Minor, Op. 116, No. 3 — J. Brahms
Carla Dirks, piano

Süßes Begräbnis — C. Loewe
Auf Flügeln des Gesanges — F. Mendelssohn
Gebet — H. Wolf
Ms. Michael
Jennifer Gates, piano

Sonate (Pathetique), Op. 13 — L. von Beethoven
Adagio cantabile
Nathan Marcier, piano

Deep River — arr. M. Hogan
Give Me Jesus — arr. M. Hogan
Why Can't You Behave? (from *Kiss Me, Kate*) — C. Porter

Ms. Michael
Jennifer Gates, piano

This recital is presented in partial fulfillment of the requirements for Ms. Michael's bachelor of arts degree with emphasis in music education.

Thank you for turning off cell phones and refraining from flash photography and audio recording.

Program Notes

Pregúntale a las Estrellas – Ask the Stars

Go ask the stars if my tears fall not throughout the night.
Go ask if I seek not dreaming for you till the dawn brings light.
Go ask of the murmuring stream if my pale, shadowy form goes by.
Go ask of all the world if you art not, love, my soul's one cry.
Ah! Doubt not dearest that I adore you, for you I die, crazy with love;
You love no one, you want no one, oh hear the pleading of my love.

Go ask of the flowers if of my sorrows I told not all.
Go ask of the wild birds singing if I sigh when the night doth fall.
Go ask of the meadows if your love holds not my heart in thrall.
Go ask of all creation if for you, darling, I pine and call.
You well understand that I love you, that for you I die, only for you;
Because I love you, well of my life, alone in the world I want you.

In uomini, in soldati – In men, in soldiers

In men, soldiers, to hope for fidelity?
Don't you listen for charity!
Of the same dough are all of them made.
The mobile leaves, the inconstant breezes have more stability than the men.
Lying tears, deceitful looks, false expressions, lying caresses are their primary traits.
In us they do not love but the beloved heart, then they despise us, they deny us affection,
Nor is it worth from barbarians to ask pity.
We pay, oh women, with the same money this pernicious, indiscreet breed does.
Let us love for convenience, for vanity!

Mandoline – The Mandolin

The givers of serenades and the beautiful lady listeners exchange some insipid words under the singing branches.
It is Tircis and it is Aminte and it is the ever-present Clitandre and it is Damis who for many a cruel girl makes many a tender verse.
Their short jackets of silk, their long dresses with trains, their elegance, their joy and their soft blue shadows whirl in the ecstasy of a moon pink and gray.
And the mandolin chatters midst the shudders of the breeze.

Chanson Triste – Sad Song

In your heart sleeps a clear moon, a sweet clear moon of summer, and to the tiresome life I shall drown in your brightness.
I shall forget the sorrows past, my love, when you rock my sad heart and my thoughts in the calm magnet of your arms.
You will take my sick head, oh, sometimes, on your knees, and to it say a ballad, a ballad which will seem to speak of us.
And in your eyes full of sadness, in your eyes, then, I shall drink so much of kisses and of tenderness that, perhaps, I shall recover.

L'Amour est un oiseau rebelle (Habañera) – Love is a rebellious bird

Love is a rebellious bird that no one is able to tame, and it is quite in vain that one calls him if it suits him to refuse.
Nothing is to be done, threat or prayer; one speaks well, the other is silent;
And it is the other that I prefer, he has said nothing, but he pleases me.
Oh, love! Love is a child of Bohemia, it has never, never known any law.
If you do not love me, I love you, but if I love you, if I love you, beware!
The bird that you thought to surprise fluttered his wings and took flight;
Love is far you can expect it; you expect it no longer, it is here!
All around you quickly, quickly it comes, it goes away, then it returns;
You think to hold it, it avoids you; you think to avoid it, it holds you!

Süßes Begräbnis – Sweet Burial

Shepherdess, ah, how sweetly they have buried you!
The breezes moaned and May bells rang you to your grave.
The glowworm wanted to carry the torch, but the star himself took over the duty.
Night was robed in mourning, and its shadows walked in procession.
The morning dawn will shed tears for you, and the sun will shine a blessing on your grave.
Shepherdess, ah, how sweetly they have buried you!

Auf Flügeln des Gesanges – On Wings of Song

On wings of song, sweetheart, I carry you away, away to the fields of the Ganges, there know I the most beautiful place.
There lies a red-blooming garden in the quiet moonshine; the lotus-flowers await their charming little sister.
The violets titter and caress and look to the stars; the roses secretly relate themselves fragrant fairytales in the ear.
There hop near and listen the gentle, clever gazelles; and in the distance roar the sacred river's waves.
There will we sink down beneath the palm tree, and love and rest, drink and dream a blissful dream.

Gebet – Prayer

Lord, to Thy will I bow; if joy be mine, or grieving, I am content, believing Thy love doth each bestow.
But not with pleasure nor grief without measure, fill my cup, O Father! For these together yield life's purest treasure.

Jeri Ann would like to thank her family, Jerry, friends, and Professor Dalton for their never-ending love and support over the years. Special thanks to C.W. Frisk. To God be the glory!

Student Recital

Monday, December 10, 2001
9:30 a.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Concertino, Op. 26 — C. von Weber

Sarah Stephenson, clarinet
Rodney Kilgore, piano

Sonata No. 3 — G.F.Handel

Adagio
Allegro

Mariah Booth, flute
Ryan Schultz, piano

Warm All Over (from *The Most Happy Fella*) — F. Loesser

Anne Wadsworth, soprano
Dr. Gerald Anderson, piano

Concerto No. 27 in Bb Major, K. 595 — W. A. Mozart

Allegro

Jennifer Gates, piano

Allegro — G.F. Handel

Leanne Loica, Melissa Adkins, 'cello

Love's Philosophy — R. Quilter

Angie Smith, mezzo-soprano
Bethany Smith, piano

Nocturne et Allegro Scherzando — P. Gaubert

Kati Benson, flute
Jennifer Gates, piano

I Have Dreamed (from *The King and I*) — R. Rodgers

Chad Hilligus, tenor
Sarah Gonzalez, piano

Divertimento No. 4, K. 224 for cello trio — W.A. Mozart

Allegro
Leanne Loica, Melissa Adkins, Kari Tharp, 'cello trio

Duo 3 — Pleyel

Adam Elroy and Dr. Harlow Hopkins, clarinet

Ich grolle nicht — R. Schumann

Jen Johnston, alto
Bethany Smith, piano

Concerto in D Major — J. Haydn

Vivace

Sarah Gonzalez, piano
Gerald Anderson, piano

Department of Music

Testament

Men's Choir

2001–2002

OLIVET
NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS

Olivet Nazarene University

Testament Men's Choir

Program

SELECTED FROM THE FOLLOWING:

Alleluia . . . . . Ralph Manuel

All Hail the Power of Jesus' Name . . . . . arr. Blairs Masters/Dan Galbraith

All That Hath Life and Breath . . . . . Rene Clausen; arr. Robert Scholz

Favorite Song of All . . . . . arr. Dan Galbraith

God So Loved the World . . . . . arr. Bob Kauflin

In the Presence of Jehovah . . . . . arr. Russell Mauldin

I Sing the Mighty Power of God . . . . . Isaac Watts; arr. J. Harold Moyer

He Hideth My Soul . . . . . arr. Joseph Linn

Midnight Cry . . . . . arr. Tom Fettke

Poor Man Laz'rus . . . . . arr. Jester Hairston

Rejoice, the Lord is King . . . . . arr. Mark Hayes

'Tis So Sweet to Trust in Jesus . . . . . arr. John Walters
Violin—David Wonder

Trust in the Lord . . . . . Donna Butler

When I Survey the Wond'rous Cross . . . . . arr. Robert Powell

With Grateful Hearts . . . . . Steve Ragsdale

Personnel

TENOR I
Ben Borchordt
John Dalton
Artie Dittmer
Carlos Lonberger
DeJuan Shelby
Matt Stump

TENOR II
Daniel Aumiller
Matt Heincker
Joe Lustig
Jeremy Nemec
Jonathan Sidener
Josh Vaughn
Ted Walker

BARITONE
Josh Adams
Ryan Brown
Kevin Hughes
Justin Main
Barry Marshall
Andrew Maynard
Brian Schafer
Eric Skelton
Mike Weber
David Wonder
Trevor Young

BASS
Larry Allen
Scott Ayers
Marcus Cleveland
Jonathan DeZwaan
Marvin Floyd
Matthew Krock
Chad Smith
Aaron Wirick
Matt Stanley
Nathan Simpson
Luke Wadsworth

ACCOMPANISTS
Jennifer Gates
Melissa Hines

Olivet Nazarene University's own Testament Men's Choir is dedicated to ministry integrity through musical excellence. Testament continues in the long tradition of choral music at Olivet. The 40 men, selected from a wide range of majors and concentrations, have committed themselves to the proclamation and stewardship of God's Word through song, and to spiritual accountability. The mission of Testament is "to be a living testament of Jesus Christ" by encouraging His Church, and by offering the covenant of hope through God's grace.

"I, the Lord, have called you in righteousness; I will take hold of your hand. I will keep you and make you to be a covenant for the people and a light. ..." Isaiah 42:6

Conductor

NEAL W. WOODRUFF

Testament is under the leadership of Neal W. Woodruff (ONU B.A., Music Education, '91). Mr. Woodruff received an M.M. in vocal pedagogy and choral conducting from Stephen F. Austin State University in 1995, and is currently engaged in writing the dissertation toward the completion of a D.M.A. in conducting from the University of Oklahoma; Woodruff has been the conducting student of Dennis Shrock and Terry Eder. Prior to coming to Olivet, Mr. Woodruff served on the faculties at Southern Nazarene University (Bethany, Okla.) and Malone College (Canton, Ohio). He has held full- and part-time church staff positions in Illinois, Texas, Oklahoma and Ohio. Mr. Woodruff was a public school educator in Herscher, Ill., and a former member of the Chicago Symphony Orchestra Chorus. Woodruff's responsibilities at ONU include Testament, University Orchestra, Concert Singers, and private vocal instruction, as well as teaching courses including Vocal Pedagogy, Music History, Music in Worship, Choral Methods and Conducting.

Neal is married to Shannon (Dunn), who is involved in musical theatre. They have a son, Ryan, who will charm his way into your heart. The Woodruffs reside in Kankakee, Ill.

Music at Olivet

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OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Commencement Concert Auditions

7:00 p.m.
Tuesday, January 29, 2002

Kresge Auditorium
Larsen Fine Arts Center

Commencement Concert Auditions

Tuesday, January 29, 2002

Program

Invocation

Concerto in D Major, Op. 21 — F. Haydn
Vivace
Sarah Gonzalez, piano
Dr. Gerald Anderson, piano

Prayers from the Ark — T. Kirk
Prayer of the Little Bird
Prayer of the Goldfish
Prayer of the Cat
Jessica Hendrix, soprano
Dr. Gerald Anderson, piano

Koncert f-moll für Klarinette und Orchester — B.H. Crusell
Allegro
Tracy Marcotte, clarinet
Dr. Karen Ball, piano

Guitar Concerto No. 1 in E Minor — H. Villa-Lobos
Movement II
David Belcher, guitar
Mindy Bowne, piano

Lullaby (from *The Consul*) — G. Menotti
The Empty-handed Traveler (from *The Consul*)
Kim Meiste, mezzo-soprano
Carla Dirks, piano

Piano Concerto No. 27, K. 595 in B^b Major — W.A. Mozart
Allegro

Jennifer Gates, piano

Concerto in D Minor, Op. 69 — B. Molique
Andante

Katie Benson, flute
Bethany Smith, piano

Psalm XXIII — P. Creston
Je veux vivre (from *Romeo and Juliet*) — C. Gounod

Jenny Tjepkema, soprano
Dr. Jeff Bell, piano

Concerto No. 1 in B^b Minor, Op. 23 — P. Tchaikowsky

Carla Dirks, piano

Sonata in D for Trumpet and Orchestra — H. Purcell

I. Pomposo
II. Adagio
III. Presto

Alan White, trumpet
Dr. Karen Ball, piano

Domine Deus (from *Gloria)* — A. Vivaldi
How beautiful are the feet of them (from *Messiah*) — G.F. Handel

Stacie Knefelkamp, soprano
Jennifer Gates, piano

Concerto No. 2 in C Minor, Op. 18 — S. Rachmaninoff

Philip Schwada, piano
Dr. Gerald Anderson, piano

Coming Events at Larsen Fine Arts Center

Feb. 1-2	**"Full Spectrum" Variety Show**	**7 & 9 p.m.**
	Concert Band	
Feb. 7	**Senior Recital** **Ashley Gernand & Angela LaPlace**	**7:30 p.m.**
Feb. 19	**Student Recital**	**9:30 a.m.**
Feb. 22, 23	***The Music Man***	**7:30 p.m.**
Feb. 28-Mar. 2	**Spring Musical**	

STUDENT RECITAL

Friday, February 1, 2002

9:30 a.m.

