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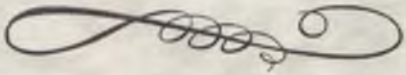
2002-2003

Department of Music

Programs



OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

DEPARTMENT OF MUSIC

OLIVET NAZARENE UNIVERSITY

Opus 3 in Concert

featuring

Dr. Gerald Anderson, piano

Sarah Gasse, violin

Dr. Daniel Gasse, 'cello

Tuesday, September 3, 2002

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

Opus 3

Dr. Gerald Anderson • Sarah Gasse • Dr. Daniel Gasse

September 3, 2002
Kresge Auditorium

Program

Miniature Viennese March **Fritz Kreisler**

The march is a genre of music associated with military bands. Fritz Kreisler, a virtuoso violinist at the turn of the 20th century, wrote this piece in the tradition of European military marches that goes back to the 16th century. As with the typical quick march, there is a rhythmic crispness and precision to the music. Unexpectedly, much of the piece is played softly, but with pungent accents, giving it a contagious energy.

Trio in Eb major, op. 1, no. 1 **Ludwig van Beethoven**

Allegro
Adagio cantabile
Scherzo – Allegro assai
Finale – Presto

In this, his first published work, Beethoven establishes himself as a composer of large-scale, powerful music. The four-movement structure identifies this piece with the classical symphonic genre more than the typical three-movement piano trios of Haydn. Further, the key of Eb major is associated with the heroic; Beethoven later wrote his "Eroica" Symphony in that key. The masterful, expansive development of musical form found in later Beethoven is in evidence in this opus, as well as the bold use of dynamics. The role of the cello as a melodic voice equal to the violin is progressive for the style of the period. This early Trio is a mature work in itself, but also a prelude to the musical greatness Beethoven achieves during his life.

Ten Minute Intermission

Trio in G minor, op. 11 **Cecile Chaminade**

Allegro
Andante
Presto leggiero
Allegro molto agitato

The music of Cecile Chaminade, often ignored in her native France, was very popular in England and the United States at the turn of the 20th century. On her successful tour to America in 1908, Chaminade reflected on the role of women in the arts in an interview with the Washington Post, November 1. She writes:

> "She has been handicapped, and only the few, through force of circumstances or inherent strength, have been able to get the better of that handicap.
>
> There is no sex in art. Genius is an independent quality. The woman of the future, with her broader outlook, her greater opportunities, will go far, I believe, in creative work of every description."

The Piano Trio, op. 11, was premiered in 1880, to great acclaim, but has become largely unknown in later years. She infuses the large-scale four-movement form inherited from the Viennese classicists with her late-Romantic French style, and its melodious, sweeping phrases.

Music from *West Side Story* **Leonard Bernstein**
arr. Christopher Miller

I Feel Pretty
Maria
Something's Coming
Tonight
One Hand, One Heart
Cool
America

West Side Story, premiered in 1957, is a portrayal of Shakespeare's ***Romeo and Juliet*** set in the slums of New York City. Bernstein described his idea for the work as "a musical that tells a tragic story in musical-comedy terms, using only musical-comedy techniques, never falling into the 'operatic' trap." ***West Side Story*** exhibits a wide variety of musical styles, each with distinctive harmonies and rhythms, as heard in this medley.

About the Performers

Gerald Anderson has been a full-time member of the piano faculty at Olivet Nazarene University since 1978. He teaches courses in private and class piano, and music literature. In addition to his work at Olivet, Dr. Anderson is pianist for Immanuel Baptist Church, in Kankakee. Gerald Anderson holds a B.S. degree from Southern Nazarene University, B.Mus. and M.Mus. from Texas Tech, and the D.M.A. from American Conservatory of Music, Chicago.

Sarah Gasse is a native of Sunderland, England. She attended the Royal Scottish Academy of Music and Drama in Glasgow, Scotland, and Glasgow University. At the Academy, she earned the B.A. (Musical Studies) HONS degree. Her principal instrument is viola. In 1995, she emigrated to the United States for a career in teaching and performance. Mrs. Gasse is a co-founder of the Gasse School of Music, where she teaches with her husband Daniel. She also teaches as an adjunct member of the music faculty at Olivet Nazarene University. Sarah Gasse serves as principal violist of the Kankakee Symphony Orchestra.

Daniel Gasse was born in Cordoba, Argentina, and holds the Bachelor's degree in cello from the Conservatorio Provincial de Cordoba. His D.M.A. degree was conferred by the University of Illinois at Urbana-Champaign. He is co-founder of the Gasse School of Music. Dr. Gasse also teaches at the Suzuki-Orff School for Young Musicians, in Chicago. He serves as the principle cellist of the Kankakee Symphony Orchestra.

Matthew Barwegen, viola
Gerald Anderson, piano

Recital

Thursday, September 26, 2002
Kelly Prayer Chapel
7:30 p.m.

Program

Sonate in E flat major, op. 120, no. 2 — J. Brahms
- Allegro amabile
- Appassionato, ma non troppo Allegro
- Andante con moto

Matthew Barwegen, viola
Gerald Anderson, piano

On the Sea-shore/A Souvenir (1860) — B. Smetana
Etude in C minor, op. 25, no. 12 "Ocean" — C. Chopin

Gerald Anderson, piano

Sonate, op. 11, no. 4 — P. Hindemith
- Fantasie -
- Thema mit Variationen -
- Finale (mit Variationen)

Matthew Barwegen, viola
Gerald Anderson, piano

The Creation

By Franz Joseph Haydn

featuring

ONU Choral Union
University Orchestra

and solos by

Stacie Knefelkamp, soprano
Amanda Medley, soprano
Jenny Tjepkema, soprano
Steven Baker, baritone
Chad Hilligus, tenor
Brad Senffner, baritone

Thursday, October 17, 2002
7:30 p.m.
Kresge Auditorium --- Larsen Fine Arts Center

The Creation

by Franz Joseph Haydn

During two extended visits to London at the height of his international fame, Haydn wrote the twelve "London" Symphonies as part of the concert series managed by J.P. Salomon. Haydn's interest in choral composition, particularly oratorio, was sparked by a number of Handel oratorios he had heard during those visits. Salomon encouraged Haydn to write oratorio works in the style of Handel, and even provided the composer with the libretto (first offered to Handel) of what we now know as *The Creation.*

The Creation is a document of Enlightenment religious beliefs and attitudes that is often spoken of as one of the landmarks of Western music. Though treating a religious subject, the work was conceived for the concert hall. The libretto was translated into and set musically for performance in the German language, as Viennese audiences had developed a taste for English oratorio style. The text was translated back into English and subsequently performed to acclaim in England, although Haydn creates a more symphonic texture than did Handel, often combining solo and chorus. There has yet to be discovered an original version of the English libretto, and therefore several English translations exist. Haydn's *The Creation* is one of the earliest works to be performed virtually continuously from its premier through present day.

In Parts I and II the narrative follows the biblical account of the six days of creation, each beginning with the appropriate verses from Genesis followed by accompanied recitatives amplifying the text and adding detail, primarily using Milton's *Paradise Lost* as its framework. The music, beginning with the overture "Representation of Chaos," is intended, loosely, to be a programmatic version of the various scenes and actions of God. The soloists are delineated not as dramatic characters, but as angelic narrators of the creative actions of God.

Part One

Introduction	The Representation of Chaos	
Recitative with Chorus	In the beginning	*Brad Senffner*
	And God saw the light	*Chad Hilligus*
Aria with Chorus	Now vanish before the holy beams	*Mr. Hilligus*
Recitative	And God made the firmament	*Mr. Senffner*
Aria with Chorus	The marv'lous work beholds amaz	*Amanda Medley*
Recitative	And God said, let the water	*Mr. Senffner*
Aria	Rolling in foaming billows	*Mr. Senffner*
Recitative	And God said, Let the earth bring f	*Jenny Tjepkema*
Aria	With verdure clad	*Ms. Tjepkema*
Recitative	And the heavenly host proclaimed	*Mr. Senffner*
Chorus	Awake the harp	
Recitative	And God said, let there be lights	*Mr. Hilligus*
Recitative	In splendour bright is rising now	*Mr. Hilligus*
Chorus with solos	The heavens are telling	*Stacie Knefelkamp, Mr. Hilligus, Mr. Senffner*

Part Two

Recitative	And God said, let the waters bring forth	*Ms. Knefelkamp*
Aria	On mighty pens	*Ms. Knefelkamp*
Recitative	And God created great whales	*Steven Baker*
Recitative	And the angels struck their immortal harps	*Mr. Baker*
Trio	Most beautiful appear	*Ms. Tjepkema, Mr. Hilligus, Mr. Baker*
Chorus with solos	The Lord is Great	*Ms. Tjepkema, Mr. Hilligus, Mr. Baker*
Recitative	And God said, let the earth bring forth abu	*Mr. Baker*
Recitative	Straight opening her fertile womb	*Mr. Baker*
Aria	Now heav'n in fullest glory shown	*Mr. Baker*
Recitative	And created man	*Mr. Hilligus*
Aria	In native worth and honour clad	*Mr. Hilligus*
Recitative	And God saw ev'rything	*Mr. Baker*
Chorus	Achieved is the glorious work	
Trio	On thee each living soul	*Ms. Knefelkamp, Mr. Hilligus, Mr. Baker*
Chorus	Achieved is the glorious work	

Part Three

Final Chorus (with solos)	Sing the Lord, ye voices	*Ms. Tjepkema,Ms. Knefelkamp, Mr. Hilligus, Mr. Baker*

University Orchestra

Neal W. Woodruff, Conductor

Violin
Bethany Smith *
Sara Anderson
April VanKley
David Wonder
Denise Knee
Alyssa Hayes
Erika Kiphart
Erica Rumbley
Erin Mages
Audrey Richardson
Sarah Applegate

* concertmistress

Viola
Erin Sneed
Heather Eaton
Amy Schweigert

'Cello
Melissa Adkins
Aaron O'Neal
Lea Corzine
Shirlee McGuire

Bass
Bethany Robinson
Larry Allen

Flute
Katie Benson
Linnea Krieger-Strope
Carina Jasoniwicz

Clarinet
Sarah Denault
Tracy Marcotte

Oboe
Kim Meiste
Jessica Caudle

Bassoon
Christine Becker
Dr. Neal McMullian

Trumpet
Alan White
Jose DelToro

Horn
Phil DeYoung
Donna Briggs

Trombone
Mike Weber
Jen Gates
Judah Ball

Percussion
Mary Cook

Piano
Carla Dirks

Student Recital

9:30 A.M. -- Friday, October 18, 2002

Kresge Auditorium
Larsen Fine Arts Center

Honor and Arms (from *Samson*) — G.F. Handel

Brendan Osweiler, bass
Dr. Jeff Bell, piano

Contrast #1 — M. vanAppledorn

Sarah Gonzalez, piano

The Lord is My Shepherd — P. Tchaikovsky

Rachel Smith, alto
Jennifer Gates, piano

An die Music — F. Schubert

Scott Whalen, tenor
Dr. Jeff Bell piano

Italian Concerto, BWV 971 — J.S. Bach

Jared Hancock, piano

He Shall Feed His Flock (from *Messiah*) — G.F. Handel

Laura Francis, mezzo-soprano
Ryan Schultz, piano

Prelude No. 3 — K. Kennan
Allegro con fuoco

Carla Dirks, piano

Junior Recital

Jennifer Gates, piano

Assisted by

Jenny Tjepkema, soprano

Bethany Smith, violin

Sara Anderson, violin

Erin Sneed, viola

Aaron O'Neal, 'cello

Carla Dirks, piano

Monday, October 21, 2002
7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

Junior Recital
Jennifer Gates, piano

Program

Italian Concerto — J.S. Bach
Allegro
Andante

The tempo indications of each of the three movements of this piece specify it as a concerto: *Allegro, Andante, Presto*. In the *Allegro* movement, tutti and solo sections of the concerto are made apparent through texture changes from thick, full-bodied sonority to softer, lighter solo sections. In contrast, the *Andante* movement is much like a highly ornamented and improvisational aria, free flowing and meditative.

Sonata Op.31 No.2, Allegretto — L. van Beethoven

A key element in this final movement of Beethoven's *Tempest* sonata is the rigid, unyielding pulse and the repetition of relatively short phrases. Contrast is achieved through dynamics and subtle nuances. Slight changes within the repetition sparks imagination, while the rhythm itself provides continuity.

Va Godendo
Frondi tenere
Ombra mai fu, (from *Serse*) — G.F. Handel
Un moto di gioia — W.A. Mozart

Jennifer Tjepkema, soprano
Gerald Anderson, piano

Ballade No. 3 in A-flat major Op. 47 — F. Chopin

Chopin used the poetry of Adam Mickiewicz as inspirations for his four ballades. No. 3 is often perceived as delicate and charming and is often dismissed as having little substance. A closer look reveals passionate and triumphant themes found in its inspiration, the poem "Undine," which tells of the doomed romance of a young man and a fairy.

Quartet Op.18, No. 1 — L. van Beethoven
Allegro con brio
Quartet Op. 18, No. 5 — L. van Beethoven
Allegro

Bethany Smith, violin, Sara Anderson, violin
Erin Sneed, viola, Aaron O'Neal, 'cello

Suite No. 2 for two pianos, Waltz S. Rachmaninof

Jennifer Gates, Carla Dirks, piano

In the midst of the dissonant character of expressionism and the ambiguity of impressionism, Rachmaninoff continued composing in the Romantic style. His music, although popular in his day, was not taken seriously when compared to masterworks of composers such as Beethoven and Chopin. In recent years his work has become standard and much desired piano repertoire. While Rachmaninoff's incredible technique and deep emotion are apparent in this piece, it is also a whimsical almost parody of a waltz with a strong duple feel within the natural triple meter.

Translations

Va Gogendo

Joyously and graciously ripples
That free-flowing brooklet,
And with clear waves it runs through the grass
Gaily towards the sea.
Frondi tenere

Tender and beautiful branches
Of my beloved plain tree,
For you fate brightly shines.
Thunder, lightning and storms
Never disturb your majestic calm.
Rapacious winds do not reach out to defile you!

Ombra mai fu

Never was there a shadow
Of branches
Sweeter, more refreshing,
Or more gentle.

Un moto di gioja

A movement of joy I feel in my breast
That announces pleasure
In the midst of fear!
Let us hope that distress will end up as contentment,
Fate and Love
Are not always tyrants.

This recital is presented in partial fulfillment for a bachelor of arts degree with music performance concentration.

Thank you for turning off cellular phones during the performance.

Fall 2002 Events

All events in Kresge unless otherwise noted

Instrumental Concert
7:30 p.m. ≻ October 22

Jazz Band at Candy & Costume Fest
8:30 pm. ≺ October 24

Music Dept. Homecoming Concert
4:00 p.m. ≻ November 2

Student Recital
9:30 a.m. ≺ November 5

Faculty Recital ~ Karen Ball
7:30 p.m. ≻ November 7

Student Recital
9:30 a.m. ≺ November 19

Drama Dept. Fall Play
"Everything I Ever Needed to Know I Learned in Kindergarten"
7:30 p.m. ≻ November 18, 19, 20

Senior Recital ~ Anne Wadsworth, Jared Hancock
7:30 p.m. ≺ November 25

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Olivet Nazarene University
Music Department

Homecoming Concert ◆ 4:00 P.M. Saturday, November 2, 2002
Kresge Auditorium ◆ Larsen Fine Arts Center

Capriccio Espagnol — N. Rimsky-Korsakov

I. Alborada
II. Variazioni
III. Alborada
IV. Scena e canto Gitano
V. Fandango asturiano

University Orchestra
Prof. Neal Woodruff, conductor

The Lord's Prayer — arr.K. Christopher
Saviour, Like A Shepherd Lead Us — J. Bell
Amazing Grace — arr. O. Young
This Train Is Bound For Glory — arr. M. Hayes
Ride On, King Jesus — arr. M. Hogan

Chrysalis
Prof. Martha Dalton, conductor

Get You Up — K. Nystedt
Elijah Rock — arr. M. Hogan
My Jesus, I Love Thee — arr. J. Rouse
Sigalagala — arr. S. Otieno

Orpheus Choir
Dr. Jeff Bell, conductor

Suite No. 2 for two pianos — S. Rachmaninof
Waltz

Carla Dirks, piano ◆ Jennifer Gates, piano

Rejoice! The Lord is King — arr. Mark Hayes
In the First Light — B. Kauflin
There is a Name — arr. B. Sterling
Grace Alone — arr. C. Kirkland

Testament
Prof. Neal Woodruff, conductor

The Free Lance — J.P. Sousa
Salvation Is Created — arr. B. Houseknecht
God Of Our Fathers — arr. C. Smith

Concert Band
Dr. Neal McMullian, conductor

Olivet Nazarene University
Music Department

Student Recital

9:30 A.M. -- Tuesday, November 5, 2002

Kresge Auditorium
Larsen Fine Arts Center

But who may abide the day of His coming (from *Messiah*) G.F. Handel
Brad Senffner, baritone
Ryan Schultz, piano

Impromptu in C# minor, op. 28, no. 3 H. Reinhold
Bethany Smith, piano

Music, When Soft Voices Die Q. Porter
Angela Smith, mezzo-soprano
Dr. Jeff Bell, piano

I Attempt From Love's Sickness To Fly H. Purcell
Ben Moody, tenor
Jennifer Gates, piano

Sonate F. Poulenc
1. Allegretto malincolico

Katie Benson, flute
Bethany Smith, piano

Der Gang Zum Liebchen J. Brahms
Nikki Festin, mezzo-soprano
Carla Dirks, piano

Suite for Two Clarinets and Piano R. Stokes
1. Green Baize
2. Crimson Leaves
3. Yellow Shadows

Adam Elroy, clarinet
Dr. Harlow Hopkins, clarinet
Ryan Schultz, piano

Faculty Piano Recital

Dr. Karen Ball

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

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Faculty Piano Recital
Dr. Karen Ball

Program

Sonata in F Minor, Op. 57, *Appassionata* — L. van Beethoven
- Allegro assai
- Andante con moto
- Allegro ma non troppo

Polonaise in A♭ Major, Op. 53 — F. Chopin

Intermission

Preludes, Op. 23 — S.Rachmaninov
- No. 2 in B♭ Major
- No. 5 in G Minor
- No. 4. in D Major

Etudes Tableaux, Op. 39
- No. 1 in C Minor
- No. 5 in E♭ Major
- No 9 in D Major

The Joy of the Lord is My Strength — arr. K. Ball

Thank you for sharing music with me this evening.
To God be the Glory – K. Ball

Sonata in F. Minor, Op. 57, *Appassionata*

Ludwig van Beethoven (1770-1827) wrote his *Appassionata* between the years 1804 and 1806. The fanciful title, given to the sonata by his editor, aptly describes its passionate and dramatic character. Divided into three movements, the sonata continually propels the listener forward by the omission of repeats in the expositions of movements one and three, and by the development in movement two of a simple, non-descript theme in the lower register to one that is heightened in color and intensity in the upper register. The sonata is built around a three-note cell of neighboring tones. As stated by Kenneth Drake in his book, *The Beethoven Sonatas and the Creative Experience*, "What better musical symbol of frustration could one devise than a stepwise figure that rises and falls, or departs and returns, back to the same pitch?" A deeper understanding of Op. 57 reveals not merely passion and technical bravura, but frustration, possibly Beethoven's towards his impending deafness already evident at the time. The unified content of the sonata with its driving passion make this one of Beethoven's most compelling works.

Polonaise in A♭ Major, Op. 53

The polonaises of Frederick Chopin (1810-1849) embody a spirit that is both noble and majestic. They are infused with Chopin's passion for his beloved Poland, and his hatred of her oppressors. Typically a dance in triple time, the polonaise is in binary form, or ternary when a Trio is included. Rhythms are energetic, and the stress is on the second beat. In the hands of Chopin, the Polonaise exceeds the bounds of mere dance to take on the character of a nationalistic epic hymn celebrating his country's courage, dignity and military heroism. A favorite of audiences and pianists, the Polonaise in A♭ Major, Op. 53 is a battle song that is stately and aristocratic. It musically portrays the Polish army on horseback thunderously marching forward in a resplendent display of power and vigor.

Preludes, Op. 23; Etudes Tableaux, Op. 39

Sergei Rachmaninov (1873-1943) was a pianist of formidable virtuosity, which translated to his compositions for piano. Composing at the turn of the century, he wrote in the Romantic style of Western Europe, influenced by composers such as Chopin, Liszt and Tchaikovsky. His music comprises beautiful melodies over rich sonorous harmonies, often with underlying melodic passages that enhance the texture of the music. The Preludes and Etudes may be referred to as tone pictures, offering a rich display of color and contrast that stimulate the imagination. The technical demands of these pieces, along with their exquisite melodies and harmonies make them a standard of the pianist's repertoire.

