

2004

## Department of Music Programs 2003 - 2004

Department of Music  
*Olivet Nazarene University*

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OLIVET NAZARENE UNIVERSITY



DEPARTMENT OF MUSIC

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# DEPARTMENT OF MUSIC PROGRAMS

2003-2004

OLIVET NAZARENE UNIVERSITY

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DEPARTMENT OF MUSIC

presents

Dr. Jeff Bell

baritone

A Recital Of American Music

with

Dr. Karen Ball, piano

Prof. Martha Dalton, soprano



7:30 P.M. ♦ September 8, 2003

Kresge Auditorium

Larsen Fine Arts Center

## **PROGRAM**

### **Songs by Stephen Foster**

- Open Thy Lattice, Love (1844)
- Jeanie with the Light Brown Hair (1854)
- If You've Only Got a Moustache (ca. 1850)
- Beautiful Dreamer (1862)
- Mr. & Mrs. Brown (ca. 1860)
- Wilt Thou Be Gone, Love? (1851)

### **Spirituals arranged by H. T. Burleigh**

- I Got a Home In a-Dat Rock (1926)
- Weepin' Mary (1917)
- Deep River (1917)
- De Gospel Train (1921)
- Ev'ry Time I Feel de Spirit (1925)
- Oh, Didn't It Rain (1919)

### **Songs by Charles Ives**

- The Greatest Man (1921)
- The Things Our Fathers Loved (1917)
- Canon (1894)
- Ich Grolle Nicht (1899)
- Weil' Auf Mir (1902)
- Memories (1897)
  - a. Very Pleasant
  - b. Rather Sad
- The Circus Band (1894)
- The Light That Is Felt (1904)
- Charlie Rutlage (1939)

## NOTES

American composer **Stephen Collins Foster (1826-1864)**, a native of Lawrenceville, Pennsylvania, was the creator of a body of work that some musicologists deem “the nearest to completely indigenous folksongs that we possess.” Foster’s songs are known for their beautiful and singable melodies and for the descriptive character of the texts which hark back to mid 19<sup>th</sup>-Century America. Songs such as *Oh! Susanna* and *Old Black Joe* sold thousands of copies and earned the composer a comfortable income. Yet Foster did not live within his means, and he died a broken man, poor and alcoholic. Ironically, his legacy is the simple beauty and hopefulness of his songs.

*Open Thy Lattice, Love* was Foster’s first published song. With words by George Morris, it proved popular enough to warrant two printings.

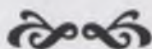
If, as generally supposed, Foster was thinking of his wife Jane when he wrote the words and music for *Jeanie with the Light Brown Hair*, it is doubly poignant, for at the time the composer and his wife had been separated for almost a year.

A forerunner of the type of song that would achieve great popularity in English music halls, *If You’ve Only Got a Moustache*, with words by George Cooper, satirizes the grand handlebar moustaches often seen on gentlemen in Foster’s day.

*Beautiful Dreamer* was published with a statement that it was “the last song written by Stephen Foster.” This was probably a sales gimmick, since the song had been purchased two years earlier, and immediately after the composer’s death several rival publishers printed various “last songs” of Foster.

Another music hall song, *Mr. & Mrs. Brown* deals with an age-old domestic situation in which the late-arriving husband is questioned by his longsuffering wife. George Cooper’s text includes a clever twist in the final verse. (Maybe Mrs. Brown wasn’t so longsuffering after all!)

*Wilt Thou Be Gone, Love?* is one of the better of Foster's few attempts at writing a through-composed song (instead of his usual verses with refrain). The words were adapted by the composer from the third act of Shakespeare's *Romeo and Juliet*.



Through the generosity of hometown friends and music lovers, **Harry Thacker Burleigh (1866-1949)** studied at the National Conservatory of Music in New York City, playing double bass and tympani in the conservatory orchestra under the direction of visiting conductor and composer Anton Dvorák. Burleigh played and sang the old traditional Negro spirituals for his mentor, and some of these are mirrored in Dvorák's *New World Symphony*. He successfully auditioned for a coveted position as a baritone in the St. George's Episcopal Church choir, and sang there for fifty-two years. Beginning with a published arrangement of *Deep River* in 1917, Burleigh eventually became an editor for Ricordi and Co. of New York and Milan, and he coached many famous singers, including Enrico Caruso and Marian Anderson. Burleigh's arrangements of spirituals helped these fine songs gain acceptance in recitals and concerts.

*I Got a Home In a-Dat Rock* is exemplary of the 19<sup>th</sup>-Century spiritual, likening current conditions to those of Biblical characters, and ending with a note of hopefulness.

Atypical among traditional spirituals, the tonality of *Weepin' Mary* is based on the natural minor scale, and Burleigh's arrangement adds to the ethereal feeling by ending on the dominant chord.

*Deep River* is one of the most frequently arranged spirituals, with many versions closely following Burleigh's solo arrangement.

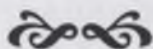
The piano plays an important part in the storytelling of *De Gospel Train*, where the sound effects of train wheels on tracks are



provided by clever writing for the keyboard. (Listen for the train's whistle.)

Although many modern arrangements of *Ev'ry Time I Feel de Spirit* present the song in a brisk tempo, Burleigh's version is marked "Slowly, with breadth and reverence." The grandchild of former slaves, perhaps he had heard it sung this way in his childhood.

*Oh, Didn't It Rain*, as many spirituals, presents a snapshot view of a familiar Bible story. Toward the end, listen for the piano accompaniment as it begins to "rain" harder and harder.



It is an understatement to say that **Charles Edward Ives (1874-1954)** was ahead of his time. A native of Danbury, Connecticut, Ives was strongly influenced by his bandmaster father who loved to experiment with unusual sounds. Although he learned to play several instruments "by the rules," his extreme creativity in the area of music was frowned upon by his professors at Yale University. Ives eventually felt that his music would remain "stronger, cleaner, bigger, and freer" if he didn't try to make a living out of it. He founded a very successful insurance agency and became quite wealthy, along the way inventing the concept of estate planning. Although musical composition was technically a hobby, Ives composed at a furious rate, piling unpublished manuscripts in the barn of his Connecticut farm. His works for all genres were published years later, and it was discovered that he had been quite ahead of his contemporaries in Europe and America. In 1947 his *Third Symphony* (composed forty years earlier) won a Pulitzer Prize. The composer's typical New England response was: "Prizes are for boys. I'm grown up." By the end of his life Ives was highly regarded as an important American composer.

Ives found the text for *The Greatest Man*, written by Anne Collins, published in the *New York Evening Sun*. Here the singer plays the part of a young boy, speaking in glowing terms about his father.

Ives surely drew on his own memories for inspiration in writing the words to *The Things Our Fathers Loved*, which reminisces about music on Main Street, church hymns, and village bands playing patriotic tunes.

In *Canon*, with a straightforward text by Thomas Moore, Ives presents a musical puzzle: a direct canon, where the singer's melody is echoed by the piano accompaniment exactly one measure behind through the whole song.

*Ich Grolle Nicht* (text by Heine) and *Weil' Auf Mir* (text by Lenau) are from a set of four German songs. Ives states, "The writer has been severely criticized for attempting to put music to texts of songs which are masterpieces of great composers. These were written primarily as studies. It should be unnecessary to say that they were not composed in the spirit of competition; neither Schumann, Brahms, nor Franz will be the ones to suffer by a comparison. Moreover they would probably be the last to claim a monopoly of anything, especially the right of a man to the pleasure of trying to express in music whatever he wants to."

Translations:

*Ich Grolle Nicht* (from *Dichterliebe*)

I bear no grudge, even when my heart is breaking!

Love lost forever! I bear no grudge.

Although you shine in diamond splendor,

No beam falls into the night of your heart.

I will know that for a long time.

I bear no grudge, even when my heart is breaking!

I truly saw you in my dreams,

And saw the night in the room of our heart,

And saw the snake that feeds on your heart;

I saw, my dear, how truly miserable you are.

I bear no grudge.



***Weil' Auf Mir***

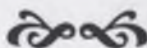
Eyes so dark, on me reposing,  
Let me feel now all your might.  
With your grave and dreamy sweetness,  
Your unfathomed, wondrous night.  
Take now with your somber magic  
From my sight this world away,  
That alone you may forever  
O'er my life extend your sway.

***Memories*** is really two separate songs: the juxtaposition of opposite moods and emotions that were a part of the composer's own experience.

In ***The Circus Band*** (from *Five Street Pieces*) the piano plays the major part, imitating the sections of a traditional marching band. The song itself is roughly in the form of a march, with an opening theme, a trio section, and a grand finale.

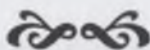
Set to a text by John Greenleaf Whittier, ***The Light That Is Felt*** features a mood-setting accompaniment that is almost detached from the vocal melody. In fact, the piano part could probably stand alone as a solo piece.

***Charlie Rutlage*** is a raucous piece with some surprises. Using a text from John Lomax's *Cowboy Songs and Other Frontier Ballads*, Ives captured the untamed spirit of the American west, symbolized by some unexpected commentary by the pianist, and the instruction that some parts of the accompaniment can best be played with the fists.

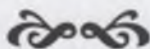


## THE PERFORMERS

**Dr. Jeff Bell** is a graduate of Olivet Nazarene University where he earned the Bachelor of Science degree in Music Education. He went on to earn the Master of Music in Voice Performance and Literature from the University of Illinois, and the Doctor of Arts in Voice from Ball State University. He has been a member of Olivet's music faculty since 1997.



**Dr. Karen Ball** received the Bachelor of Music degree from Temple University, the Master of Music degree from Northern Illinois University, and the Doctor of Musical Arts degree from the University of Illinois. She has been an ONU music faculty member since 2001.



**Professor Martha Dalton** graduated from Trevecca Nazarene University with a Bachelor of Science degree in Music, and earned the Master of Music in Voice Performance from Miami University of Ohio and the Master of Music in Voice Pedagogy from Roosevelt University. She has been a member of Olivet's music faculty since 1996.