Kresge Auditorium

Larsen Fine Arts Center

Program

Invocation

Voi, che sapete (from *Le Nozze di Figaro*) — W.A. Mozart

Danielle Spurgeon, mezzo-soprano
Carla Dirks, piano

Postludium — E. Dohnányi

Rebekah Cosby, piano

The Lass from the Low Countree — J.J. Niles

Amy Brooks, mezzo-soprano
Carla Dirks, piano

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

Brendan Osweiler, baritone
Dr. Jeff Bell, piano

Alma del core — A. Caldara

Rachel Smith, mezzo-soprano
Jennifer Gates, piano

Musique Anodine No. VI — G. Rossini

Scott Whalen, tenor
Dr. Jeff Bell, piano

Full Spectrum
Concert Band Variety Show

Friday, February 1
Saturday, February 2

Performances at
7 pm & 9 pm

$2.00 admission

DEPARTMENT OF MUSIC

OLIVET NAZARENE UNIVERSITY

Senior Recital

Ashley Boone Gernand

mezzo-soprano

Angela LaPlace

alto

Dr. Jeff Bell, piano

Adam Smith, piano

Thursday, February 7, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Chi vuol la zingarella — G. Paisiello
Il segreto per esser felici (from *Lucrezia Borgia*) — G. Donizetti
Widmung — R. Schumann
Mädchen sind wie der Wind — C. Loewe

Mrs. Gernand
Adam Smith, piano

Gretchen am Spinnrade — F. Schubert
Prière — Ch. M. Widor

Mrs. LaPlace
Dr. Jeff Bell, piano

Le Charme (from *Chansons des Heures*) — E. Chausson
Si mes vers avaient des ailes! — R. Hahn
Villanelle des petits canards — E. Chabrier

Nina — G. Pergolesi
Cangio d'aspetto (from *Admetto*) — G. F. Handel
O cessate di piagarmi — A. Scarlatti

The Beatitudes — A.H. Malotte
Laudamus — W. Owen
Song of Devotion — J.N. Beck

The Wondrous Cross — W.D. Smart
Green Finch and Linnett Bird (from*Sweeney Todd*) — S. Sondheim
Love in the Dictionary — C. Dougherty

Lord, Speak To Me — S. Curry

Mrs. Gernand and Mrs. LaPlace
Dr. Jeff Bell, piano

Notes

Chi vuol la zingarella

Who'll try the Gipsy pretty, so winning, wise and witty,
As one and all may see, as one and all may see.

For ladies at their window, their fortune I can tell;
The ladies at the inn, too, I can amuse as well.

When old men feel love burning, I set their heads a turning,
Who'll try the Gipsy pretty, Come one and all to me.

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...

Widmung

You are my soul, you are my heart,
You are my joy, you are my pain,
You are my world, in which I live,
My heaven are you, in which I soar
Oh you, my grave,
Into which I gave my grief for eternity.

You are rest, you are peace,
You are the heaven granted to me.
That you love me makes me worthy;
Your gaze has me transfigured.
You raise me lovingly above myself,
My good spirit, my better self.

Madchen sind wie der Wind

Girls are like the wind: they are often at play,
Today to me, tomorrow to you, fickle their hearts, trust not!
This one says: "Darling, you serve!"
Flattery, hypocrisy, laughs from their facial expressions.

Wherever they go, wherever they stay,
Even if they also kiss you, they will find something to criticize
Her pretty, round mouth entices with sweet sound.
Cleverly hidden, however, is indeed the heart.

Franz Schubert's (1797-1828) love of poetry led him to be the earliest master of the romantic art song, and his imaginative harmonies and dissonances provide some of the most poetic moments in music. Central to the effect of Schubert's songs, or lieder, is the way the piano participates in the telling of the tale as in ***Gretchen am Spinnrade***. Gretchen spins at her spinning wheel as she anticipates the arrival of her lover.

Translation:

My peace is gone, my heart is heavy; I will find it never, never again.
Where I am not with him I am in my grave; the whole world is bitterness to me.
My poor head is in a whirl; my poor thoughts are distracted.

My peace is gone, my heart is heavy; I will find it never, never again.
Him alone do I seek when I gaze out the window; to him alone do I go on leaving the house.
His noble gait, his fine build, his laughing lips, his powerful eyes,
And of his speech the magic glow; the grasp of his hand, and ah, his kiss!

My peace is gone, my heart is heavy; I will find it never, never again.
My breast yearns toward him. Ah, could I but seize him and hold him,
And kiss him as much as I want, as much as I want, beneath his kisses,
(then) should I die!

My peace is gone, my heart is heavy.

Charles Marie Widor (1844-1937) a French organist, composer, and teacher known primarily for his organ symphonies, also composed many works for piano and voice, such as **Priére.**

Translation:
As from a child, O God above, my humble prayer of faith and love rises to you, rises to you,
In mercy let your bounty fall on her in answer to my call, on her in answer to my call. Your tears on me, your tears on me.

Le Charme

When your smile surprised me, I felt all my being quiver,
But that which tamed my spirit, I could not at first know.
When your glance fell upon me, I felt my soul melt,
But this emotion, I could not respond to it.
That which conquered me forever, was a more painful charm;
And I only knew I loved you, when I saw your first tear

Si mes vers avaient des ailes!

My song would fly, all unaided,
Toward thy garden at a word,
Were my song with wings provided,
Like to a bird!

Unto the air so confided,
Would thy chamber be its goal,
Were my song with wings provided,
Like to the soul.

To thy heart anon 'twere guided,
As to her nest flies a dove,
Were my song with wings provided,
Like unto love!

Villanelle des petits canards

The little ducks go all along the river bank,
Like good country folk!
Paddlers and wrigglers, happy to disturb the water clear,
The little ducks go...
They seem a little naïve, but they are at their business,
Like good country folk!
In the water full of tadpoles, where a delicate weed trembles
The little ducks go...
Marching by scattered groups, with a gait regular,
Like good country folk!
In the lovely spinach green of the moist watercress bed,
The little ducks go...
And though a little teasing, their humor is easy-going
Like good country folk!
In talkative circles, the noise of a disorderly meeting
The little ducks go...
Plump, glossy and lively, they are gay in their manner,
Like good country folk!
Amorous and nasal, each with his crony,
The little ducks go...

Giovanni Battista Pergolesi (1710-1736), composer of ***Nina***, wrote primarily instrumental music for the church. Unfortunately he died at the early age of twenty-six, leaving many of his works unpublished.

Translation:
For three long days my Nina has laid upon her bed.
Play your instruments louder and louder! Wake up my Ninetta that she may sleep no more.

Cangiò d'aspetto was composed by G. F. Handel (1685 – 1758) as an aria in his opera *Admeto*. Typical of the Italian opera style in which Handel composed are vocal flourishes and long melismatic passages where the singer changes pitches many times while singing one syllable.

Translation:
Cruel destiny has changed its aspect and in my breast is reborn complete happiness. I no longer feel pain and suffering, now that my heart has turned to joy.

Alessandro Scarlatti (1660-1725), sometimes regarded to as the father of Neopolitan opera, originated the classical style of the eighteenth century, as in ***O cessate di piagarmi***, and laid the foundation for a new style that would be perfected by subsequent composers.

Translation:
Oh, no longer seek to pain me, or give over, and let me die.
Eyes so fateful, so ungrateful;
Ice nor stone could so disdain me, nor so coldly hear my cry.
Oh, no longer seek to pain me, or give over, and let me die.

Isaac Watts (1674-1748), sometimes called the father of English hymnody wrote texts such as ***When I Survey The Wondrous Cross*** to enlarge the boundaries of English sacred song beyond the metrical psalms to include freer verse. It was one of the first English language hymns to use the word *I*, and to focus directly on personal religious experience. Tonight's program features an early 20th-Century setting of this hymn text by W. D. Smart.

Stephen Sondheim (b. 1930) was introduced to musical theatre by Oscar Hammerstein II. Sondheim tested the waters in pop songs and films but has always returned to the theatre, producing popular Broadway musicals such as *Assassins* (1990), *Into the Woods* (1987) and *Sweeney Todd* (1979). ***Green Finch and Linnett Bird***, from *Sweeney Todd,* is sung by the young heroine who likens her own situation to the captivity of a caged bird.

Celius Dougherty (1902-1986) was a 20th-Century composer whose main contribution was in song literature, including brief works such as ***Love in the Dictionary***. This piece is unique in that the text is simply a quotation of the various definitions of *love* found in *Funk and Wagnall's Students' Standard Dictionary*.

Sheldon Curry (20th Century) has set a familiar hymn text, ***Lord, Speak to Me***, to original music, in this case a lyrical duet.

This recital is presented in partial fulfillment of the requirements for the bachelor of science degree in general music for Ms. Gernand and the bachelor of science degree in church music for Ms. LaPlace.

Thank you for turning off cell phones and refraining from flash photography and audio recording during the performance.

OLIVET NAZARENE UNIVERSITY

Student Recital

Tuesday, February 19, 2002
9:30 a.m.

Larsen Fine Arts Choral Room

Program

La ci darem la mano (from *Don Giovanni*) — W.A. Mozart
Lisa Payne, soprano
Steven Baker, bass
Dr. Jeff Bell, piano

Sonata in D major — H. Purcell
Pomposo
Adagio
Presto
Alan White, trumpet
Dr. Karen Ball, piano

Danza, danza, fanciulla gentile — F. Durante
Jeremy Nemec, tenor
Dr. Gerald Anderson, piano

Nocturne in Db major, Op. 27, No. 2 — F. Chopin
Mindy Bowne, piano

Let Beauty Awake — R. Vaughan Williams
Chad Hilligus, tenor
Sarah Gonzalez, piano

Department of Music

Concert Band

Spring 2002

OLIVET
NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS

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

Easter Song ..... arr. by Steve Dunn

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

I Love You, Lord ..... arr. by Keith Christopher

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

I Stand In Awe ..... arr. by Richard Kingsmore

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

On An American Spiritual ..... by David R. Holsinger

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

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

Personnel

FLUTE
Tiffany DeMint, St. Anne, Ill.
Sara Smith, Lansing, Ill.
Linnea Krieger-Strope, Westmont, Ill.
Rachel Pugh, Wheaton, Ill.
Brittany Jackson, Midlothian, Ill.
Marilyn Balis, Glen Ellyn, Ill.
Beth Lawson, Dayton, Ohio
Karin VanderNaalt, Carol Stream, Ill.
Christopher Price, Joliet, Ill.
Shavon Franklin, Wellston, Ill.
Angela Meyer, St. Paul, Mo.
Alyssa Moeschke, Bayne City, Mich.

OBOE
Michelle Carter, Greentown, Ind.
Amy Setzler, Oak Harbor, Ohio

CLARINET
Tracy Marcotte, Kankakee, Ill.
Colleen Metz, Roberts, Ill.
Sarah Stephenson, Racine, Wis.
Christy Courtney, Coon Rapids, Minn.
Rachel Lewandowski, Otisville, Mich.
Mariah Booth, Pittsfield, Ill.

BASS CLARINET
Brad Sefner, Clifton, Ill.

ALTO SAXOPHONE
Phil Smith, Cleveland, Ohio
Erin Rumbley, Boonville, Ind.
Marlene Festian, Jacksonville, Ill.

TENOR SAXOPHONE
Kara Krestel, Midlothian, Ill.

TRUMPET
Alan White, Kankakee, Ill.
Russ Clark, Marlette, Mich.
Drew Heincker, Swayzee, Ind.
Jeremy Brewer, Seymour, Ind.
Matt Trembly, Bolingbrook, Ill.
Kelli McNamara, Crete, Ill.
Stephen Yanchick, Joliet, Ill.

FRENCH HORN
James Wasmundt, Chicago Heights, Ill.
Leah Malone, Odon, Ind.

TROMBONE
Mike Weber, Indianapolis, Ind.
Jennifer Gotes, Folmouth, Ky.
Judah Ball, Aurora, Ill.
Scott Roberts, Lapeer, Mich.

BARITONE
Ryan Schultz, Chicago Heights, Ill.

TUBA
Josh Vaughn, Kankakee, Ill.
Andy Wright, Edinburgh, Ind.

PERCUSSION
Joe Chen, Valparaiso, Ind.
Gerald Cardiff, Glenwood City, Wis.
Richard Calhoun, Braidwood, Ill.
Jessica Pennington, Morenci, Mich.

BASS GUITAR
Bethany Robinson, Kokomo, Ind.

PIANO
Bethany Smith, Delphi, Ind.

Music at Olivet

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Olivet Nazarene University
Departments of Music & Drama

Meredith Willson's

The Music Man

Book, Music and Lyrics by:
MEREDITH WILLSON
Story by:
MEREDITH WILLSON
and FRANKLIN LACEY

February 22 & 23

February 28, March 1 & 2

Kresge Auditorium ✧ Larsen Fine Arts Center

The Music Man

Book, Music and Lyrics by Meredith Willson
Story by
Meredith Willson & Franklin Lacey

A rousing tribute to smalltown America of a bygone era, the story follows fast-talking traveling salesman Harold Hill as he cons the people of River City, Iowa into buying instruments and uniforms for a boys band he vows to organize–this despite the fact he doesn't know a trombone from a treble clef. His plans to skip town with the cash are foiled when he falls for Marian the librarian.