Upcoming events for November ...

Auditions for "Messiah"	Tuesday, Nov. 12 7:30 p.m.	Choral Room
Student Recital	Tuesday, Nov. 19 9:30 a.m.	Kresge Auditorium
Fall Play	Thurs.–Sat., Nov. 21–23 7:30 p.m.	Kresge Auditorium
Senior Recital: Jared Hancock, Anne Wadsworth	Monday, Nov. 25 7:30 p.m.	Kresge Auditorium
Student Recital	Tuesday, Nov. 26 9:30 a.m.	Kresge Auditorium

Department of Music

Testament

Men's Choir

2002–2003

Olivet Nazarene University

Testament Men's Choir

Program

SELECTED FROM THE FOLLOWING:

Ask Me No More . . . . . Ron Nelson/Tennyson

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

Gloria . . . . . William Mathias

Grace Alone . . . . . Jeff Nelson/arr. Woodruff

In the First Light . . . . . Bob Kauflin

Maker of My Heart . . . . . arr. Bob Kauflin

My Faith Has Found a Resting Place . . . . . David Schwobel/ arr. Woodruff

Oh Church of God, Arise . . . . . Steve Green/arr. Ed Kee

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

Rejoice and Sing Out His Praises . . . . . Mark Hayes

Sing Out, Ye Men of God . . . . . Jack Kunz

There Is a Name . . . . . Robert Sterling/arr. Woodruff

This Is My Father's World/
For the Beauty of the Earth . . . . . arr. Jeff Hamlin

Personnel

TENOR I
Carlos Lonberger
Josh Vaughn
John Dalton
Artie Dittmer
Dejuan Shelby
Jeremy Nemec
Ben Borchareldt

TENOR II
Ben Moody
Matt Stanley
Matt Heincker
Barry Marshall
Daniel Aumiller
Jimmee Dalton
Phil Smith
Jarrett Chaney
Michael Remole

BARITONE
Trevor Young
Eric Skelton
Ryan Brown
Scott Ayers
David Wonder
Josh Adams
Trevor Dace
Alan White
Andy Maynard
Brock Boyts
Brennan Vidt
Adam Netzel
Landon DeCrastos
Phil DeYoung

BASS
Marcus Cleveland
Jonathan DeZwaan
Mike Weber
Brian Schafer
Chad Smith
Jeremy Tindall
Justin Main
Clint Puckett

ACCOMPANIST
Jennifer Gates

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 38 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 NIV).

Conductor

DR. NEAL W. WOODRUFF

Testament is under the leadership of Dr. Neal W. Woodruff (B.A., Music Education, '91, ONU). Dr. Woodruff recently earned a D.M.A. in conducting from the University of Oklahoma, where he studied under Dennis Shrock and Terry Eder. He earned an M.M. in vocal pedagogy and choral conducting from Stephen F. Austin State University in 1995. Prior to coming to Olivet, Dr. 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. He 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, 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

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 chairman 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
CHAIRMAN,
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, chairman 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
Music Department

Student Recital

Tuesday, November 19, 2002
9:30 A.M.

Kresge Auditorium
Larsen Fine Arts Center

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Deh vieni non tardar (from *Le Nozze di Figaro*) — W.A. Mozart
Andrea Boswell, soprano
Meghan Gillespie, piano

Invention No. 3 in D Major — J.S. Bach
Heather Eaton, piano

Alma del core — A. Calsara
Jeremy Nemec, tenor
Carla Dirks, piano

Sonatina for Flute and Piano — E. Burton
Linnea Krieger-Strope, flute
Dr. Gerald Anderson, piano

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OLIVET NAZARENE UNIVERSITY
AND **National City.** *PRESENT*

An ONU Theatre Program Production:

Adapted by Ernest Zulia
Composer/Lyricist:
David Caldwell

November 21–23, 2002
7:30 p.m.

Larsen Fine Arts Center
Olivet Nazarene University

presented by

Clancy-Jernon

Program

Act I

Yes! Of Course I Can!

The Kindergarten Song

Cinderella

Hide and Seek

Larry Walters Flies

Charles Boyer

Beethoven

Donnie the Leaf Raker

The Stuff in the Sink

Problems and Inconveniences

The Bench

Reflect the Light

Act II

MOTB

Fathers and Sons

Pigeons

Yes!

The Briefcase

Howard

Christmas/Valentine's Day

Geek Dancing

A Tomb With a View

Are there any questions?

Reflect the Light (reprise)

Produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois. Originally developed at Mill Mountain Theatre in Roanoke, Virginia; Jere Hodgin, producing artistic director.

Cast

Brock Boyts

Brock is a freshman from Syracuse, Indiana, and an Art major with a minor in Theatre. Brock has been a member of his church's drama club, as well as his high school drama club, appearing in shows such as *Brigadoon, Joseph and the Amazing Technicolor Dreamcoat, Fiddler on the Roof* and *Oklahoma!* He last appeared in Olivet's Broadway Revue. Brock enjoys rollerblading, lifting weights and catching turtles.

Courtney Brown

Courtney, from Circleville, Ohio, is a senior Psychology major with minors in French, Theatre and Literature. In high school, she participated in musicals and loved every minute. While at Olivet, she has performed in *The Importance of Being Earnest* and *Abe Lincoln in Illinois,* designed and ran lights for *Spinning Into Butter* and student-directed *The Music Man.* She has loved being a part of this production and is looking forward to upcoming shows.

Stephen Foxworthy

Stephen, from Indianapolis, Indiana, is a sophomore Philosophy and Religion major. While at Olivet, he has performed the roles of Mr. Crimmin and Judge Bowling Green in *Abe Lincoln in Illinois* and Mr. Meyers in *Spinning Into Butter*. He last played Lumiere the Candlestick in the "Be Our Guest" segment of this year's Broadway Revue.

Laura Herbert

Laura is a senior Communication and Psychology double major from Rochelle, Illinois, who is planning for a career in the children's book publishing field. At Olivet, she has played Cecily in *The Importance of Being Earnest*, a reporter in *Dial M for Murder* and Dean Catherine Kenney in *Spinning Into Butter.* She has also been the props chair for *Oklahoma!*, *The Music Man* and *Fools*. She will be directing the spring show, *The Curious Savage*, the first weekend in April.

Amy Hoesman

Amy is a senior Elementary Education major from Bourbonnais. She has been acting since she was 8. On Olivet's stage, she has played the roles of Sophia in *Fools*, Ann Rutledge in *Abe Lincoln in Illinois* and Sarah Daniels in *Spinning Into Butter*. She has also enjoyed participating in Broadway Revue for the last two years. She is excited to be a part of this show and hopes the audience will be as touched and challenged by the play as she has been.

Christopher Kearby

Christopher, from West Lebanon, Indiana, is a junior Mass Communication major with a concentration in Television and Video Production and a minor in Theatre. He has appeared in over 30 plays and musicals, including three prior to this production at Olivet. He played Algernon in *The Importance of Being Earnest*, Judd in *Oklahoma!* and Strauss in *Spinning Into Butter*. Christopher wants the audience to realize through this production that there is still a child in all of us; forgetting that fact makes for a boring life.

Erin Mages

Erin, from Bartlett, Illinois, is a freshman Communication major with a concentration in Television and Video Production and a minor in Theatre. This is her first performance at Olivet. Erin also plays the violin in the University Orchestra.

Adam Netzel

Adam, a freshman Business Administration major from Palatine, Illinois, has been involved in theater for several years, having performed in productions of *My Fair Lady*, *The Crucible*, *Deadworry*, *How To Succeed in Business Without Really Trying*, *Pirates of Penzance*, *In the Western Garden*, *You're A Good Man, Charlie Brown* and *Annie*. *All I Really Need To Know I Learned in Kindergarten* is Adam's first Olivet production, and he is thrilled to be a part of it.

Luke Wadsworth

Luke is a sophomore from Dixon, Illinois, and has been involved in several extracurricular activities at Olivet. He participated in Broadway Revue and is involved in the ROTC program. Last year, he played the role of Tommy Djilas in *The Music Man*. His favorite roles include Moonface Martin in *Anything Goes* and Harry the Horse in *Guys and Dolls*. Luke has enjoyed the opportunity to be a part of this production and hopes those in the audience are better able to understand their own lives through the show.

Kate Zarko

Kate, of Wood Dale, Illinois, is a freshman Communication major at Olivet. Earlier this year, she helped off-stage with Olivet's Broadway Revue, and before college, her acting experience included roles such as Marta in *The Sound of Music*, Poppy Norton-Taylor in *Noises Off!*, Ruth in *Blithe Spirit* and K.C. Downing in *My Favorite Year*.

Amy Brooks

Narrator, Amy is from West Allis, Wisconsin, is majoring in Psychology with minors in both Theatre and Music. She has been involved in many productions in her lifetime, but this is her first play at Olivet. Amy is absolutely ecstatic to be involved in *All I Really Need To Know I Learned in Kindergarten,* and has had a great time preparing for the production.

Carla Dirks

Pianist, Carla is a senior Music major from Ashkum, Illinois. She is in her fourth year as an accompanist for Chrysalis (a women's choir) and has served as an accompanist for various music classes, student recitals and instrumental groups. She has received the Nielson and Young Piano Scholarship for the last three years and was also a recipient of the Naomi C. and Walter B. Larsen Music Scholarship. She accompanied many musical productions during high school and at the Country Theatre Workshop in Cissna Park, Illinois.

Crew

Director Jerry Cohagan

Assistant to the Director Billie Parks

Music Director Anne Wadsworth

Pianist Carla Dirks

Narrator Amy Brooks

Lighting Design Emily Huggins

Lighting Operations/Crew Tiffany Mason, Joyce Williams, Mary Smelser, Courtney Brown, Brennan Vidt

PowerPoint Design and Operation Michelle Botzum

Sound Technicians Phil DeYoung, Dan Owen

Set Foreman Andy Wright

Stage Crew and Set Construction Dan Klem, Rosha Reid, Sandra Lehsten

Stage Manager Noah Hansen

Makeup Harmony Lappin, Naomi Pritchard

Costuming and Properties Kate Zarko, Sandra Lehsten, Josh Bilsborrow

House Managers Billie Parks, Rosa Lennix

Program Illustration Brock Boyts

Program Design Jason Ellis, Noah Hansen

Publicity Megan McMahon, Don Canton, Taryn Wilson

Ticket Sales and Reservations Sara Michel, Amy Brooks

Crew

No food or drinks allowed in the auditorium. Please turn off all pagers and cell phones, as they can disrupt the performance. Use of recording and audio/video devices is illegal and prohibited. Flash photography is a danger to the cast on stage and is prohibited. Thank you.

Special Thanks:

Diane Schaafsma, Sara Michel, Courtney Brown,

Gary Griffin and Heather Kinzinger, and all who joined the

production after the program went to press.

Sponsors

The Daily Journal

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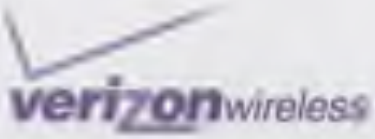

Senior Recital

Anne Wadsworth, Soprano

accompanied by Dr. Karen Ball

assisted by Kristy Burrows, soprano

Jared Hancock, Piano

accompanied by Sarah Gonzalez, piano

Monday, November 25, 2002
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Senior Recital

Anne Wadsworth, soprano

Jared Hancock, piano

~ Program ~

Invocation

Vergebliches Ständchen — J. Brahms
Zueignung — R. Strauss
Serenade — C. M. Widor
Bois Épais (from *Amadis de Gaule*) — J. B. Lully

Miss Wadsworth
Dr. Karen Ball, piano

Italian Concerto, B.W.V. 971 — J.S. Bach
Presto

Mr. Hancock

I Have Dreamed (from *The King and I*) — R. Rodgers
One More Kiss (from *Follies*) — S. Sondheim
Poor Wand'ring One (from *The Pirates of Penzance*) — A. Sullivan

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Sonata in C minor, op. 10 no. 1 — L. van Beethoven
Allegro molto e con brio

Una voce poco fa (from *Il Barbiere di Siviglia*) G. Rossini

Concerto in A minor, op. 16 E. Grieg

Allegro moderato molto e marcato

assisted by Miss Gonzalez

Selections from *Peter Pan* L. Bernstein

Who am I?

Never Land (assisted by Miss Burrows)

My House

Peter, Peter

One Hundred Easy Ways (from *Wonderful Town*) L. Bernstein

This recital is presented in partial fulfillment of the requirements for Miss Wadsworth in earning the Bachelor of Science degree with emphasis in music education and the requirements for Mr. Hancock in earning the Bachelor of Arts degree with emphasis in music education.

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

~ Notes ~

Vergebliches Ständchen – Johannes Brahms (1833-1897)

A comedic portrayal of two separate and stubborn characters, this song displays a conversation between an impatient suitor and a proper young lady.

Translation:

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

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

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

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

Zueignung – Richard Strauss (1864-1949)

The title means "Dedication," appropriately indicating the theme of this gentle piece. It was written to be a warm and noble pledge of thankfulness to one's beloved.

Translation:

Ah, my dear, sorrows grieve me,
Far from you, my life is gloomy
Parting makes my heart sick: thanks, dear heart!
Once in haste fair hours I wasted,
Freedom's sparkling wine I tasted
Till your love brought me joy: thanks, dear heart!
You did sooth my wandering ardor,
Till I, through your love's sweet harbor
Fell enraptured upon your heart: thanks, dear heart!

Serenade – Charles Widor (1844-1937)

This gentle lullaby-like piece talks of an enchanted evening that might have been, but fair Lorenzo is not in love, so he has no one with whom to share the evening.

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

Bois Épais – Jean Baptiste Lully (1632-1687)

Italian by birth, Lully made his career in France, creating a specifically French form of opera. Among his works is *Amadis de Gaule*, an opera in a prologue and five acts, in which this aria is heard.

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

Bach: While traveling in Italy, Bach was impressed with the work of Vivaldi. This experience inspired his Italian Concerto, published in 1735. Unlike most concertos, which feature the interaction between solo instrument and orchestra, this work uses solo keyboard to depict an orchestra. The third movement is a fine representative of the energy and complexity of the Baroque style.

I Have Dreamed – Richard Rodgers (1902-1979)

The King and I centers around Anna Leonowens and the king of Siam. A secondary story involves a young girl, Tuptim, who is brought to Siam by her bodyguard, Lun Tha, as a gift from a neighboring king. It quickly becomes apparent that Lun Tha and Tuptim are in love, and that once Lun Tha returns to Burma, they will never see each other again. This song takes place as they make plans to run away together.

One More Kiss – Stephen Sondheim (1930-)

As aging stage diva Heidi Schiller prepares to make her final farewell to her audience, she performs this beautiful parting song. In Sondheim's *Follies*, Schiller is joined by a youthful ghost of herself as they finish the song in a haunting duet.

Poor Wandering One – Gilbert (1836-1911) and Sullivan (1842-1900)

In *The Pirates of Penzance*, a Gilbert and Sullivan classic, young Frederic, who has just completed his apprenticeship as a pirate and has not seen women for many years, stumbles upon a bevy of beautiful maidens and promptly falls in love with Mabel. She answers in return, promising to love this "Poor Wand'ring One."

Beethoven: The Classical ideals of clarity and symmetry in composition are evident in Beethoven's large body of sonatas. This first movement of Beethoven's Sonata no. 5, however, illustrates how his work moved beyond the traditional Classical limits. One fine example is his use of sudden, jarring shifts between dynamic levels, which were undoubtedly shocking to Beethoven's contemporaries.

Una voce poco fa – Gioachino Rossini (1792-1868)

In an attempt to win the heart of Rosina, a girl being confined by her guardian, Dr. Bartolo, Count Almaviva brings a band of musicians to serenade her. When she does not respond, Almaviva disguises himself as

"Lindoro," a poor creature who only has love to offer. He then begins his second serenade, which touches Rosina's heart and, in the aria heard tonight, she sings of the voice with which she has fallen in love.

Translation: Though his voice came from afar, this heart is sent afar
Little heart, how weak you are that a song could thrill you so!
Yet, before us melts each bar, I have sworn it, no fragile vow!
On me should kindly love bestow correction with gentle breathing
Of fond affection, no leaf so pliable adorns the field.
But if cold tyranny's rude blasts assail me, it falls most impotent.
No measure fails me to gain the victory, I never yield!

Grieg: Grieg's Concerto in A minor is one of the most popular of all Romantic piano concertos. While it is the first movement that has come to be most widely recognized, it is with the delightful third movement that this nationalistic composer salutes his Norwegian heritage. This movement is characterized by the rhythms of the Norwegian *springdans* or "leaping dance."

Selections from Peter Pan – Leonard Bernstein (1918-1990)

During late 1949, Bernstein began composing incidental music for a new production of J.M. Barrie's play, *Peter Pan*. However, Bernstein supplied much more than he had been asked for: in addition to the incidental music, he wrote the music and lyrics for five songs and two choruses, including the four being performed tonight.

One Hundred Easy Ways – Leonard Bernstein

Wonderful Town is about the adventures of two sisters who move to the New York City area to fulfill their dreams. Ruth is an aspiring writer, average in appearance and can't keep a man's attention - no matter what. Eileen, an actress, is Ruth's opposite. She is a beautiful dancer, who, without even trying, has men falling at her feet. Ruth's *One Hundred Easy Ways* gives several good examples of how she unconsciously scares away men.

Season's Greetings
from ONU

Upcoming Events

The Messiah

by G.F. Handel

Saturday, December 7 . . . . 7 p.m.

Sunday, December 8 . . . . 6 p.m.

Sounds of the Season

Holiday Concert

7:00 p.m.
Friday, December 13, 2002

Kresge Auditorium

Larsen Fine Arts Center

Olivet Nazarene University
Music Department

Student Recital

9:30 A.M. -- Tuesday, November 26, 2002
Kresge Auditorium
Larsen Fine Arts Center

Zigeunerlieder — J. Brahms
VI. Röslein dreie in der Reihe
VII. Kommt dir manchmal in den Sinn
Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Morceau Symphonique — A. Guilmant
Ryan Schultz, euphonium
Jennifer Gates, piano

Dream Valley — R. Quilter
Leah Malone, soprano
Jennifer Gates, piano

Fantasie in D Minor, K 397 — W.A. Mozart
Rebekah Cosby, piano

Ici-bas! — G. Fauré
Marlene Festian, soprano
Ryan Schultz, piano

I'll Walk With God (from *The Student Prince*) — N. Brodszky
Steven Baker, baritone
Dr. Jeff Bell, piano

Reveries, Op. 24 — A. Glazunov

Phil DeYoung, horn
Erica Runbley, piano

Loveliest of Trees — J. Duke

Sarah Applegate, mezzo-soprano
Bethany Smith, piano

Reverie — C. Debussy

Meghan Gillespie, piano

Nel cor piu no mi sento — G. Paisiello

Kathryn Buishas, mezzo-soprano
Kimberly Meiste, piano

Quando ti rivedro — S. Donaudy

Chad Hilligus, tenor
Sarah Gonzalez, piano

Sonata No. 3 in F Major — G. F. Handel/arr. S. Rascher

Phil Smith, alto saxophone
Jennifer Gates, piano

Les Présents — G. Fauré

Jennifer Tjepkema, soprano
Jennifer Gates, piano

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Junior Recital

Kimberly Meiste

mezzo-soprano

Accompanied by

Carla Dirks, piano

Assisted by

Dr. Karen Ball, piano

Katherine Benson, flute

Aaron O'Neal, 'cello

Monday, December, 2, 2002

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

OLIVET

NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Program

Invocation

Zigeunerlieder (Op. 103) — Johannes Brahms

III. Wisst ihr, wann mein Kindchen
IV. Lieber Gott, du weisst
VI. Röslein dreie in der Reihe
VII. Kommt dir manchmal in der Sinn

Miss Meiste, Miss Dirks

Sonata in G minor — Johann Sebastian Bach
Serenade — Howard Hanson

Miss Benson, Mr. O'Neal, Dr. Ball

A Spring Song (from *As You Like It*) — C. Hubert H. Parry
Ophelia's Song (from *Hamlet*) — Maude Valerie White
Crabbed Age and Youth — Maude Valerie White

Miss Meiste, Miss Dirks

Sonate — Francis Poulenc

Allegretto malincolico
Cantilena
Presto giocoso

Miss Benson, Dr. Ball

Stride la vampa! (from *Il Trovatore*) — Giuseppe Verdi
Voce di donna (from *La Gioconda*) — Amilcare Ponchielli
Faites-lui mes aveux (from *Faust*) — Charles Gounod
Va! Laisse couler mes larmes (from *Werther*) — Jules Massenet

Miss Meiste, Miss Dirks

This recital is presented in partial fulfillment of the requirements for Miss Meiste in earning the Bachelor of Arts degree with emphasis in music performance.