## **Junior/Senior Recital**

**Steven Baker**

baritone

**Angela Smith**

mezzo-soprano

assisted by

**Dr. Jeff Bell, piano**

**Kristy Burrows, soprano**

**Erick Karl, tenor**

**Thursday, September 25, 2003 7:30 P.M.**  
**Kresge Auditorium**  
**Larsen Fine Arts Center**

## PROGRAM

Die Lotosblume	R. Schumann
Lachen und Weinen	F. Schubert
Liebst du um Schönheit	C. Schumann
Bois Épais (from <i>Amadis</i> )	J. Lully
Ici-bas!	G. Faure
Amarilli, mia bella	G. Caccini
Le Violette	A. Scarlatti
O mio babbino caro (from <i>Gianni Schicchi</i> )	G. Puccini
O Isis und Osiris (from <i>Die Zauberflöte</i> )	W.A. Mozart
Erlkönig	F. Schubert
How Lovely Are Thy Dwellings	S. Liddle
Here amid the shady woods	G.F. Handel
Love's Philosophy	R. Quilter
La ci darem la mano (from <i>Don Giovanni</i> )	W.A. Mozart
Gira con me	D. Foster
Romance	C. Debussy
Les Cloches	C. Debussy
O rest in the Lord (from <i>Elijah</i> )	F. Mendelssohn
I'll Walk With God (from <i>The Student Prince</i> )	N. Brodsky
Not While I'm Around/Johanna (from <i>Sweeney Todd</i> )	S. Sondheim
A Simple Song (from <i>Mass</i> )	L. Bernstein
Music, When Soft Voices Die	Q. Porter
Rain has fallen	S. Barber
Love Lost	P. Sjolund
I. One Perfect Rose	
II. When You're Away	
III. Careless Talk	
IV. Your Little Hands	

## NOTES

### Die Lotosblume by Robert Schumann (1810-1856)

#### Translation:

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.

### Lachen und Weinen by Franz Schubert (1797-1828)

#### Translation:

Laughing and weeping at whatever time of day, come from all kinds of reasons when one is in love. This morning I was laughing for joy, and why I'm now weeping at sunset is something I don't know myself.

Weeping and laughing, at whatever time of day, come from all kinds of reasons when one is in love. Last evening I was weeping with pain. My heart, how can you wake up laughing? I have to ask you, my heart!

### Liebst du um Schönheit by Clara Schumann (1819-1896)

#### Translation:

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 treasures' 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 forevermore.

### Bois épais by Jean Baptiste Lully (1632-1687)

Bois épais, or *somber woods*, is from Lully's tragic opera, *Amadis*. It is by far his most famous air and serves as a representative of using binary form as a new treatment that helped to transfer plot exposition away from the recitative form commonly used in opera to other forms more appropriate for dance, which allowed a greater sense of fluidity between the scenes and also increased the length of the them. This aria occurs in the second act as the hero, Amadis, is aimlessly wandering through the dark woods trying to find solitude and safety.

#### Translation:

Somber woods, ye glades dark and lonely,

Where midnight gloom enters only

Oh! Hide my slighted love in your unbounded night

If now this broken heart never more may unfold her,

If no more these eyes may behold her,

Then ever more I hate the light.

**Ici-bas! by Gabriel Fauré (1845-1924)**

Ici-bas tells the story of an individual who is in despair because he has fallen away from love.

Translation:

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

**Amarilli, mia bella by Giulio Caccini (1545-1618)**

Translation:

Amaryllis, my beautiful one, do you not believe, O my heart's sweet desire,  
that you are my beloved? Believe it, nevertheless, and if fear assails you, take  
this arrow, open my bosom, and you will see written on my heart, "Amaryllis  
is my love."

**Le Violette by Alessandro Scarlatti (1660-1725)**

Translation:

Dewy, fragrant, graceful violets, you stand there modestly, half hidden among  
the leaves, and you rebuke my desires, which are too ambitious.

**O mio babbino caro (from Gianni Schicchi) by Giacomo Puccini (1858-1924)**

Translation:

Oh dear daddy I love him, he is so handsome. I want to go to Porta Rossa to  
buy the ring; Yes, yes, I want to go there. And if my love were in vain, I  
would go to Ponte Vecchio and throw myself in the Arno. I fret and suffer  
torments. Oh God, I would rather die. Daddy, have pity, have pity

**O Isis und Osiris by Wolfgang Amadeus Mozart (1756-1791)**

From the opera "*Die Zauberflöte*" (*The Magic Flute*), O Isis und Osiris is an aria  
sung by two priests who are praying to the gods Isis and Osiris, begging them to  
guide and watch over the opera's hero and heroine, Tamino and Pamina. *The  
Magic Flute* is the last work that Mozart composed before his tragically-short life  
ended.

Translation:

O Isis and Osiris, favor this noble pair with wisdom's light!  
Grant them your aid in their endeavor, lead them to find the path of right!  
Let them be strong against temptation; but if they fail in their probation,  
Do not their virtue meed deny. Take them to your abode on high.

**Erlkönig by Franz Schubert (1797-1828)**

For *The Erlking*, Schubert borrowed a text from the German poet Goethe to create  
a haunting piece about a father and son who are riding through the dark woods.  
The Erlking, a gnome-like creature who tries to lure the child away from the father,



haunts the young boy. The piece is sung at various points in time by four characters: the narrator, the father, the son, and the Erlking.

Translation:

Who rides there so late through night so wild?  
A loving father, with his young child;  
He clasped his boy close with his fond arm,  
And closer, closer, to keep him warm.

My son, what makes thy sweet face grow so white?  
See, father, 'tis the Erlking in sight!  
The Erlking stands there with crown and shroud!  
My son, it is some misty cloud.

Thou dearest boy, wilt come with me?  
And many games I'll play with thee;  
Where varied blossoms grow on the wold,  
And my mother hath many a robe of gold.

My father, my father, say, did'st thou not hear  
The Erlking whisper so low in mine ear?  
Be tranquil, then be tranquil my child,  
'Mong wither'd leaves the wind bloweth wild.

Will you come, proud boy, wilt thou come with me?  
Where my beauteous daughter doth wait for thee;  
With my daughter thou wilt join in the dance every night,  
She'll lull thee with sweet songs to give thee delight.

My father, my father, and can'st thou not trace  
The Erlking daughter in yon dark place?  
My son, my son, the form you there see  
Is only the hollow, grey willow tree.

I love the well, with me thou shalt ride on my course,  
And if thou'rt unwilling, I seize thee by force!  
Oh father! My father! Thy child closer clasp,  
The Erlking hath seized me with icy grasp!

His father shuddered, his pace grew more wild,  
He held to his bosom his poor moaning child.  
He reached that house with toil and dread-  
But in his arms lo! His child lay dead!

**How Lovely Are Thy Dwellings by Samuel Liddle (1867-1951)**

The text for this song was adapted from Psalm 84:1-5; 8-10.

**Here Amid The Shady Woods by George Frideric Handel (1685-1759)**

This light and lyrical aria was written the master of operas, oratorios, cantatas, and instrumental music. His most well known work is the oratorio, *Messiah* (1741).

**Love's Philosophy by Roger Quilter (1877-1953)**

Love's Philosophy takes it's text from Percy Bysshe Shelley (1792-1822). This song talks about the irony of how all things in nature are paired in couples and yet the singer does not have a mate.

**Là ci darem la mano by Wolfgang Amadeus Mozart (1756-1791)**

From the opera, *Don Giovanni*, this is a duet between the title character, Don Giovanni, a seducing nobleman, and the peasant girl, Zerlina. He is trying to convince Zerlina to run away with him so she can escape her life of poverty. The only problem is that she is engaged to another man. She temporarily succumbs to Giovanni's charms and they leave together, singing of their undying love.

**Gira con me by David Foster (b. 1949)**

This song is representative of a new, emerging style of music, classical-crossover, in which the classical Italian language is set to music that is a unique blend of classical and pop. David Foster, a producer who has worked with Whitney Houston, Celine Dion, Barbra Streisand, and John Lennon, wrote it specifically for baritone Josh Groban.

Translation:

The world wanders with me tonight.  
Little steps I take with you;  
I follow your heart and I follow the moon.  
So hidden far away from me  
The world wanders with us tonight.

Ah, if only far away from here existed  
A place where to discover my heart,  
To know if it can love you or not

And it will wander,  
This heart of mine along with you  
And the earth will wander;  
My life will wander and yes, yes, one day it will understand.

It's you who wanders with me tonight  
It's you who wanders far from here.  
But, yes, I know that you are my moon  
Something you show, something you don't.

There are blue roads in the sky,  
There are eyes, and the sky is already there.  
Yes, I think this is the stars. Ah, if I could stop like this

Heart already far away;  
Yes you are the moon;  
If only I could discover it in the sky

#### Romance by Claude Debussy (1862-1918)

##### Translation:

The vanishing and suffering soul, the sweet soul, the fragrant soul  
Of divine lilies that I have picked in the garden of your thoughts,  
Where, then, have the winds chased it,  
This charming soul of the lilies?  
Is there no longer a perfume that remains of the celestial sweetness  
Of the days when you enveloped me in a supernatural haze,  
Made of hope, of faithful love, of bliss and of peace?

#### Les Cloches by Claude Debussy (1862-1918)

##### Translation:

The leaves opened on the edge of the branches delicately.  
The bells tolled, light and free, in the clear sky.  
Rhythmically and fervently, like an antiphon, this far-away call  
reminded me of the Christian whiteness of altar flowers.  
These bells spoke of happy years, and in the large forest  
they seemed to revive the withered leaves of days gone by.

#### O Rest in the Lord by Felix Mendelssohn (1809-1847)

From Mendelssohn's oratorio, *Elijah*, O Rest in the Lord takes its text directly from Psalm 37. The text implores us to wait on the Lord, and not become impatient with Him. He will give us our heart's desires according to His will, in His perfect timing. Mendelssohn completed and had the first performance of *Elijah* in 1846, the year before he died at the young age of 38. *Elijah* contains an historical narrative of the events in the life of the biblical character Elijah, and is unique in that Mendelssohn used the chorus in many different ways in order to make the work more dramatic.

#### I'll Walk with God by Nicholas Brodsky

Though the familiar musical highlights of Sigmund Romberg's score for *The Student Prince* were used for the 1952 film version, Nicholas Brodsky was asked to write a suitable hymn for the grief-stricken prince as he views the body of his dead father. The result was I'll Walk with God, a heartfelt declaration of God's love and faithfulness.

#### Not While I'm Around and Johanna by Stephen Sondheim (b. 1930)

Stephen Sondheim's score for *Sweeney Todd: The Demon Barber of Fleet Street* is one of the most demanding ever written for musical theater, and it is often performed in the finest opera houses in Europe. The story tells of a barber who was exiled from London so that the town's judge could take the barber's wife for himself. The barber returns to London, assumes the name of Sweeney Todd, and seeks his bloody revenge on the judge. The arrangement performed tonight is a unique juxtaposition of two songs from the work.