ACT I

Scene 1	A Railway Coach, Morning, July 4, 1912
Scene 2	River City, Iowa–Center of Town
Scene 3	The Paroo House
Scene 4	Madison Gymnasium
Scene 5	Exterior of Madison Library
Scene 6	Interior of Madison Library
Scene 7	A Street
Scene 8	The Paroos' Porch
Scene 9	Center of Town

ACT II

Scene 1	Madison Gymnasium
Scene 2	The Hotel Porch
Scene 3	The Paroos' Porch
Scene 4	The Footbridge
Scene 5	A Street
Scene 6	Madison Park
Scene 7	Madison Gymnasium

"The Music Man" is presented through special arrangement with
and all authorized performance materials are supplied by
Music Theatre International ◈ 421 West 54th Street, ◈ New York, NY 10019
Tel.: (212) 541-4684 ◈ Fax: (212) 397-4684 ◈ www. MTIShows.com

Musical Numbers

Act One

Overture

Rock Island ..... Charlie Cowell & Traveling Salesmen

Iowa Stubborn ..... Townspeople of River City

Piano Lesson and If You Don't Mind My Saying So ..... Marian, Mrs. Paroo, and Amaryllis

Goodnight, My Someone ..... Marian, Amaryllis

Columbia, the Gem of the Ocean ..... Eulalie and Townspeople

Seventy-Six Trombones ..... Harold and Townspeople

Sincere ..... Olin, Oliver, Ewart, Jacey

Pick-A-Little, Talk-A-Little and Goodnight Ladies ..... Eulalie, Ladies of River City, and Quartet

Marian the Librarian ..... Harold, Marian, and Teenagers

My White Knight ..... Marian

The Wells Fargo Wagon ..... Winthrop and Townspeople

Finale

Act Two

Entr' acte

Eulalie's Ballet

It's You ..... Olin, Oliver, Ewart, Jacey, Eulalie, Maud, Ethel, Alma, and Mrs. Squires

Shipoopi ..... Marcellus, Harold, Marian, and Teenagers

Pick-A-Little, Talk-A-Little (Reprise) ..... Eulalie and Ladies

Lida Rose and Will I Ever Tell You? .....Olin, Oliver, Ewart, Jacey, and Marian

Gary, Indiana ..... Winthrop, Marian, and Mrs. Paroo

Lida Rose (Reprise) ..... Olin, Oliver, Ewart, and Jacey

Till There Was You ..... Marian and Harold

Goodnight, My Someone and Seventy-Six Trombones (Double Reprise) ..... Marian and Harold

Till There Was You (Reprise) ..... Harold

Minuet in G ..... Boys Band

Finale

Pit Orchestra

Neal W. Woodruff, Conductor

Violin
Bethany Smith
Tressa Wallace
Lindsay Myers
Sara Anderson
David Wonder
April VanKley

Viola
Erin Sneed
Tanya Jernberg

'Cello
Melissa Adkins
Joe Enyeart
Shirlee McGuire

Bass
Larry Allen
Matt Swardstrom

Piano
Jennifer Gates

Clarinet
Tracy Marcotte
Christy Courtney
Adam Elroy
Mariah Booth
Jackie Smith

Bass Clarinet
Mariah Booth

Alto Saxophone
Phil Smith

Baritone Saxophone
Tracy Marcotte

Trumpet
Alan White
Steve Yanchick
Russ Clark

Oboe
Kim Meiste

Flute
Nichole Crocker
Dena Sheldon
Mariah Booth

Bassoon
Christine Becker

Trombone
Mike Weber
Judah Ball
Ryan Schultz

Percussion
Jerry Cardiff
Jessica Pennington
James Wasmundt

Bass Guitar
Bethany Robinson

Choreography Team

Steven Baker
Autumn Shepherd
Adam Zwirkoski
Amanda Adams
Megan Moline
Ben Kumor
Linnea Krieger-Strope
DeJuan Shelby
Eric Skelton
Jeremy Nemec
Rachel Hawkins
Nicolette Frels

The Cast

Professor Harold Hill is brought to life by veteran performer Phil Dannewitz, a senior religion and business administration major from Decatur, Illinois. Previous leading roles on the Olivet stage include portrayals of Curley in *Oklahoma!* and Cornelius Hackl in *Hello, Dolly!* Phil is a teaching assistant in the Division of Religion and Philosophy, and serves as president of the Orpheus Choir.

Senior Anne Wadsworth from Dixon, Illinois, adds **Marian Paroo** to her list of leading roles, including Laurey in last year's production of *Oklahoma!* and Minnie Fay in *Hello, Dolly!* A music education major, Anne is a member of Olivet's Orpheus Choir and Concert Singers, and she travels with the Olivetians, a campus ministry team.

Mayor Shinn is portrayed on the Olivet stage by freshman Remington Anksorus, a political science major from Granger, Indiana. He is also president of the freshman class and a member of Orpheus Choir.

Bourbonnais senior Heather Day portrays **Mrs. Paroo**, Marian's mother, in the production. A communication major, she has performed in the Olivet stage production of *Hello, Dolly!*.

The role of **Winthrop Paroo** is being performed by 9-year-old Alex DeWees (left) of Bourbonnais, son of Bill and Vickie DeWees. Ben Geeding (right), 9, of Manteno serves as Alex's understudy in the role. Ben's parents are Tim and Terri Geeding. We welcome both boys to the Olivet stage.

The Cast

Marcellus Washburn, Professor Hill's sidekick, is played by Dan Aumiller, a freshman communication major from Fort Wayne, Indiana. Dan is no stranger to stage roles and performed in Olivet's Broadway Revue last fall.

Freshman English education major Katie Bennett is **Eulalie Shinn**, the mayor's wife. Katie's drama experience includes several major high school drama roles in her home town of Anderson, Indiana. At Olivet, she is a member of Orpheus Choir.

Andy Maynard, is a freshman psychology major from South Roxana, Illinois, where he was included in last year's list of Honors Thespians. Andy is featured as **Charlie Cowell**, Hill's nemesis, in his Olivet debut.

Tommy Djilas is proving to be a fun role for freshman Luke Wadsworth, a business administration major from Dixon, Illinois. He brings a variety of theatrical experiences with him to the Olivet stage. He is involved in ROTC and the Improv team at Olivet.

Zaneeta Shinn, portrayed by freshman Kristin Amato, is the mayor's daughter. Kristin's debut on the Olivet stage follows her high school drama career in her hometown, Bloomingdale, Illinois.

North Canton, Ohio, native Amanda Medley is **Amaryllis**, Marian's piano student. Amanda comes with a wide array of theatre experience and is majoring in music education at Olivet.

The Cast

The Quartet:
- Jacey Squires ..... Artie Dittmer
- Ewart Dunlop ..... Scott Whalen
- Oliver Hix ..... Brad Senffner
- Olin Britt ..... Dan Schlorff

Pick-a-Little Ladies:
- Ethel Toffelmeier ..... Stacie Knefelkamp
- Mrs. Squires ..... Bethany MacKay
- Maud Dunlop ..... Gretchen Steinhart
- Alma Hix ..... Lisa Payne
- Others .....Jenny Tjepkema and Janna Knight

Gracie Shinn .....Sarah Bean

Constable ..... Tim Koerner

Conductor ..... Matt Stump

Salesmen ..... Ben Chew, Chris Clough, Kris Dunlop, Craig Fiedler, Jeremy Nemec, and Brennan Vidt

Chorus.....Ruth-Ardrey, Katie Benson, Amy Brooks, Michelle Carter, Rebekah Cosby, Sarah Ferguson, Holly Foster, Laura Francis, Sarah Gonzalez, Amanda Goodbred, Jon Harris, Melissa Hines, Jennifer Kamstra, Amber King, Justin Main, Kristin Miller, Scott Neild, Katie Omanson, Billie Parks, Rachel Smith, Danielle Spurgeon, Sara Ward, and Matt Webb.

Children..... Christin Bell, Marisa Bishop, Drew Hannay, Joseph Kirkpatrick, and Josh Nelson

Production Staff

Student Directors ..... Courtney Brown and Krista French

Artistic Director ..... Jeff Wells

Musical Director ..... Jeff Bell

Acting Coach ..... Shannon Woodruff

Stage Crew... Cynthia Fernandez, Stephen Foxworthy, Laura Francis, Kara Krestel, Leah Malone, Laura Moline, Gary Shelton, Laura Smith, and Andy Wright

Choreography..... Steven Baker and Megan Moline

Costumes .. Heather Alred (costumer), Carla Dirks, and Nikki Taylor

Props ..... Laura Herbert

Lighting ..... Emily Huggins, Steven Reyes, Evan Bechtold, and Courtney Brown

Sound..... David Oliver

Art & Design..... David Yanchick, Mark McLain, Amanda Bjorling, and Tim Koerner

Shop Foreman ..... Andy Wright

Set Construction Crew..... Steven Bauman, Heather Day, Cynthia Fernandez, Brad Senffner, Josh Vaugh, Laurie Wells, Rachel, Wido, Andy Wright, and members of Music Drama class

Publicity, Tickets, and House..... Rachel Lewandowski, Sara Michel, Heather Kinzinger, and Carol Lang

DEPARTMENT OF MUSIC

OLIVET NAZARENE UNIVERSITY

Student Recital

Friday, March 8, 2002

9:30 a.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Non lo dirò col labbro (from *Tolomeo*) — G.F. Handel

Brad Senffner, bass
Ryan Schultz, piano

Sonata in B^{b} major, for piano-four hands, K. 358/186c — W.A. Mozart

Allegro
Adagio
Molto presto

Meredith Felts and Kelli Shoff, piano

Solo Etude No. 2 — V. Firth

Jerry Cardiff, timpani

Suite No. 3 for 'cello (BWV 1009) — Bach/arr. J. M. Leonard

Bourrée II

Phil Smith, saxophone

Sonata V — G.F. Handel

Larghetto

Allegro

Mariah Booth, flute

Dr. Jeff Bell, piano

Cantos de España, Op. 232 — I. Albeniz

Prelude

Jared Hancock, piano

On Our Calendar ...

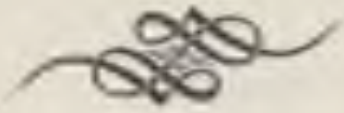
March 14	**Chamber Recital**	**7:30 p.m.**
March 15	**Student Recital**	**9:30 a.m.**
March 19	**Senior Recital / Gretchen Steinhart**	**7:30 p.m.**
April 8	**Nielson/Young Piano Scholarship Auditions**	**7:30 p.m.**
April 9	**Hale/Wilder Vocal Scholarship Auditions**	**7:30 p.m.**
April 16	**Sr. Recital/Laura Moline & James Wasmundt**	**7:30 p.m.**
April 18*	**Senior Recital / Tracy Marcotte**	**7:30 p.m.**
April 19	**ONU Choral Concert**	**7:30 p.m.**
April 12	**ONU Instrumental Festival**	**7:30 p.m.**
April 22	**Sr. Recital/Tristin Simmons & Kati Ondersma**	**7:30 p.m.**
April 25*	**Senior Recital / Angie Meyer** **Junior Recital/Chad Hilligus**	**7:30 p.m.**
April 27	**Commencement Concert**	**7:30 p.m.**

All events in Kresge Auditorium, unless specified otherwise

** Note: Change of date from original calendar*

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Orchestra Concert



7:30 p.m.
Thursday, March 14, 2002

Kresge Auditorium
Larsen Fine Arts Center

Olivet Nazarene University
Department of Music

Orchestra Concert

Thursday, March 14, 2002

Program

Concerto Gross No. 25, "Water Music" . . . . . G.F. Handel

1. Ouverture
3. Air
4. A tempo di Minuetto
5. Air
6. Menuet
7. Bourrée
8. Hornpipe
10. Andante allegro
11. Alla Hornpipe
12. Menuet
13. Aria
14. Loure
15. Air
16. Menuet
17. Menuet
18. Affettuoso
19. Cantabile
20. Coro

Orchestra Personnel

Group 1

Horn
James Wasmundt
Donna Briggs

Trumpet
Alan White
Mark Lafevor

Violin
Sara Anderson *
David Wonder

Viola
Erin Sneed

'Cello
Melissa Adkins

Bass
Bethany Robinson
Larry Allen

Keyboard
Carla Dirks

Group 2

Flute
Katie Benson
Nichole Crocker
Dena Sheldon

Oboe
Michelle Carter
Amy Setzler

Violin
Bethany Smith *
Tressa Wallace

'Cello
Joe Enyeart

Bass
Dan Kelly
Matt Swardstrom

Keyboard
Jennifer Gates

* concertmistress

Program Notes

The origin of one of Handel's most popular surviving works, ***The Water Music****, is not at all clear; the lack of a definitive manuscript serves to muddy things further. There are two theories, each based on reports of a royal water party on the River Thames for which Handel provided the musical entertainment.*

Handel's early biographer, John Mainwaring (c.1760,) suggested that Handel, who had earlier left his post as Kapellmeister to the Elector of Hanover, arranged for a barge full of musicians to entertain his former master—now George I of England—in the hope that this would bring about a reconciliation.