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

Notes

Wisst ihr, wann mein Kindchen

Do you know when my little one is her loveliest?
When her sweet mouth teases and laughs and kisses me.
Little maiden, you are mine, fervently I kiss you. The good Lord created you just for me!
Do you know when I like my lover best of all? When he holds me closely enfolded in his arms.
Sweetheart, you are mine, fervently I kiss you, the good Lord created you just for me alone!

Lieber Gott, du weisst

Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him.
I shall think forever of the first kiss.
Dear God, you know how often at dead of night
In joy and in sorrow I thought of my dearest one.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever true!

Röslein dreie in der Reihe

Roses three in a row bloom so red,
There's no law against the lad's visiting his girl!
Oh, good Lord if that too were forbidden,
This beautiful wide world would have perished long ago.
To remain single would be a sin!
The loveliest city in Alfold is Ketschkemet;
There abide so many maidens sweet and nice.
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your home;
Then empty cups of joy!

Kommt dir manchmal in den Sinn

Do you sometimes recall, my sweet love, when you once vowed to me with solemn oath?
Deceive me not, leave me not, you know not how dear you are to me!
Do you love me as I love you? Then God's grace will descend upon you!

Stride La Vampa!

The gypsies have been singing a work song as they labor at their anvils by the fire. Their mood of contentment is shattered as the old gypsy Azucena dramatically recreates the story of how her mother was burned at the stake before a vengeful throng.

The blaze crackles! The indomitable crowd runs to that fire with happy faces!
Screams of delight echo around; surrounded by ruffians

A woman comes forward! Sinister shines on their horrible faces
The ghastly flame that rises to the sky!

The blaze crackles! The victim arrives dressed in black, ragged and barefoot!
A fierce cry of death rises; the echo repeats it from cliff to cliff!

Voce di Donna

La Cieca, the blind mother of the Venetian street singer Gioconda, is wrongfully accused of witchcraft. Laura, the wife of Alvise, a chief of State Inquisition, intercedes on her behalf. In this aria La Cieca bestows upon Laura her rosary and her thanks.

The voice of a woman or an angel has loosened my fetters.
My blindness keeps me from the sight of a saintly one;
Yet may she not part from me without a pious gift—no!
To you this rosary, which assembles the prayers.
I offer it to you— accept it; it will bring you good fortune.
May my blessing watch over your head.

Faites-lui mes aveux

The young Siebel, in love with Marguerite, has vowed to protect her while brother Valentin is away at war. Siebel pauses beside a bed of flowers, and begs the blossoms to carry his message of love to Marguerite.

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, 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

The young Werther is in love with Charlotte. Though she returned that love, she felt bound to marry Werther's friend Albert. Werther has gone away, but he continues to write to Charlotte. Re-reading his letters, she realizes that she still loves him. When her sister Sophie, in trying to cheer her, mentions Werther's name, Charlotte bursts into tears.

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 is 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!

Olivet Nazarene University
Music Department

Student Recital

9:30 A.M. ◆ Tuesday, December 3, 2002
Kresge Auditorium ◆ Larsen Fine Arts Center

Romanze — C. Debussy
Laura Hayes, soprano
Kimberly Meiste, piano

Maid of the Mist — H. Clarke
Jose Del Toro, trumpet
Rodney Kilgore, piano

Early In The Morning — N. Rorem
Scott, Neild, tenor
Jennifer Gates, piano

There Must Be Time For Dreaming — V. Kendrick
Danielle Spurgeon, alto
Carla Dirks, piano

L'ho perduta, me meschina — W.A. Mozart
(from *Le Nozze di Figaro*)
Ann Fabert, soprano
Ryan Schultz, piano

Portraits in Rhythm — A. Cirone
Gerald Cardiff, snare drum

Nuit d'etoiles — C. Debussy
Autumn Shepherd, mezzo-soprano
Jennifer Gates, piano

Aria — G.F. Handel/arr. H. Voxman
Mike Weber, trombone ◆ Ryan Schultz, euphonium

Bach at the Double — Professor Teddy Bor
allegro brisko
lager mit schmalz
alla mode

Bethany Robinson, double bass
Sara Anderson, violin ◆ David Wonder, violin

Caro mio ben — G. Giordani

Rebecca Knowles, mezzo-soprano
Aubrey Mohnkern, piano

Sounds From The Hudson — H. Clarke
Introduction
1.
2.

Alan White, trumpet

Nina — G. Pergolesi

Ben Chew, tenor
Kimberly Meiste, piano

Amarilli, mia bella — G. Caccini

Erin Menke, mezzo-soprano
Erica Rumbley, piano

William Tell Overture — G. Rossini/arr. L.M. Gottschalk

Erica Rumbley, piano primo
Sarah Applegate, piano secondo

When I Have Sung My Songs — E. Charles

Stacie Knefelkamp, soprano
Jennifer Gates, piano

Sonata for Clarinet in B flat and Piano — F. Poulenc
III. Allegro con fuoco

Sarah Stephenson, clarinet
Erica Rumbley, piano

Olivet Nazarene University
and **National City.** *present*

The 67th Annual Presentation of

The Messiah

Composed by George Frideric Handel
Conducted by Dr. Neal Woodruff

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

Saturday, December 7, 2002, 7 p.m.
Sunday, December 8, 2002. 6 p.m.

Notes

Welcome to Olivet Nazarene University's 67th annual presentation of G.F. Handel's *Messiah*. *Messiah* is one of a handful of musical works perfonned almost continuously from the time of its composition to the present. In spite of a world that largely devalues the concept and ethic of tradition, performance of this extraordinary musical setting of Messianic Scripture enjoys worldwide favor, and it is our privilege to share in this retelling of our shared story of God's grace.

Messiah is Handel's most famous work, but it caused considerable controversy during its first performances. Handel's oratorios, which ticket-holders had paid to hear, were essentially the 18th-century equivalent of modern-day musicals. Simply put, there were those who were aghast that the librettist, Charles Jennens, had "plundered" the Bible and turned it into a concert for public enjoyment.

The continuing success of *Messiah* has led to a number of different versions of the work, many of them created by Handel himself to fit the instrumentalists and singers available for a given performance. It is difficult (if not impossible) to come to a definitive decision as to who should sing what, how a given rhythm ought to be performed, what the optimal forces are, what ornamentation should be used, and all the other questions that fall under the category of historical authenticity. In reality, the work must be reshaped and redefined for the unique requirements of each performance.

Over the course of a long performance history, the wish to adhere closely to Handel's own practice was followed by gestures of conscious departure and, eventually, by efforts of conscious return. The renowned musicologist Alfred Mann once said, "The purely historical performance is only a phantom created by polemic imagination." It is, however, our wish to recapture something of the musical shapes and harmonic tempi that were characteristic of Handel's practices. In this way, the texts begin to speak to us in the manner and intention of the optimistic pre-Enlightenment religious sensibilities of Handel's day.

It should be noted that the titles of each selection do not function as a summary of the piece, but rather are simply a listing of the first phrases of text. The sections of oratorios are typically ordered recitative/aria/chorus, and these sections are intentionally linked by text and orchestral color (i.e., it is not conceived of as three movements, but a single movement in three parts). For example, the recitative "For behold, darkness shall cover the earth" is often performed in a slow tempo, ostensibly to represent the darkness of the text. A careful reading of the text, however, reveals that Handel intends to represent "darkness" in a chromatic orchestral texture and color, compared to the transparent diatonic sections of the Lord's "glory," and that the intention of the harmonic tempi is not to emphasize the darkness, but rather to propel us into the "light." This text set cadences in the rousing chorus "For unto us a Child is born," as the representation of Jesus as our "light in the darkness."

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Program

Welcome and Invocation

Dr. Jeff Bell

Overture

Recitative ❖ Aria ❖ Chorus — Mr. Barrette ❖ Mr. Hilligus

Comfort ye, My people, saith your God. Speak ye comfortably to Jerusalem, and cry to her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God. Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain. And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah 40:1-5)

Recitative ❖ Aria ❖ Chorus — Mr. Bartling ❖ Mr.Senffner

Thus saith the Lord, the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts. But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Haggai 2:6-7; Malachi 3:1-3)

Recitative ❖ Aria ❖ Chorus — Ms. Hartgrove ❖ Ms. Smith

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel: God with us. O thou that tellest good tidings to Zion, get thee up into the high mountain! O thou that tellest good tidings to Jerusalem, lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee! (Isaiah 7:14; Matthew 2:23; Isaiah 40:9)

Recitative ❖ Aria ❖ Chorus — Mr. Bartling ❖ Mr. Baker

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising. The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. For unto us a child is born, unto us a son is given; and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace. (Isaiah 60:2-3; 9:2,6)

Pastoral Symphony

Recitative ❖ Chorus — Mrs. Woodruff ❖ Ms. Tjepkema

There were shepherds abiding in the field, keeping watch over their flock by night. And lo! The angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host, praising God and saying: Glory to God in the highest, and peace on earth, good will toward men. (Luke 2:8-14)

Aria — Mrs. Woodruff ❖ Ms. Tjepkema

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

Recitative ❖ Aria ❖ Chorus — Ms. Hartgrove & Mrs. Woodruff ❖ Ms. Shepherd & Ms. Knefelkamp

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah 35:5-6; 40:11; Matthew 11:28-29)

Chorus

Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of the world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords, Hallelujah! (Rev. 19:6; 21:15; 19:16)

Soloists

Saturday

Shannon Woodruff, soprano, graduated with a degree in music from Southern Nazarene University (1996), where she was twice selected as a *Messiah* soloist. A native of Bethany, Oklahoma, she has enjoyed a career in professional and community theatre. Her favorite roles include Sarah Brown (*Guys and Dolls*) and Marian Paroo (*The Music Man*). Mrs. Woodruff played the role of Laurie in Rodgers and Hammerstein's *Oklahoma!* at the national home of the musical. Local audiences will remember her from recent KVT productions of *West Side Story* (Maria) and *You're a Good Man, Charlie Brown* (Sally). Shannon is a director with Mary Kay cosmetics, and resides in Kankakee with her husband, Neal, and son, Ryan Isaiah.

Kathryn Hartgrove has been described as a mezzo-soprano of precision, range and sheer splendor and has been heard throughout the United States and Europe. Her many roles have included Judith in *Bluebeard's Castle*, Suzuki in *Madame Butterfly*, Thisbe in *La Cenerentola*, Siebel in *Faust*, Emilia in *Otello*, and Santuzza in *Cavalleria Rusticana* with such companies as Lyric Opera of Kansas City, San Francisco Opera, New York City Opera's National Tour, Chicago Opera Theater, Lodz National Opera of Poland, Chamber Opera of Chicago, Piedmont Opera Theater and Opera Maine. She has performed as a soloist with the Istanbul National Symphony, the Grant Park Symphony, the Hinsdale Chamber Orchestra, the Lake

Shore Symphony, the Millikin Decatur Symphony, and the Beloit-Janesville Symphony. She has performed solo recitals in Europe and in the Midwest. Ms. Hartgrove earned a master's degree in vocal performance from the University of North Carolina at Greensboro and continued her studies at Northwestern University. She has participated in master's classes with Regine Crespin, Kurt Herbert Adler, Martin Katz, Boris Goldovsky, and Brigitte Fassbender. Currently a professor of voice at Millikin University in Decatur, Illinois, Ms. Hartgrove previously taught at Elmhurst College and maintains a large private studio in the Chicago area. She is the co-founder of La Musica Lirica in Italy and is one of the program coordinators and voice teachers during the month-long summer program. In addition, she is the general director of the newly formed repertory opera company Prairie Opera, based in Woodstock, Illinois.

Michael Barrette, lyric tenor, recently appeared as un Messaggiero in daCometo Opera's production of Verdi's *Aida*. He was a featured recitalist in last year's debut of the Musaica concert series and has been heard on WFMT radio singing excerpts from the *Verdi Requiem*. As a member of the Chicago Symphony Chorus, Mr. Barrette has performed major orchestral and operatic repertoire at Orchestra Hall, the Ravinia Festival, the Berlin Philharmonic, and Carnegie Hall under the batons of Daniel Barenboim, Pierre Boulez, Zubin Mehta, Christoph Eschenbach, Peter Schreier, and Mstislav Rostropovich. As a chorister, he has appeared in *Fidelio*, *Les Troyens*, *Tristan und Isolde*, *Moses und Aron*, and *Tannhauser* with the Chicago Symphony, *I Lombardi* with daCometo Opera, and *Candide* and *Girl Crazy* with the Grant Park Music Festival.

Jonathan Bartling, bass, received a bachelor's degree in music education from Olivet in 1999. While a student at Olivet, Mr. Bartling was selected as a *Messiah* soloist. Mr. Bartling was the recipient of the Walter Burdick Larsen Award for musical excellence, and was selected by the faculty as the Robert Milner Outstanding Male Graduate for 1999. He is currently faculty assistant to the director of media and technical support at Olivet, where his focus is the training and support of faculty and staff in using available technology. Mr. Bartling has enjoyed roles in shows such as *Seven Brides for Seven Brothers* and *Fiddler on the Roof*, and most recently appeared in KVT's production of *West Side Story* (Tony). Jonathan resides in Bourbonnais with his wife, Melinda (Jackson, 2000 Olivet graduate).

Sunday

Stacie Knefelkamp, soprano, is a sophomore from Decatur, Indiana, majoring in music education.
Jennifer Tjepkema, soprano, is a senior from Lansing, Michigan, majoring in music education.
Autumn Shepherd, alto, is a junior from Danville, Illinois, majoring in music education and church music.
Rachel Smith, alto, is a junior from Bettendorf, Iowa, majoring in church music and music performance.
Chad Hilligus, tenor, is a senior from Paola, Kansas, majoring in music performance.
Steven Baker, bass, is a senior from St. Louis, Missouri, majoring in music education.
Brad Senffner, baritone, is a sophomore from Clifton, Illinois, majoring in music education.

❖ ❖ ❖

University Orchestra

Dr. Neal W. Woodruff, conductor

Flute
Katherine Benson
Linnea Krieger Strope
Carina Jasonowicz

Oboe
Kimberly Meiste
Jessica Caudle

Clarinet
Tracy Marcotte
Sarah Denault

Bassoon
Christine Becker
Alison Stith

Trumpet
Alan White
Jose DelToro

Horn
Phil DeYoung

Trombone
Judah Ball
Jennifer Gates
Michael Weber

Timpani
Clayton Lackey

Violin
Bethany Smith
Sara Anderson
Sara Applegate
Rebecca Ibrahim
Denise Knee
April VanKley
Audrey Richardson
David Wonder
Alyssa Hayes
Erica Kiphart
Erica Rumbley
Erin Mages
Shelley Tannehill

Viola
Heather Eaton
Erin Sneed
Amy Schweigert

'Cello
Aaron O'Neal
Lea Corzine
Melissa Adkins
Dr. Shirlee McGuire

Bass
Bethany Robinson
Larry Allen

Harpsichord
Carla Dirks

Organ
Dr. Timothy Nelson

Chorus

Josh Adams
Melissa Adkins
Kristin Amato
Jennifer Anderson
Matthew Angell
Remington Anksorus
Sarah Applegate
Daniel Aumiller
Scott Ayers
Seth Baron
Kathryn Bennett
Katherine Benson
April Best
Michael Booth
Benjamin Borchardt
Andrea Boswell
Amanda Bosworth
Melinda Bowne
Brock Boyts
Jason Brabson
Jennifer Brewer
Amy Brooks
Ryan Brown
Jennifer Buda
Kathryn Buishas
Kristy Burrows
Renee Bussone
Jerry Cardiff
Jarrett Chaney
Jacob Chastain
Benjamin Chew
Carol Cheney
Marcus Cleveland
Kristina Cloud
Christopher Clough
Denise Cochran
Mary Cook
Grace Cook
Rebekah Cosby
Karla Crawford
Lindsey Czechowicz
Trevor Dace
James Dalton
John Dalton
Phillip Dannewitz
Landon DeCrastos
Bethany Demmin
Jonathan DeZwaan
Artie Dittmer
Kristopher Dunlop
Tyler Dunlop
Krista Edwards
Adriene El Talabani
Sarah Everage
Ann Fabert
Christina Farr
Marlene Festian
Nicole Festin
Marvin Floyd
Laura Francis
Jennifer Gates
Meghan Gillespie
Sarah Gonzalez
Abigail Gould
Jared Hancock
Thea Hansen
Jonathan Harris
Laura Hayes
Matt Heincker
Kristin Heppe
Jamie Higgins
Kristen Hinze
Rebekah Hollenberg
Jennifer Holmes
Jayme Hunt
Kerrin Jerome
Jennifer Johnston
Ryanne Johnston
Erick Karl
Melissa Keagle
Rodney Kilgore
Amber King
Janna Knight
Rebecca Knowles
Benjamin Kunz
Carl Leth
Timothy Livengood
Carlos Lonberger
Jeremy Lorton
Hollie Ludwig
Patrick Mahoney
S. Scott Maier
Justin Main
Leah Malone
Jonathon Maloney
Roxanne Margeson
Barry Marshall
Gloria A. Marshall
Sarah Marta
Andrew Maynard
Amanda Medley
Erin Menke
Kristin Miller
Kimberly Milner
Aubrey Mohnkern
Benjamin Moody
Adam Moore
Krista Neathamer
Scott Neild
Jeremy Nemec
Katie Omanson
Brendan Osweiler
Lisa Payne
Jessica Pennington
Jessica Pomales
Clint Puckett
Kara Pusey
Krista Pusey
Katie Pyle
Michael Remole
Trisha Riggall
Amanda Rodgers
Amber Rollison
Susan Romer
Chad St. John
Brian C. Schafer
Emily Schmidt
Ryan Schultz
DeJuan Shelby
Gary Shelton
Eric Skelton
Angela Smith
Chad Smith
Phil Smith
Danielle Spurgeon
Matt Stanley
Sarah Stephenson
Amy Stipp
Veronica Straw
Abiel Sultan
Jeremy Tindall
Kim Tocheff
Andrew Twibell
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THE DAILY JOURNAL

Concert for a Winter's Eve

featuring

The Olivet Nazarene University Orchestra

with

Dr. Harlow H. Hopkins
Guest Conductor

and

Dr. John C. Bowling

Dr. Neal W. Woodruff

Guest Soloists

January 14, 2003
8 p.m.

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

POPS CONCERT

January 14, 2003

Kresge Auditorium, Larsen Fine Arts Center

PROGRAM

Invocation

Serenata — Leroy Anderson

Sandpaper Ballet — Leroy Anderson

De miei bollenti spirit *(from La Traviata)* — Giuseppi Verdi
La donna e mobile *(from Rigoletto)* — Giuseppi Verdi
Dr. Neal Woodruff, tenor

Symphony No. 9 (New World) — Antonin Dvorak
Largo
Allegro con fuoco

The Typewriter — Leroy Anderson
Dr. John Bowling, soloist

Irish Suite — Leroy Anderson
1. The Irish Washerwoman
2. The Minstrel Boy
3. The Rakes of Mallow
4. The Wearing of the Green
5. The Last Rose of Summer
6. The Girl I Left Behind

UNIVERSITY ORCHESTRA

Dr. Harlow Hopkins, Conductor

Flute
- Katie Benson
- Linnea Kreiger-Strope
- Carina Jasonowicz

Oboe
- Kim Meiste
- Jessica Caudle
- Karon Kormylo

Clarinet
- Tracy Marcotte
- Sarah Denault

Bassoon
- Christine D. Becker
- Allison Stith

Alto Saxophone
- Adam Asher
- Phil Smith

Tenor Saxophone
- Jonathan DeZwaan

French Horn
- Phil DeYoung
- Ryan Schultz
- James Wasmundt
- Noah Hansen

Trumpet
- Alan White
- Dr. Neal Woodruff

Trombone
- Mike Weber
- Jennifer Gates
- Chad St. John

Tuba
- Josh Vaughn

Percussion
- Jessica Pennington
- Clayton Lackey
- Ben Moody

Violin
- Bethany Smith
- Sara Anderson
- Tressa Wallace
- Sarah Applegate
- Alyssa Hayes
- Audrey Richardson
- David Wonder
- Erin Mages
- Erica Rumbley

Viola
- Heather Eaton
- Erin Sneed
- Amy Schweigert

'Cello
- Aaron O'Neal
- Lea Corzine
- Melissa Adkins
- Dr. Shirlee McGuire

Bass
- Bethany Robinson
- Larry Allen

GUEST CONDUCTOR

Dr. Harlow Hopkins is chairman emeritus of the Division of Fine Arts and the Department of Music at Olivet Nazarene University. He holds a bachelor's degree in music education from Olivet, a master's degree from the American Conservatory of Music and a doctorate from Indiana University. He was named Olivet's division and department chairman in 1967 after many years as a professor and conductor of the University Orchestra and Concert Band. Despite his retirement in 1997, he continues to teach clarinet lessons at Olivet. In addition to his work at the University, he is co-director of the New Horizons Band and is involved with the Kankakee Valley Symphony Orchestra and Board.