**A Simple Song by Leonard Bernstein (1918-1990)**

In 1971, Leonard Bernstein was commissioned to write a work for the opening of the Kennedy Center for the Performing Arts in New York City. The result was *Mass*, a stylish mix of contemporary and ancient modes--rock, jazz, electronic music, and Gregorian chant. This particular piece is sung early in the first act by the celebrant.

**Music When Soft Voices Die by Quincy Porter (1897-1966)**

This piece was written in 1924 by Porter to a text by Percy Bysshe Shelley (1792--1822). Here the accompaniment does not echo the vocal line, at times almost conflicting with it, making for a challenging non-tonal piece.

**Rain Has Fallen by Samuel Barber (1910-1981)**

Written in 1936, Barber selected a text by James Joyce. The first performance of this piece was given by Samuel Barber in Rome, Italy on April, 22 1936. Born in West Chester, Pennsylvania, Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition.

**Love Lost by Paul Sjolund**

*Love Lost*, written in 1969 by American composer Paul Sjolund for the Norman Luboff Choir, is a cycle of satirical poems. The first was written by Dorothy Parker (1893-1967), an American critic, satirical poet, and short-story writer also known for her malicious wit. The second and fourth are by Samuel Hoffenstein (1890-1947), a writer of light verse for Collier's magazine. The third is by Mark Hollis. The texts are satirical, punctuated with poignant doses of reality and practicality both amusing and painful. But such can be love, and we cannot be less than honest.



**Mr. Baker presents this Senior Recital in partial fulfillment of  
the requirements for the Bachelor of Science degree  
in Music Education.**

**Miss Smith presents this Junior Recital in partial fulfillment of  
the requirements for the Bachelor of Arts degree  
in Voice Performance.**



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

# STUDENT RECITAL

Friday, October 10, 2003  
9:30 am

Kresge Auditorium, Larsen Fine Arts Center

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## *Program*

Toccata

A. Khachaturian

Rob Gibson, piano

Après un Rêve

G. Fauré

Andrew Maynard, bass  
Carla Dirks, piano

Etude in C minor (Ocean), op. 25 no. 12

F. Chopin

Etude in G# minor "On the Sea-shore"

B. Smetana

Dr. Gerald Anderson, piano

Fantasy in C minor, K. 475

W.A. Mozart

Sonata in C major, op. 53

L. van Beethoven

Dr. Gerald Anderson, piano

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OLIVET NAZARENE UNIVERSITY

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DEPARTMENT OF MUSIC

# **CHAMBER CONCERT**

*featuring*

**STRING QUARTET**

**BRASS QUINTET**

**WOODWIND QUARTET**

**CONCERT SINGERS**

**JEN GATES & BETHANY SMITH**

*piano*

Monday, October 20, 2003

7:30 p.m.

Admissions Center



## PROGRAM

Brandenburg Concert #3  
Allegro moderato  
Allegro

JS Bach; arr. Lynne Latham

Bethany Smith, violin; Sara Anderson, violin  
Heather Eaton, viola; Aaron O'Neal, 'cello

Liebeslieder Walzer, Op. 52

Johannes Brahms

Jennifer Gates, Bethany Smith, pianos

*Concert Singers:*

Phil DeYoung, Jonathan DeZwaan, Stacie Knefelkamp, Amanda Medley,  
Scott Neild, Rachel Smith, Dr. Neal Woodruff, Debbie Zwirkoski

"New England Countryside"  
Qunituor, Op. 88, No. 2 in Eb Major  
Finale, Allegretto

Aaron Copland  
Antoine-Joseph Reicha

Karon Kormylo, oboe; Katie Benson, flute; Carey Trumbull, clarinet  
Dr. Neal McMullian, bassoon; Phil DeYoung, horn

"Promenade" from *Pictures at an Exhibition*

Modeste Mussorgsky  
arr. Mark Huxsoll

"Renaissance Dances"

La Mourisque  
Ronde—Mon Amy  
Basse Danse Bergeret

Tylman Susato  
arr. John Iveson

Quintet No. 1

Victor Ewald

I. Moderato  
II. Adagio non troppo lento  
III. Allegro Moderato

Alan White, trumpet; Devon Staples, trumpet; Phil DeYoung, horn  
Ryan Schultz, euphonium; Wes McKain, tuba



**Liebeslieder Walzer, Op. 52**  
*Original Text*

1.  
Rede, Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,  
willst du, eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, daß ich komme?

Rasten ohne traute Wonne,  
nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge.  
Komme, wenn die Sterne grüßen.

2.  
Am Gesteine rauscht die Flut,  
heftig angetrieben:  
wer da nicht zu seufzen weiß,  
lernt es unterm Lieben.

3.  
O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

4.  
Wie des Abends schöne Röte  
möcht' ich arme Dirne glühn,  
Einem, Einem zu gefallen,  
sonder Ende Wonne sprühn.

5.  
Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!

Du höre, grüne Ranke!  
Was hebst du dich nicht  
himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr das Liebste weit?

*English Translations*

1.  
Speak, girl whom I love all too well,  
you who with your glance have hurled these  
wild feelings of ardor into my once-indifferent  
heart!

Won't you soften your heart?  
Do you wish to remain overly pious  
without a sweet bliss of your own,  
or do you want me to come to you?

To remain without a sweet bliss of my own—  
I don't want such a bitter penance.  
So come, dark-eyed boy,  
come when the stars greet you.

2.  
The stream dashes against the stones,  
violently propelled:  
anyone who doesn't learn to sigh at that  
will learn it when they fall in love.

3.  
Oh, women, women,  
how they distill rapture!  
I'd have become a monk long ago  
except for women!

4.  
Like the beautiful red glow of evening  
I, a poor lass, would like to shine,  
to please one lad, one lad,  
to radiate bliss unendingly.

5.  
The green hopvine,  
it trails along the ground.  
The young, pretty girl,  
how sad are her thoughts!

Listen, green vine!  
Why don't you raise yourself skyward?  
Listen, pretty girl!  
Why is your heart so heavy?

How can the vine raise itself  
when no prop lends it strength?  
How can the girl be happy  
when the boy she loves best is far away?

6.  
Ein kleiner, hübscher Vogel  
nahm den Flug  
zum Garten hin,  
da gab es Obst genug.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte so wie der.  
Leimruten-Arglist  
lauert an dem Ort;  
der arme Vogel  
konnte nicht mehr fort.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte doch,  
ich täte nicht wie der.

Der Vogel kam  
in eine schöne Hand,  
da tat es ihm,  
dem Glücklichen, nicht and.  
Wenn ich ein hübscher,  
kleiner Vogel wär, ich säumte nicht,  
ich täte doch wie der.

7.  
Wohl schön bewandt war es vorehe  
mit meinem Leben, mit meiner Liebe;  
durch eine Wand, ja, durch zehn  
Wände erkannte mich  
des Freundes Sehe;  
doch jetzo, wehe, wenn ich dem  
Kalten auch noch so dicht  
vorm Auge stehe, es merkt's sein  
Auge, sein Herze nicht.

8.  
Wenn so lind dein Auge mir  
und so lieblich schauet  
jede letze Trübe flieht,  
welche mich umgrauet.

Dieser Liebe schöne Glut,  
laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
dich ein Andrer lieben.

6.  
A little pretty bird  
took flight  
to the garden,  
where there was fruit in plenty.  
If I were  
a pretty little bird,  
I wouldn't hesitate,  
I'd do the same thing he did.  
Treacherous birdlime-smear'd twigs  
were lying in ambush there;  
the poor bird  
could no longer get away.  
If I were  
a pretty little bird,  
I would have hesitated,  
I wouldn't do what he did.

The bird fell  
into a beautiful girl's hand;  
there the lucky fellow  
had nothing to complain of.  
If I were a pretty little bird,  
I wouldn't hesitate,  
I would do just what he did.

7.  
Previously my life was a quite pleasant one,  
and so was my love;  
through a wall, yes, through ten walls  
my sweetheart's eyes recognized me;  
but now, alas, no matter how close  
I stand to the eyes of that cold boy,  
neither his eyes nor his heart will take notice.

8.  
When your eyes look at me  
so mildly and so lovingly,  
every last shadow  
that had darkened my life vanishes.

The beautiful flame of this love,  
don't let it go out in sparks!  
No one else will ever love you  
as faithfully as I do.



9.

Am Donaustrande, da steht ein Haus,  
da schaut ein rosiges Mädchen aus.  
Das Mädchen,  
es ist wohl gut gehegt, zehn eiserne  
Riegel sind vor die Türe gelegt.  
Zehn eiserne Riegel das ist ein Spaß;  
die spreng ich,  
als wären sie nur von Glas.

10.

O wie sanft die Quelle sich  
durch die Wiese windet;  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

11.

Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten.

12.

Schlosser auf, und mache Schlösser,  
Schlösser ohne Zahl!  
Denn die bösen Mäuler will ich  
schließen allzumal.

13.

Vögelein durchrauscht die Luft,  
sucht nach einem Aste;  
und das Herz, ein Herz, ein Herz  
begehrt, wo es selig raste.

14.

Sieh, wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder!

15.

Nachtigall, sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!

9.

On the banks of the Danube  
there stands a house, a pink-complexioned girl  
looks out from it.  
The girl is well protected,  
ten iron bolts are placed before the door.  
Ten iron bolts are just a joke;  
I'll snap them  
as if they were only made of glass.

10.

Oh, how gently the stream  
winds its way through the meadow!  
Oh, how beautiful it is when a lover  
finds his way to his beloved!

11.

No, there's just no dealing  
with people;  
they manage to put such an evil  
interpretation on everything.

12.

Locksmith, come, and make locks,  
locks without number!  
For I want to lock up  
all the spiteful mouths.

13.

The little bird flutters through the air,  
it looks for a branch;  
and my heart desires a heart  
on which it can rest blissfully.

14.

See how clear the waters are  
when the moon shines down!  
You who are my love,  
love me in return!

15.

The nightingale sings so beautifully  
when the stars twinkle.  
Love me, my beloved sweetheart,  
kiss me in the dark!



16.

Ein dunkeler Schacht ist Liebe,  
ein gar zu gefährlicher Brunnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch sehn,  
nur denken an meine Wonnen,  
nur stöhnen in meinen Wehn.