What is more likely is that Handel wrote outdoor "water music" for more than one occasion. Today, only two of the twenty movements survive in autograph score. The collection printed as the complete ***Water Music*** *is an edition, c.1743, which incorporates three suites composed for different occasions in different keys and for a variety of instruments.*

Water Music*'s various movements represent the amalgam nationalistic style traits of Handel. The ouverture follows typical French Overture form: grave opening followed by an Allegro. Many of the Airs follow the Da Capo structure inherited from Italian opera form, for which Handel was well noted in England. Finally, several movements represent the repeat and bar (AAB) structure of German chorales. In addition, it is enlightening to note that certain movements were intended to set the "mood" underneath the conversation of the Royal patrons, while others follow typical dance forms and were intended for such occasions.*

On Our Calendar ...

March 19	**Senior Recital/Gretchen Steinhart**	**7:30 p.m.**
April 8	**Nielson/Young Piano Scholarship Auditions**	**7:30 p.m.**
April 9	**Hale/Wilder Vocal Scholarship Auditions**	**7:30 p.m.**
April 12	**ONU Instrumental Festival**	**7:30 p.m.**
April 15	**Student Recital**	**9:30 a.m.**
April 16	**Sr. Recital/Laura Moline & James Wasmundt**	**7:30 p.m.**
April 18*	**Senior Recital/Tracy Marcotte**	**7:30 p.m.**
April 19	**ONU Choral Concert**	**7:30 p.m.**
April 22	**Sr. Recital/Tristin Simmons & Kati Ondersma**	**7:30 p.m.**
April 25*	**Senior Recital/Angie Meyer** **Junior Recital/Chad Hilligus**	**7:30 p.m.**
April 27	**Commencement Concert**	**7:30 p.m.**

All events in Kresge Auditorium, unless specified otherwise.

** Note: Change of date from original calendar.*

DEPARTMENT OF MUSIC
OLIVET NAZARENE UNIVERSITY

Student Recital

Friday, March 15, 2002

9:30 a.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

My Lover Is a Fisherman — L. Strickland

Angie Smith, mezzo-soprano
Bethany Smith, piano

O cessate di piagarmi — A. Scarlatti

Joe Lustig, baritone
Jennifer Gates, piano

Herbstlied, Op. 63, No. 4 — F. Mendelssohn

Katherine Ondersma, mezzo-soprano
Tristin Simmons, soprano
Jared Hancock, piano

Sonate — W.A. Mozart

Tressa Wallace, violin
Bethany Smith, piano

Wie Melodien Zieht Es Mir — J. Brahms

Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Sonate — W.A. Mozart

Bethany Smith, violin
Adam Smith, piano

Lydia — G. Fauré

Ben Chew, tenor
Kimberly Meiste, piano

Nel cor più non mi sento — G. Paisiello

Roxanne Margeson, mezzo-soprano
Bethany Smith, piano

Non lo dirò col labbro (from *Tolomeo*) — G.F. Handel

Andrew Maynard, baritone
Ryan Schultz, piano

L'ho perduta, me meschina! (from *Le Nozze di Figaro*) — W.A. Mozart

Trisha Riggall, soprano
Ryan Schultz, piano

On Our Calendar ...

March 19	**Senior Recital / Gretchen Steinhart**	**7:30 p.m.**
April 8	**Nielson/Young Piano Scholarship Auditions**	**7:30 p.m.**
April 9	**Hale/Wilder Vocal Scholarship Auditions**	**7:30 p.m.**
April 11	**Faculty Recital/Matt Barwegan (Kelley Chapel)**	**6:30 p.m.**
April 12	**ONU Instrumental Festival**	**7:30 p.m.**
April 15	**Student Recital**	**9:30 a.m.**
April 15	**Sr. Recital/David Belcher**	**7:00 p.m.**

All events in Kresge Auditorium, unless specified otherwise.

Note: Change of date from original calendar.

DEPARTMENT OF MUSIC

OLIVET NAZARENE UNIVERSITY

Senior Recital

Gretchen Steinhart

Soprano

Dr. Jeff Bell, piano

Assisted by
Tracy Marcotte, clarinet
Scott Whalen, tenor

Tuesday, March 19, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Swiss Echo Song — Arr. Carl Eckert
Heiden-Röslein — F. Schubert

Non so più (from *Le Nozze di Figaro*) — W.A. Mozart
Lasciatemi morire — C. Monteverdi
Il pleure dans mon Coeur — C. Debussy

Concerto (K.V. No.622) — W.A. Mozart
Allegro moderato
Tracy Marcotte, clarinet
Dr. Karen Ball, piano

I Hate Music — L. Bernstein
I. My mother says
II. Jupiter has seven moons
III. I hate music
IV. A big Indian
V. I just found out today

Glitter and be gay (from *Candide*) — L Bernstein

Softly and Tenderly — R. Brown
Thine Alone (from *Eileen*) — V. Herbert
assisted by Scott Whalen, tenor

Notes

Carl Eckert (1820–1879) was a composer of German *Lieder* (art songs), although not as well known as Schubert or Schumann. His arrangement of the traditional ***Swiss Echo Song*** makes playful use of the coloratura range of the soprano voice.

Franz Schubert (1797–1828) was educated as a chorister of the imperial court chapel and later qualified as a schoolteacher. He spent his life largely in Vienna, enjoying the company of friends, but never holding any position in the musical establishment or attracting the kind of patronage that Beethoven had twenty years earlier. His final years were clouded by illness, as the result of an infection, and he died in 1828, leaving much unfinished. His gifts had been most notably expressed in song, his talent for melody always evident in his other compositions. He was a master of *lieder*, or art song, as ***Heiden-Roslein*** exemplifies.

> Translation
> Once a boy a rose espied in the hedgerow blooming; fresh and young, the morning's pride, thinking not her charms to hide, all the air perfuming. Little wild rose, wild rose red, in the hedgerow blooming, Said the boy, "I'll gather three, in the hedgerow blooming." Said the rose "My thorns you'll see, painful will the ending be of your rash presuming." Little wild rose, wild rose red, in the hedgerow blooming. Undismayed he plucks the rose in the hedgerow blooming, Vainly she laments her woes, vainly doth her thorns oppose, gone her sweet perfuming. Little wild rose, wild rose red, in the hedgerow blooming.

Wolfgang Amadeus Mozart (1756–1791), child prodigy and Austrian-born composer, is known for his brilliant operas, symphonies, and piano works. Haydn claimed Mozart was 'the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition.' Mozart's *The Marriage of Figaro*, which opened in Vienna, Austria in 1786, is one of the glories of opera, combining the genius of Mozart with the humane vision of the Age of Enlightenment. In Act I, Cherubino, the Count's page, sings ***Non so piu cosa son***, after being dismissed from his position as the Count's page for being discovered alone with the gardener's daughter. Cherubino tells Susanna that every woman fills him with excitement.

> Translation
> I don't know any more what I am, what I'm doing. Now I'm fire, now I'm ice; any woman makes me change color, any woman makes me quiver. At just the names of love, of pleasure, my breast is stirred up and changed, and a desire I can't explain forces me to speak of love. I speak of love while awake, I speak of love while dreaming, to the water, the shade, the hills, the flowers, the grass, the fountains, the echo, the air, and the winds which carry away with them the sound of my vain words. And if there's nobody to hear me, I speak of love to myself!

Claudio Monteverde (1567–1643), a distinguished Italian musician, is known for writing the first modern opera, *Orfeo*, in 1607. His enduring fame consists in his use of unprepared discords, his improvement of recitative, his development of orchestral resources and his revolution of instrumentation. He may justly be claimed as the founder of dramatic music. Monteverde's ***Lasciatemi morire***, is from a little-known Italian opera *Arianna*. Sung as the main character, Arianna, is left behind, she feels alone, frightened and homesick. She calls out to Theseus to come back and retreive her and not to leave her alone. If he does not return, she wants to die.

Translation

Let death now come to claim me! What, I implore you, could bring me comfort in a fate so appalling, in such a martyr's torment? Let death now come to claim me!

Claude Debussy (1862–1918) is the most prominent composer of the French Impressionist movement. His works break away significantly from the concepts of traditional form and harmony. He is also considered the most important composer of piano music since Frédéric Chopin. His ***Il pleure dans mon Coeur*** is an ariette, published in 1888.

Translation

There's weeping in my heart like the rain on the city. Whence this dull lassitude spreading gloom through my heart? O softly murmuring rain, on the roofs of the town! For a heart that is weary, oh, the sound of the rain! It weeps and knows not why, this faint heart, sick with sorrow. Whence comes this malady that mourns, and knows not why? That seems the saddest grief which knows not why it grieves! Loving naught and naught hating, yet my heart aches with sorrow.

Leonard Bernstein (1918–1990) was perhaps the most influential figure in classical music in the last half of the twentieth century. Composer, conductor, author, lecturer and often controversial media personality, the American-born Bernstein had a dramatic effect on the popular audience's acceptance and appreciation of classical music. His own work as a composer, particularly his scores for such Broadway musicals as *West Side Story* and *On the Town*, helped forge a new relationship between classical and popular music.

I Hate Music, Bernstein's cycle of 'five kid songs for soprano and piano,' was premiered in 1944 by soprano Jennie Tourel with the composer accompanying. This song cycle presents random comments on a variety of subjects from the perspective of a ten-year-old girl.

Bernstein's ***Candide***, a brilliant musical setting of Voltaire's classic novel of the trials and tribulations of four young philosophers thrust by their tutor, Dr. Pangloss, into a cynical and predatory world has achieved a classic status in the musical repertoire. It first opened at the Martin Beck Theatre on December 1, 1956 to mixed reviews. The story's main character, Candide, illegitimate nephew to the Baron, is scorned by the Baron's son, Maximilian, and loves his beautiful daughter, Cunégonde. Candide is press-ganged into the Bulgar army, which attacks and destroys the Schloss. The inhabitants are killed, including Cunégonde, who is first raped. Full of sadness, Candide roams on until he comes across the ever-optimistic Pangloss, who has been wounded and now sports a metal nose.

> With no money, they sail to Lisbon on a merchant ship, where they witness a catastrophic earthquake. Then they are arrested as heretics, Pangloss hanged, and Candide flogged. But, still hopeful, Candide travels on. In Paris, a mysterious beauty has great men fighting over her. Candide recognizes Cunégonde, who brushes aside her apparent rebirth. Killing the two men who dominate her life, Cunégonde flees to Cadiz with her jewels, where, in the show, she sings ***Glitter and Be Gay***, an ironic synopsis of her present condition.

The text of ***Softly and Tenderly*** was written in 1880 by Will Lamartine Thompson and can be found in most hymnals set to the tune 'Thompson.' So moving has the text been over the

years that when evangelist Dwight Moody was on his deathbed, he told Thompson: "Will, I would rather have written "Softly and Tenderly Jesus is Calling" than anything I have been able to do in my whole life." The original musical setting heard in this recital is by American composer Raymond Brown.

Irish-born Victor Herbert (1859–1924) was an important composer during the transitional period in the early part of the century when the operetta form was overtaken by American musical comedy. During a twenty-year period he composed the music for some 30 Broadway shows, containing some of the most memorable and popular songs of the day, including the romantic duet ***Thine Alone***, from *Eileen*.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Church Music.

Thank you for turning off cell phones and refraining from flash photography and audio recording.

Coming Events

April 4-6	Spring Play	7:30 p.m.
April 8	Nielson/Young Piano Scholarship Auditions	7:30 p.m.
April 9	Hale/Wilder Vocal Scholarship Auditions	7:30 p.m.
April 11	Faculty Recital: Matt Barwegan (Kelley Chapel)	7:30 p.m.
April 12	ONU Instrumental Festival	7:30 p.m.
April 15	Student Recital	9:30 a.m.
April 15	Sr. Recital: David Belcher	7:00 p.m.
April 15	Concert Singers Concert (Kelley Chapel)	8:30 p.m.
April 16	Sr. Recital: J. Wasmundt & L. Moline	7:30 p.m.
April 18	Sr. Recital: T. Marcotte	7:30 p.m.
April 19	ONU Choral Concert	7:30 p.m.
April 22	Sr. Recital: T. Simmons & K. Ondersma	7:30 p.m.
April 25	Sr. Recital: A. Meyer Jr. Recital: C. Hilligus	7:30 p.m.
April 27	Commencement Concert	7:30 p.m.

All events in Kresge Auditorium, unless specified otherwise.

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Nielson-Young Piano Scholarship Auditions

&

Monday, April 08, 2002

7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

2002 Nielson-Young Piano Scholarship Auditions

Monday, April 08, 2002

Program

Invocation

Novelette No. 1 in F major, op. 21 — R. Schumann
Concerto in D major — J. Haydn
Vivace
Contrast No. 1 — M. vanAppledorn

Sarah Gonzalez, piano

Sonata No. 2, op. 31 — L. van Beethoven
Allegro
Ballade No. 3, op. 47 — F. Chopin

Jennifer Gates, piano

Concerto No. 1 in C major, op. 15 — L. van Beethoven
I. Allegro con brio
(Recapitulation and Cadenza)
Scenes from Childhood, op. 15 — R. Schumann
4. Entreating Child
3. Catch Me if You Can
7. Dreaming
Airs of Spain, op. 232 — I. Albeniz
1. Prelude

Jared Hancock, piano

Prelude in A^b major (BWV 862) — J.S. Bach
Concerto No. 1 in B^b minor, Op. 23 — P. Tschaikowsky
Allegro con fuoco
Sonata No. 30, op. 109 — L. van Beethoven
Vivace ma non troppo
Prestissimo

Carla Dirks, piano

The Nielson – Young Piano Scholarship

Olivet Nazarene University's Department of Music is grateful to artists Stephen Nielson and Ovid Young for their consistent support of the university and for their commitment to Christian education through the funding of this annual scholarship for piano majors.