GUEST SOLOISTS

Dr. John C. Bowling became Olivet Nazarene University's 12th president in 1991. His tenure at Olivet has been marked by record student enrollments, campus and program expansion, and increased community involvement. A pastor, professor and author, he holds bachelor of arts and master of arts degrees from Olivet; master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary; and a doctor of ministry degree from Southern Methodist University. He also was chosen as a resident fellow for postdoctoral studies at Harvard University.

Named Citizen of the Year by the Greater Kankakee Chamber of Commerce in 1996, Dr. Bowling is an active participant in community life, serving on several area and Nazarene denomination boards.

Dr. Neal W. Woodruff, in his third year at Olivet, is director of the Testament Men's Choir and conductor of the University Orchestra. He recently earned a D.M.A. in conducting from the University of Oklahoma. He also holds an M.M. in vocal pedagogy and choral conducting from Stephen F. Austin State University (1995) and B.A. in Music Education from Olivet (1991). Prior to joining the faculty at Olivet, Dr. Woodruff served on the faculties at Southern Nazarene University in Bethany, Oklahoma and at Malone College in Canton, Ohio. He and his wife, Shannon, have one son, Ryan, 5.

Faculty Recital

Martha Dalton, soprano

Saori Chiba, accompanist

assisted by
Katie Benson, flute

Tuesday, January 21, 2003
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Faculty Recital ~ Martha Dalton, soprano
Tuesday, January 21, 2003
Kresge Auditorium

Program

Domine Deus — Antonio Vivaldi
from *Gloria* — 1678-1741
Ich folge dir gleichfalls — Johann Sebastian Bach
from *St. John Passion* — 1685-1750

assisted by Katie Benson, flute

Et incarnatus est — Wolfgang Mozart
from *Mass in C minor* — 1756-1791

La fioraia fiorentina — Gioachino Rossini
Serate musicali — 1792-1868
La Promessa
L'invito

Ganymed — Franz Schubert
Auf dem Wasser zu singen — 1797-1828
Im Abendrot
Rastlöse Liebe

~ Intermission ~

Nuit d'etoiles — Claude Debussy
Les cloches — 1862-1918
Fetes galantes I
Fantoches

Ballad of Baby Doe — Douglas Moore
Willow Aria — 1893-1969
Six Elizabethan Songs — Dominick Argento
Spring — b. 1927
Hymn
Winter
Diaphenia

Mrs. Dalton is a student of Judith Haddon.

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Vocal Pedagogy.

Unauthorized recordings and the use of flash photography during performances are strictly prohibited.

For the consideration of our patrons and the performer, please turn off all digital watches, pagers, and cellular phones.

Program Notes

Vivaldi is best known as a composer of instrumental pieces. However, because of his position as composer in a church related orphanage, he also composed a few settings using text from the mass. ***Domine Deus*** is a part of his setting of the *Gloria.*

Domine Deus,	Lord God
Rex cœlestis,	heavenly king,
Deus Pater omnipoten.	God the Father Almighty.

J. S. Bach spent a large portion of his life as a church organist/capell meister/composer. His very large output includes five settings of the passion of Christ. Only two have survived complete. ***Ich folge dir gleichfalls*** is from the *St. John Passion.*

Bach was very particular in choosing voice types and instruments to correctly reflect the text. He often used the soprano voice to express intense love for the Saviour and purity in faith. He frequently employed the flute to express quick and joyous motion found in the text. *Ich folge dir* is a fitting example of this practice. The thematic repetitions in this aria, shared by voice and flute, are representative of the idea of "following."

Ich folge dir gleichfalls	I follow you also
mit freudigen Schritten	with joyful steps
und lasse dich nicht,	and leave you not,
mein Leben, mein Licht	my life, my light.
Befördre den Lauf	Hasten the flow
und höre nicht auf,	and stop not
selbst an mir zu ziehen,	to draw me to yourself
zu schieben, zu bitten.	to lead, to intercede.

Et incarnatus est is also a portion of a mass setting. Taken from Mozart's *C minor mass,* it contains many of the compositional characteristics we find in his work. Along with passages of parallel thirds between the voice and accompaniment, there are also many large leaps (some almost two octaves) and flowing melismatic passages. It is common to find the *Et incarnatus est* somehow set apart from the SATB passages in the mass setting. In this case, Mozart accomplished this by composing for a solo soprano voice.

Text: And was incarnate by the Holy Spirit of the Virgin Mary. And was made man.

Gioacchino Rossini spent most of his active compositional life in the world of opera. However, toward the end of his life, after an extended illness, he began composing smaller works intended for a few performers. Among these are several art songs and song cycles as well as instrumental pieces, including the following:

La fioraia fiorentina
The Flower Girl of Florence

Buy my most beautiful flowers, loving maidens and spouses
My roses are fresh, they don't die like love
No, no, they don't die like love.
Alas! My mother implores help, poor thing,
and on me alone she depends for bread and not for gold. Alas.

La promessa
The Promise

That I will ever be able to stop loving you,
No, don't you believe it, dear eyes
Not even as a joke would I deceive you.
You alone are my sparks, and you will be, dear eyes,
my beautiful fire as long as I live.

L'invito
The invitation

Come, o Ruggiero, your Eloisa will not stay with you.
You already reply to my tears
come, receive my prayer.

Come, O beautiful angel, come, my delight.
Listen to my heart, it beats, invites you to love.
Come, my life, come; come, make me die.

During the Romantic period, poets and composers were preoccupied with nature and emotions—particularly love. Among Franz Schubert's more than 600 songs, we find a variety of text subjects. As it happens, the songs on this evening's program all make references to nature, and Rastlöse Liebe compares restless love to the restless movement of the wind, rain and snow.

Ganymed

How you glow all around me in the morning splendor
Spring, beloved!
With thousandfold joy of love [itself] to my heart urges
the sacred feeling of your eternal warmth, unending beauty!
That I may hold you in my arm!
Ah, at your bosom I lie and languish,
and your flowers, your grass urge themselves to my heart.
You cool the burning thirst of my bosom, lovely morning-breeze,
into which the nightingale calls lovingly for me from the misty valley.
I come! I come! Ah! Where to?
It draws upward!
The clouds glide down,
the clouds descend to the longing love.
To me! in your lap upward! Embracing embrace!
Upward to your bosom, all-loving Father!

Auf dem Wasser zu singen
On the water to sing

Midst the glitter of the reflecting waves glides, like swans, the rocking boat;
ah, on joy's gentle glittering waves glides the soul like the boat;
for from heaven down upon the waves dances the evening-glow around the boat.

Above the tree-tops of the western grove
the friendly reddish glow beckons us,
below the branches of the eastern grove
whispers the calamus in the reddish glow;
the soul breathes in the joy of heaven
and calmness of the grove in the reddening glow.

Ah, time vanishes from me with dewy wing on the rocking waves.
Tomorrow vanishes with glittering wing
again as yesterday and today
till I on higher, radiant wing
myself vanish from the changing time.

Im Abendrot
In the evening glow

Oh, how beautiful is Thy world,
Father, when it shines golden!
When Thy splendour descends and paints the dust with glitter,
when the red, that in the cloud glows, in my quiet window sinks!
Could I complain, could I hesitate? Doubtful be in Thee and me?
No, I will in the bosom carry Thy heaven already here.
And this heart, before it collapses,
still drinks glow and sips light.

Rastlöse Liebe
Restless love

Breasting the snow, the rain, the wind
in steaming gorges, through haze of mists,
always onward, without pause and rest!
I would rather struggle my way through sorrows
than bear so much joy in life.
All the inclinations from heart to heart,
How it engenders its own suffering!

What then? Shall I flee? Take to the forests?
All would be in vain!
Crown of life, happiness without rest, art thou, oh love!

Claude Debussy composed 92 songs, spanning his entire career. The majority of his songs were settings of the poetry of his contemporaries. *Nuit d'etoiles,* composed in his teens, was the first of his songs to be published.

Nuit d'etoiles
Night of the Stars

Refrain: Starry night, beneath your veils, your breeze and your scents,
like a sad sighing lyre, I dream of bygone loves.

Serene melancholy now blooms in the depths of my heart,
and I hear the soul of my love quiver in the dreaming woods.

(Refrain)

By our fountain I again see your glances, blue as the sky;
this rose is your breath and these stars are your eyes.

(Refrain)

Les cloches
The bells

The leaves opened at the tips of the branches, delicately, the bells rang out lightly,
frankly in the clement sky.

Rhythmic and fervent as an antiphon, that distant call brought back to me the Christian
whiteness of the altar flowers.

Those bells spoke of happy years, and seemed to turn the faded leaves in the thick woods
of bygone yesterdays green once again.

(One can hear the ringing of the bells in the accompaniment.)

Fantoches is the second in a cycle of three songs composed on texts from a collection by Verlaine titled *Fêtes galantes,* also the title of Debussy's song cycle. (first collection)

Marionettes
Scaramouche and Pulcinella whom a nefarious plot brought together,
Gesticulate, black beneath the moon.

Meanwhile the excellent doctor from Bologna
leisurely gathers medicinal herbs in the dark grass.

Then his daughter, prettily piquant,
beneath the hedge stealthily glides half naked
in quest of her handsome Spanish pirate,
of whom an amorous nightingale proclaims the distress at the top of its voice.

Dominick Argento, an American composer, was born in York, Pennsylvania and has lived most of his adult life in Minnesota. Composing music for the voice is his forte and his favorite medium.

One of his first and most popular song cycles is *Six Elizabethan Songs*. A friend requested that Argento compose something for his graduation recital. Since Argento was in Italy, finding texts in English was a challenge. One of the few sources at his disposal was a collection of Elizabethan poetry, and that became the chosen resource! This evening's program includes four of the six songs.

Spring (poet Thomas Nash) is a rather straightforward description of, and expression of delight in, spring.

Winter (William Shakespeare) is filled with descriptive phrases, some of which need a bit of explanation.

"...blows his nail" refers to a trumpet

"While greasy Joan doth keel the pot" makes reference to a servant in the kitchen which would have less status than the cook and whose job is to stir the contents of the pot to make sure that it does not boil over or burn.

"...the parson's saw" the preacher's sermon.

Hymn (Ben Jonson) is in honor of the goddess Diana—huntress, goddess of chastity, and goddess of the moon.

Hesperus is the evening star who is requesting that the moon give light to the night.

Cynthia's shining orb refers to the sun that sets at the end of day.

The third verse is a request that the goddess of chastity (also huntress) quit doing her job so well and allow the singer to fall in love. The "flying hart" (deer-like animal) represents the human heart—the seat of the emotions.

Diaphenia (Henry Constable) pays ardent homage to his beloved. The tempo of the song is very quick and captures the mood of the text quite well—the poet seems to have fallen head-over-heels in love with Diaphenia. Most of the poem is accessible, only a few troublesome phrases.

"lambs beloved of their dams" dams refers to the female sheep.

"How blest...if thou would'st prove me;" put me to the test, let me court you, prove my love is true.

"For dead, thy breath to life might move me." You are so wonderful, your breath would bring me back to life!

Department of Music

Orpheus Choir

A Ministry in Music

2002–2003

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

Alma Mater ..... B. Carmony

Christ, We Do All Adore Thee ..... T. Dubois/arr. J. Rouse

Come Let Us Sing! ..... J. Bell

Elijah Rock ..... arr. M. Hogan

Get You Up ..... K. Nystedt

Hosanna ..... R. Clausen

I Am Thine, O Lord ..... W. Doane/arr. J. Rouse

My Jesus, I Love Thee ..... A. Gordon/arr. J. Rouse

O Day Full of Grace ..... F.M. Christiansen

Prayer of the Children ..... Bestor/arr. A. Klouse

Rejoice in the Lord ..... 16th Century English/arr. J. Rickard

Resting of Soul ..... B. Greer

Salmo 150 ..... E. Aguiar

Search Me, O God ..... J. R. Day

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

Sigalagala ..... S.A. Otieno

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

The Mind of Christ ..... D. Hayes

The Star Spangled Banner ..... arr. J. McKelvey

Personnel

SOPRANO

Kristin Amato ..... Bloomingdale, Ill.
Katie Bennett ..... Anderson, Ind.
Katie Benson..... Nashville, Tenn.
Kristy Burrows ..... Coldwater, Mich.
Denise Cochran ..... Monte Vista, Colo.
Ann Fabert ..... Munster, Ind.
Laura Hayes ..... Union, Ky.
Jamie Higgins ..... Olathe, Kan.
Kristen Hinze ..... Mattawan, Mich.
Stacie Knefelkamp ... Decatur, Ind.
Janna Knight ..... Olathe, Kan.
Sarah Marta ..... Indianapolis, Ind.
Amanda Medley ..... North Canton, Ohio
Lisa Payne ..... Waterford, Mich.
Angie Smith ..... Anderson, Ind.
Jenny Tjepkema ..... Lansing, Mich.
Anne Wadsworth ..... Dixon, Ill.
Jackie Wheeler ..... Flint, Mich.

ALTO

Jennifer Anderson .... Three Rivers, Mich.
Carol Cheney ..... Howell, Mich.
Kristina Cloud ..... Lockport, Ill.
Karla Crawford ..... Vicksburg, Mich.
Bethany Demmin .... Naperville, Ill.
Sarah Gonzalez..... Kokomo, Ind.
Jayme Hunt ..... Reynoldsburg, Ohio
Hollie Ludwig ..... Jackson, Mich.
Jennifer Johnston .... Jackson, Mich.
Kim Meiste ..... Lowell, Mich.
Kristin Miller ..... Valparaiso, Ind.
Jessica Pennington ... Morenci, Mich.
Autumn Shepherd .... Danville, Ill.
Rachel Smith..... Bettendorf, Iowa
Amy Stipp ..... Olathe, Kan.
Danielle Spurgeon .... Seymour, Ind.
Kim Tocheff..... Mount Vernon, Ohio

TENOR

Matt Angell ..... Marseilles, Ill.
Judah Ball ..... Bourbonnais, Ill.
Seth Baron ..... Munster, Ind.
Michael Booth ..... Logansport, Ind.
Ben Chew ..... Eureka, Ill.
Tyler Dunlop ..... Huntington, Ind.
Chad Hilligus..... Olathe, Kan.
Erick Karl ..... Naperville, Ill.
Ben Kunz ..... Dodgeville, Wisc.
Tim Livengood ..... East Peoria, Ill.
Jonathon Maloney ... Marshall, Ill.
Scott Neild ..... Danville, Ill.
Abiel Sultan ..... Bourbonnais, Ill.
Scott Whalen..... Manteno, Ill.

BASS

Remington Anksorus .. Granger, Ind.
Steven Baker ..... St. Louis, Mo.
Jason Brabson ..... Bloomington, Ill.
Jake Chastain ..... Pendleton, Ind.
Chris Clough ..... Bloomington, Ind.
Phil Dannewitz ..... Decatur, Ill.
Kris Dunlop..... Huntington, Ind.
Jared Hancock ..... Huntingburg, Ind.
Carl Leth ..... Novi, Mich.
Brendan Osweiler .... Saginaw, Mich.
Brad Senffner ..... Clifton, Ill.
Gary Shelton..... Park Forest, Ill.
Andrew Twibell ..... Muncie, Ind.
Travis Wasson ..... Plainfield, Ind.

Orpheus

Conductor

Dr. Jeff Bell is in his fourth 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.

2002–03 ITINERARY

November 15–17
Fall Tour

January 24–26
Winter Tour

February 16
Mozart Requiem with Kankakee Valley Symphony Orchestra

March 28–30
Spring Tour

April 5
Ladies Day at Olivet

April 24
Choral Concert at ONU

May 9
ONU Baccalaureate

Olivet Nazarene University
Department of Music

◆ ◆ ◆

Commencement Concert Auditions

◆ ◆ ◆

Monday, February 3 7:00 P.M.
Kresge Auditorium
Larsen Fine Arts Center

Invocation

Concerto No. 1 — L. Spohr
Rondo

Tracy Marcotte, clarinet
Dr. Karen Ball, piano

La ci darem la mano (from *Don Giovanni*) — W.A. Mozart
with Kristy Burrows, soprano

O Isis und Osiris (from *Die Zauberflöte*) — W.A. Mozart
Steve Baker, bass
Dr. Jeff Bell, piano

Concerto No.1, Op. 1 — S. Rachmaninoff
Andante

Jennifer Gates, piano
Dr. Karen Ball, piano

Deh vieni non tardar (from *Le Nozze di Figaro*) — W.A. Mozart

When I am laid in earth (from *Dido and Aeneas*) — H. Purcell

Kristy Burrows, mezzo-soprano
Dr. Jeff Bell, piano

Concerto No. 2, Op. 22 — C. Saint-Saëns
Presto

Carla Dirks, piano
Dr. Karen Ball, piano

Non temor, amato bene (K. 505) — W.A. Mozart

Jennifer Tjepkema, soprano
Jennifer Gates, piano

Una Furtiva lagrima (from *L'Elisir D'Amore*) — G. Donizetti
Lonely House (from *Street Scene*) — K. Weill

Jeremy Nemec, tenor
Carla Dirks, piano

Stride la vampa! (from *Il Trovatore*) — G. Verdi
Voce di donna (from *La Gioconda*) — A. Poncielli

Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Concerto for Piano and Orchestra in A minor, Op. 16 — E. Grieg
Allegro moderato

Erica Rumbley, piano
Dr. Gerald Anderson, piano

Donde lieta (from *La Bohème*) G. Puccini
Mi chimano Mimí (from *La Bohème*) G. Puccini

Stacie Knefelkamp, soprano
Jennifer Gates, piano

Duet from *Lakmé* L. Delibes

Kristy Burrow, soprano
Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Concertino C. Chaminade

Katherine Benson, flute
Dr. Karen Ball, piano

G Minor Concerto, Op. 25 F. Mendelssohn

Bethany Smith, piano
Dr. Gerald Anderson, piano

Mein Herr Marquis (from *Die Fledermaus*) R. Strauss
Oh! Mio babbino caro (from *Gianni Schicchi*) G. Puccini

Amanda Medley, soprano
Carla Dirks, piano

Olivet Nazarene University
Music Department

Student Recital

9:30 A.M. ◆ Friday, February 7, 2003
Kresge Auditorium ◆ Larsen Fine Arts Center

Invocation

Oh! Mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Amanda Medley, soprano
Carla Dirks, piano

Una furtiva lagrima (from *L'Eliser D'Amore*) — G. Donizetti
Jeremy Nemec, tenor
Carla Dirks, piano

And die Musik — F. Schubert
Laura Francis, mezzo-soprano
Jennifer Gates, piano

Duet No. 46 — A. Amsden
Ryan Schultz, euphonium
Alan White, trumpet

Un'aura amarosa (from *Cosi Fan Tutte*) — W.A. Mozart
Artie Dittmer, tenor
Jennifer Gates, piano

Deh vieni non tardar (from *Le Nozze di Figaro*) — W.A. Mozart
Kristy Burrows, mezzo-soprano
Dr. Jeff Bell, piano

OLIVET NAZARENE UNIVERSITY

AND **National City**® *PRESENT*

Book by **Joseph Stein**
Lyrics by **Sheldon Harnick**
Music by **Jerry Bock**

FIDDLER on the ROOF

February 27–March 1, 2003

Larsen Fine Arts Center
Olivet Nazarene University

presented by

Clancy-Gernon

Scenes

ACT I

PROLOGUE

Scene 1: KITCHEN IN TEVYE'S HOUSE

Scene 2: EXTERIOR OF TEVYE'S HOUSE

Scene 3: INTERIOR OF TEVYE'S HOUSE

Scene 4: THE INN

Scene 5: STREET OUTSIDE THE INN

Scene 6: ON A BENCH OUTSIDE TEVYE'S HOUSE

Scene 7: TEVYE'S BEDROOM

Scene 8: VILLAGE STREET AND MOTEL'S TAILOR SHOP

Scene 9: SECTION OF TEVYE'S HOUSE

INTERMISSION

ACT II

PROLOGUE

Scene 1: EXTERIOR OF TEVYE'S HOUSE

Scene 2: VILLAGE STREET

Scene 3: EXTERIOR OF RAILROAD STATION

Scene 4: VILLAGE STREET

Scene 5: MOTEL'S TAILOR SHOP

Scene 6: SOMEWHERE ON THE OUTSKIRTS OF THE VILLAGE

Scene 7: THE BARN

Scene 8: OUTSIDE TEVYE'S HOUSE/EPILOGUE

Thank you for turning off all pagers and cell phones
and for not recording or photographing the performance.