17.

Nicht wandle, mein Licht, dort außen  
im Flurbereich!  
Die Füße würden dir, die zarten,  
zu nab, zu weich.

All überströmt sind dort die Wege,  
die Stege dir;  
so überreichlich tränke dorten  
das Auge mir.

18.

Es bebet das Gesträuche;  
gestreift hat es im Fluge  
ein Vögelein.  
In gleicher Art erbebet  
die Seele mir, erschüttert  
von Liebe, Lust und Leide,  
gedenkt sie dein.

16.

Love is a dark shaft,  
a highly dangerous well;  
and I, poor fool, fell in;  
I can't hear or see,  
I can only think about my bliss,  
I can only moan in my sorrow.

17.

Light of my life, don't walk out there  
in the meadows!  
Your tender feet would get  
too wet, too soaked.

The paths there are all flooded,  
and so are the trails,  
because my eyes wept  
so copiously there.

18.

The bushes are quivering;  
a little bird  
brushed them as it flew by.  
In the same way my soul  
trembles, overcome  
by love, pleasure and pain,  
whenever it thinks of you.



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OLIVET NAZARENE UNIVERSITY

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DEPARTMENT OF MUSIC

## **JUNIOR RECITAL**

**ALAN WHITE, *trumpet***

*assisted by*

**RYAN SCHULTZ,**

**EUPHONIUM & HARPSICHORD**

**HEATHER EATON,**

**PIANO & VIOLA**

**BETHANY SMITH, VIOLIN**

**MONICA ADKINS, VIOLIN**

**MELISSA ADKINS, 'CELLO**

**DEVON STAPLES, TRUMPET**

**PHIL DEYOUNG, FRENCH HORN**

**WES MCKAIN, TUBA**

Thursday, October 23, 2003

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Concerto in Eb Major  
Adagio  
Allegro con Spirito  
Johann Nepomuk Hummel

Romance  
Camille Saint-Saens  
trans. Michael Fischer

Ryan Schultz, euphonium  
Heather Eaton, piano

'Tis the Last Rose of Summer  
arr. Donald Hunsberger

Beautiful Colorado  
Joseph DeLuca

Ryan Schultz, euphonium  
Heather Eaton, piano

Sonata for Trumpet and Strings  
Henry Purcell

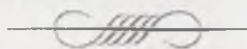
- I. Pomposo
- II. Adagio
- III. Vivace

Alan White, trumpet  
Bethany Smith, violin  
Heather Eaton, viola  
Monica Adkins, violin  
Melissa Adkins, 'cello  
Ryan Schultz, harpsichord

Quintet No. 1  
Victor Ewald

- I. Moderato
- II. Adagio non troppo lento
- III. Allegro moderato

Alan White, trumpet  
Devon Staples, trumpet  
Phil DeYoung, French horn  
Ryan Schultz, euphonium  
Wes McKain, tuba



## NOTES

Johann Nepomuk Hummel (1778-1937) has been judged harshly by history. Whether fighting the ghosts of Mozart and Haydn or the all-too-real Beethoven, he seemed destined to fail: a prodigy, he could not compete with the memory of Mozart, overshadowed by his younger contemporary Beethoven in Vienna.

Hummel's *Concerto in E-flat Major* for trumpet and orchestra was composed in December of 1803, and was performed on New Year's Day in 1804. This concerto was originally written for the Viennese trumpet master Anton Weidinger and his keyed trumpet (a newly-invented instrument at the time). Prior to this time the trumpet was often called on to play relatively simple fanfare-style melodies, since the natural or valveless trumpets could not play step wise or chromatically. This piece reveals a good ear for the virtuosic and expressive possibilities of the trumpet, with a poignant slow movement that needs no apology.

---

Camille Saint-Saens (1835-1921) was a French romantic composer, pianist, organist, and writer. He was a talented and prolific composer in various genres including opera, sacred and secular choral works, songs, orchestral, military band, solo instrumental works, chamber music, and wrote numerous books, articles, prefaces, and letters. Saint-Saens was influenced at an early age by Mendelssohn and Schumann.

Saint-Saens composed *Romance*, Op 36 in 1874 for horn or cello with orchestra. This arrangement works equally as well for euphonium and piano.

In ABA form, it is fairly short. The key is D-flat major, with an excursion in the B section that involves B double flats. Most of the solo occurs above the bass clef staff, with very little of it in the staff.

---

*'Tis the Last Rose of Summer* is an Irish folk song with text written by Sir John Stevenson (1761-1833) and with a melody by Thomas Moore (1779-1852).

Donald Hunsberger, conductor emeritus of the world-renowned Eastman School of Music Wind Ensemble, arranged this piece for wind ensemble and solo trumpet. It was released on the album *Carnaval* by Sony with famed trumpeter Wynton Marsalis and the Eastman Wind Ensemble.

*'Tis the last rose of summer,  
Left blooming all alone,  
All her lovely companions  
Are faded and gone.  
No flower of her kindred,  
No rose bud is nigh,  
To reflect back her blushes,  
Or give sigh for sigh.*

*I'll not leave thee, thou lone one,  
To pine on the stem;  
Since the lovely are sleeping,  
Go sleep thou with them;  
'Thus kindly I scatter  
Thy leaves o'er the bed  
Where thy mates of the garden  
Lie scentless and dead.*

*So soon may I follow when friendships decay,  
And from love's shining circle the gems drop away!  
When true hearts lie withered and fond ones are flown  
Oh! Who would inhabit this bleak world alone?*

---

Joseph Orlando (Joe) DeLuca was a renowned euphonium soloist who appeared with many American bands, most notably Sousa's. After moving to the U.S. and establishing his reputation here, in 1928 he became the Director of Bands at the University of Arizona. He held that position until his death, and for several years also served as the director of the Tucson Symphony Orchestra.

Beautiful Colorado is DeLuca's most famous composition for the euphonium. Today it is in popular demand among professionals who use it mainly for an encore piece. Written in the typical  $\frac{3}{4}$  Valse style, the piece is divided into different sections that span the range of instrument and the technical facilities of the player. Each of the 3 middle sections repeat as DeLuca uses the first time through to set the tone, the new idea, and the second time through is taken at a brisker pace, truly highlighting the performer and "showing off" DeLuca's main instrument.

---

Born in 1659, Purcell was by all contemporary accounts a prodigy. He was first a highly regarded chorister in the Chapel Royal, and by age eight it is thought he began composing. By 1679 he was a famous organist and composer for the theatre. He became a Gentleman of the Chapel Royal in 1682, and was constantly in service for the Crown. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. He died shortly thereafter, and was buried in Westminster Abbey, next to the organ.

Composed within the last two years of his life, *Sonata for Trumpet and Strings* was composed for Purcell's favorite trumpeter, John Shore and his natural valveless trumpet. The central Adagio movement creates a strikingly effective contrast with the brilliant and busy counterpoint contained within the movements which flank it. Scored for strings and continuo alone, it features grave chordal writing laced with piquant chromaticisms and melting dissonances. The modern piccolo trumpet is often the instrument of choice to replace its ancestor.

---

Victor Ewald (1860-1935) lived in St. Petersburg. Like many other Russian composers of the time, Ewald had a career outside of music. He trained as a civil engineer and was a professor at the Institute of Civil Engineering, and wrote music as an avocation. Ewald played horn and cello and enjoyed playing chamber music.

Written in 1910, *Quintet No. 1* was one of three works Ewald composed for brass quintet. The lyrical melodies and pulsing rhythms were heavily influenced by Russian folk songs. Ewald's understanding of the brass ensemble genre makes this work a standard in contemporary brass quintet literature. The original scoring was probably for two cornets, horn in E-flat, euphonium, and bass trombone. Performers of the New York Philharmonic established what is now referred to as the "traditional" brass quintet with two trumpets, horn in F, trombone, and tuba. The Olivet Brass Quintet differs by replacing the more direct sound of the trombone with the subdued, mellow tone of the euphonium.

## UPCOMING EVENTS LARSEN FINE ARTS CENTER

*All events in Kresge Auditorium unless otherwise stated.*

*Friday, October 24, 2003*

*7:30 p.m.*

***Junior Recital – Rachel Smith***

*Tuesday, October 28, 2003*

*7:30 p.m.*

***ONU Concert Band/Orchestra Fall Concert***

*Wednesday, October 29, 2003*

*8:30 p.m.*

***Choral Union Concert***

*Thursday, October 30, 2003*

*7:30 p.m.*

***Guest Artist – Richard Kennedy, tenor***

*Friday, October 31, 2003*

*9:30 a.m.*

***Master Class with Richard Kennedy***

*Monday, November 3, 2003*

*9:30 a.m.*

***Student Recital***



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

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

*Alan White is  
studying with  
Brian Reichenbach.*



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DEPARTMENT OF MUSIC

## **JUNIOR RECITAL**

**RACHEL SMITH,**  
*mezzo-soprano*

**JENNIFER GATES, PIANO**

*assisted by*

**KATIE BENSON, FLUTE**

**CARLA DIRKS, PIANO**

**PHIL DEYOUNG, FRENCH HORN**

**DR. KAREN BALL, PIANO**

**ERICA RUMBLEY, PIANO**

**BETHANY SMITH, VIOLIN**

**HEATHER EATON, VIOLA**

**AARON O'NEAL, 'CELLO**

Friday, October 24, 2003

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

### Invocation

Che farò senza Euridice (from *Orfeo ed Euridice*) C.W. Gluck  
Ms. Smith, Ms. Gates

Concerto in D Major W.A. Mozart  
Allegro Aperto  
Katie Benson, flute  
Carla Dirks, piano

Der Blumenstrauss F. Mendelssohn  
Ich Liebe Dich L. Beethoven  
Wie Melodien J. Brahms  
Ms. Smith, Ms. Gates

Hunters Moon G. Vinter  
Phil DeYoung, French horn  
Dr. Karen Ball, piano

The Lamb D. Blake  
Ms. Smith, Katie Benson, flute  
Romance C. Debussy  
Petit Noël F. Louis  
Ms. Smith, Ms. Gates

Ballade No. 4 in F minor Op. 52 F. Chopin  
Erica Rumbley, piano

Qui sedes ad dexteram (from "Gloria") A. Vivaldi  
Ms. Smith  
Bethany Smith, violin; Heather Eaton, viola; Aaron O'Neal, 'cello