Nielson, a Phi Beta Kappa graduate of Indiana University School of Music, and Young, an alumnus of Olivet, have been performing together as a team since 1971, and are among the most active duo-piano teams on the musical scene today.

A very special thank you to Ms. Karin Edwards of Wheaton College for her assistance in adjucating this evening.

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Hale – Wilder Vocal Scholarship Auditions

Tuesday, April 9, 2002

7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

2002 Hale-Wilder Vocal Scholarship Auditions

Tuesday, April 09, 2002

Program

Invocation

Una furtive lagrima (from *L'Eliser D'amore*)	G. Donizetti
Let Beauty Awake	R. Williams
Prison	G. Fauré
Mein!	F. Schubert

Chad Hilligus, tenor
Sarah Gonzalez, piano

Vergebliches Ständchen	J. Brahms
Beau Soir	C. Debussy
Psalm XXIII	P. Creston
Sempre libera (from *La Traviata*)	G. Verdi

Jennifer Tjepkema, soprano
Dr. Jeff Bell, piano

Ich grolle nicht (from *Dichterliebe*)	R. Schumann
Verdi prati (from *Alcina*)	G.F. Handel
Ici-bas!	G. Fauré
Simple Song (from *MASS*)	L. Bernstein

Steven Baker, baritone
Dr. Jeff Bell, piano

L'Absence	H. Berlioz
Lullaby (from *The Consul*)	G. Menotti
Wie Melodien zieht es mir	J. Brahms
O del mio dolce ardor	C. Gluck

Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Nymphs and Shepherds	H. Purcell
Per la gloria d'adorarvi	G. Bonocini
Après un Rêve	G. Fauré
Widmung	R. Schumann

Amanda Medley, soprano
Kimberly Meiste, piano

Du bist wie eine Blume	R. Schumann
Vedrai, carino (from *Don Giovanni*)	W.A. Mozart
Les Prèsents	G. Fauré
Domine Deus (from *Gloria*)	A. Vivaldi

Stacie Knefelkamp, soprano
Jennifer Gates, piano

A very special thank you to Ms. Judith Haddon of Roosevelt University for her assistance in adjucating this evening.

Don't miss these events!

April 11	Faculty Recital: Matt Barwegan (Kelley Prayer Chapel)	7:30 p.m.
April 12	ONU Instrumental Festival	7:30 p.m.
April 15	Student Recital	9:30 a.m.
April 15	Sr. Recital: David Belcher	7:00 p.m.
April 15	Concert Singers Spring Concert (Kelley Prayer Chapel)	8:30 p.m.
April 16	Sr. Recital: J. Wasmundt & L. Moline	7:30 p.m.
April 18	Sr. Recital: T. Marcotte	7:30 p.m.
April 19	ONU Choral Concert	7:30 p.m.
April 22	Sr. Recital: T. Simmons & K. Ondersma	7:30 p.m.
April 25	Sr. Recital: A. Meyer Jr. Recital: C. Hilligus	7:30 p.m.
April 27	Commencement Concert	7:30 p.m.

All events in Kresge Auditorium, unless specified otherwise.

Faculty Recital

Matthew Barwegen
viola

Dr. Gerald Anderson
piano

7:30 p.m.

Thursday, April 11, 2002

Kelley Prayer Chapel

PROGRAM

Invocation

Suite No. 2 in D minor, S.1008 — J.S. Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Minuetto I
- Minuetto II
- Gigue

Concerto in D major, Op. 1 — Carl Stamitz (1746-1801)

- Allegro
- Andante Moderato
- Rondo

--- Intermission ---

Sonate, Op. 11, No. 4 — Paul Hindemith (1895-1963)

- Fantasie
- Thema mit Variationen --
- Finale (mit Variationen)

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Matthew Barwegen joined the adjunct faculty at Olivet this year. He earned the Master of Music from Illinois State University and teaches violin and viola. In addition, he enjoys spending time as a performance artist in the Chicago area.

Dr. Gerald Anderson has been a full-time faculty member since 1978. He holds a Master of Music from Texas Tech University and a D.M.A. from the American Conservatory of Music. Dr. Anderson teaches piano and music theory and performs as a member of the Opus 3 trio.

INSTRUMENTAL FESTIVAL

featuring

- University Orchestra
- Concert Band
- Jazz Band

Friday, April 12, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

UNIVERSITY ORCHESTRA

Vltava (Die Moldau) — B. Smetana
from *Mà Vlast (Mein Vaterland)*

CONCERT BAND

Strike Up the Band — G. Gershwin, arr. W. Barker
Folk Song Suite — V. Williams
March – "Seventeen come Sunday"
Giligia (A Song of Remembrance) — A. Reed
Abram's Pursuit — D. Holsinger
directed by Alan White
John Williams: Symphonic Soundtracks — J. Williams, arr. J. Moss

JAZZ BAND

Doin' Baise's Thing — S. Nestico
Greener Pastures — L. Stack
El Tiberon — D. Bardman
In the Mood — J. Garland

✧ ✧ ✧

Notes on *Vltava (Die Moldau)*

In 1872 Smetana began to think of composing a series of symphonic poems that would describe several aspects of his beloved Bohemia and its people, their history, their myths and their vision of independence as a nation. He composed the first four of six orchestral tone poems in a period of less than a year, between 1874 and 1875. Each of the six symphonic poems is a complete work that can be played separately, but the entire cycle is thematically organized and can also be played in a continuous sequence, as a monumental single work in six movements, entitled **Mà Vlast**.

The most popular of the symphonic poems is the second one, *Vltava (Die Moldau)*, which is the Czech name of the great river that is usually called, in German, the Moldau. The parts of it follow the course of the river and can be divided into eight 'episodes':

1) First and second sources flowing into the Vltava itself
2) Forest and hunting
3) Rustic village wedding
4) Moonlight and dance of water sprites or nymphs
5) Vltava returns
6) St. John rapids
7) Vltava Flows in broad stream

Orchestra Personnel

Neal W. Woodruff, director

Violin I
*Smith, Bethany **
Anderson, Sara
VanKley, April

Violin II
Wallace, Tressa
Wonder, David

Viola
Sneed, Erin

'Cello
Adkins, Melissa
Enyeart, Joe
McGuire, Shirlee

Piano
Hancock, Jared

Bass
Kelley, Dan
Robinson, Bethany
Allen, Larry
Swardstrom, Matt

Flute
Benson, Katie
Crocker, Nichole

Oboe
Carter, Michelle
Setzler, Amy

Clarinet
Marcotte, Tracy
Elroy, Adam

Bassoon
Becker, Christine

Bass Clarinet
Love, Elizabeth

Trumpet
White, Alan
Lafevor, Mark

Horn
Wasmundt, James

Baritone
Schultz, Ryan

Trombone
Gates, Jennifer
Karhan, Karen
Ball, Judah
Weber, Mike

Percussion
Chen, Joe
Agyei, Lawrence

* *concertmistress*

ONU Concert Band

Don Reddick, director

Flute
DeMint, Tiffany
Smith, Sara
Krieger-Strope, L.
Pugh, Rachel
Jackson, Brittany
Balis, Marilyn
Lawson, Beth
VanderNaalt, Karin
Price, Christopher
Meyer, Angela
Moeschke, Alyssa

Oboe
Carter, Michelle
Setzler, Amy

Clarinet
Marcotte, Tracy
Metz, Colleen
Stephenson, Sarah
Courtney, Christy
Lewandowski, Rachel
Booth, Mariah

Bass Clarinet
Senffner, Brad

Alto Saxophone
Smith, Phil
Rumbley, Erin
Festian, Marlene

Tenor Saxophone
Krestel, Kara

Trumpet
White, Alan
Yanchick, Steven
Clark, Russ
Trembly, Matt
Brewer, Jeremy
McNamara, Kelli

French Horn
Wasmundt, James
Malone, Leah

Trombone
Weber, Mike
Gates, Jennifer
Ball, Judah

Baritone
Schultz, Ryan

Tuba
Vaughn, Josh
Wright, Andy

Percussion
Chen, Joe
Cardiff, Gerald
Calhoun, Richard
Pennington, Jessica

Onu Jazz Band Personnel

Mark Lafevor, director

Alto Saxophone
Elroy, Adam
Hatcher, Jay

Tenor Saxophone
Webb, Matt
DeZwaan, Jon

Baritone Sax
Marcotte, Tracy

Trumpet
White, Alan
Trembly, Matt
Yanchick, David
Clark, Russ
Yanchick, Steven

Trombone
Karhan, Karen
Herbert, Laura
Weber, Mike

Piano
Kilgore, Rodney

Guitar
Belcher, David

Bass Guitar
Robinson, Bethany
Swardstrom, Matt

Drum Set
Cardiff, Jerry

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Recital

David Belcher

guitar

Monday, April 15, 2002
7:00 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Alman — R. Johnson

Sonata in A (L. 483) — D. Scarlatti

Waltz in E (Op. 32, No. 2) — F. Sor

Sakura: Theme and Variations — arr. Y. Yocoh

God Bless the Child — B. Holliday

Bethany Robinson, bass
Adam Smith, piano
Jerry Cardiff, percussion

Ecos De Sefarad — J. Rodrigo

Tres Apuntes (Three Sketches) — L. Brouwer

I. De el "Homenaje a Falla" (from "Homenaje a Falla")
II. De unfragmento instrumental
III. Sobre un canto de Bulgaria

Berceuse: Cancion de Cuna — L. Brouwer

Wondrous Love — arr. N. Ruiz

✧ ✧ ✧

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Program Notes

Robert Johnson (c.1582-1633), an English composer, entered the service of the Lord Chamberlain Sir George Carey as "*allowes of covenant servaunt*" for seven years beginning in 1596. He became a royal lutenist in 1604 and continued in the service of Charles I, adding the title of 'composer for lute and voices' in 1628, until 1633. He was deeply involved in stage productions, composed instrumental music for masques, and songs in dramatic style for plays by Shakespeare, Beaumont and Fletcher and others.

Sixth of ten children of Alessandro Scarlatti, **Domenico Scarlatti** (1685-1757) was born in Naples in 1685, the year of birth of Handel and J.S. Bach. After a period in Italy he moved to Madrid, Portugal and was accepted in the service of the Infanta Maria Barbara after her marriage to the Spanish Infante. He remained in the service of Maria Barbara after her husband's accession to the throne and died in Madrid in 1757. He is chiefly known for the large number of short sonatas he wrote for the harpsichord, many of them for his royal pupil and patron. Scarlatti composed 555 sonatas for the solo harpsichord. This is # 483 arranged by Christopher Parkening.

The Spaniard **Fernando Sor** (1778-1839) was one of the greatest of the composers for the classical guitar. In addition to many serious works for one or two guitars, he composed a large number of studies intended for players of lesser virtuosity. Untold numbers of students have worked their way through these studies, which provide memorable pieces that, at the same time, enhance the skill and knowledge of the practitioner. These are now some of the best known of Sor's works. He made his London debut in 1815 where he was the first and only guitarist invited to perform with the London Philharmonic Society. In 1817, he appeared as soloist in his own concertante for Spanish guitar and strings. During the 1820's he traveled to Russia, producing three of his ballets in Moscow. Following Czar Alexander I's death in 1825, Sor composed a funeral march at the request of the new Czar Nicholas I.

Fernando Sor was, in his day, known as "the Mozart of the guitar," just as, later, Mauro Giuliani was known as "the Beethoven of the guitar." Sor's most famous work, in fact, was his "Variations on a Theme of Mozart." It takes its theme after a *lieder* from *Die Zauberflote*. The study in B minor, like most guitar pieces, was made popular by the Spanish, legendary guitarist, Andres Segovia. Segovia was not afraid to play and record studies, and in fact often worked them into his repertoire for a concert

Yuguiiro Yocoh (1925-) was born in 1925 in the city of Hita, Japan. Because of his passion for music, he left the Keijoh Dental College in favor of studying the guitar. A self-taught performer and composer, his original compositions and arrangements of guitar solos and ensembles are varied and interesting. ***Theme and Variations*** on the Japanese folk song "Sakura" is his most famous work. It has been played and recorded by countless guitarists worldwide, including John Williams. Sakura is 'cherry blossom' in Japanese.

Joaquin Rodrigo (1901-1999) was blind from the age of three. This handicap, or perhaps curse, bled into every note of his music. The fear and terror of his emotional anguish comes through brightly and very explicitly in his music. ***Ecos de Sefarad*** is a piece about the Sefarad, a Jewish region in Spain. Much of the song contains the consistent haunting tones found in many of Rodrigo's darker works. Rodrigo died in 1999 at the age of 98.