Fiddler on the Roof 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
Phone: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com

Cast

Phil Dannewitz
Phil Dannewitz, playing Tevye, is no stranger to the Olivet stage. From Decatur, Illinois, this fifth-year senior is a double major in Religion and Business Administration. Phil's previous roles include Harold Hill in *The Music Man*, Curly in *Oklahoma!* and Cornelius in *Hello, Dolly!* He is a member of Orpheus Choir, a teaching assistant in the Division of Religion and a student assistant to the vice president for institutional advancement.

Kristin Amato
Kristin, a sophomore from Bloomington, Illinois, is playing the role of Golde. Kristin first appeared on Olivet's stage as Zaneeta in *The Music Man*. Her high school roles included Tessa in *Gondoliers*, Dainty June in *Gypsy*, Morgan le Fay in *Camelot* and Yente in *Fiddler on the Roof*. Kristen is a Criminal Justice major and adds, "I would like to thank my parents for always encouraging me to pursue theatre and for supporting me all these years."

Kathryn Buishas
A sophomore Music Education major from Grant Park, Illinois, Kathryn is making her debut at Olivet as Tzeitel. She is involved in Women's Choir and participated in Broadway Revue earlier this year.

Brad Senffner
A sophomore from Clifton, Illinois, Brad is playing Motel. This Music Education and Music Performance major has also appeared on the Olivet stage as Rev. Dr. Barrick in *Abe Lincoln in Illinois* and Oliver Hix in *The Music Man*. Brad adds, "It's been awesome! I've enjoyed every minute of it."

Luke Wadsworth
Luke, a Business Administration major from Dixon, Illinois, adds the role of Perchick to his list of performances at Olivet. Now a sophomore, Luke played Tommy Djilas in *The Music Man* and was also a cast member in last fall's *All I Really Need To Know I Learned in Kindergarten*. Luke is also involved in ROTC and is a member of Olivet's Comedy Improv Troupe.

Amanda Medley
Amanda, playing Hodel, is no stranger to the stage. A sophomore Music Education major from North Canton, Ohio, Amanda has played Oliver in *Oliver*, Clara in *It's a Wonderful Life*, Sarah Brown in *Guys and Dolls* and Marian in *The Music Man*. In Olivet's production of *The Music Man* last spring, Amanda played Amaryllis. She is also involved in Orpheus Choir, Lifesong, Concert Singers, Green Room and Best Buddies at Olivet.

Thea Hansen
A freshman Communication Studies major from Manitowoc, Wisconsin, Thea has already become familiar with the Olivet stage. In addition to her role as Chava, Thea participates in Women's Choir and was recently involved in Broadway Revue.

Nathan Bowers
Nathan, a freshman Computer Science major from Coldwater, Michigan, is playing the role of Fyedka. Nathan adds, "I want to thank God for teaching me to trust and my parents for never giving up on me, as well as my friends for teaching me about relationships and life."

Denise Cochran
Denise, a freshman Music Performance major from Monte Vista, Colorado, is playing the role of the fourth daughter, Shprintze. Denise participates in Lifesong and Orpheus Choir, and recently became engaged.

Andrea Boswell
A freshman, Andrea made an appearance on stage in Broadway Revue before she was cast as the matchmaker, Yente. A Music Education major from Kansas City, Missouri, Andrea feels lucky to have the chance to pursue her dream and passion of theatre.

Remington Anksorus
From Granger, Indiana, Remington is a sophomore Political Science major. In addition to his role in *Fiddler* as the Constable, he was Mayor Shinn last spring in Olivet's production of *The Music Man*.

Brennan Vidt
A sophomore religion major from Brownsburg, Indiana, Brennan has already appeared in numerous productions at Olivet, adding to his role as the Rabbi in *Fiddler.* Other performances include *Abe Lincoln in Illinois*, *The Music Man* and *Broadway Revue*. Brennan is also a member of Olivet's very own Comedy Improv Troupe.

Erick Karl
As Mendel, Erick, a freshman Mass Communication major from Naperville, Illinois, makes his Olivet stage debut. He also is a member of Orpheus Choir. Erick would like to thank his wife, Rebecca, for all her support and help.

Ben Chew
Having appeared on the stage in *The Music Man* and the annual Orpheus Variety Show, Ben now takes the stage as Avram, the bookseller. He is a junior Music Education and Church Music double major from Eureka, Illinois.

Kimberly Meiste
Kimberly, a Vocal Performance and Church Music major from Lowell, Michigan, is making her Olivet stage debut as Fruma-Sarah. At Olivet, Kimberly has been involved in Chapel Band, Orpheus Choir and Concert Singers.

Jake Chastain
Jake is making his Olivet stage debut as Mordcha, the innkeeper. A freshman Church Music and Music Education double major from Pendleton, Indiana, Jake is also a member of Orpheus Choir, Concert Band, Jazz Band, Pep Band and Lifesong.

Stacie Knefelkamp
Armed with experience on Olivet's stage in *Oklahoma!*, *The Music Man* and Broadway Revue, Stacie now brings to life Grandma Tzeitel. Stacie, a junior Music Education major from Decatur, Indiana, would like to thank her friends and family for their loving support.

Tim Koerner
From Kankakee, Illinois, Tim is a senior Art Education major and has had plenty of experience on the Olivet stage. He has appeared in *Our Town*, *Hello ,Dolly!*, *The Importance of Being Earnest*, *Oklahoma!*, *Abe Lincoln In Illinois*, *The Music Man* and *Much Ado About Nothing*, and now adds the role of Lazar Wolf, the butcher, to his credits.

Rachel Smith
Shaindel

Colleen Metz
Bielke

David Wonder
The Fiddler

Jeremy Nemec
Sasha

Bottle Dancers
Ben Chew
Erick Karl
DeJuan Shelby
Scott Maier

Russians
Scott Neild
Tyler Dunlop
Phil Smith
Artie Dittmer

Yeshiva Boys
Tyler DeWees
Justin Schultz

Chorus & Orchestra

Orchestra

Dr. Neal W. Woodruff, conductor

Flute/Piccolo
Katie Benson
Linnea Krieger-Strope

Clarinet
Tracy Marcotte
Sarah Denault
Kristin Latimer

Bassoon
Christine Becker

Oboe/English Horn
Jessica Caudle
Karon Kormylo

French Horn
Phil DeYoung

Trumpet
Alan White
Russell Clark
Melissa Kaegle

Trombone
Mike Weber

Piano
Jennifer Gates

Accordion
Ryan Schultz

Percussion
Jerry Cardiff
Jessica Pennington
Linnea Krieger-Strope

Violin I
Bethany Smith
Sara Anderson
Alyssa Hayes

Violin II
Audrey Richardson
Tressa Wallace
Sarah Applegate

Viola
Heather Eaton
Erin Sneed
Amy Richardson

Cello
Aaron O'Neal
Lea Corzine
Melissa Adkins

Bass
Larry Allen

Guitar/Mandolin
Bethany Robinson

Chorus

Dr. Jeff Bell, director

Mariah Booth
Amanda Bosworth
Mindy Bowne
Carrie Brinkmann
Bethany Brown
Jake Chastain
Benjamin Chew
Artie Dittmer
Tyler Dunlop
Nikki Festin
Scott Maier
Roxanne Margeson
Erin Menke
Scott Neild
Jeremy Nemec
Trisha Riggall
Erica Rumbley
DeJuan Shelby
Phil Smith
Rachel Smith
Danielle Spurgeon
David Wonder

Crew

Director: Professor Jerry Cohagan

Musical Director: Dr. Jeff Bell

Assistant Director: Laura Smith

Conductor: Dr. Neal Woodruff

Choreographers: Steven Baker, Colleen Baker

Stage Manager: Laura Smith

Set Designer: Andy Wright

Costume Designer: Kate Zarko

Makeup Designer: Harmony Lappin

Stage Properties: Noah Hansen

Lighting Designer: Courtney Brown

House Management
Jason Ellis
Carol Lang
Rachel Lewandowski
Laura Smith

Set Construction Crew
Andrew Wright
Jeremy Nemec
Bob Artz
Dan Aumiller
Rosha Reid

Makeup Crew
Krista Dossett

Lighting Crew
Amanda Bosworth
Jon Croft
Emily Huggins
Lisa Lockwood
Mike Ryba
Eric Slonecker

Costume Crew
Heather Alred
Kathy Boyts
Harmony Lappin

Special Thanks

Temple B'Nai Israel; Broadway Costumes, Inc., Chicago, Illinois; Shannon Woodruff; Kathy Boyts; Miles Turner; Alvina Stickels; Brad, Sheri and Sara Pearson; Gary Griffin; Heather Kinzinger; and all who joined the production after the program went to press.

Sponsors

PEPSI

THE DAILY JOURNAL

Olivet Nazarene University
Music Department

Student Recital

◆ ◆ ◆ ◆

9:30 A.M. ◆ Friday, March 7, 2003
Kresge Auditorium ◆ Larsen Fine Arts Center

Invocation

Wie Melodien zieht es mir — J. Brahms
Autumn Shepherd, mezzo-soprano
Sarah Gonzalez, piano

Etude in C major, Op. 46, #1 — S. Heller
Adam Moore, piano

Johanna (from *The Ballad of Sweeney Todd*) — S. Sondheim
Erick Karl, tenor
Dr. Jeff Bell, piano

Die Nacht — R. Strauss

Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

Valse Brillante in F major, Op. 34, #3 — F. Chopin

Sarah Gonzalez, piano

Wie Melodien zieht es mir — J. Brahms

Marlene Festian, soprano
Ryan Schultz, piano

Fan' Jazz — M. Bariller

Phil Smith, alto saxophone
Dr. Jeff Bell, piano

Fantasie — G. Fauré

Mariah Booth, flute
Dr. Karen Ball, piano

Et misericordia (from *Magnificat*) — J.S. Bach

Leah Malone, mezzo-soprano
Chad Hilligus, tenor
Jennifer Gates, piano

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Carla Dirks, piano

Assisted by

Dr. Karen Ball, piano
Christa Tomblin, piano

Tuesday, March 18, 2003
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Toccata in G Major BMW 916 — J. S. Bach
Presto

Sonata in E Major Op. 109 — L. van Beethoven
Vivace, ma non troppo
Prestissimo
Andante molto cantabile ed espressivo

Intermission

Three Preludes — K. Kennan
II. Lento, nello stile di un Chorale
III. Allegro con fuoco

Fantasy in F minor Op. 49 — F. Chopin

Concerto no. 2 in G minor Op. 22 — C. Saint-Saëns
Presto
with Dr. Karen Ball, piano

C.S. Theme and Variations Op. 6 — R. Compton
with Christa Tomblin, piano

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

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

Notes

Toccata in G Major, Presto

Bach's *Toccata in G Major* is written in the style of 16th Century composers such as Claudio Merulo. This tradition featured keyboard works of varied movements and sections. The toccata or "touch piece" was often played at the beginning of a performer's program to test out the instrument being performed on. The variety of texture and style afforded the performer opportunity to experience the full range of capability of the instrument from the start. The *Toccata in G Major* is divided into three movements, the first of which is being performed this evening. The movement features alternating improvisatory-like passages and fugal sections.

Sonata in E Major, Op. 109

Beethoven's *Sonata Op. 109* is vastly different from his other sonatas. The three movements, rather than the usual fast-slow-fast sequence of traditional Classical form, follow quite a different path. The first movement is quasi-improvisational and transports the listener into the weightlessness of a dream with its light coloring and undulating contours. The second follows without interruption, connected by a sustaining damper pedal. It explodes in contrast to the first with fiery passagework that is almost angry in character. Competition between the hands and shifting accents add to the excitement of the 6/8 meter. The third movement takes the form of theme and variations and presents the listener with an almost prayerful chorale at the beginning. The variations explore a variety of textures and moods before culminating in the serenity of the opening chorale. The conclusion of this most unusual sonata gives the impression of the ethos of emotion, once innocent, once tumultuous and passionate, now resolved with quiet dignity and perception.

Three Preludes

Kent (Wheeler) Kennan, an American composer and teacher, was born in Milwaukee, Wisconsin in 1913. While his earlier music shows decidedly Romantic, Impressionistic, and even Jazz influences, his later style (from the 1940's) blossomed into mainly a neo-classical approach. *Three Preludes*, of which the second and third will be performed tonight, is a piano work consisting of three preludes of contrasting moods and varying degrees of difficulty. *Prelude II* is chorale-like in nature and is short in length with a colorful display of dissonance. *Prelude III* takes on the character of a toccata with its driving rhythm and repeated note motive evident throughout. The rhythmic flow is interrupted by a theme in chords that is nobler in color.

Fantasy in F minor, Op. 49

The Fantasy in F Minor, written in 1840-41, is one of Chopin's finest works. In this composition, Chopin greatly expanded the concept of Sonata form, combining it with the form of a rondo. The piece opens with an introduction that resembles a rather serious march. Several themes alternate throughout the piece in a dramatic display of varying textures and moods. The middle section features a chorale that is both dignified and resolved. The piece ends on a plane of calm resolution and two final dramatic chords.

Concerto No. 2 in G Minor, Op. 22

Camille Saint-Saëns (1835-1921) is considered by scholars to be a composer of the late Romantic Period. He was well schooled in the works of J.S. Bach and Beethoven and was influenced at an early age by Mendelssohn and Schumann. The *Concerto in G Minor* was originally written for Anton Rubenstein to be premiered in Paris. Saint-Saëns wrote the concerto in three weeks and was himself the soloist for the first performance on May 6, 1868.

Thank you to Dr. Ball for her continuing encouragement and faith over the past two years.
To my parents, thank you for your dedication and unending love.
Special thanks to everyone who helped prepare the reception.
A BIG THANK YOU goes to Christa, my sister, for her participation in the duet and making the posters.
Last but not least, thanks to you, the audience, for attending this very special performance.

Olivet Nazarene University
Music Department

Student Recital

9:30 A.M. ◆ Friday, March 21, 2003
Kresge Auditorium ◆ Larsen Fine Arts Center

◆ ◆ ◆ ◆

PROGRAM

Invocation

The Lord is my Shepherd — H. Smart
Brendan Osweiler, bass
Dr. Jeff Bell, tenor
Dr. Karen Ball, piano

Andante et Allegro — J. Guy Ropartz
Alan White, trumpet
Ryan Schultz, piano

L'heure exquise — R. Hahn
Scott Whalen, tenor
Dr. Jeff Bell, piano

French Suite No. 6 — J.S. Bach

Scott Maier, piano

Rend'il sereno al cilio — G.F. Handel

Kathryn Buishas, mezzo-soprano
Kimberly Meiste, piano

Già il sole dal Gange — A. Scarlatti

Ben Moody, tenor
Jennifer Gates, piano

Vedrai, Carino (from *Don Giovanni*) — W.A. Mozart

Trisha Riggall, mezzo-soprano
Ryan Scultz, piano

Sonata No. 1 in G major — J.S. Bach

Melissa Adkins, 'cello
Erica Rumbley, piano

◆ ◆ ◆ ◆

Olivet Nazarene University
Music Department

◆ ◆ ◆ ◆

Concert Singers

in

A Sacred Concert

◆ ◆ ◆ ◆

Friday, March 21, 2003 7:30 P.M.
Kelley Prayer Chapel

PROGRAM

Hark, I Hear the Harps Eternal **arr. Alice Parker**

One of the premier arrangers of traditional American music, Alice Parker has produced a body of work unsurpassed in her field, often collaborating with noted conductor Robert Shaw, whose touring chorale recorded the arrangements.

Hark, I hear the harps eternal ringing on the farther shore,
As I near those swollen waters with their deep and solemn roar.

Hallelujah, hallelujah, hallelujah, praise the Lamb,
Hallelujah, hallelujah, glory to the great I AM.

And my soul though stained with sorrow, fading as the light of day,
Passes swiftly o'er those waters to the city far away.

Souls have crossed before me saintly to that land of perfect rest,
And I hear them singing faintly in the mansions of the blest.

Come Away **Ken Medema**

The songs of contemporary composer Ken Medema often contain a great deal of visual imagery, especially references to light. This theme becomes all the more meaningful when one realizes that this particular composer and performer does not have the gift of sight. What his songs demonstrate, instead, is *insight* into the human condition and God's love for us.

Come away for a little time apart, for the changing of the heart; come away.
Come away to a taste so bittersweet, where hope and heartache meet; come away.

Here is light to light the darkest maze, here is song to fill the pathless days,
Here is call among the crowded ways.

Bread of Life, wine of happiness and tears, faithfulness and fears,
This feast awaits you here; come away.

Worthy of Praise **Tom Fettke**

Current composer and arranger Tom Fettke has produced sacred music for church choirs for the past thirty years. He is perhaps best known for the original choral anthem *The Majesty and Glory Of Your Name*.

The Lord is my fortress, the Lord is my refuge;
My rock and deliv'rance, the strength of my life.
The Lord is my shelter, a light in my darkness.
I'll worship the Lord who is worthy, worthy of praise.

Worthy of praise; Worthy of praise;
Worship the Lord who is worthy,
Worship the Lord who is worthy of praise.

The Lord be exalted, the God of salvation,
Who lifts up His children to places on high.
My step shall not falter; his hand will uphold me.
I'll worship the Lord who is worthy, worthy of praise.

And I Will Exalt Him **G.F. Handel**

Although not a church musician by trade, Handel composed a great deal of sacred music, including anthems suitable for worship settings. The piece featured this evening is fashioned in a typical Baroque style in which a fugal beginning and ending encase a chorale-like middle section.

And I will exalt Him. He is my father's God.

In Heavenly Love Abiding **Jeff Bell**

The words of this hymn text by Anna Waring can be found in many hymnals, set to several different tunes. This original choral setting was composed for Concert Singers and was premiered in Kelley Prayer Chapel in 1980.

In heav'nly love abiding, no change my heart shall fear;
And safe is such confiding for nothing changes here.
The storm may roar without me, my heart may low be laid.
But God is round about me and can I be dismayed?

Wherever He may guide me, no want shall turn me back;
My shepherd is beside me, and nothing can I lack.
His wisdom ever waketh, His sight is never dim.
He knows the way He taketh, and I will walk with Him.

Green pastures are before me which yet I have not seen;
Bright skies will soon be over me where darkest clouds have been.
My hope I cannot measure, my path to life is free;
My Saviour has my treasure, and he will walk with me.

Prayers From the Ark **Ivor Davies**

European poet Carmen Bernos de Gasztold published an entire collection of poems entitled *Prayers From the Ark* which tell the story of Noah's voyage from animals' perspectives. It can be viewed as an allegory of the various ways in which we relate to God.

The Prayer of the Mouse
I am so little and gray, dear God, how can you keep me in mind?
Always spied upon, always chased.
Nobody ever gives me anything, and I nibble meagerly at life.
Why do they reproach me with being a mouse? Who made me but You?
I only ask to stay hidden. Give me my hunger's pittance,
Safe from the claws of that devil with green eyes. Amen.

The Prayer of the Cat
Lord, I am the cat.
It is not exactly that I have something to ask of you!
No, I ask nothing of anyone,
But, if You have by some chance, in some celestial barn,
A little white mouse or a saucer of milk, I know someone who would relish them.
Wouldn't you like someday to put a curse on the whole race of dogs?
If so I should say Amen!

The Cross **arr. Jeff Bell**

Inspired by the long tradition of a cappella choral singing, this medley combines extreme vocal ranges and thick texture while presenting portions of five well-known hymns.

Must Jesus bear the cross alone, and all the world go free?
No there's a cross for ev'ryone, and there's a cross for me.
Alas! And did my Saviour bleed, and did my Sov'reign die?
Would He devote that sacred head for such a worm as I?
Jesus, keep me near the cross; there a precious fountain
Free to all a healing stream, flows from Calv'ry's mountain.
So I'll cherish the old rugged cross, till my trophies at last I lay down.
I will cling to the old rugged cross,
and exchange it when I survey the wondrous cross!

Come Just As You Are **Joseph Sabolick**

Composer Joseph Sabolick has written several worship songs, and has also produced piano arrangements of his works.

Come just as you are; hear the Spirit call.
Come just as you are; come and see, come receive, come and live forever.
Life everlasting, and strength for today.
Taste the Living Water, and never thirst again.
Come just as you are.