## TRANSLATIONS

### **Che faro senza Euridice?**

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

*What will I do without Euridice?  
Where will I go without my beloved?  
What will I do? Where will I go?  
What will I do without my beloved?  
Where will I go without my beloved?*

*Euridice! Oh God! Answer!  
I am still your faithful one.*

*Euridice! Ah, no more help  
no more hope for me comes forth  
not from Earth, nor from heaven!*

### **Der Blumenstrauss**

*She strays in the flower garden,  
Surveying the gaudy scene,  
While all the wee flowers are waiting  
And gazing on her, their queen.  
"And are ye the heralds of Springtide,  
Foretelling the evernew,  
The bear me a message of Springtide  
to him who loves me true."*

*Lightly the flowers intertwining,  
How deftly her fingers toil:  
She hands them to one who nears her,*

*Avoiding his gaze the while.  
What flowers and hues betoken,  
Divine it, oh, as it not,  
When Spring so sweetly hath spoken  
In looks that with love are fraught.*

### **Ich Liebe Dich**

*As you love me, so I love you,  
in fair or stormy weather.  
We share our lives each day anew,  
and face our cares together.*

*We saw our burdens' weight decrease  
with every dawning morrow;  
You brought my aching heart surcease,  
my tears assuaged your sorrow.*

*And thus, may God who reigns above,  
and hears my heart confessing,  
protect you, dear, with all His love,  
and grant us both His blessing.*

### **Wie Melodien**

*A thought like music,  
holding my heart in soft control,  
like flowers of spring unfolding,  
it thrilleth through my soul.  
But if a word be spoken,  
its beauty to convey,  
the spell will then be broken  
'twill vanish quite away.*

*In melody deep hidden,  
a fragrance lies concealed,  
that bringeth tears unbidden;  
unspoken joy 'twill yield.*

## Romance

*Evanescent breath of the lily, tender fancies,  
O fragrant spirit of heavenly lays  
which I inhaled 'mid garden ways of thy dear soul;  
Where is it fled on wings of air,  
thy soul lily pure, and so fair?  
Is not the perfume still remaining  
of all the heavenly sweetness reigning,  
in days when thou didst wrap me round  
with charm divine and all-pervading,  
fragrant with hope, and love invading,  
bright with holy joy, peace profound?*

## Petit Noël

*The night is dark, with snow descending,  
bells, gaily chime a festal song!  
The Christ is born!  
His Mother bending o'er Him  
smiles upon His face sublime.  
Bells, gaily chime a festal song!  
The Christ is born!*

*No warm white covering in the manger  
to keep the Babe from bitter cold;  
only the cobwebs for the stranger  
from rafters high they hang gray and old.  
He on the fragrant hay is sleeping,  
warmed by the breath of friendly kine;  
The oxen gentle watch are keeping  
around the little Child devine.*

*The snow upon the roof piles higher,  
but Heaven opened where it fell.*

*Hark! All I in white the angel choir  
to shepherds sing: Noel!*

## Qui sedes ad dexteram patris (from "Gloria")

*You who sit at the right hand of the father,  
have mercy on us.*



**UPCOMING EVENTS**  
**LARSEN FINE ARTS CENTER**

*All events in Kresge Auditorium unless otherwise stated.*

*Tuesday, October 28, 2003*

*7:30 p.m.*

***ONU Concert Band/Orchestra Fall Concert***

*Wednesday, October 29, 2003*

*8:30 p.m.*

***Choral Union Concert***

*Thursday, October 30, 2003*

*7:30 p.m.*

***Guest Artist – Richard Kennedy, tenor***

*Friday, October 31, 2003*

*9:30 a.m.*

***Master Class with Richard Kennedy***

*Monday, November 3, 2003*

*9:30 a.m.*

***Student Recital***

*Saturday, November 8, 2003*

*4:00 p.m.*

***Music Department  
Homecoming Concert***

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

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

*Rachel Smith is  
a student in the  
voice studio of  
Dr. Neal W. Woodruff.*



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DIVISION OF FINE ARTS

**INSTRUMENTAL  
CONCERT**  
*featuring*  
**ONU ORCHESTRA  
ONU CONCERT BAND**

Tuesday, October 28, 2003

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

## Fanfare for the Common Man

## Aaron Copland

Concert Band brass & percussion

## ONU Orchestra

## Overture to *Candide*

Leonard Bernstein

## Rodeo

## Aaron Copland

## Buckaroo Holiday

## Corral Nocturne

## Saturday Night Waltz

## Hoedown

## INTERMISSION

### Concert Band

## Commando March

Samuel Barber

Slava!

Leonard Bernstein  
transc. Clare Grundman

## An American Elegy

Frank Ticheli

Fantasia in G

Timothy Mahr

## America the Beautiful

Samuel Augustus Ward  
arr. Carmen Dragon



Thank you for  
turning off cell phones  
during our performance this evening.

*Sit back and enjoy!*

## NOTES

**Fanfare for the Common Man**, is the first of three compositions this evening by Brooklyn-born Aaron Copland (1900 - 1990). He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." The strains of his ballet and theater scores--*Appalachian Spring*, *Billy the Kid*, *Rodeo*--and his orchestral repertory--*El Salon Mexico*, *Lincoln Portrait*, *Fanfare for the Common Man*, *Quiet City*--immediately evoke visions of the beauty and grandeur of his homeland and of its heroes and workers. It can honestly be said that Copland set America's soul to music.

During World War II, Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra, commissioned a number of American composers to write fanfares to begin his concerts. Copland's contribution, written in the fall of 1942, was one of the most successful. Copland thought well enough of the piece to incorporate it, four years later, in his *Symphony No. 3*, where it serves as the basis for the introduction to the finale of the work. The Fanfare has been adopted by Lincoln Center for the Performing Arts as its radio "theme" music.

**Leonard Bernstein** was a champion of American music composers. His musical collaborations with Aaron Copland are well documented; Copland's *Piano Variations* could well be considered Bernstein's signature piece. Bernstein was world-renown as conductor and composer, carrying the music of America to the major performing venues of the world. He had a particular interest in making music accessible for young children and budding musicians.

*Candide* was Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "and let us try before we die/To make some sense of life/We're neither pure nor wise nor good;/We'll do the best we know." The overture, divided into three sections using five rather frenetic themes, captures the spirit of the operetta, with its twists and turns, along with Candide's simple honesty.

**Rodeo** (pronounced ROH-dio by composer Aaron Copland) is one of three ballets commissioned by the Ballet Ruesse de Monte Carlo, and choreographed by Agnes DeMille. These include *Billy the Kid* and *Appalachian Spring* (to be performed by the ONU Orchestra on January 13, 2004). The theme is simple, though today hardly "politically correct": how a woman can capture a suitable man. The Saturday afternoon rodeo in the American Southwest is a tradition (vaguely paralleling the English village fete) where cowhands show off the skills of their trade, unwittingly providing a showcase of prospective mates for unattached females.

**Buckaroo Holiday** (*buckaroo* derives from the Spanish *vaquero*, meaning "cowboy"), also a Copland piece, is laced with lots of vicious syncopations and whiplash percussion, reflecting a rodeo's violent thrills and spills. Copland's famed evocations of the wide-open expanses of the Great American Outdoors surface in the wide-open chords of the delectable **Corral Nocturne** which sighs nostalgically, one foot resting on the bottom bar of the corral fence, and a girl on its arm. Boisterous tuning up prefaces a **Saturday Night Waltz**. A shifting off-beat persistently negates the waltz-rhythm, dropping us plumb in the middle of "shuffle and smooch" territory. Finally comes the famous, foot-stompin' **Hoe-Down**, fiddles scratching enthusiastically.

**Commando March** was composed by Samuel Barber, one of the most honored American composers of the twentieth century. Writing in a great variety of musical forms--symphonies, concertos, operas, vocal music, chamber music--he infused his works with poetic lyricism and gave tonal language and forms new vitality. His music, masterfully crafted on romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Barber wrote his first piece at age 7 and attempted his first opera at 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition. There he met Gian Carlo Menotti, with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (a Pulitzer winner) and *A Hand of Bridge*. Barber received numerous awards and prizes, including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. This march was written in 1943, at the height of the World War II, while Barber served in the Army Air Corps. The premier performance was by the Army Air Corps Band at Atlantic City later that same year.

**Slava! A Concert Overture** was written by the famed composer Leonard Bernstein (1918 - 1990). Son of a Russian immigrant, born in Massachusetts, Bernstein studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became ill. His vast talents, charming personality, and mastery of semantics successfully communicates to others his own intense love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his efforts between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other works of note include *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists."

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. The result, this overture, premiered at the Kennedy Center for the Performing Arts in Washington, D. C on October 11, 1977, with Rostropovich conducting his orchestra.



The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the *Coronation Scene* of Moussorgsky's "Boris Goudonov", where the chorus sings the Russian word *slava!* meaning *glory!* In this way, of course, the composer is paying an extra four-bar homage to his friend Mistislav "Slava" Rostropovich, to whom the overture is fondly dedicated.

**An American Elegy** by Frank Ticheli, is an excellent example of the music that has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters. Ticheli, born in 1958 in Monroe, Louisiana, received his Bachelor of Music in Composition from Southern Methodist College and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

Ticheli writes of his composition:

*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 29, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

The work begins at the bottom of the ensemble's register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests another, more poignant mood. These three moods—hope, serenity, and sadness—become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice—a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

**Fantasia in G** is a joyful celebration for winds and percussion. The piece was inspired by the opening line of Johann von Schiller's poem *Ode to Joy*: "Freude, Schöner Götterfunken" (Joy, Bright Spark of Divinity). This same text was used by Ludwig van Beethoven in his famed Symphony No. 9.

Timothy Mahr, composer, is assistant professor of music and director of bands and the University of Minnesota at Duluth. He conducts the Symphonic Wind Ensemble, Concert Band, and Marching Band; teaches applied low brass and instrumental methods; and supervises instrumental student teaching. A native of Wisconsin, Mr. Mahr earned his Bachelor's degree from St. Olaf College and a Master of Music degree in trombone performance from the University of Iowa.

**America, the Beautiful**, in this most dramatic setting of a patriotic work, was arranged in 1958. This version of *America, the Beautiful* remains one of the most popular and most often performed works in the band repertoire.