Leo Brouwer's (1939-) four pieces were chosen to demonstrate the brilliance of the composer. He was born Juan Leovigildo Brouwer in Havana, Cuba on March 1, 1939. He began playing guitar at age 13, drawn to it by the sounds of Flamenco music and encouraged by his father, himself an amateur guitarist. His first real teacher was Isaac

Nicola who was a pupil of Emilo Pujol (1886-1980). Evident even at the time of his first public performance at age 17 was a talent for composing. *Prelude* (1956) and *Fugue* (1959), influenced by Bartok and Stravinsky, show an early awareness of music other than guitar. He was further educated in composition at the Julliard School in New York and then at Hart College in Hartford, Connecticut. Brouwer's early output embodies his Cuban background and has the Afro-Cuban folk influence and rhythmic style.

The physical requirements of modern guitar playing were expanded by Brouwer's *Etudes Simples Numbers 1–20*. New students of the guitar should beware of the title 'simple'. With these studies Brouwer has produced a major work in the development of guitar technique, making it not only demanding but also very musical.

In addition to producing original compositions, Brouwer is an avid arranger of other composers' works, such as *Elite Syncopations* and *The Entertainer* by Scott Joplin, and Lennon and McCartney's *Fool on the Hill*, arranged for solo guitar. His achievements in music go much further. He is an accomplished composer for varied media including chamber and choral works, modern ballet, and many orchestral works. He has over 60 film scores to his credit, as he served as director of the music department of the Cinema Institute and musical adviser to the National Radio and TV company of Havana. Brouwer is a respected conductor, working with some of the best orchestras across the world, including Philharmonic Orchestra of Berlin, National Orchestra of Scotland, Langham Chamber Orchestra and the BBC Concert Orchestra.

The hymn ***Wondrous Love*** was arranged by Chicago guitarist, **Norman Ruiz**. Mr. Ruiz is well known as a teacher and performer throughout the Chicago area. He was chosen in 1983 to perform in master classes with the great Andres Segovia at the University of Southern California. He has also performed in master classes with great guitarists such as Pepe Romero. He has performed Rodrigo's ***Concierto de Aranjuez*** with the London Philharmonic in 1987, and has worked on ***Fantasia para un Gentilhombre*** (Fantasy for a Gentleman) with Christopher Parkening. This arrangement reflects not only his mastery of the guitar, but of understanding it completely, in all its beauty.

WHAT WONDROUS LOVE IS THIS

What wondrous love is this, O my soul, O my soul!
What wondrous love is this, O my soul!
What wondrous love is this that caused the Lord of bliss
To bear the dreadful curse for my soul, for my soul
To bear the dreadful curse for my soul.

When I was sinking down, sinking down, sinking down,
When I was sinking down, sinking down;
When I was sinking down beneath God's righteous frown,
Christ laid aside His crown for my soul, for my soul
Christ laid aside His crown for my soul.

To God and to the Lamb I will sing, I will sing,
To God and to the Lamb I will sing;
To God and to the Lamb Who is the great I AM-
While millions join the theme, I will sing, I will sing,
While millions join the theme, I will sing.

And when from death I'm free, I'll sing on, I'll sing on
And when from death I'm free, I'll sing on;
And when from death I'm free, I'll sing and joyful be,
And through eternity I'll sing on, I'll sing on,
And through eternity I'll sing on.

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Concert Singers

A Concert of Sacred Music

Monday, April 15, 2002
8:30 P.M.
Kelley Prayer Chapel

PROGRAM

Alleluia (from motet No. 6 "Lobet den Herrn) — J.S. Bach

Invitation to Prayer

Prayer — J. Bell

God Be In My Head — J. Bell

Lamb Of God, What Wondrous Love (based on *Pavanne*) — G. Fauré, arr. R. Petker

Hark, I Hear The Harps Eternal — arr. A. Parker

In My Weakness — D. McIntyre

The Eyes Of All Wait Upon Thee — J. Berger

Moses — K. Medema

Benediction

You Are The Light — T. Fettke

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Concert Singers

Soprano

Sarah Marta
Amanda Medley
Kati Ondersma
Anne Wadsworth

Alto

Kristina Cloud
Ashley Gernand
Kim Meiste
Carrie Brinkman
Autumn Shepherd

Tenor

Ben Chew
Artie Dittmer
Jeremy Nemec
Scott Whalen

Bass

Steven Baker
Jonathan DeZwaan
Eric Skelton
Dan Schlorff

Conductor
Dr. Jeff Bell

Accompanist
Jennifer Anderson

Coming Events

April 16	Senior recital: James Wasmundt and Laura Moline	7:30 p.m.
April 18	Senior recital: Tracy Marcotte	7:30 p.m.
April 19	ONU Choral Concert Chrysalis, Testament, and Orpheus Choir	7:30 p.m. 7:30 p.m.
April 22	Senior recital: Tristin Simmons and Kati Ondersma	
April 25	Senior recital: Angie Meyer Junior recital: Chad Hilligus	7:30 p.m.
April 27	Commencement Concert	7:30 p.m.

All events in Kresge Auditorium

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OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

STUDENT RECITAL

Monday, April 15, 2002

9:30 a.m.

Kresge Auditorium Larsen Fine Arts Center

Program

Concerto in C major — J. Haydn

Melissa Adkins, cello
Bethany Smith, piano

Adieu — G. Fauré

Laura Francis, mezzo-soprano
Bethany Smith, piano

Andante et Allegro — J. Guy-Ropartz / arr. A. Shapiro

Judah Ball, trombone
Dr. Karen Ball, piano

Ich grolle nicht — R. Schumann

Jennifer Johnston, mezzo-soprano
Jennifer Gates, piano

Give me Jesus — arr. Moses Hogan

Autumn Shepherd, mezzo-soprano
Sarah Gonzalez, piano

Concerto — A. Glazounov and A. Petiot

Matt Webb, saxophone
Dr. Gerald Anderson, piano

When I Have Sung my Songs — E. Charles

Leah Malone, mezzo-soprano
Jennifer Gates, piano

Bride of the Waves — H. Clarke

Ryan Schultz, euphonium
Jennifer Gates, piano

Concerto in G major — J. Quantz

Mesto

Linnea Krieger-Strope, flute
Bethany Smith, piano

Asking for You (from *DoReMi*) — J. Styne

Scott Neild, tenor
Ryan Schultz, piano

Sonata 4

Mike Weber, trombone
Jennifer Gates, piano

Romanze No. 2, Op. 50 — L. Beethoven

Erin Sneed, violin
Bethany Smith, piano

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Laura Moline

mezzo-soprano

James Wasmundt

French horn

Assisted by
Dr. Gerald Anderson, piano
Carla Dirks ,piano

Steven Baker, bass
Megan Moline, soprano
Matthew Nutting, baritone

Tuesday, April 16, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Sehnsuch — L. vanBeethoven
Du bist wie eine Blume — F. Liszt

Ms. Moline

Concerto No. 4 in E♭ Major — W.A. Mozart
- Allegro moderato
- Romanza (Andante)
- Rondo (Allegro vivace)

Mr. Wasmundt

Che farò senza Euridice? (from *Orfeo Ed Euridice*) — C.W. vonGluck
Voi, che sapete (from *Le Nozze di Figaro*) — W.A. Mozart
Ici-bas — G. Fauré
Beau soir — Claude Debussy

Ms. Moline

Morcean de Concert — C. Saint-Saëns
- Allegro moderato
- Adagio
- All—non troppo

Mr. Wasmundt

Niño precioso — arr. B. Ware
Lullaby (from *The Consul*) — G. Menotti
Ave Maria — J.S. Bach / C. Gounod
Pie Jesu (from *Requiem*) — A.L. Webber

Ms. Moline

Le Basque — M. Marais

Mr. Wasmundt

Life Has Loveliness to Sell — J.Q. Mulholland

Ms. Moline and Mr. Wasmundt
Megan Moline, soprano
Matthew Nutting, tenor
Steven Baker, bass

Program Notes

Sehnsucht
Only one who longing knows what I suffer! Alone and separated from all joy, I gaze at the sky to the south. Ah, he who my loves and knows is in the distance. It dizzies me, it burns my inner parts.

Du bist wie eine blume
You are like a flower so lovely and fair and pure; When I look at you, melancholy creeps into my heart. I think that I should lay my hands on your head, Praying that God will keep you just this pure and beautiful and lovely.

Concerto No. 4 in E-flat Major (K. 495)

Wolfgang Amadeus Mozart (1756-1791) Four of his five works for horn were written for Ignaz Joseph Leutgeb, who played the horn in the Archbishop's orchestra at Salzburg, then moved to Vienna. There he opened a cheese shop, described by Mozart's father as "the size of a snail's shell", but continued to play the horn. That he possessed great skill as a performer is evident from the music Mozart wrote for him, and music critic Dittersdorf lists Leutgeb among the "rare virtuosos" heard in Vienna. Otherwise Leutgeb does not seem to have been very bright; Mozart delighted in poking fun at him. The concertos were originally written for horns in D and E-flat. The fourth concerto in E-flat is one of Mozart's best-known pieces.

Che faro senza Euridice?
What will I do without Euridice? Where will I go without my beloved? What will I do? Where will I go? What will I do with out my beloved? Euridice! Oh God! Answer! I am still your faithful one. Ah, no more help, no more hope for me comes forth from earth, for from heaven!

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

Ici-bas
Down here all the lilacs die, all the songs of birds are short. I dream of summers that last forever! Down here lips touch briefly leaving nothing of their velvet. I dream of kisses that last forever! Down here everyone weeps about their friendships or their loves. I dream of couples that last forever!

Beau soir
When at sunset the rivers are rosy and a gentle ripple crosses the fields of grain, a suggestion to be happy seems to emanate from all things and enters the troubled heart. A suggestion to savor the charm of being in the world while one is young and the evening is beautiful; for we are moving on just as this wave moves on: it to the sea, we to the tomb.

Morceau de Concert (Op 94)

Camille Saint-Saens (1835-1921), known as one of the best representatives of the conservative tradition of French music, was also an enthusiastic intellectual interested in the study of mathematics, the natural sciences, astronomy, and philosophy. His main activities, however, included the promotion of performances of music by Schumann, Wagner, Bach, and Handel, all unusual in France at the time, and the founding of the Societe Nationale de Musique, which hosted premieres of many important works of Ravel, Debussy, Dukas, Chabrier, Franck, Faure, and Saint-Saens. Morceau de Concert, written in 1887, is one of three works by Saint-Saens for horn with accompaniment. Although written in one movement, it follows closely the traditional concerto, beginning with an allegro theme and variations followed by an adagio, and closing with a brilliant and virtuosic allegro.

Niño precioso
Baby boy precious, more than ermine, sleep baby boy, God of love. Sleep peacefully, sleep meanwhile lifts a song, my humble voice. Sleep, little one; today is cold. Sleep, little one, I will watch.

Pie Jesu
Holy Jesus, feed me in green pastures, grant thy servant endless rest. Faithful shepherd, feed me in green pastures, grant thy servant endless rest …eternal.

Le Basque

Marin Marais (1656-1728) was a French composer and bass viol player during the Baroque era. He was the central figure in the French school of bass viol performers and composers that flourished in Paris during the late 17th and early 18th centuries. ***Le Basque*** has been transcribed for almost every instrument, but was popularized as standard horn literature by the late Dennis Brain. It became Brain's most favorite encore piece.

This recital is presented in partial fulfillment
of the requirements for the
bachelor of science degree in music education for Mrs. Moline
and the bachelor of arts degree in music education for Mr. Wasmundt.

Thank you for turning off cell phones and refraining from
flash photography and audio recording during the performance

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Tracy Marcotte
clarinet

Assisted by

Dr. Karen Ball, piano

Carla Dirks, piano

Adam Elroy, clarinet

Thursday, April 18, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital

Tracy Marcotte

Thursday, April 18, 2002

Program

Invocation

The Flight of the Bumblebee — N. Rimsky-Korsakov, transcr. G. Iasilli

Ms. Marcotte
Carla Dirks, piano

Konzert f~moll für Klarinette und Orchestrer, Op. 5 — B.H. Crusell

Allegro
Andante Pastorale
Rondo

Ms. Marcotte
Dr. Karen Ball, piano

Suite for Two Clarinets — A. Frank

Prelude
Marche
Rondo
Dirge
Finale

Ms. Marcotte
Adam Elroy, clarinet

Intermission

Sonata for Clarinet and Piano, Op. 120, No.1 — J. Brahms

Andante un poco Adagio

Ms. Marcotte

Dr. Karen Ball, piano

Three Pieces for Solo Clarinet — I. Stravinsky

Sempre molto tranquillo

Allegro

Allegro ritmico

Ms. Marcotte

Carnival of Venice — arr. P. Jeanjean

Theme and Variations

Ms. Marcotte

Carla Dirks, piano

This recital is presented in partial fulfillment of the requirements for Ms. Marcotte's Bachelor of Science degree with emphasis in Clarinet Performance.