◆ ◆ ◆ ◆ ◆

Soprano I
Laura Hayes
Amanda Medley

Soprano II
Kristy Burrows
Sarah Marta

Alto
Kimberly Meiste
Rachel Smith

Tenor
Artie Dittmer
Scott Neild
Jeremy Nemec

Bass
Steven Baker
Brad Senffner

Conductor/pianist
Dr. Jeff Bell

Olivet Nazarene University
Music Department

Student Recital

9:30 A.M. ◆ Friday, April 4, 2003
Kresge Auditorium ◆ Larsen Fine Arts Center

PROGRAM

Invocation

Scaramouche — D. Milhaud
III. Brazileira
Philip Schwada, piano 1
Robert Gibson, piano 2

Après un rêve — G. Fauré
Laura Hayes, soprano
Kimberly Meiste, piano

Petrarch Sonnet no. 104 — F. Liszt
Erica Rumbley, piano

Not While I'm Around — S. Sondheim
(from *The Ballad of Sweeney Todd*)
Steven Baker, bass
Dr. Jeff Bell, piano

Sonata for Horn, Trumpet, and Trombone — F. Poulenc

I. Allegro moderato

III. Rondeau

Phil DeYoung, horn
Alan White, trumpet
Ryan Schultz, euphonium

The Boys Round Dance, Op. 36, No. 2 — N. Gade

Ashlee Stephens, piano

Ah! Mio cor — G.F. Handel

Erin Menke, mezzo-soprano
Erica Rumbley, piano

Arabesque #1 — C. Debussy

Heather Eaton, piano

Se Florindo e'fedele — A. Scarlatti

Roxanne Margeson, mezzo-soprano
Ryan Schultz, piano

Reverie — C. Debussy

Bethany Smith, piano

◆ ◆ ◆ ◆

Senior Recital

CHAD NATHAN HILLIGUS

Tenor

Accompanied by

Sarah Gonzalez, piano

Assisted by

Leah Malone, mezzo-soprano
Jenny Tjepkema, soprano
Bethany Smith, violin
Bethany Robinson, double bass

Tuesday, April 08, 2003
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

PROGRAM

Amor ti vieta (from *Fedora*)	U. Giordano
Quando ti rivedro	S. Donaudy
O del mio amato ben	S. Donaudy
L'alba separa dalla luce l'ombra	F. P. Tosti
Et misericordia (from *Magnificat*)	J. S. Bach

with Leah Malone, mezzo-soprano

Serenate	J. Brahms
Minnelied	J. Brahms
Dies Bildnis ist bezaubernd schön (from *Die Zauberflote*)	W. A. Mozart

INTERMISSION

En Prière	G. Fauré
Le Secret	G. Fauré
Si mes vers avaient des ailes!	R. Hahn
Le Manoir de Rosemonde	H. Duparc
Johanna (from *The Ballad of Sweeney Todd*)	S. Sondheim
Lonely House (from *Street Scene*)	K. Weill
A Bit of Earth (from *The Secret Garden*)	L. Simon
This is the Moment (from *Jekyll & Hyde*)	F. Wildhorn
Time To Say Goodbye (Con te partiro)	F. Sartori

with Jennifer Tjepkema, soprano
Bethany Smith, violin
Bethany Robinson, double-bass

This is recital is presented in partial fulfillment of the requirements for the bachelor of arts degree in music with emphasis in Music Performance.

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

TRANSLATIONS

AMOR TI VIETA

Love forbids you not to love.
Your slender hand, which rejects me
seeks the clasp of my hand.
Your eyes express "I love you!"
Even though your lips say "I will not love you!"

QUANDO TI RIVEDRO

When will you see
that you were dear to me, my unfaithful lover?
I have cried many tears
now that someone separates us.
I fear that all joy in my life is gone.
The more desparate I get,
the more I turn to hope.
In my thoughts I still hate you,
but in my soul, I long for you to return loving me.
When will you see that you were dear to me?

O DEL MIO AMATO BEN

O my dear love
My lost enchantment!
Far from my sight is the one
Who was glory and pride to me!
Now throughout the silent rooms
always I seek her and call out her name
with my heart full of hopes...
But I seek in vain; I call out in vain!
And weeping is so dear to me
with weeping alone do I nourish my heart.

Without her, to me
Every place seems sad.
Night seems like day to me;
Fire seems ice-cold to me.
Even though at times I hope
to devote myself to another concern,
a single thought torments me:
without her, what will I do?
Life like this seems a futile thing
without my beloved.

L'ALBA SEPARA DALLA LUCE L'OMBRA

The dawn divides darkness from light,
my sensual pleasure from my aspiration.
Sweet stars, the hour of death is at hand:
a love more holy sweeps you from the sky.

Burning lamps, o you will never return,
Sad stars, snuff out uncorrupted light!
I must die. I would not see the day,
for love of my own dream, for the night.

Fold me, o Night, to your maternal breast,
while the pale earth bathes itself in dew;
but let the dawn spring from my blood,
and from my brief dream the eternal sun.

ET MISERICORDIA

And His mercy endures from generation
to generation among those who fear Him.

SERENATE

Lovely child, can you tell me
Why, alone and mute,
tender souls always torture themselves?
Why they make themselves gloomy?
why they seem to suspect
that their pleasures
will be where they are not?
Can you tell me this,
Lovely child?

MINNELIED

Delightfully sound the birdsongs
When the pure angel
Who conquered my young heart
Wanders through the woods.
Redder bloom the valleys and meadows
Greener becomes the grass
Where the fingers of my lady
Are picking little mayflowers.
Without her, everything is dead,

Blossoms and herbs are wilted;
And no Spring sunset
Would seem to me as fair and fine.
Darling, lovely woman
Never wish to flee;
That my heart, as well as this meadow,
Might bloom in joy.

DIES BILDNIS IST BEZAUBERND SCHÖN

This portrait is enchantingly beautiful
as no eye has ever seen!
I feel it, as the god-like image
fills my heart with new emotion.
This thing cannot be given a name,
Yet I feel it here as fire burning.
Could this feeling be love?
Yes! It is love alone.
If I could only find her!
If she were only standing here before me!
I would...
warm and pure I would...
What would I do?
I would, full of delight,
press her to this burning heart,
And then forever she'd be mine.

EN PRIÈRE

If the voice of a child can reach you, O my Father,
Listen to the prayer of Jesus on His knees before You.
If you have chosen me to teach your laws on the earth,
I will know how to serve you Holy King of Kings, O Light!
Place on my lips, O Lord, the salutary truth,
So that whoever doubts, should with humility revere You!
Do not abandon me, give me the gentleness so necessary,
To relieve the suffering, to alleviate pains, the misery!
Reveal Yourself to me, Lord, in whom I have faith and hope,
I want to suffer for You and to die on the Cross, at Calvary!

LE SECRET

I wish the morning not to know
The name I told the night,
And that in the wind of dawn, silently,
It should evanesce like a tear
I wish the day would proclaim,
The love I hid in the morn,
And bent over my open heart,
Should inflame it like a grain of incense.
I wish the sunset to forget
The secret I told to the day,
And carry it away with my love,
In the folds of its pale garment!

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 were guided,
As to her nest flies a dove,
Were my song with wings provided,
Were my song with wings provided,
Like unto love!

LE MANOIR DE ROSAMONDE

With its sudden and voracious teeth,
Like a dog love has bitten me.
If you follow my blood that was shed,
You could easily find my trail.
Take a horse of good breed,
Go and follow my arduous road,
Through pitfalls and lost trails,
If the chase will not make you weary!
Passing where I have passed,
You will see that alone and wounded
I traveled over this sorrowful world.
And thus I wrought my own death
Far, far away, without discovering
The blue manor of Rosamund.

CON TE PARTIRO (TIME TO SAY GOODBYE)

When I'm alone
I dream on the horizon
and words fail;
yes, I know there is no light
in a room where the sun is absent,
if you are not with me, with me.
At the windows
show everyone my heart
which you set alight;
enclose within me
the light you
encountered on the street.

Time to say goodbye
to countries I never
saw and shared with you,
now, yes, I shall experience them.
I'll go with you
on ships across seas
which, I know,
no, no, exist no longer.
It's time to say goodbye…

When you are far away
I dream on the horizon
And words fail,
and, Yes, I know
that you are with me;
you, my moon, are here with me,
my sun, you are here with me,
with me, with me, with me.

SPECIAL THANKS TO:

The faculty and students who have helped nurture me in every aspect of my spiritual, social and technical development; specifically, Dr. Jennifer Fitch for her seamless blend of motivation and discipline, and Sarah Gonzalez for always seeing the best in me. Thanks to everyone involved in making this evening special. Most important, thanks to my family for their unconditional love and support.

Department of Music

Concert Band

2002–2003

OLIVET
NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS

Department of Music

Olivet Nazarene University

Concert Band

Program

TO BE TAKEN FROM THE FOLLOWING SELECTIONS:

Come, Christians, Join To Sing . . . . . Arr. By Dan Goeller

Second Suite in F for Military Band: Movement I . . . . . Gustav Holst

Parable . . . . . Elliot Del Borgo

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

Salvation Is Created. . . . . Pavel Tschesnokoff

Irish Tune from County Derry . . . . . Percy Aldridge Grainger

God of Our Fathers . . . . . Claude T. Smith

Majesty . . . . . Arr. by Richard Kingsmore

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

Amazing Grace . . . . . Frank Ticheli

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

You Are the Light . . . . . Orch. by Neal McMullian

Free Lance . . . . . John Philip Sousa

Personnel

FLUTE

Linnea Krieger-Strope, Lake Carroll, Ill., Sophomore, Music Education

Karin VanderNaalt, Carol Stream, Ill., Junior, Nursing

Brittany Jackson, Midlothian, Ill., Junior, Social Work

Adriene El-Talabani, Crystal Lake, Ill., Freshman, Elementary Education

Kara McElwee, Sparta, Mich., Junior, Elementary Education

Sarah Manuel, Chicago Heights, Ill., Freshman, Engineering & Math

Sherri Shouse, Rock Island, Ill., Sophomore, Child Development

Cari Jasonowicz, Ottawa, Ill., Freshman, History & Political Science

Toni Moran, Decatur, Ill., Freshman, Chemistry/ Biology

Tiffany Black, Decatur, Ill., Freshman, Nursing

Shavon Franklin, Wellston, Mich., Senior, Criminal Justice

OBOE

Karon Kormylo, Racine, Wis., Freshman, Communication

Amy Setzler, Oak Harbor, Ohio, Sophomore, Nursing

CLARINET

Colleen Metz, Roberts, Ill., Junior, Nursing

Sarah Stephenson, Racine, Wis., Sophomore, Music

Mariah Booth, Pittsfield, Ill., Sophomore, Music Education

Rachel Lewandowski, Otisville, Mich., Senior, Corporate Communication

Carey Trumbull, Marysville, Mich., Freshman, Music Education

Christy Courtney, Lafayette, Ind., Sophomore, Elementary Education

Julie Bentley, Troy, Mich., Freshman, Science

Kim Wilkes, Avon, Ind., Freshman, Nursing

Kristen Jagdharry, Lake in the Hills, Ill., Freshman, Elementary Education

Rebecca Knowles, Mascoutah, Ill., Freshman, Early Childhood Education & General Music

BASS CLARINET

Brad Senffner, Clifton, Ill., Sophomore, Music Education/ Performance

CONTRABASS

Mary Cook, Cheboygan, Mich., Freshman, Music Education

ALTO SAX

Phil Smith, Cleveland, Ohio, Sophomore, Church Music

Erin Rumbley, Evansville, Ind., Junior, Mass Communication

Marlene Festian, Jacksonville, Ill., Sophomore, Vocal Performance

TRUMPET

Alan White, Kankakee, Ill., Sophomore, Music Performance

Matt Trembly, Bolingbrook, Ill., Junior, Business

Russ Clark, Marlette, Mich., Sophomore, Physical Education

Cathy Oedewaldt, Tremont, Ill., Freshman, Communication & Political Science

Kelli McNamara, Crete, Ill., Senior, Mathematics

HORN

Phil DeYoung, Muskegon, Mich., Freshman, Music Performance

Scott Maier, Mokena, Ill., Freshman, General Music

TROMBONE

Mike Weber, Indianapolis, Ind., Senior, Music Education

Judah Ball, Bourbonnais, Ill., Sophomore, Music Education

Ryan Hansen, Manitowoc, Wis., Junior, Religion/Biblical Studies

Jake Chastain, Peadleton, Ind., Freshman, Music Education/ Church Music

EUPHONIUM

Ryan Schultz, Chicago Heights, Ill., Sophomore, Music Education

Bethany Denhart, Macomb, Mich., Freshman, Early Childhood Education

Jeremy Lorton, New Castle, Ind., Sophomore, Music Education

Noah Hansen, Stillman Valley, Ill., Freshman, English Education

TUBA

Dustin Bouwma, Racine, Wis., Freshman, Religion,

Adam Moore, Onarga, Ill., Sophomore, Music Education

Andy Wright, Edinburgh, Ind., Sophomore, Youth Ministry

PERCUSSION

Rich Calhoun, Braidwood, Ill., Junior, Computer Science

Jerry Cardiff, Bourbonnais, Ill., Senior, Music Education

Clayton Lackey, Bourbonnais, Ill., Freshman, Music Education

Anna Remus, New Lenox, Ill., Freshman

Concert Band

Conductor

DR. NEAL MCMULLIAN

Dr. Neal McMullian, professor of music, is in his first year of conducting Concert Band at Olivet Nazarene University. He also teaches music education courses and private bassoon lessons at Olivet. Previously, he served as chairman of the fine arts department and director of bands at Malone College in Canton, Ohio.

He holds a B.M.E. and M.M.E. from the University of Southern Mississippi and a D.M.A. from the University of Georgia, and his experience includes 10 years of teaching in Mississippi and Georgia public schools prior to his work at Malone.

He is a member of the Illinois Music Educators Association, the College Band Directors National Association, the National Band Association and the International Double Reed Society.

Dr. McMullian and his wife, Cathy, 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.

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
presents

Spring Concert

Featuring

University Orchestra
&
Concert Band

✦ ✦ ✦ ✦

THURSDAY, APRIL 10, 2003
7:30 P.M.

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Olivet Nazarene University
Instrumental Concert
Thursday, April 10, 2003

PROGRAM

Invocation

ONU Orchestra

Symphony No. 4 in A major; "Italian" — Felix Mendelssohn
Allegro vivace

Symphony No. 9, Op. 95; "New World" — Antonin Dvorak
Adagio/Allegro molto
Scherzo

✦ ✦ ✦ ✦

ONU Concert Band

American Overture for Band — Joseph Willcox Jenkins

Be Thou My Vision — David R. Gillingham

Noisy Wheels of Joy — Eric Whitacre

Immovable Do — Percy Grainger

Country Gardens — Percy Grainger

Sinfonia Voci — David R. Holsinger

Melody Shop — Karl King
arr. Andrew Glover

✦ ✦ ✦ ✦

Program Notes

Mendelssohn's "Italian" Symphony was sketched/partially written during a trip to Italy in 1830, on the advise of the poet/philosopher Goethe. Mendelssohn conducted one performance of the work in London, and shelved it immediately after, due to his dissatisfaction with the work. He continued to tinker with it, but it was not published until after his death.

Virtually from the night of its wildly successful New York premiere in December of 1893, Antonin Dvorak's last symphony has been the subject of an endless debate over the authenticity of its American credentials. That he had been in the U.S. less than a year by the time he had completed the symphony in May did not deter Dvorak from concluding that he had hit upon the key to the invention of an American musical language. Interviewed by the *New York Herald* a few days before he finished the symphony, he declared, "I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States." In another article, published several months later on the day of the premiere of his new symphony, he described its second and third movements as having been inspired by "the local color of Indian character." This would seem to contradict his emphasis on the importance of the songs of the black communities, except that Dvorak found "the music of the Negroes and of the Indians ... practically identical."

If his dubious equation of Native American song with black song casts doubt on Dvorak's grasp of American music, his assertions about the importance of native melody have nevertheless inspired much speculation about the sources of the symphony's abundant melodies. As it happens, his references to Indian music have less to do with songs any real Native Americans might have sung than with material taken over from Dvorak's own abortive opera on Longfellow's poem *The Song of Hiawatha*. Some listeners have claimed to hear a fragment of "Swing Low, Sweet Chariot" in the first movement's main theme, or even, straining credulity, a bit of "Yankee Doodle" in the finale.

In fact, Dvorak's approach to American folk song as he understood it differed little from his approach to the Czech folk songs that make up much of his own frankly nationalistic music. In both cases he deftly spins original themes by adopting the distinctive gestures that give a body of tunes their family resemblance. In the symphony that means relying heavily on an altered scale that appears frequently in black song (and which Dvorak mistakenly believed also characteristic of Indian song), one that softens the drive toward resolution typical of most Western melody.

American Overture for Band is flavored with Lydian and Mixolydian modes, and is structured in a free adaptation of Sonata form. The musical material borders on the folk tune idiom, although there are no direct quotes from any folk songs. The work calls for near-virtuoso playing by several sections, especially the French horns. Although it was the composer's first band piece, it remains his most successful, and in his words, he is "hard pressed to duplicate its success."

Be Thou My Vision includes the following dedication:

> "Commissioned by Ray and Molly Cramer in honor of their parents, Harold and Ora Murphy and Harold and Gladys Cramer. In appreciation for their Christian guidance and positive influence on our lives."

(Ray Cramer is currently the Director of Bands at Indiana University and is an internationally known wind band conductor and authority)

The composer includes the following program notes:
It was an honor and a privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, "Slane", is one of my favorites and inspired me to compose a countermelody, which is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane" ("Be Thou My Vision") in D-minor stated in chant-like somberness by the euphonium. Following is the newly composed Irish ballad sung by the flute, which leads to a dramatic statement of "Be Thou My Vision" by the full ensemble in A Major.
The work is interrupted by a prayerful interlude. After, the marriage of the two Irish tunes in Db Major grows to a glorious climax and then subsides. A heavenly benediction closes the work.

~ David R. Gillingham

Noisy Wheels of Joy is just pure, simple fun, written in the tradition of the great comic operatic overtures and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon. ***Noisy Wheels of Joy*** was commissioned by the Band Composers Masterworks Consortium, and was premiered by the University of Nevada, Las Vegas Wind Symphony (Mr. Tad Suzuki, conductor) on March 8, 2002 at the ABA National Convention. It is dedicated with deepest gratitude to Mr. Jim Cochran.

~ Eric Whitacre

The Immovable Do (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a "movable Do" ("Do" corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by "Do" varies with modulation) and the other with an "immovable Do" (in which "Do" always stands for C). In my composition—which is not based on any folksong or popular tune—the "immovable Do" is a high drone on C, which is sounded throughout the whole piece. From the very start (1933) I conceived the number for any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or 8 single strings. It seemed natural for me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone color.

~ Percy Aldridge Grainger

Of all Grainger's novelty pieces, ***Country Gardens*** is undoubtedly the best known. It is based upon a Morris Dance tune that is an instrumental version of a song long popular in the English countryside under the title of The Vicar of Bray. Grainger set Country Gardens in a barracks while he was a U.S Army bandsman.

Sinfonia Voci "I Sing the Mighty Power of God" – In the mid-afternoon of August 28, 1990, a massive tornado swept through the center of Plainfield, Illinois, a community some 30 miles southwest of Chicago. This severe storm scythed a five-mile long path, causing millions of dollars in damage and the deaths of 29 residents of the city. Plainfield High School was one of the many structures totally destroyed. In the fall of 1992, the Plainfield Band Boosters commissioned Holsinger to write a commemorative work for the High School Symphonic Band and a Civic Chorus made up of the many church choirs of the community. In the spring of 1993, after 3 years of relocation on Joliet, Plainfield High School returned to its community, and in a dedication service, the Plainfield Band and Chorus, under the direction of Scott Casagrande premiered ***Sinfonia Voci***.

The composition is based on the 1784 Wuttenburg Gesangbuch melody entitled *Ellacombe* and a text by Isaac Watts. This hymn declares the sovereignty of God over the heavens and the earth, be it gentle flower petals or raging tempests, and asserts, in Watts' text, "…all that borrows life from Thee is ever in Thy care."

Karl King composed 185 marches. ***The Melody Shop*** was one of his earliest, published in 1910 when the composer was only 19 years of age. King had already composed several marches and other works by this time. The baritone (euphonium-part in the final strain of this march has always been notorious for its difficulty. One popular legend explaining this dizzying baritone part involves a chance meeting in a Canton, Ohio, barbershop between King and a stranger. The stranger was a baritone player, and he struck up a conversation with King (also a baritone player). Not knowing the composer's identity, the stranger referred to Karl King as "the guy who writes those dinky marches." That was all the urging King needed to make "The Melody Shop" one of the most famous baritone parts in all of band repertoire.