Carmen Dragon is a conductor, composer, arranger, music educator, and a radio and television personality -- a complete musician. As music director-conductor of the Glendale, California, Symphony Orchestra, he has brought new excitement and personality to the Los Angeles concert scene. He has composed and conducted scores to thirty motion pictures and has released fifty-seven best-selling record albums. Personable, gregarious, at home in all areas of public performance, at ease before audiences young and old, Dragon is among the nation's most respected and beloved musicians.



## ORCHESTRA PERSONNEL

### **Flute**

Katie Benson  
Sarah Manuel  
Carrie Jasonowicz

### **Oboe**

Karon Kormylo  
Rachael Nichols

### **Clarinet**

Sarah Denault  
Carey Trumbull  
Ryan Holcomb

### **Bass Clarinet**

Cassandra Lacher

### **Bassoon**

Dr. Neal McMullian

### **French horn**

Phil DeYoung  
Melissa Marta  
Ryan Schultz  
Noah Hansen

### **Trumpet**

Alan White  
Devon Staples  
Tyler Mowry

### **Trombone**

Jennifer Gates  
Mike Weber  
Chad St. John

### **Tuba**

Wes McKain

### **Percussion**

Ben Moody  
Jessica Pennington  
Joe Hatton

### **Piano**

Carla Dirks

### **Harp**

Rebecca Lyles

### **Violin**

Bethany Smith\*  
Rebecca Ibrahim  
Erin Sneed  
Erica Rumbley  
David Wonder  
Sara Anderson  
Monica Adkins  
Lauren Campell  
Lauren Kehl  
Jennifer Graham

### **Viola**

Heather Eaton  
Julia Trout  
Andy Wright  
Amy Schweigert  
Nathan Merki

### **'Cello**

Aaron O'Neal  
Melissa Adkins  
Dr. Shirlee McGuire

### **Bass**

Kevin Payton

## CONCERT BAND PERSONNEL

### ***Flute***

Sarah Manuel  
Mariah Booth  
Lori Belmonte  
Brittany Jackson  
Toni Moran  
Kara McElwee  
Adriene El-Talabani  
Mandie Gossage  
Sherri Shouse  
Cathy Bopp  
Sarah Hahn  
Katie Fleetwood

### ***Oboe***

Karon Kormylo  
Amy Setzler

### ***Bassoon***

Christa Logan

### ***1<sup>st</sup> Clarinet***

Sarah Stephenson  
Abby Stevenson  
Lindsay Mullins

### ***2<sup>nd</sup> Clarinet***

Colleen Metz  
Ryan Holcomb  
Kim Wilkes  
Emily Carlson

### ***3<sup>rd</sup> Clarinet***

Carey Trumbull  
Julie Bentley  
Kristen Jagdharry  
Rosha Reid

### ***Bass Clarinet***

Scott Maier

### ***Alto Saxophone***

Phil Smith  
Marlene Festian

### ***Tenor Saxophone***

Kara Krestel

### ***Baritone Sax***

Kevin Hatcher

### ***French horn***

Phil DeYoung  
Melissa Marta  
Ben Moody

### ***Trumpet***

Alan White  
Matt Trembly  
Devon Staples  
Chris Sereno  
Sarah Warren  
Jonathan Rubin  
Valinda Slinker

### ***Trombone***

Mike Weber  
Judah Ball  
Jonathan Henderson  
Joe Moody  
Dustin Bouwma

### ***Euphonium***

Ryan Schultz  
Bethany Denhart  
Noah Hansen  
Eric Herendeen

### ***Tuba***

Wes McKain  
Adam Moore  
Aaron Gall  
Andy Wright  
Michael White  
Matthew Dillard

### ***String Bass***

P.J. Johnson

### ***Percussion***

Tim Bentley  
Rich Calhoun  
Jerry Cardiff  
Mary Cook





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DEPARTMENT OF MUSIC

# ***GOD'S TROMBONES***

featuring

**CHORAL UNION**

**DR. JEFF BELL, CONDUCTOR**

**CARLA DIRKS, PIANO**

**THEA HANSEN**

as The Prayer Leader

**PENNAL JOHNSON**

as The Preacher Man

**KRISTY BURROWS, SOPRANO**

**BENJAMIN CHEW, TENOR**

**BRAD SENFFNER, BARITONE**

Wednesday, October 29, 2003

8:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

# *God's Trombones*

Poems by James Weldon Johnson

Music by Roy Ringwald



Call to Meeting  
Gimme dat ol'time religion

I. A Prayer  
Come here, Lord

II. The Creation  
I know de Lord laid His hands on me  
Rise, Mourner  
Poor mourner's got a home at last

III. Go Down Death  
I'm gonna see my mother again

IV. The Judgment Day  
Where shall I be?  
My Lord, what a mornin'  
Who's that a-comin over yonder  
Rocks, don't fall on me  
My Lord says He's gonna rain down fire

V. A Prayer  
In that great gittin' up mornin'



OLIVET NAZARENE UNIVERSITY

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DIVISION OF FINE ARTS



RICHARD KENNEDY,  
TENOR

STEVEN SMITH,  
PIANIST

OCTOBER 30,  
2003  
7:30 P.M.  
KRESGE AUDITORIUM

*This dynamic tenor has appeared with the Boston Symphony Orchestra and the American Chamber Orchestra and has been heard at New York's famed Carnegie Hall. He is a winner of the Franz Schubert Prize and an international finalist in the Luciano Pavarotti International Voice Competition, and presently serves on the faculty of the Penn State University School of Music.*

JOIN US FOR THIS INTIMATE EVENING OF OPERA AND SONG!

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## CHORAL UNION

This ensemble is a mixed chorus comprising all  
Music Major and Minors

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Jason Athialy

Lori Belmonte

Mariah Booth

Amanda Bosworth

Kristy Burrows

Ferald Cardiff

Roger Chamberlain

Benjamin Chew

Currett Chaney

Lenise Chaney

Jacob Chastain

Carol Cheney

Christopher Clough

Casey Coffey

Indsey Czechowicz

Trevor Dace

Elizabeth DeGroot

Ethany Denhart

Melissa Dickson

Shalena Drake

Rista Edwards

Ann Fabert

Sandra Farr

Marlene Festian

Matthew Fritz

Brandon Gibbs

Sarah Gonzalez

Amanda Gossage

Thea Hansen

Andrea Harshman

Joseph Hatton

Heidi Heisler

Eric Herendeen

Karlynn Hoisington

Angela Hudson

Pennal Johnson

Kevin Jones

Stacie Knefelkamp

Rebecca Knowles

Aubrey Laluna

Cassie Lee

April Love

Steven Maier

Chelsea McKay

Amanda Medley

Kimberly Meiste

Erin Menke

Nathan Merki

Aubree Mohnkern

Joseph Moody

Adam Moore

Scott Neild

Laura Newton

Jennifer Nokes

Gabrielle Ordonez

Amanda Particka

Julia Perkinson

Rebecca Petro

Jessica Pomales

Valerie Sass

Brad Senffner

Seth Settles

Autumn Shepherd

Valinda Slinker

Phil Smith

Rachel Smith

Danielle Spurgeon

Sarah Stephenson

Melody Stratman

Leah Stump

Carey Trumbull

Tabitha Vegh

Scott Whalen

Jessica White

Brent Winchel

Tremell Young

Deborah Zwirkoski

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OLIVET NAZARENE UNIVERSITY

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DIVISION OF FINE ARTS

**GUEST ARTIST**

---

**RICHARD KENNEDY**

*tenor*

*assisted by*

**STEVEN SMITH, PIANO**

Thursday, October 30, 2003

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

Adelaide, Op. 46

Ludwig van Beethoven  
(1770 – 1827)

Meine Lieder, Op. 106, No. 4

Johannes Brahms  
(1833 – 1897)

Botschaft, Op. 47, No. 1

Von ewiger Liebe, Op. 43, No. 1

Vergebliches Ständchen, Op. 84, No. 4

Sonnet (1866)

Georges Bizet  
(1838 – 1875)

Chanson d'avril (1866)

La chanson du fou (1868)

Après l'hiver (1866)

### *Intermission*

The Monk and His Cat, Op. 29, No. 8

Samuel Barber  
(1910 – 1981)

Now Have I Fed and Eaten up the Rose, Op. 45, No. 1

Sure on this Shining Night, Op. 13, No. 3

The Crucifixion, Op. 29, No. 5

The Heavenly Banquet, Op. 29, No. 4

The Salley Gardens (1942)

arr. Benjamin Britten  
(1913 – 1976)

Sweet Polly Oliver (1946)

Sally in our Alley (1959)

Oliver Cromwell (1942)

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

**Richard Kennedy** has sung with the Boston Symphony, the American Chamber Orchestra in Washington, D.C., and the Utah, Charlotte, Richmond, Green Bay, La Crosse, and Wheeling symphonies. He has appeared as soloist in New York, Boston, and Washington with premiere choral organizations, and with the Bach Choir of Pittsburgh, the Bach Festival Choir in Rochester, New York, the Detroit Ontario Society, the Oratorio Singers of Charlotte, and with the Los Angeles Master Chorale as aria soloist in Bach's *St. Matthew Passion*. He has toured with the Mantovani Orchestra performing as soloist in concerts across the United States, as well as internationally.

He has given solo recitals in Austria and Canada, in New York City at Carnegie Recital Hall and the National Arts Club, in Washington at the British Embassy, in Charleston, South Carolina at the Spoleto Festival USA, and at many colleges and universities throughout the United States.

Combining active performing and teaching careers as an Associate Professor of Voice at The Pennsylvania State University School of Music, Mr. Kennedy has been a winner of the Franz Schubert Prize for Singers awarded in Austria, a second-place winner of the 1981 National Association of Teachers of Singing Artist Awards, and an international finalist in the Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition.

Voice study was accomplished at Indiana University and at Boston University where he was a student of Phyllis Curtin. Advanced study was accomplished at the Franz Schubert Institute in Austria under Ernst Haefliger, Walter Berry, and Hans Hotter, and at the Jeunesses Musicales du Canada under Gérard Souzay and Dalton Baldwin. He has also coached repertoire with Elly Ameling, Jörg Demus, Carol Webber, Richard Miller, and John Wustman.

Recent performances include recitals in San Francisco, and appearances as the Evangelist in Bach's *St. John Passion* in Los Angeles, Pittsburgh, and Cheyenne, Wyoming. Recent oratorio performances include those in Mendelssohn's *Elijah* in North Carolina and Pennsylvania, Bach's *Mass in B Minor* with the Bach Choir of Pittsburgh, and Handel's *Messiah* with the Susquehanna Symphony Orchestra in Maryland.