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OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Choral Concert

featuring

Chrysalis Women's Choir
Testament Men's Choir
Orpheus Choir

⌘ ⌘ ⌘ ⌘ ⌘

7:30 P.M. Friday, April 19, 2002
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Go Down Moses	arr. Hayes
Ave Maria, Op. 12	J. Brahms
Lift Thine Eyes (from *Elijah*)	F. Mendelssohn
I'd Rather Have Jesus	arr. Greer/Linn
Holy, Holy, Holy/He Is Holy	arr. McMillen
He's Been Faithful	Cymbala/Kirkland

Chrysalis Women's Choir
Professor Martha Dalton, conductor
Carla Dirks, piano

⌘ ⌘ ⌘ ⌘ ⌘

All That Hath Life And Breath	R. Clausen/arr. R. Scholz
I Sing The Mighty Power Of God	I. Watts/arr. J.H. Moyer
Favorite Song Of All	arr. D. Galbraith
Rejoice, The Lord Is King	arr. M. Hayes
Poor Man Laz'rus	arr. J. Hairston
Trust In The Lord	D. Butler
There Is A Name	arr. R. Sterling

Testament Men's Choir
Professor Neal Woodruff, conductor
Jennifer Gates, piano
Melissa Hines, piano

O Let Your Soul Now Be Filled With Gladness — Swedish/arr. F. Bock

Song Of Praise — K. Nystedt

Salvation Is Created — P. Chesnokov/arr. A. Antolini

O Love That Will Not Let Me Go — arr. J. Rouse

My Faith Looks Up To Thee — arr. J. Rouse

Sing dem Herrn — M. Praetorius/arr. W. DePue

Translation: Sing to the Lord! Alleluia! Alleluia!
We all love Him. Praise to His name.
Sing it with timbrel and harp.

I'm Gonna Sing 'Til The Spirit Moves In My Heart — M. Hogan

Saul (Dan Schlorff, narrator) — E. Hovland

Be Ye Glad (Jennifer Anderson, piano) — M. Blanchard/arr. B. Greer

The Battle Of Jericho — arr. M. Hogan

The Mind Of Christ (Ben Kunz, piano) — M. Hayes

Orpheus Choir
Dr. Jeff Bell, conductor

⌘ ⌘ ⌘ ⌘ ⌘

Chrysalis Women's Choir

Soprano I	Soprano II	Alto I	Alto II
Elizabeth Angell	April Best	Amy Brooks	Marlene Festian
Kristin Case	Grace Cook	Jennifer Buda	Krista Neathamer
Carrie Brinkman	Laura Francis	Rebekah Cosby	Amanda Rodgers
Krista Edwards	Jennifer Nokes	Sara Everage	Amber Rollison
Jennifer Kamstra	Erica Phelps	Nicole Festin	Abigail Rowe
Amber King	Trisha Riggall	Kristin Heppe	Rachel Smith
Lisa Lockwood	Kara Watson	Jennifer Holmes	Paris Walton
		Katie Omanson	
		Leah Malone	
		Sara Ward	
		Jessica White	
		Roxanne Margeson	

Testament Men's Choir

Tenor I
Ben Borchardt
John Dalton
Artie Dittmer
Carlos Lonberger
DeJuan Shelby
Matt Stump

Tenor II
Daniel Aumiller
Matt Heincker
Joe Lustig
Jeremy Nemec
Jonathan Sidener
Josh Vaughn
Ted Walker

Baritone
Josh Adams
Ryan Brown
Kevin Hughes
Justin Main
Barry Marshall
Andrew Maynard
Brian Schafer
Eric Skelton
Mike Weber
David Wonder
Trevor Young

Bass
Larry Allen
Scott Ayers
Marcus Cleveland
Jonathan DeZwaan
Marvin Floyd
Matthew Krock
Chad Smith
Aaron Wirick
Matt Stanley
Nathan Simpson
Luke Wadsworth

Orpheus Choir

Soprano
Kristin Amato
Katie Bennett
Katie Benson
Jessica Hendrix
Jamie Higgins
Kristen Hinze
Stacie Knefelkamp
Sarah Marta
Amanda Medley
Jeri Ann Michael
Michelle Nix
Kati Ondersma
Lisa Payne
Angela Smith
Gretchen Steinhart
Jenny Tjepkema
Anne Wadsworth
Jackie Wheeler

Alto
Jennifer Anderson
Carol Cheney
Kristina Cloud
Karla Crawford
Bethany Demmin
Casey Fox
Sarah Gonzalez
Jayme Hunt
Jennifer Johnston
Angela LaPlace
Hollie Ludwig
Kim Meiste
Kristin Miller
Jessica Pennington
Bonnie Poling
Autumn Shepherd
Danielle Spurgeon
Amy Stipp
Kim Tocheff

Tenor
Seth Baron
Ben Chew
Chad Hilligus
Ben Kunz
Tim Livengood
David Maitland
Jonathon Maloney
Scott Neild
Scott Pittman
Robb Schuneman
Nathan Vail
Scott Whalen

Bass
Remington Anksorus
Steven Baker
Jason Brabson
Chris Clough
Phil Dannewitz
Kris Dunlop
Jared Hancock
Carl Leth
Brendan Osweiler
Kevin Rector
Dan Schlorff
Chris Scott
Brad Senffner
Travis Wasson
Matt Webb

Thank you for turning off cellular phones and refraining from flash photography and audio recording.

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Please join us here in Kresge Auditorium Saturday, April 27 at 7:30 P.M. for the annual Commencement Concert featuring selected ONU student performers and the ONU Orchestra

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Katherine Ondersma

mezzo-soprano

Tristin Simmons

soprano

Assisted by

Jared Hancock, piano

Jennifer Gates, piano

Monday, April 22, 2002
7:30 p.m.

Kresge Auditorum
Larsen Fine Arts Center

Senior Recital

Katherine Ondersma, mezzo-soprano

Tristin Simmons, soprano

Program

Invocation

Rend il sereno al ciglio (from *Sosarme*)	G.F. Handel
Non so più cosa son (from *Le Nozze di Figaro*)	W.A. Mozart
Elégie	J. Massenet
Faites-lui mes aveux (from *Faust*)	C. Gounod
Va! Laisse couler mes larmes (from *Werther*)	J. Massenet

Ms. Ondersma
Jared Hancock, piano

× × ×

Nuit d'etoiles	C. Debussy
Mandoline	C. Debussy

Ms. Simmons
Jennifer Gates, piano

× × ×

Abschiedlied der Zugvögel (Op. 63, No. 2)	F. Mendelssohn
Herbstlied (Op. 63, No. 4)	F. Mendelssohn
Abendlied	F. Mendelssohn

Ms. Ondersma and Ms. Simmons

× × ×

Shto Vimene Tebye Moyom	N. Titova
Dyeva v Czarskoe-selo	C. Cui
Chiganskaya Pjesnya	A. Vertovskovo

Ms. Ondersma

× × ×

O mio babbino caro (from *Gianni Schicchi*)	G. Puccini
Vissi d'arte, vissi d'amore (from *Tosca*)	G. Puccini
Quando men vo soletta per la via (from *La Bohème*)	G. Puccini

Ms. Simmons

× × ×

Silent Noon	R. Vaughan Williams
The Sleep that Flits on Baby's Eyes (from *Gitanjali*)	J. Carpenter
Consecration	J.N. Beck
Lord, Here am I	J.N. Beck

Ms. Ondersma

× × ×

Naughty Marietta (from *Naughty Marietta*)	V. Herbert
A Kiss in the Dark (from *Orange Blossoms*)	V. Herbert
Art is Calling for Me (from *The Enchantress*)	V. Herbert

Ms. Simmons

× × ×

This recital is presented in partial fulfillment of the requirements for Ms. Ondersma's Bachelor of Arts degree with General Music emphasis and for Ms. Simmons' Bachelor of Science degree with General Music emphasis.

Thank you for turning off cell phones and refraining from flash photography and audio recording during the performance.

TRANSLATIONS AND PROGRAM NOTES

Rend il serene al cilia

Bring to your eyes renewed calmness, Mother, now weep no more.
Forget all thoughts of danger. Have no more fear today.

Non so più cosa son

I don't know anymore what I am, what I am doing;
Now I'm made of fire, now of ice.
Every woman makes me change color;
Every woman makes me tremble
At merely the words 'love,' 'pleasure,'
My breast becomes nervous and upset,
And desire for love, a desire that I can't explain, forces me to talk.
I talk about love when awake;
I talk about love when dreaming:
To the water, to the shadow, to the mountains, to the flowers,
To the grass, to the fountains, to the echo, to the air,
To the winds which carry away with them the sound of my futile words.
And if I don't have someone to hear me, I talk about love to myself.

Elégie

O Spring of days long gone by, where is thy bloom?
Blossoms no longer I see! I see no blue in the sky.
I hear no song, birds do not carol to me! Love, since you left me, I grieve alone!
Spring may be fairer then ever before, but with you forever have fled
Bright happy days and blue sunny skies overhead.
Cold is my heart and as dark as the night! Love now is dead. All is over!

Faites-lui mes aveux

Greet her for me; bear my wishes!
Flowers in bloom close-by her, tell her that she is beautiful,
That my heart night and day languishes from love.
Reveal to her soul the secret of my passion,
That it may give forth, with you, fragrances more sweet!
Withered! Alas, that sorcerer, whom God damns, has brought me bad luck!
I can't touch a flower without it withering! Let me dip my fingers in the holy water!
It's there that every evening Marguerite comes to pray!
Let's see now! Let's see quickly! Are they withering? No!
Satan, I laugh at you! It's in you that I have faith; speak for me!
May she know the emotion she caused to be born,
And of which my troubled heart has not spoken at all!
If love startles her, may the flower upon her mouth
At least be able to place a sweet kiss!

Va! Laisse couler mes larmes

Go! Let my tears flow, they do me good, my dear!
The tears that people do not shed all sink into our souls,
And with their steady drops hammer the sad and weary heart!
Its resistance finally exhausted, the heart becomes hollow and grows weak:
It is too big, nothing will fill it up, and too fragile, anything will break it!

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Nuit D'Etoiles

Night of stars, beneath your veils, in your breeze and fragrance,
Sad lyre that sighs, I dream of past loves.
Serene melancholy stirs deep in my heart,
And I sense the soul of my beloved quiver in the dreamy forest.
Night of stars, beneath your veils, in your breeze and fragrance,
Sad lyre that sighs, I dream of past loves.
I see again at the fountain your gaze blue as the skies;
This rose is your breath and those stars are your eyes.
Night of stars, beneath your veils, in your breeze and fragrance,
Sad lyre that sighs, I dream of past loves.

Mandoline

The men serenading, and the lovely ladies listening
Exchange idle chatter under singing branches.
Tircis is there, and also Aminte, and the ever-present Clitandre;
And there is Damis, who for many a cruel maid creates tender verses.
Their short silk jackets, their long gowns with trains,
Their elegance, their joy, and their soft blue shadows
Whirl in ecstasy of a pink and gray moon,
And the mandolin chatters on amid the quivering of the breeze.
La, la, la ...

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Abschiedslied der Zugvögel

How green it was in field and wood, and all is now so bare and cold!
The joyful summer tide is fled, and sorrow comes when joys are dead.
We knew of naught that pains or grieves; we sat beneath the sheltering leaves,
In sunshine sported here and there, and sang as free as sun and air.
Now sadly everywhere we roam, for we poor birds have lost our home;
The time has come, we cannot stay, but fly to far off lands away.

Herbstlied

Ah, why so soon cease dancing and singing,
Why changes springtime to wintertide?
Ah, why so soon, where laughter was ringing, do all so silent and still abide?
Soon will the last sweet echo be dying,
Soon will that last sweet songster be flying!
Soon will that last green leaf down fall!
Homeward they hither, one and all.
Ah, why soon cease dancing and singing, why changes joys to pining and pain?
Were you a dream, from earth lightly winging,
Charming as Spring, your love thought vain?
One thing there is that will never leave me, it is my yearning; it will ever remain!

Abendlied

When, folded in night's dark mantle, to rest I repair,
A sweet and charming vision before me rises there.
And stares in silent slumber mine eyes to close do see,
The vision softly nears me, and glides into my dream.
And with my dream at morning it never fades away,
Within my heart I bear it, enshrined the live-long day.

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About the three Russian selections:

All three of these pieces share the same librettist. They are all based on poems written by Alexander Sergeevich Pushkin, Russia's finest and most beloved poet. His eloquent use of the Russian language in poetry freed Russian writing from the constraints of tradition and set new literary standards for novelists and poets. He was born in 1799 in Moscow and died only 38 years later in St. Petersburg after being fatally wounded in a duel for the honor of his wife.

Sto vi emyene tyebye moyom?

What is it in my name for you?
It will die like a sad sound of a wave washing a distant shore,
Like a night sound in a silent forest.
On a memorial sheet, it will make a dead impression
Like the pattern of a grave inscription in a foreign language.
What is in the name? Forgotten in new and rebellious excitements long ago,
It won't give your soul clear and tender memories.
But on a sorrowful day, pronounce it in the silence;
Say: there is a trace of me; there is a heart I live in.