~ Andrew Glover

✦ ✦ ✦ ✦

ONU Orchestra

Neal W. Woodruff, conductor

Flute
Katie Benson
Linnea Kreiger-Strope
Carina Jasonowicz

Oboe
Karon Kormylo
Kim Meiste
Jessica Caudle

Clarinet
Tracy Marcotte
Sarah Denault
Kristen Latimer

Bassoon
Christine D. Becker
Dr. Neal McMullian

French Horn
Phil DeYoung
Ryan Schultz
James Wasmundt
Noah Hansen

Trumpet
Alan White
Melissa Keagle

Trombone
Mike Weber
Jennifer Gates
Chad St. John

Tuba
Josh Vaughn

Percussion
Clayton Lackey

Violin
Bethany Smith
Sara Anderson
Sarah Applegate
Alyssa Hayes
Audrey Richardson
David Wonder
Erin Mages
Erica Rumbley

Viola
Heather Eaton
Erin Sneed
Amy Schweigert

'Cello
Aaron O'Neal
Melissa Adkins
Lea Corzine
Dr. Shirlee McGuire

Bass
Bethany Robinson
Larry Allen

ONU Concert Band

Dr. Neal McMullian, conductor

Flute
Linnea Krieger-Strope
Sarah Manuel
Brittany Jackson
Mariah Booth
Kara McElwee
Toni Moran
Sherri Shouse
Adriene El-Talabani
Tiffany Black
Shavon Franklin

Oboe
Karon Kormylo
Amy Setzler

Clarinet
Tracy Marcotte
Kristin Latimer
Sarah Stephenson
Carey Trumbull
Rachel Lewandowski
Colleen Metz
Julie Bentley
Kim Wilkes
Kristen Jagdharry
Rebecca Knowles

Bass Clarinet
Brad Senffner

Alto Saxophone
Phil Smith
Erin Rumbley

Tenor Saxophone
Kara Krestel

Baritone Saxophone
Marlene Festian

Trumpet
Alan White
Matt Trembly
Melissa Keagle
Russ Clark

French Horn
Phil DeYoung
James Wasmundt
Scott Maier
Ben Moody

Trombone
Mike Weber
Chad St. John
Judah Ball
Ryan Hansen
Jake Chastain

Euphonium
Ryan Schultz
Bethany Denhart
Noah Hansen

Tuba
Dustin Bouwma
Adam Moore
Andy Wright

Percussion
Rich Calhoun
Jerry Cardiff
Mary Cook
Clayton Lackey
Jeremy Nemec
Anna Remus

STILL TO COME
THIS SPRING AT LARSEN . . .

Monday, April 14	Hale Wilder Vocal Scholarship Auditions
Tuesday, April 15	Senior Recital – Jennifer Tjepkema Bethany Robinson
Tuesday, April 22	Charles David Smart, guitarist
Thursday, April 24	Spring Choral Concert
Monday, April 28	Senior Recital – Jennifer Johnston Nicole Festin
Tuesday, April 29	ONU Jazz Ensemble Concert
Saturday, May 3	ONU Annual Commencement Concert (hosted by Music Department)
Monday, May 5	New Horizons Band Spring Concert Harlow Hopkins, Keith Ramsden, conducting

Hale – Wilder Vocal Scholarship Auditions

Monday, April 14, 2003

7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

2003 Hale-Wilder Vocal Scholarship Auditions

Monday, April 14, 2003

Program

Invocation

Adieu (from *Poème d'un Jour*)	G. Fauré
Cruda sorte! … Gia so per pratica (from *L'Italiana In Algeri*)	G. Rossini
Die Nacht	R. Strauss
Rain in Spring	N. Rorem

Kimberly Meiste, mezzo-soprano
Carla Dirks, piano

L'heure Exquise	R. Hahn
Heidenröslein	F. Schubert
Loveliest of Trees	J. Duke
Musique Anodine No. IIIIII	G. Rossini

Scott Whalen, tenor
Dr. Jeff Bell, piano

Voi, che sapete (from *Le Nozze Di Figaro*)	W.A. Mozart
Wie Melodien Zieht Es Mir	J. Brahms
Nuit d'Étoiles	C. Debussy
When I am laid in earth (from *Dido and Aeneas*)	H. Purcell

Autumn Shepherd, mezzo-soprano
Dr. Jeff Bell, piano

Down by the Sally Gardens	Arr. H. Hughes
Chanson d'Amour	G. Fauré
Magyarisch	J. Brahms
Spirate pur, Spirate	S. Donaudy

Scott Neild, tenor
Carla Dirks , piano

Vedrai, carino (from *Don Giovanni*)	W.A. Mozart
Abendempfindung	W.A. Mozart
Sure on this Shining Night	S. Barber
En Prière	G. Fauré

Trisha Riggall, mezzo-soprano
Ryan Schultz, piano

How Beautiful are the Feet (from *The Messiah*)	G.F. Handel
Mein Schöner Stern	R. Schumann
Après un Rêve	G. Fauré
Donde lieta	G. Puccini

Stacie Knefelkamp, soprano
Jennifer Gates, piano

Nuit d'Étoiles	C. Debussy
Bright is the Ring of Words (from *Songs of Travel*)	R. Vaughan Williams
An der Monday	F. Schubert
Hai già vinta la casa! … Vedrò mentra'io sospiro (from *Le Nozze di Figaro*)	W.A. Mozart

Brad Senffner, baritone
Ryan Schultz, piano

Oh! Mio Babbino caro (from *Gianni Schicci*)	G. Puccini
Ich Liebe Dich	L. von Beethoven
Pie Jesu (from *Requiem*)	G. Fauré
Sure on this Shining Night	S. Barber

Amanda Medley, soprano
Carla Dirks, piano

A very special thank you to Dr. Ollie Watts Davis of University of Illinois, Champaign-Urbana for her assistance in adjudicating this evening.

Larsen Fine Arts
Spring 2003 Events

April 15	Senior Recital – Jennifer Tjepkema, Bethany Robinson	7:30 p.m.
April 22	David Smart – classical guitar	7:30 p.m.
April 24	Spring Choral Concert	7:30 p.m.
April 25	Student Recital	9:30 a.m.
April 28	Senior Recital – Jennifer Johnston, Nicole Festin	7:30 p.m.
April 29	Jazz Ensemble Concert	7:30 p.m.
May 1	Nielson / Young Piano Schol. Auditions	7:30 p.m.
May 3	Annual Commencement Concert (sponsored by the Music Department)	7:30 p.m.

All events in Kresge Auditorium, unless specified otherwise.

Senior Recital

Bethany Robinson
double bass

Jennifer Tjepkema
soprano

Accompanied by
Jennifer Gates, piano

Assisted by
Melissa Adkins, 'cello
Adam Elroy, alto saxophone
Stacie Knefelkamp, soprano
Clayton Lackey, drum set
Mark Miller, trumpet
Mike O'Connor, piano

Tuesday, April 15, 2003
7:30 p.m.

Kresge Auditorium -- Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Program

Invocation — Dr. Neal W. Woodruff

Vivace from Flute Sonata — G. Telemann
transcr. S. Sankey

Ms. Robinson, double bass
Ms. Gates, harpsichord

Non temer, amato bene (K.505) — W.A. Mozart

Ms. Tjepkema, soprano
Ms. Gates, piano

Duetto per violoncello e contrabasso — G. Rossini

Ms. Robinson, double bass
Ms. Adkins, 'cello

Domine Deus (from *Mass in C Minor*) (K.427) — W.A. Mozart

Ms. Tjepkema, soprano
Ms. Knefelkamp, soprano
Ms. Gates, piano

Intermission

Intermezzo in A, Opus 118, No. 2 — J. Brahms
transcr. B. Robinson

Ms. Robinson, double bass
Ms. Gates, piano

Lerchengesang, Op.2 — J. Brahms
Gretchen am Spinnrade — F. Schubert
Les présents, Op.46 no.1 — G. Fauré
Fleur jetée — G. Fauré

Ms. Tjepkema, soprano
Ms. Gates, piano

So What? Miles Davis
transcr. B. Robinson

Ms. Robinson, double bass Mr. O'Connor, piano
Mr. Lackey, drum set Mr. Miller, trumpet
Mr. Elroy, saxophone

Steal me (from *The Old Maid and The Thief*) G.C. Menotti

Vanilla Ice Cream (from *She Loves Me*) Jerry Bock

Ms. Tjepkema, soprano
Ms. Gates, piano

This is recital is presented in partial fulfillment of the requirements for the bachelor of science degree in music, emphasis in Music Education (Ms. Robinson) and for the bachelor of arts degree in music, emphasis in Music Education (Ms. Tjepkema).

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

Program Notes ~ Ms. Robinson

Telemann -- *Vivace for Flute Sonata*

Late-Baroque German composer, Georg Philipp Telemann (1681-1767) enjoyed enormous popularity during his lifetime, mainly attributed to his style and amount of writing. He used Italian melodic counterpoint and French harmonies, and is widely recognized as one of the most prolific composers of his day, composing over 1,000 cantatas, masses, and motets. Telemann wrote many operas, but is most known for his German cantatas. Though he was widely known for his vocal writing, Telemann wrote fifty different instrumental solo works, including Flute Sonata in B^b. His instrumental works reflect his distinct vocal melodic style.

Rossini – *Duet for Bass and 'Cello*

The *Duetto*, commissioned by the Salomons family, remained unpublished until 1968. At the time of its composition, London's music was dominated by the popular Italian school, including composers such as Gioachino Antonio Rossini (1792-1868), Dragonetti, and Paganini. Salomons paid Rossini fifty pounds to compose a duet for cellist Salomons and Dragonetti, the great double-bass player. The instrumental parts are in Dragonetti's hand, and also in the key of D, indicating that a solo scordatura was not a part of this piece. The discrepancies between phrasing and bowing that exist between the 'cello and bass parts and Rossini's original score suggest that small personal alterations are appropriate for today's performances.

Brahms – *Intermezzo in A, Opus 118, No. 2*

The music of Romantic German composer Johannes Brahms (1833-1897) was often said to be progressive and reactionary, but still he was well accepted in his lifetime. The *Sechs Klavierstücke*, Opus 118 (1893) is quite popular today, though it was forgotten shortly after composition. 19th-century composers often used "Ballade" and "Romanze" to describe their works, and these character pieces lend themselves easily a ternary or rondo-like form. Ternary (ABA) structure, rotating tonal areas, and the use of counterpoint within the F# major section make this piece worthy of performance and study.

Miles Davis-*So What?*

Miles Davis (1926-1991) conceived the sketch for this modal piece only hours before recording one of the most influential and best selling jazz records ever made, "Kind of Blue." When Davis entered the studio in 1959 with Paul Chambers, James Cobb, John Coltrane, Bill Evans, and Wynton Kelly, "modal" jazz was not a revolutionary idea. A composer named George Russell had already begun a program for "modal jazz," embracing the philosophy of the "Lydian Chromatic Concept of Tonal Organization." Davis also embraced this concept as a means to simplify modern jazz. *So What?* echoes this musical idea with very few chords, but with, as Davis stated, " infinite possibilities as to what to do with them."

Program Notes ~ Ms. Tjepkema

Non temer, amato bene (K.505)

Mozart (1756-1791) composed this aria as a token of farewell for the outstanding English singer, Anna Nancy Storace. While the text for the aria was taken from Mozart's revised version of Idomeneo (Act II Scene I), the work was clearly meant specifically for Storace herself. Mozart also included a piano obbligato to play himself, intending that the two perform the tender goodbye together. The aria, in the form of a rondo, contrasts elegance and serenity with dramatic outbursts, fleeting chromaticisms, and darker episodes in the minor. It has been called "the most mature love-letter ever written in music."

Do not fear my love may alter,
Faithful, always faithful shall I be.
But affliction has made me falter;
Now my soul from grief would flee.
Are you sighing? O woe outpouring!
All is in vain to one imploring!
O God, I cannot explain.

Do not fear my love may alter,
Faithful, always faithful shall I be.
Hateful galaxies, vile constellations,
Why inflict such deadly smart, such deadly smart?

Kindly Heaven, see my anguish,
See the grief of my affection.
Has like torment or dejection ever plagued a loyal heart?
Has like doom or equal torment ever plagued a loyal heart?
Hateful Galaxies, vile constellations,
Why should sorrows be my part?
Has like doom or equal torment ever plagued a loyal heart?

Domine Deus from Mass in C Minor (K.427)

The C Minor Mass, also known as the Grand Mass, is widely regarded as Mozart's most ambitious and elaborate choral masterpiece. Interestingly, Mozart scholars differ on the question of why he never finished it. He composed the mass in the style of a cantata by dividing the texts of the Mass movements into smaller sections. Each piece was treated as a movement that stood on its own. Movements alternated between elaborate contrapuntal choral settings and operatic arias for one or more soloists.

Lord God, King of Heaven, God the almighty Father.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Lerchengesang, Op.2

Brahms (1833-1897) incorporated Classical as well as Romantic elements into his music. His conservative Classical style brought controversy between his supporters while his dramatic Romantic style gave him a name among Liszt and Wagner. Brahms composed in all forms of music except opera, and in his lifetime, he composed over two hundred songs and lieder. This title of this song translates to English as "The Lark's Song."

Ethereal, distant voices,
The heavenly greetings of the larks:
How sweetly you move
My heart, you lovely voices!
I close my eyes gently;
There pass memories
Of soft twilights,
Pervaded with the breath of Spring.

Gretchen am Spinnrade

Central to the impact of the Schubert (1797-1828) songs, or Lieder, is the way the piano part participates in the telling of the tale. Gretchen spins as she anticipates the arrival of her lover. This song, composed when Schubert was seventeen, is wonderfully romantic and deeply passionate.

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,
Beneath his kisses then should I die!
My peace is gone, my heart is heavy…

Les présents, Op.46 no.1

Fauré (1845-1924) is acknowledged as one of the finest of French composers and is widely regarded as the greatest master of French song. His delicate and elegant style has unexpected strength and emotional appeal.

If you ask some evening
the secret of my sick heart,
I will tell you to move you,
A very old ballad!

If you speak to me of torments,
of hope disillusioned,
I will gather solely for you
Roses filled with dew.

So similar to flowers for the dead,
that bloom in churchyards,
You would like to share my remorse.
I will bring you some doves.

Fleur jetée

Carry away my passion at the will of the wind,
Flower, gathered with a song
And thrown away in a dream.
Carry away my passion at the will of the wind,
Like a cut flower perishes love.
The hand that has touched you
Shuns my hand forever;
Let the wind that withers you
Oh, poor flower, a while ago so fresh,
And tomorrow colorless,
Let the wind that withers you,
Oh, poor flower, let the wind that withers you,
Wither my heart.

Steal me

In 1939, Menotti (1911-) was commissioned to compose The Old Maid and The Thief for broadcast on NBC radio. In the story, a beggar named Bob shows up at the back door of Miss Todd's home. Desperate for male company, she and her maid, Laetitia, persuade him to stay indefinitely while they lavish him with food and comforts. Later, when Miss Todd learns of an escaped thief whose description fits that of Bob, she continues to shelter him. Laetitia holds dreams deep within her heart of the thief stealing her away from the fate of growing old without ever having loved. She sings passionately in hopes of winning the Bob's affections.

Vanilla Ice Cream

The Broadway musical, "She Loves Me", is based on a story similar to that of the more recent motion picture, "You've Got Mail." In the musical written, Georg and Amalia have an ongoing secret postal romance. They write anonymous letters and refer to each other fondly as "Dear friend." Ironically, Georg and Amalia both end up working at the same store, but are still oblivious to the fact that they have ever met one another. In the workplace, they snipe at each other and bicker constantly, but as pen pals, the romance continues. Amalia agrees to meet "Dear friend" at a café, but when Georg arrives in his place, she still doesn't make the connection. Afraid that Georg's presence will scare away "Dear friend", Amalia loses patience and screams at Georg to leave. The following morning, when Georg hears of Amalia not feeling well, he immediately goes to visit her and takes with him vanilla ice cream. At first, Amalia is not pleased by Georg's visit, but he manages to calm her down. They discuss her failed meeting with "Dear Friend", and Georg invents as he goes along, a fat, old, bald pen friend. After he leaves, Amalia tries to write to "Dear Friend" but her thoughts return to Georg and his get-well gift.

We would like to thank our instructors,
Jennifer Fitch and Carol Semmes
for their extraordinary dedication and patience.
Thank you to our amazing parents for their never ending
encouragement and support.
To the Olivetians and Praize, our musical and spiritual experience
at Olivet would not be complete without you.
To our professors who have generously shared their knowledge
and to friends who have loved us and celebrate this evening with
us, we are grateful for your support.
To Jennifer Gates, a remarkable musician, tonight is a culmination
of not only God's blessings and our efforts, but the gifts and
talents you have so willingly given—thank you!

Olivet Nazarene University
Department of Music

presents

A Concert Of Choral Music

featuring

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

♦♦♦♦♦

Thursday, April 24, 2003 7:30 P.M.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sing His Praises, Alleluia (Psalm 100:1,2,4)	Kent Newbury
My Faith Has Found a Resting Place	David Schwobel
Psalm 46	John Ness Beck
O Sifuni Mungu	arr. David Maddux
Crucified With Christ soloist: Jonathan DeZwaan	Randy Phillips
Beautiful Savior	arr. Wallingford Riegger
Grace Alone	Jeff Nelson

Testament Men's Choir
Dr. Neal Woodruff, conductor
Jennifer Gates, piano

◆ ◆ ◆ ◆ ◆

Hark, I Hear The Harps Eternal	arr. Alice Parker
America Medley	arr. Jeff Bell

Concert Singers
Dr. Jeff Bell, conductor

◆ ◆ ◆ ◆ ◆

Jubilate Deo	M. Braz; ed. H. Leck
This Train Is Bound For Glory Laura Francis, soloist	arr. Mark. Hayes
Ride On, King Jesus	arr. Moses Hogan
Wade in the Water	arr. Mark Hayes
Praise You Katie Pyle, soloist	E. Goodine; arr. Cymbala & Linn
He's Been Faithful	Carol Cymbala; arr. Camp Kirkland

Chrysalis
Prof. Martha Dalton, conductor
Carla Dirks, piano

◆ ◆ ◆ ◆ ◆

Rejoice in the Lord	16th Century English
O Let Your Soul Now Be Filled With Gladness	arr. Fred Bock
Digalagala Seth Baron, soloist	arr. S.A. Otieno
Come Let Us Sing! (Psalm 95)	Jeff Bell
Elijah Rock	arr. Moses Hogan
Get You Up (Isaiah 40)	Knut Nystedt
My Jesus, I Love Thee	A. Gordon; arr. Jay Rouse

Orpheus Choir
Dr. Jeff Bell, conductor

◆ ◆ ◆ ◆ ◆

Thank you for turning off cellular phones and electronic pagers and for not using flash photography.

Testament Men's Choir

Tenor I
Ben Borchardt
Nathan Bowers
Artie Dittmer
Carlos Lonberger
Jeremy Nemec
DeJuan Shelby
Jon Sidener
Josh Vaughn

Tenor II
Dan Aumiller
Trevor Dace
Joshua Hemingway
Barry Marshall
Ben Moody
Michael Remole
Phil Smith
Matt Stanley
Ted Walker

Baritone
Brock Boyts
Landon DeCrastos
Phil DeYoung
Kevin Hughes
Justin Main
Ryan Schultz
Eric Skelton
Brennan Vidt
Alan White
Trevor Young

Bass
Jonathan DeZwaan
Andy Maynard
Adam Netzel
Chad St. John
Jeremy Tindall
Ryan Walker
Mike Weber
Aaron Wirick

Concert Singers

Soprano I
Laura Hayes
Amanda Medley

Soprano II
Kristy Burrows
Sarah Marta

Alto
Kimberly Meiste
Rachel Smith

Tenor
Artie Dittmer
Scott Neild
Jeremy Nemec

Bass
Steven Baker
Brad Senffner

Chrysalis Women's Choir

Soprano I
Andrea Boswell
Renee Bussone
Christina Farr
Marlene Festian
Amber King
Katie Pyle
Jackie Wheeler
Jessica White

Soprano II
Sarah Applegate
Melissa Adkins
April Best
Amanda Bosworth
Grace Cook
Nicole Festin
Laura Francis
Gloria Marshall
Jennifer Nokes
Trisha Riggall
Emily Schmidt
Veronica Straw
Mary Kay White

Alto I
Amy Brooks
Kathryn Buishas
Sarah Everage
Thea Hansen
Kristin Heppe
Jennifer Holmes
Kerrin Jerome
Roxanne Margeson
Erin Menke
Krista Pusey

Alto II
Abigail Gould
Rebecca Knowles
Leah Malone
Krista Neathamer
Jessica Pomales
Kara Pusey
Amanda Rodgers
Amber Rollison
Erica Rumbley
Paris Walton

Orpheus Choir

Soprano
Kristin Amato
Katie Bennett
Katie Benson
Kristy Burrows
Denise Cochran
Ann Fabert
Laura Hayes
Jamie Higgins
Kristen Hinze
Stacie Knefelkamp
Janna Knight
Sarah Marta
Amanda Medley
Lisa Payne
Angie Smith
Jenny Tjepkema
Anne Wadsworth

Alto
Jennifer Anderson
Carol Cheney
Kristina Cloud
Karla Crawford
Bethany Demmin
Sarah Gonzalez
Jayme Hunt
Hollie Ludwig
Jennifer Johnston
Kimberly Meiste
Kristin Miller
Jessica Pennington
Autumn Shepherd
Rachel Smith
Amy Stipp
Danielle Spurgeon
Kim Tocheff

Tenor
Matt Angell
Judah Ball
Seth Baron
Ben Chew
Tyler Dunlop
Chad Hilligus
Erick Karl
Ben Kunz
Tim Livengood
Jonathon Maloney
Scott Neild
Abiel Sultan
Scott Whalen

Bass
Remington Anksorus
Steven Baker
Jason Brabson
Jake Chastain
Phil Dannewitz
Kris Dunlop
Jared Hancock
Carl Leth
Brendan Osweiler
Brad Senffner
Gary Shelton
Andrew Twibell
Travis Wasson

Senior Recital

Nicole Festin

mezzo-soprano

accompanied by
Carla Dirks, piano

assisted by
Kathryn Buishas, alto

Jennifer Johnston

alto

accompanied by
Jennifer Gates, piano

Monday, April 28, 2003
7:30 p.m.