**Steven Smith** has concertized throughout the United States, Europe, Africa, and Hong Kong, and has recorded solo recitals for the French and Spanish National Radios, the Hessian Radio, Germany's ARD network, Radio 4 Hong Kong, and PBS Television. He has played concerti with the Dallas and Pittsburgh symphonies, as well as at numerous universities and teacher associations. His recordings include a new Cambria release, CD 1105, Piano Music of John Beall. His playing also appears on the Innova and Crystal labels. Some of his recordings appear on the site [www.mp3.com/stevenhsmith](http://www.mp3.com/stevenhsmith), where listening is free.

Professor Smith teaches studio piano and piano literature at Penn State University. A native Texan, he received his undergraduate degree from Baylor University and his master's and doctoral degrees from the Eastman School of Music. He also holds an artist's diploma from the Mozarteum in Salzburg, Austria. His teachers have included Cicile Genhart and Kurt Neumeuller.

Smith's Penn State students have won competitive awards, including the Fulbright grant for study overseas, and prizes of the PMTA/MTNA, and the American Matthay Association, including both the top national prizes in the Clara Wells Scholarship Competition.



## TEXTS & TRANSLATIONS

### Adelaide (Friedrich von Matthisson)

Einsam wandelt dein Freund im Frühlingsgarten,  
Mild vom lieblichen Zaubерlicht umflossen,  
Das durch wankende Blütenzweige zittert,  
Adelaide!

In der spiegelnden Flut, im Schnee der Alpen,  
In des sinkenden Tages Goldgewölken,  
Im Gefilde der Sterne strahlt dein Bildnis,  
Adelaide!

Abendlüftchen im zarten Laube flüstem,  
Silberglockchen des Mais im Grase säuseln,  
Wellen rauschen und Nachtigallen flöten:  
Adelaide!

Einst, o Wunder! entblüht, auf meinem Grabe,  
Eine Blume der Asche meines Herzens;  
Deutlich schimmert auf jedem Purpurblättchen  
Adelaide!

### Meine Lieder (Adolf Frey)

Wenn mein Herz beginnt zu klingen  
Und den Tönen löst die Schwingen,  
Schweben vor mir her und wieder  
Bleiche Wonnen, unvergessen  
Und die Schatten von Zypressen.  
Dunkel klingen meine Lieder!

### Botschaft (Georg Friedrich Daumer, after Hafiz)

Wehe, Lüftchen, lind und lieblich  
Um die Wange der Geliebten,  
Spiele zart in ihrer Locke,  
Eile nicht, hinweg zu fliehn!  
Tut sie dann vielleicht die Frage,  
Wie es um mich Armen stehe,  
Sprich: 'Unendlich war sein Wehe,  
Höchst bedenklich seine Lage;  
Aber jetzt kann er hoffen  
Wieder herrlich aufzuleben,  
Denn du, Holde, denkst an ihn.'

### Adelaide

Lonely your friend wanders in the spring garden,  
surrounded by the magical soft light  
that trembles through the swaying blossoming  
Adelaide! [branch]

In the reflecting waves, in the snows of the Alps,  
in the golden clouds of sinking day,  
in the field of stars shines your image,  
Adelaide!

The evening breezes whisper through the soft leaves,  
silver May bells murmur in the grass,  
waves roar it, and nightingales warble it:  
Adelaide!

Some day, O wonder, upon my grave shall spring  
a flower from the ashes of my heart;  
clearly shining on every purple leaf:  
Adelaide!

### My Songs

When my heart begins to make music,  
when it unfolds the wings of melody  
then I see hovering back and forth before me  
pale joys, unforgotten,  
and the shadows of cypress trees.  
My songs sound dark!

### Message

Blow, breeze, mildly and charmingly  
around the cheeks of my loved one;  
play tenderly with her curling hair,  
make no haste to fly away!  
Then if perchance she should pose the question  
of how things are with me, her unhappy lover,  
say: 'His sorrow has been unending,  
his condition desperate,  
but now he can hope  
for a glorious revival,  
because you, sweet one, are thinking of him.'

### Von ewiger Leibe

(Heinrich Hoffmann von Fallersleben,  
from the Wendish)

Dunkel, wie dunkel in Wald und in Feld!  
Abend schon ist es, nun schweiget die Welt.

Nirgend noch Licht und nirgend noch Rauch,  
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,  
Gibt das Geleit der Geliebten nach Haus,

Führt sie am Weidengebüsch vorbei,  
Redet so viel und so mancherlei:

'Leidest du Schmach und betrübest du dich,  
Leidest du Schmach von andern um mich,

Werde die Liebe getrennt so geschwind,  
Schnell wie wir früher vereinigt sind.

Scheide mit Regen und scheide mit Wind,  
Schnell wie wir früher vereinigt sind.'

Spricht das Mägdlein, Mägdlein spricht:  
'Unsere Liebe, sie trennet sich nicht!

Fest ist der Stahl und das Eisen gar sehr,  
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,  
Unsere Liebe, wer wandelt sie um?

Eisen und Stahl, sie können zergehn,  
Unsere Liebe muss ewig bestehn!'

### Of Love Eternal

Dark, how dark in forest and field!  
It is already evening, and now the world is silent.

Nowhere a light, nowhere any smoke;  
and the lark is now silent too.

Out from the village there comes a lad,  
seeing his sweetheart home;

he takes her past the willow-copse,  
saying so much about so many things.

'If you suffer shame and sorrow,  
if you suffer shame in others' eyes for my sake,

then let our love sunder suddenly,  
as fast as it once united us;

let it depart in the rain and depart in the wind,  
as fast as it once united us.'

The girl speaks, the girl says:  
'Our love will never sunder!

Steel is firm, and so is iron, very much so,  
but our love is even firmer still.

Iron and steel can be reshaped,  
but who can change our love?

Iron and steel can be melted down;  
our love must forever abide.'

Vergebliches Ständchen  
(Anton Wilhelm Florentin  
von Zuccalmaglio)

(Er)

Guten Abend, mein Schatz,  
Guten Abend, mein Kind!  
Ich komm aus Lieb zu dir,  
Ach, mach mir auf die Tür,  
Mach mir auf die Tür!

(Sie)

Mein Tür ist verschlossen,  
Ich lass dich nicht ein;  
Mutter, die rät mir klug,  
Wärs du herein mit Fug,  
Wärs mit mir vorbeil

(Er)

So kalt ist die Nacht,  
So eisig der Wind,  
Dass mir das Herz erfriert,  
Mein Lieb erlöschen wird;  
Öffne mir, mein Kind!

(Sie)

Löschet dein Lieb,  
Lass sie löschen nur!  
Löschet sie immerzu,  
Geh heim zu Bett, zur Ruh,  
Gute Nacht, mein Knab!

Sonnet (Pierre de Ronsard)

Vous méprisez nature: êtes-vous si cruelle  
De ne vouloir aimer? Voyez les passereaux  
Qui dèment l'amour, voyez les colombeaux,  
Regardez le ramier, voyez la tourterelle.

Voyez deçà, delà, d'une frétilante alle,  
Voleter par les bois les amoureux oiseaux.  
Voyez la jeune vigne embrasser les ormeaux,  
Et toute chose rire en la saison nouvelle.

Ici, la bergerette en tournant son fuseau,  
Dégoise ses amours, et là, le pastoureau  
Répond à sa chanson; Ici, toute chose aime,  
Tout nous parle de l'amour, tout s'en veut enflammer.  
Seulement votre cœur, froid d'une glace extrême,  
Demeure opiniâtre et ne veut pas aimer.

A Serenade in Vain

(He)

Good evening, my dear,  
Good evening, my child!  
I'm here because I love you,  
oh, open your door to me,  
open your door to me!

(She)

My door's locked  
and I won't let you in;  
Mother gives me wise advice;  
if you were allowed in,  
it would be all over with me!

(He)

So cold is the night,  
so icy the wind  
that my heart is freezing,  
my love will go out,  
open to me, my child!

(She)

If your love will go out,  
then just let it go out;  
if it keeps going out then  
go home to bed and rest.  
Good night, my lad!

Sonnet

You disdain nature: can you be so cruel  
and not wish to love? See the sparrows  
who thrill with love, see the little doves,  
see the ring-doves, see the turtle-doves.

See how, with quivering wings, the amorous birds  
flit to and fro among the woods.  
See the young vine embrace the young elm,  
and all things laugh in the new season.

Here the shepherd-lass, plying her spindle,  
pours out her love, and there the shepherd-lad  
replies to her song: here all things love,  
all speak to us of love, all wish to blaze with love.  
Your heart alone, with excessive frost,  
remains stubborn and will not love.

Chanson d'avril (Louis Bouilhet)

ève-toi!ève-toi! le printemps vient de naître!  
Là-bas, sur les vallons, flotte un réseau vermeil!  
Tout frissonne au jardin, tout chante, et ta fenêtre,  
Comme un regard joyeux, est pleine de soleil!

Du côté des lilas aux touffes violettes,  
Mouches et papillons bruissent à la fois;  
Et le muguet sauvage, ébranlant ses clochettes,  
A réveillé l'amour endormi dans les bois!

Puisqu'Avril a semé ses marguerites blanches,  
Laisse ta mante lourde et ton manchon frileux,  
Déjà l'oiseau t'appelle, et tes sœurs les pervenches  
Se souriront dans l'herbe en voyant tes yeux bleus!

Viens, partons! au matin la source est plus limpide;  
ève-toi! viens, partons! N'attendons pas du jour  
[les brûlantes chaleurs;  
Je veux mouiller mes pieds dans la rosée humide,  
Et te parler d'amour sous les poiriers en fleurs!

La chanson du fou (Victor Hugo)

Au soleil couchant,  
Toi qui vas cherchant  
Fortune,  
Prends garde de choir;  
La terre, le soir,  
Est brune.

L'océan trompeur  
Couvre de vapeur  
La dune.  
Vois, à l'horizon,  
Aucune maison,  
Aucune!

Maint voleur te suit;  
La chose est, la nuit,  
Commune.  
Les dames des bois  
Nous gardent parfois  
Rancune.

Elles vont errer  
Crains d'en rencontrer  
Quelqu'une.  
Les lutins de l'air  
Vont danser au clair  
De lune.

April Song

Arise! Arise! Spring has just been born!  
Over the distant valleys a rosy gossamer mist is floating!  
Everything in the garden trembles and sings, and your window,  
like a joyous glance, is full of sun!