Dyeva v czarskoe-selo

There stands the maiden of stone--she has broken her beautiful jar;
She stands sadly, idly holding the fragments.
O wonder! From the jar at her feet flows a marvelous radiant fountain!
Hopeless, the maiden still sorrows over endless waters that flow

Chiganskaya Pyesnya

Old husband, threatening husband, you cut me, burn me:
I'm sure; I'm not afraid of either knife or fire.
Old husband, threatening husband I hate you, despise you.
I love another man, and I die loving.
He is fresher than spring, hotter than a summer day;
Oh, he is so young and bold; he loves me so much!
Oh, how I caressed him in the silence of night!
How we laughed at your gray hair!

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O mio babbino caro

Oh, my beloved Daddy, I love him as my King.
I'm going to Porta Rossa to buy our wedding ring!
Yes, father, I do mean it! And if you still say no, I'll go to Ponte Veccio.
I'll throw myself below! I languish and I suffer ...Alas! I want to die!

Vissi d'arte, vissi d'amore

I have lived for art and for love, and I did not harm a living soul!
Secretly I relieved many miseries ...
Always with sincere faith, my prayers arose in church.
Always with sincere faith, I gave flowers for the alters.
In this hour of sorrow, why, Lord, am I rewarded like this?
I gave jewels to adorn the mantle of the Madonna,
And I gave my singing to the stars and the heavens,
Which, because of my singing, smiled more beautifully ...
In this hour of suffering, why, Lord, why do you reward me like this?

Quando men vo soletta per la via

As through the streets I wander onward merrily,
See how the folks look round,
Because they know I'm charming, a very charming girl,
And then 'tis mine to mark the hidden longing,
And all the passion in their eyes;
And the joy of conquest overcomes me, every man is my prize!
And thus their hearts I capture as if by magic all my own,
Ah! Rapture! 'Tis mine alone!
Now that once your love for me betrayed, why should you be dismayed?
Yet though deep in your heart rankles the smart,
You'd ne'er confess--but rather die!

Naughty Marietta

This operetta tells the story of a group of girls sent to America in 1780 by the French government to find husbands and build up the colony there. Marietta is a princess who runs away with this group in order to escape an arranged marriage with a much older suitor. While in New Orleans, she falls in love with Captain Richard, leader of the mercenaries. In this song, Marietta discusses the two sides of herself: the good side and the mischievous side. The song is entitled ***Naughty Marietta*** because her naughty side unfailingly wins out despite her attempts to be good.

Kiss in the Dark

Kitty sings to her Godfather as she recalls the thrill of "love's first kiss" at a dance she has attended.

Art is Calling for Me

A wicked prime minister attempts to disinherit the Prince by marrying him to a commoner, a prima donna. However, his plan backfires when the singer turns out to have royal blood! In this aria, the princess-turned-singer tells of her royalty, and how it means nothing in comparison to her dream of being a prima donna and singing on stage. This song makes reference to two very famous opera singers of the composer's day, Melba and Tetrazzini. These opera singers were so famous that their favorite foods where named after them: peach melba (a dessert), and chicken tetrazzini (an entree)!

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OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Angela Meyer

flute

Junior Recital

Chad Hilligus

tenor

Assisted by
Bethany Smith, piano
Sarah Gonzalez, piano

* * *

Thursday, April 25, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation — Mr. Eric Meyer

Una furtive lagrima (from *L'elisir D'amore*) — G. Donizetti
Amarilli, mia bella — G. Caccini

Mr. Hilligus
Sarah Gonzalez, piano

• • •

Concerto No. 1 in G, K 313 — W.A. Mozart
I. Allegro maestoso

Ms. Meyer
Bethany Smith, piano

• • •

Songs of Travel — R. Vaughan Williams
2. Let Beauty Awake
4 Youth and Love
9 I Have Trod the Upward and the Downward Slope

Mr. Hilligus

• • •

Morceau de Concours — G. Fauré

Ms. Meyer

• • •

Prison — G. Fauré
Lydia — G. Fauré
Nacht und Träume — F. Schubert
Mein! — F. Schubert

Mr. Hilligus

• • •

Orchestra Suite in B minor — J.S. Bach
Polonaise
Badinerie

Ms. Meyer

Notes

Una furtiva lagrima

Gaetano Donizetti was a prolific composer, writing both comic and serious operas as well as solo vocal music. Throughout his career he battled with powerful Italian censors to put his works on stage. Two of his best-known comedies, *L'elisir d'amore* (1832) and *Don Pasquale* (1843), are considered masterpieces of comic opera and continue to hold their places in the standard performing repertoire.

Translation
A furtive tear fell from her eyes. She seemed to envy to merry girls.
What more am I looking for? She loves me. Yes, she loves me. I see it.
To feel the throbbings of her beautiful heart for a single instant!
To mingle my sighs for a short time with her sighs!
To feel the throbbings, to mingle her sighs with mine!
Heaven, I could die; I ask for nothing more.

Amarilli, mia bella

Giulio Caccini, who was employed by the Medici family in Tuscany, called "*Amarilli*" a *madrigale*, or a through-composed piece with uneven phrase lengths; he used *aria* to describe strophic songs composed in dance rhythms.

Translation
Amaryllis, my beautiful one, do not doubt my heart's sweet desire to have you as my love. Believe it nevertheless, and if fear assails you, take my arrow, open to my bosom, and you will see written on my heart: Amaryllis is my love.

Ralph (pronounced *"Rafe"*) **Vaughan Williams** was born in Gloucestershire in 1872, and was arguably the greatest British composer. A prolific writer of music and champion of British cultural heritage,Vaughan Williams composed many vocal works including *Songs of Travel*, an early song cycle set to texts by Robert Louis Stevenson. There are lingering traces of Vaughan Williams's fin-de-siecle 'Rossetti' style, but most of the songs take the first steps to the idiom for which he is known

Morceau de Concours

As professor of the Paris Conservatoire, Gabriel Fauré was looking to make some reforms. It was said that to make reforms to the Conservatory would take a 'revolution.' However, Fauré accomplished this with music of utter simplicity, sincerity and. The title page of the original manuscript reads, *Gabriel Faure-14 Juillet, 1898*. Bastille day. Presumably, the Conservatoire was closed for the holiday, and the 53 year-old professor took advantage of his day off to pen this little gem.

Prison

Gabriel Fauré's stylistic development can be traced from the sprightly or melancholy song settings of his youth to the bold, forceful late instrumental works including delicate combination of extended tonality and modality and rapid modulations to remote keys and continuously unfolding melody.

Translation (by Sergius Kagen)
The sky above the roof is so blue, so calm; a tree above the roof rocks its crown
The bell in the sky that one sees softly rings, a bird on the tree that one sees plaintively sings;
My Lord, my Lord! Life over there is simple and quiet!
This peaceful clamour comes from the town;
What have you done, oh you, who now weeps endlessly,
Say! What have you done, you, with your youth?

Lydia

Lydia, on your rosy cheeks and on your neck so fresh and white,
Flow sparklingly the fluid golden tresses, which you loosen.
This shining day is the best of all; Let us forget the eternal grave,
Let your kisses, your kisses of a dove sing on your blossoming lips.
A hidden lily spreads unceasingly a divine fragrance in your breast;
Numberless delights emanate from you, young goddess,
I love you and die, oh my love; Kisses have carried away my soul!
Oh Lydia, give me back life, that I may die, forever die!

Nacht und Träume

Franz Schubert's (1797-1828) love of poetry led him to be the earliest master of the romantic art song, and his imaginative harmonies and dissonances provide some of the most poetic moments in music.

Translation (by Gerard Mackworth-Young)
Holy night, you descend now; now also are floating dreams,
As your moonlight through the spaces, through the still hearts of men.
They behold it with joy and call aloud when day breaks:
Return again Holy night! Sweet dreams return again!

Mein!

Brooklet, rush no more! Mill wheels, stop your rumblings!
All you merry woodland birds, great and small, sing no more!
Through the woodland, to and fro, let one rhyme alone be heard,
The beloved maid of the mill is mine, is mine!
Spring, are these all the flowers you have? Sun, have you no brighter radience?
Ah, then must I, all alone, with that blessed word of mine,
Go uncomprehended through all the wide creation!

B minor Suite

The B minor Suite has a special place among the four extant orchestral suites by Johann Sebastian Bach for two reasons; it is the only suite which calls for only one wind instrument, and the only one with extensive solo passages for one instrument. Since, moreover, it is essentially Bach's only composition for solo flute with orchesra, it enjoys great favor among flutists.

This recital is presented in partial fulfillment
of the requirements for the
Bachelor of Arts degree, with emphasis in Music Education for Ms. Meyer
and the Bachelor of Arts degree, with emphasis in Music Performance
for Mr. Hilligus.

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flash photography and audio recording during the performance.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

The Eighty-Ninth Annual Commencement Concert

Student Soloists and the
University Orchestra
Neal W. Woodruff, Conductor

SATURDAY, APRIL 27, 2002
SEVEN-THIRTY P.M.
KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

Department of Music

Commencement Concert

Program

Invocation

Piano Concerto No. 27, K. 595 in B^{b} Major — W.A. Mozart
Allegro
Jennifer Gates, piano

Lullaby (from *The Consul*) — G. Menotti
The Empty-handed Traveler (from *The Consul*)
Kimberly Meiste, mezzo-soprano

Concerto No. 1 in B^{b} minor, Op. 23 — P. Tchaikowsky
Carla Dirks, piano

Presentation of the Department of Music
2001-2002 Foundation Scholarships
and the
Walter B. Larsen Award for Musical Excellence
and the Naomi Larsen Scholarship

Professor Don Reddick
Chairman, Division of Fine Arts

Je veux vivre (from *Romeo and Juliet*) — C. Gounod
Psalm XXIII — P. Creston
Jenny Tjepkema, soprano

Guitar Concerto No. 1 in E minor — H. Villa-Lobos
Movement II
David Belcher, guitar

Concerto No. 2 in C minor, Op. 18 — S. Rachmaninoff
Philip Schwada, piano

ONU Division of Fine Arts
Department of Music
2001-2002 Foundation Scholarships

Walter B. Larsen Award for Music Excellence
and Naomi Larsen Scholarship
Carla Dirks

Robert Hale/Dean Wilder Vocal Scholarship
Stacie Knefelkamp
Kimberly Meiste

Russel G. & Verda E. Hopkins Instrumental Scholarship
Tracy Marcotte

Stephen Nielson/Ovid Young Piano Scholarship
Carla Dirks

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

ONU Orchestra

Neal W. Woodruff, Conductor

Flute
Katie Benson
Nichole Crocker

Oboe
Michelle Carter
Amy Setzler

Clarinet
Tracy Marcotte
Adam Elroy

Bass Clarinet
Elizabeth Love

Bassoon
Christine Becker

Horn
James Wasmundt

Trumpet
Alan White
Steven Yanchick

Trombone
Jennifer Gates
Karen Karhan
Judah Ball
Mike Weber

Baritone
Ryan Schultz

Percussion
Joe Chen
Lawrence Agyei

Violin I
Bethany Smith *
Sara Anderson
April VanKley

Violin H
Tressa Wallace
David Wonder

Viola
Erin Sneed

'Cello
Melissa Adkins
Joe Enyeart
Dr. Shirlee McGuire

Bass
Dan Kelley
Bethany Robinson
Larry Allen
Matt Swardstrom

Piano
Carla Dirks

* concertmistress

Olivet Nazarene University
Department of Music

2001-02 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
Doctoral studies, 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

Karen Ball (2001)
Associate Professor of Music
B.Mus., 1976, Temple University
M.Mus., 1992, Northern Illinois University
D.M.A., 1999, University of Illinois

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

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

Neal W. Woodruff, (2000)
Associate Professor of Music
B.A., 1991, Olivet Nazarene University
M.Mus., 1995, Stephen F. Austin State University
University of Oklahoma

Adjunct Faculty

Edith Allen
Music Education
B.M.E., Olivet Nazarene University
M.Mus. Ed., University of Illinois
Doctoral studies, University of Illinois

Cindy Altenberger
Percussion
B.A., Western Illinois University

Matthew Barwegen
Violin, viola
B.A., 1992, Wheaton College
M. Mus., Illinois State University

Donna Briggs
Horn
B.A., University of Chicago
B.A. (Music Ed.), 1989, Governors State University

Katrina Cessna
Percussion
B.A. (Music Ed.), 1985, Northeast Missouri State University, magna cum laude
M.M., Indiana University

Jennifer Dolan
Flute
B.Mus., 1995, Wheaton College
M.M., DePaul University

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

Jennifer Fitch
Voice
B.Mus., 1990, University of Wisconsin
M.Mus., University of Michigan
D.M.A., University of Michigan

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

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

Mark Lafevor
Trumpet
B.A., Olivet Nazarene University

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

Linda Poquette
Piano
B.A., Olivet Nazarene University

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

Karen Schroeder
Music Education
B.A., Olivet Nazarene University

Carol Semmes
Cello, String Bass
B.M., 1984, Roosevelt University
M.M., 1992, DePaul University

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

Jeff Warren
Guitar
B.A., 1999, Trinity International University
Roosevelt University