Kresge Auditorium *Larsen Fine Arts Center*

Program

Invocation

Chi Vuol La Zingarella	Giovanni Paisiello
Bel piacere (from *Agrippina*)	George Frideric Handel
Alma del Core (from *La costanza in amor vince l'inganno*)	Antonio Caldara

Miss Festin
Carla Dirks, piano

Voi, che sapete (from *Le Nozze de Figaro*)	Wolfgang Amadeus Mozart
Ich grolle nicht (from *Dichterliebe*)	Robert Schumann
Die Lotusblume	Robert Schumann
Liebst du um Schönheit	Clara Schumann
Ici-bas!	Gabriel Fauré

Miss Johnston
Jennifer Gates, piano

Der Gang Zum Liebchen	Johannes Brahms
Automne	Gabriel Fauré
Ici-bas!	Gabriel Fauré
Zueignung	Richard Strauss

Miss Festin
Carla Dirks, piano

He was despised (from *The Messiah*)	George Frideric Handel
Ave Maria	Johann Sebastian Bach/Charles Gounod
Agnus Dei	Georges Bizet

Miss Johnston
Jennifer Gates, piano

Once Upon A Dream (from *Jekyll and Hyde*) — Frank Wildhorn

By My Side (from *Godspell*) — Stephen Schwartz

assisted by Kathryn Buishas, mezzo-soprano

The Call (from *Five Mystical Songs*) — Ralph Vaughn Williams

A Simple Song (from *Mass*) — Leornard Bernstein

Miss Festin
Carla Dirks, piano

Stepsister's Lament (from *Cinderella*) — Richard Rodgers

In My Own Little Corner (from *Cinderella*) — Richard Rodgers

Were You There? — arr. Moses Hogan

Give Me Jesus — arr. Moses Hogan

Miss Johnston
Jennifer Gates, piano

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

This recital is presented in partial fulfillment of the requirements for the bachelor of arts degree in general music for Miss Festin and for the bachelor of science in music with Music Education concentration for Miss Johnston.

Translations for Miss Festin

CHI VUOL LA ZINGARELLA

When try the Gypsy pretty
So winning, wise, and witty
As one and all may see
As one and all may see
For the ladies at the 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

BEL PIACERE

To enjoy a devoted heart
Brings contentment to the heart
If there is no faithful heart
There is no beauty, no wisdom, and no fascination

ALMA DEL CORE

Spirit of being
Soul of my spirit
Ever unfailing my love shall be
I'll be contented
No more tormented
If you will grant me yet one more kiss
If you will grant me, if you will grant me,
yet one more kiss

DER GANG ZUM LIEBCHEN

The moon gleams down
I should yet again
Go to my darling
How does she fare?

Alas, she's despondent
And laments and laments
That I will never see her
Again in her life!

The moon sinks
I hurry off briskly
Hurrying that nobody
Shall steal my love away

O coo, you doves!
O whir, you breezes!
So that nobody
Shall steal my love away

AUTOMNE

Autumns of misty skies, of heart –rending horizons
Of hasty sunsets, and pale dawns
I see flowing the water of torrent
Your days filled with melancholy
My thoughts carried away on wings of regret
As if our lifetime could be reborn
Roam dreaming through enchanted hills
Where in days gone by, my youth delighted
I feel in the bright sunlight of triumphant recollections
The scattered roses blooming again in a bouquet
And I feel tears rising to my eyes, which in my heart
My twenty years had forgotten.

ICI-BAS

Down here all lilacs die,
All songs of the birds are short
I dream of summers that endure forever!
Down here lips fade
And leave nothing and their velvet,
Down here all men weep
For their friendships or their loves
I dream of couples who remain
Who remain always

ZUEINGNUNG

Ah, you know it, dear soul
That far from you I anguish
Love causes heart to ache
To you my thanks!
Once drinking to Freedom
I raised the amethyst cup

And you blessed the drink,
To you , my thanks!
You exorcised the evil spirits in it,
So that I, as never before,
Cleansed and freed, sank upon your breast
To you my thanks!

Translations for Miss Johnston

VOI, CHE SAPETE

Sung by Cherubino in Mozart's "The Marriage of Figaro", **Voi, che sapete** *is a young boy's song about his newly-discovering the joys and pains of love. He sings it to the Countess, with whom he is in love, and her maid Susanna, who is his "pal".*

You know the answer, you hold the key, love's tender secret, share it with me.
Ladies, I beg you, share it with me.
This new sensation I undergo, it is so different from all I know.
Filled with excitement, walking on air, first I am happy, soon I despair.
Now I am chilly, next time aflame. Not for a moment am I the same!
I am pursuing some sunny ray, but it eludes me, try as I may.
I can't stop sighing, hard as I try. And then I tremble, not knowing why.
From this dilemma I find no peace, and yet I want it never to cease!
You know the answer; you hold the key.
Love's tender secret, share it with me.
Ladies, I beg you, share it with me.
Ladies, I beg you, share it with me.

ICH GROLLE NICHT

I'll not complain, tho' break my heart in twain.
O love forever lost, O love forever lost!
I'll not complain, I'll not complain.
Howe'er thou shin'st in diamond splendor bright,
There falls no ray into thy heart's deep night, I know full well.

I'll not complain, tho' break my heart in twain.
In dreams I saw thee waning and saw the night within thy bosom reigning,
And saw the snake that on thy heart doth gnaw,
How all forlorn thou art, my love, I saw.
I'll not complain, I'll not complain.

DIE LOTOSBLUME

The lotus flower is afraid of the sun's magnificence;
she bows her head and waits dreamily for the night to come.
The moon is her favorite lover; his light wakens her,
And she gladly reveals her worshipful flower face.
She blooms and glows and gleams and gazes silently upward;
She gives off fragrance, weeps, and trembles from love and the pain of love.

LIEBST DU UM SCHONHEIT

If you love for beauty's sake, don't love me! Love the sun who has golden hair.
If you love for the sake of youth, don't love me!
Love the spring that is new every year.

If you love for teasures' sake, don't love me!
Love the mermaid who has many bright pearls.

If you love for love's sake, yes, love me! Love me forever;
I love you forevermore.

ICI-BAS!

In this world all the flow'rs wither,
The sweet songs of the birds are brief;
I dream of summers that will last
Always!

In this world the lips touch but lightly,
And no taste of sweetness remains;
I dream of a kiss that will last
Always.

In this world ev'ry man is mourning
His lost friendship or his lost love;
I dream of fond lovers abiding
Always!

AVE MARIA

Hail Mary, full of grace, the Lord is with you, blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, holy Mary, Mary, pray for us sinners
now and in the hour,
in the hour of our death.
Amen.

AGNUS DEI

Lamb of God, Who takest away the sins of the world, have mercy on us.

Grant us peace

Olivet Nazarene University

JAZZ BAND

Spring Concert

Tuesday, April 29, 2003

7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

ONU Jazz Band
Spring Concert
Tuesday, April 29, 2003

PROGRAM

Strike Up the Band	GeorgeGershwin arr. by Sammy Nestico
Bone Appetit	Robert Curnow
Attitude Dance	Kupka & Castillo arr. by Mark Taylor
Fascinating Rhythm	George Gershwin arr. by Peter Blair
Brass Machine	Mark Taylor
Skylark	Hoagy Carmichael arr. by Ian McDougall
Satin Doll	Strayhorn, Ellington, & Mercer arr. by Sammy Nestico
It's Only A Paper Moon	Rose, Harburg, & Arlen arr. by Jerry Nowak
When I Fall In Love	Heyman & Young arr. by Jerry Nowak

For Once in My Life	Miller & Murden arr. by Lennie Niehaus
Swing Low, Sweet Chariot	arr. by Camp Kirkland
Children of Sanchez	Chuck Mangione arr. by Keith Foley

Jazz Band Personnel

Dr. Neal McMullian, director

Saxes

Jay Hatcher, alto
Phil Smith, alto
Carey Trumbull, alto, flute
Amy Taylor, alto
Jonathan DeZwaan, tenor
Kristin Heimsoth, tenor
Tracy Marcotte, bari, flute

Trombones

Mike Weber
Chad St. John
Joe Brewer
Jake Chastain

Trumpets

Alan White
Matt Trembly
Aaron Arntson
Russ Clark
Chris Gibson

Rhythm

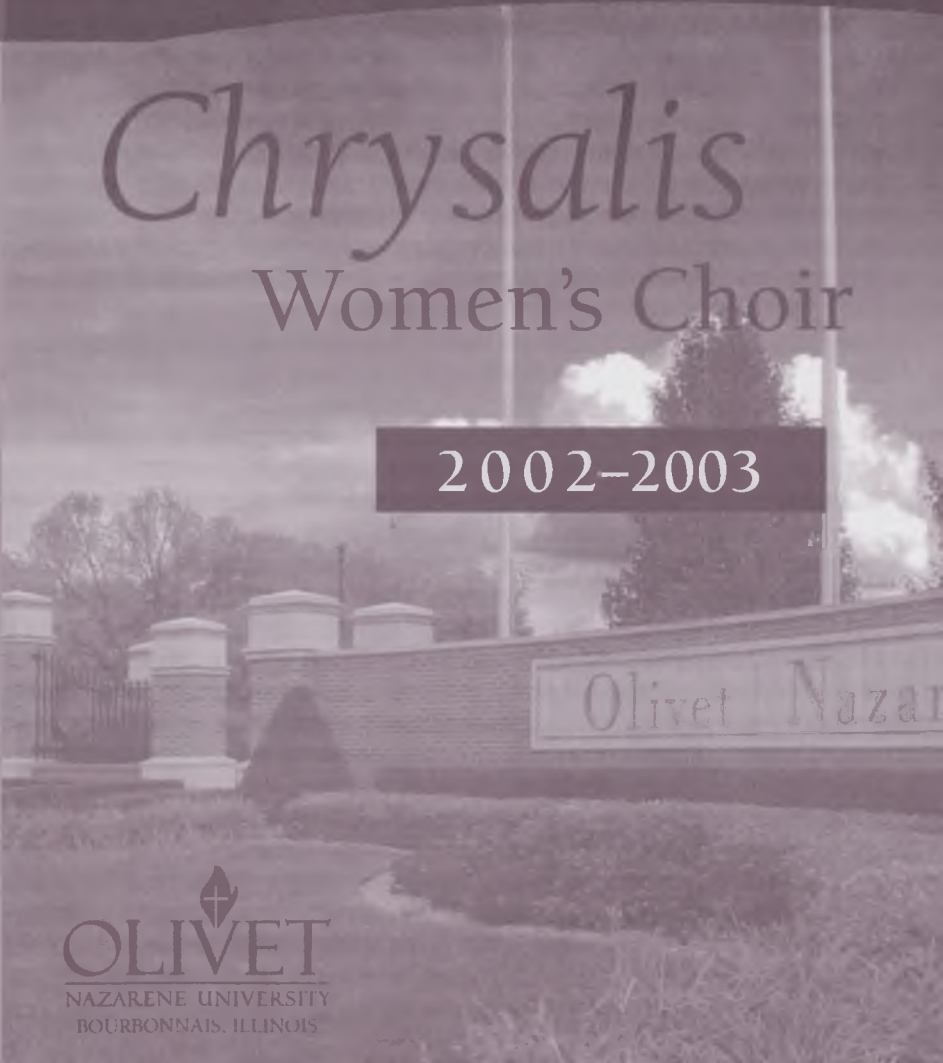
Jordan Bumgarner, guitar
Rich Calhoun, percussion
Lemuel McEwen, drums
Bethany Robinson, bass
Marc Trembly, bass
Rodney Kilgore, piano
Jessica Pennington, percussion, vocal

Department of Music

Chrysalis

Women's Choir

2002–2003



OLIVET
NAZARENE UNIVERSITY
BOURBONNAIS, ILLINOIS

Olivet Nazarene University

Chrysalis Women's Choir

Program

SELECTED FROM THE FOLLOWING:

Amazing Grace ..... arr. O. Young

Close to Thee ..... S. Vail; arr. O. Young

Have Thine Own Way, Lord ..... C. L. Bass

He's Been Faithful ..... C. Cymbala; arr. C. Kirkland

Jesus Paid It All ..... J. Grape; arr. O. Young

Praise You ..... E. Goodine; arr. C. Cymbala/Linn

Ride On, King Jesus ..... arr. M. Hogan

Saviour, Like a Shepherd Lead Us ..... J. Bell

The Lord's Prayer ..... A. Malotte; arr. K. Christopher

This Train Is Bound for Glory ..... arr. M. Hayes

Wade in the Water ..... arr. M. Hayes

You Are My All in All ..... D. Jernigan; arr. B. Greer

Personnel

SOPRANO I
Andrea Boswell
Reneé Bussone
Krista Edwards
Christina Farr
Amber King
Katie Pyle
Jessica White

SOPRANO II
Sarah Applegate
Melissa Adkins
April Best
Amanda Bosworth
Grace Cook
Laura Francis
Rebekah Hollenberg
Gloria Marshall
Jennifer Nokes
Renae Kinnett
Trisha Riggall
Emily Schmidt
Veronica Straw
Mary Kay White

ALTO I
Amy Brooks
Jennifer Buda
Kathryn Buishas
Rebekah Cosby
Sarah Everage
Nicole Festin
Thea Hansen
Kristin Heppe
Jennifer Holmes
Kerrin Jerome
Leah Malone
Roxanne Margeson
Erin Menke
Krista Pusey

ALTO II
Abigail Gould
Rebecca Knowles
Krista Neathamer
Jessica Pomales
Kara Pusey
Amanda Rodgers
Amber Rollison
Erica Rumbley
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 44-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, a senior at Olivet; James, a freshman at Olivet; 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 chairman 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
CHAIRMAN, 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, chairman 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.

Nielson-Young
Piano Scholarship Auditions

Thursday, May 01, 2003
7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

OLIVET
NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

2003 Nielson-Young Piano Scholarship Auditions

Thursday, May 1, 2003

Program

Invocation

Prelude and Fugue in D Major (WWCI) — J.S. Bach
Sonata, Op. 31, No. 2 — L. von Beethoven
Allegretto
Piano Concerto No. 1, Op. 1 — S. Rachmaninoff
Andante

Jennifer Gates, piano
assisted by Dr. Karen Ball, piano

Valse Brillante in F Major, Op. 34, No. 3 — F. Chopin
Sonata No. 12 in F Major, K. 332 — W.A. Mozart
Allegro
Scherzo Humoristique — A. Copland

Sarah Gonzalez, piano

Preludes, Op. 6 — R. Muczynski
I. Vivace
II. Lento
III. Allegro giocoso
Sonata in A minor, K. 310 — W.A. Mozart
Andante cantabile con espressiore
Piano Concerto in A minor, Op. 16 — E. Grieg
Allegro moderato: recapitulation and cadenza

Erica Rumbley, piano
assisted by Dr. Gerald Anderson, piano

Sonata in E Major, L. 430	D. Scarlatti
Reverie	C. Debussy
Concerto in G minor, Op. 25	F. Mendelsohn
Molto allegro con fuoco	

Bethany Smith, piano
assisted by Dr. Gerald Anderson, 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
Mr. Richard Deal of Moody Bible Institute
for his assistance in adjudicating this event.

Olivet Nazarene University's

90th Annual Commencement Concert

Saturday, May 3, 2003

7:30 p.m.

Kresge Auditorium
Larsen Fine Arts Center

Featured soloists

Kathryn Benson

Carla Dirks

Jennifer Gates

Kim Meiste & Kristy Burrows

Erica Rumbley

Bethany Smith

Jenny Tjepkema

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

The 90th Annual Commencement Concert

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

SATURDAY, MAY 3, 2003
7:30 P.M.
KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

Department of Music

Commencement Concert

Program

Invocation

G minor Concerto, Op. 25 — F. Mendelssohn
Bethany Smith, piano

Duet from Lakmé — L. Delibes
Kristy Burrows, soprano
Kimberly Meiste, mezzo-soprano

Concerto No.1, Op.1 — S. Rachmaninoff
Jennifer Gates, piano

Concertino — C. Chaminade
Katherine Benson, flute

Presentation of the Department of Music
2002-2003 Foundation Scholarships
and the
Walter B. Larsen Award for Musical Excellence
and the Naomi Larsen Scholarship

Professor Don Reddick
Chairman, Division of Fine Arts

Concerto for Piano and Orchestra in A minor, Op.16 — E. Grieg
Allegro moderato
Erica Rumbley, piano

Non temor, amato bene (K505) — W.A. Mozart
Jennifer Tjepkema, soprano

Concerto No.2, Op.22 — C. Saint-Saëns
Carla Dirks, piano

ONU Division of Fine Arts
Department of Music
2002-2003 Foundation Scholarships

Walter B. Larsen Award for Music Excellence
and Naomi Larsen Scholarship
Jennifer Gates

Robert Hale/Dean Wilder Vocal Scholarship
Stacie Knefelkamp

Russel G. & Verda E. Hopkins Instrumental Scholarship
Katherine Benson

Stephen Nielson/Ovid Young Piano Scholarship
TBA

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

ONU Orchestra

Neal W. Woodruff, Conductor

Flute
Katie Benson
Linnea Krieger-Strope
Carina Jasonowicz

Oboe
Karon Kormylo
Jessica Caudle
Kim Meiste

Clarinet
Tracy Marcotte
Sarah Denault
Kristin Latimer

Bassoon
Christine Becker
Dr. Neal McMullian

Horn
Phil DeYoung
James Wasmundt
Ryan Schultz
Noah Hansen

Trumpet
Alan White
Melissa Keagle

Trombone
Mike Weber
Jennifer Gates
Chad St. John

Tuba
Josh Vaughn

Violin
Bethany Smith*
Sara Anderson
Alyssa Hayes
Sarah Applegate
Audrey Richardson
David Wonder
Erica Rumbley
April VanKley

Viola
Heather Eaton
Amy Schweigert
Andy Wright

'Cello
Aaron O'Neal
Lea Corzine
Melissa Adkins
Dr. Shrilee McGuire

Bass
Bethany Robinson
Larry Allen

Timpani
Clayton Lackey

Piano
Carla Dirks
Jennifer Gates

*concertmaster

Olivet Nazarene University
Department of Music

2002-03 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

Neal McMullian (2002)
Professor of Music
B.M.E., 1976, University of Southern Mississippi
M.Mus.Ed., 1978, University of Souther Mississippi
D.M.A., 1997, University of Georgia

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

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

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

Reed Capshaw
Trombone, low brass
B.A., 2002, Roosevelt 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

D. George Dunbar
Voice
B.S., Olivet Nazarene University
M.Mus., University of Illinois
D.M.A., University of Southern California

Ruthmarie Eimer
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

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

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

Randy Pobanz
Guitar
B.A., 1981, Southern Illinois University
M.M., Southern Illinois University

Linda Poquette
Piano
B.A., Olivet Nazarene University

Amanda Roylance
Trumpet
B.A....

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

Christina Wheeler
Violin, Viola
B.M., 2002, Oberlin Conservatory of Music

Larsen Fine Arts Center
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