Around the clusters of purple-flowering lilac,  
flies and butterflies hum together,  
and the wild lily-of-the-valley, shaking its tiny bells,  
has awakened love asleep in the woods.

Now that April has sown its white daisies,  
leave your heavy cloak and wintry muff,  
birds are already calling you, and your sister periwinkles  
will smile in the grass when they see your blue eyes!

Come, let's get going! In the morning the stream is clearer!  
Arise! Come, let's go! Let's not wait for the day's  
[burning heat,  
I want to moisten my feet in the damp dew,  
and talk to you of love beneath blossoming pear-trees!

The Song of the Fool

At the setting sun,  
you who go searching for  
fortune,  
take care, lest you fall;  
the earth, the evening,  
is dark.

The treacherous sea  
covers with mist  
the dune.  
As far as the eye can see,  
not even one house,  
not one!

Many thieves follow you;  
everything at night  
appears the same.  
The wood nymphs  
sometimes feel resentment  
towards us.

They want to wander,  
but are afraid of encountering  
someone.  
The imps of the air  
want to dance by the light  
of the moon.

### Après l'hiver (Victor Hugo)

Tout revît, ma bien-aimée!  
Le ciel gris perd sa pâleur!  
Quand la terre est embaumée,  
Le cœur de l'homme est meilleur.

Viens! – une flûte invisible  
Soupire dans les vergers.  
La chanson la plus paisible  
Est la chanson des bergers.

L'air enivre; tu reposes  
A mon cou tes bras vainqueurs.  
Sur les rosiers que de roses!  
Que de soupirs dans nos cœurs!

Viens! Le vent rîde, sous l'yeuse,  
Le sombre miroir des eaux.  
La chanson la plus joyeuse  
Est la chanson des oiseaux.

Clartés et parfums nous-mêmes,  
Nous baignons nos cœurs heureux  
Dans les effluves suprêmes  
Des éléments amoureux.

Viens! Que nul soin ne te tourmente.  
Aimons! aimons-nous toujours!  
La chanson la plus charmante  
Est la chanson des amours.

### After Winter

All is revived, my beloved!  
The gray sky loses its pallor!  
When the earth is fragrant,  
the heart of man is well.

Come! An invisible flute  
sighs in the orchards.  
The song of the shepherds  
is the most peaceful.

The air intoxicates; you repose  
at my neck with arms that conquer.  
On the rosebush appear the roses  
like the sighs in our hearts!

Come! The wind laughs under the oak  
at the somber mirror of the water.  
The song of the birds  
is the most joyous.

With clear understanding of ourselves  
we bathe our happy hearts  
in the supreme exhalations  
of primitive love.

Come! Nothing torments you.  
Let us love, let us love forever!  
The song of the lovers  
is the most charming.



Commentary: Three of the songs in the group by Samuel Barber are from *Hermit Songs*, Op. 29. The texts were written by anonymous Irish monks and scholars of the eighth to thirteenth centuries, according to the Schirmer edition. These small poems, thoughts, or observations were often written on the margins of manuscripts they were copying or illuminating – perhaps not always meant to be seen by their Father Superiors. They speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals and to God.

### The Monk and His Cat

Pangur, white Pangur,  
How happy we are  
Alone together,  
Scholar and cat.

Each has his own work to do daily;  
For you it is hunting, for me study.  
Your shining eye watches the wall;  
My feeble eye is fixed on a book.

You rejoice when your claws  
Entrap a mouse;  
I rejoice when my mind  
Fathoms a problem.

Pleased with his own art,  
Neither hinders the other;  
Thus we live ever  
Without tedium and envy.

-8<sup>th</sup> or 9<sup>th</sup> century  
Translated by W. H. Auden

### Sure on this Shining Night

Sure on this shining night  
Of star-made shadows round,  
Kindness must watch for me  
This side the ground.

The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.

Sure this shining night  
I weep for wonder wand'ring far alone  
Of shadows on the stars.

-James Agee

### Now Have I Fed and Eaten up the Rose

Now have I fed and eaten up the rose  
Which then she laid within my stiff-cold hand.  
That I should ever feed upon a rose  
I never had believed in live-man's land.

Only I wonder was it white or red  
The flow'r that in the darkness my food has been.  
Give us, and if Thou give, thy daily bread,  
Deliver us from evil, Lord, Amen.

-James Joyce (from the German of Gottfried Keller)

### The Crucifixion

At the cry of the first bird  
They began to crucify Thee, O Swan!  
Never shall lament cease because of that.  
It was like the parting of day from night.

Ah, sore was the suffering borne  
By the body of Mary's Son,  
But sorer still to Him was the grief  
Which for His sake  
Came upon His Mother.

-From *The Speckled Book*, 12<sup>th</sup> century  
Translated by Howard Mumford Jones

### The Heavenly Banquet

I would like to have the men of Heaven in my own house;  
with vats of good cheer laid out for them.  
I would like to have the three Marys, their fame is so great.  
I would like people from ev'ry corner of Heaven.

I would like them to be cheerful in their drinking.  
I would like to have Jesus sitting here among them.  
I would like a great lake of beer for the King of Kings.

I would like to be watching Heaven's family  
Drinking it through all eternity.

-Attributed to St. Brigid, 10<sup>th</sup> century  
Translated by Sean O'Faolain



### The Salley Gardens

Down by the Salley gardens my love and I did meet,  
She passed the Salley gardens with little snowwhite feet.  
She bid me take love easy, as the leaves grow on the tree,  
But I being young and foolish with her did not agree.

In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snowwhite hand;  
She bid me take life easy as the grass grows on the weirs,  
But I was young and foolish, and now am full of tears.

-William Butler Yeats

### Sweet Polly Oliver

As sweet Polly Oliver lay musing in bed,  
A sudden strange fancy came into her head.  
"Nor father nor mother shall make me false prove,  
I'll 'list as a soldier, and follow my love."

So early next morning she softly arose,  
And dressed herself up in her dead brother's clothes.  
She cut her hair close, and she stained her face brown,  
And went for a soldier to fair London Town.

Then up spoke the sergeant one day at his drill.  
"Now who's good for nursing? A captain, he's ill."  
"I'm ready," said Polly. To nurse him she's gone,  
And finds it's her true love all wasted and wan.

The first week the doctor kept shaking his head,  
"No nursing, young fellow, can save him," he said.  
But when Polly Oliver had nursed him back to life  
He cried, "You have cherished him as if you were his wife."

O then Polly Oliver, she burst into tears  
And told the good doctor her hopes and her fears  
And very shortly after, for better or for worse,  
The captain took joyfully his pretty soldier nurse.

-Old English Tune

### Sally in our Alley

Of all the girls that are so smart  
There's none like Pretty Sally;  
She is the darling of my heart  
And lives in our alley.

There's ne'er a lady in the land  
That's half so sweet as Sally;  
She is the darling of my heart  
And lives in our alley.

Of all the days within the week,  
I dearly love but one day,  
And that's the day that comes between  
A Saturday and Monday,

For then I'm dressed in all my best,  
To walk abroad with Sally;  
She is the darling of my heart  
And lives in our alley.

When she is by I leave my work,  
I love her so sincerely:

My master comes like any Turk  
And bangs me most severely:

But let him bang his bellyful  
I'll bear it all for Sally;  
She is the darling of my heart  
And lives in our alley.

My master carries me to Church  
And often I am blamed  
Because I leave him in the lurch  
As soon as text is named;

I leave the Church in sermontime  
And slink away to Sally;  
She is the darling of my heart  
And lives in our alley.

My master and the neighbours all  
Make game of me and Sally,  
And, but for her, I'd better be  
A slave and row a galley;

But when my seven long years are out,  
O then I'll marry Sally;  
O then we'll wed and then we'll bed,  
But not in our alley.

-Henry Carey

### Oliver Cromwell

Oliver Cromwell lay buried and dead,  
Hee-haw – buried and dead,  
There grew an old apple tree over his head,  
Hee-haw – over his head.

The apples were ripe and ready to fall;  
Hee-haw – ready to fall;  
There came an old woman to gather them all,  
Hee-haw – gather them all.

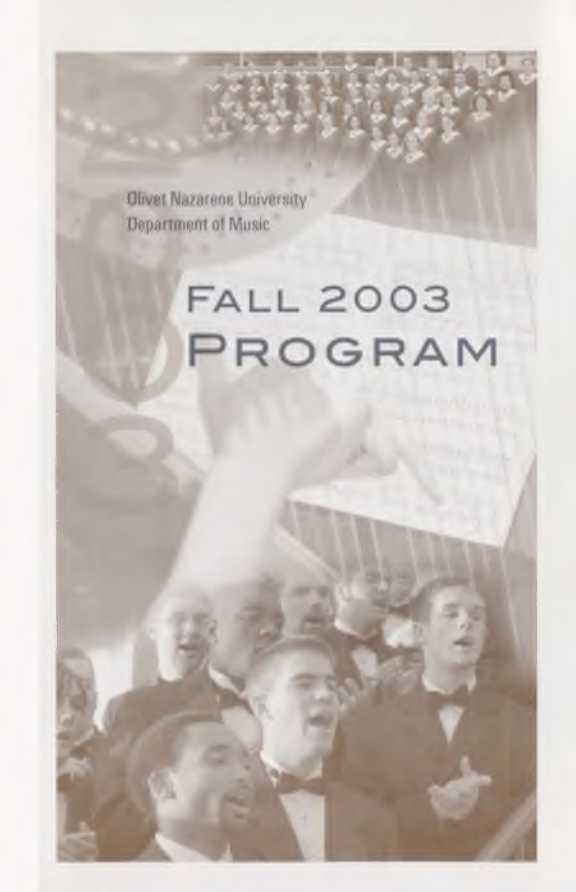
Oliver rose and gave her a drop,  
Hee-haw – gave her a drop,  
Which made the old woman go hippety hop,  
Hee-haw – hippety hop.

The saddle and bridle, they lie on the shelf,  
Hee-haw – lie on the shelf,  
If you want any more you can sing it yourself,  
Hee-haw – sing it yourself.

-Nursery Rhyme from Suffolk



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Olivet Nazarene University  
Department of Music

# FALL 2003 PROGRAM


# MUSIC

AT OLIVET NAZARENE UNIVERSITY



**Music is a large part of life at Olivet.** On campus, the Larsen Fine Arts Center is a gathering place for students in Music, Theatre and Art. The students feel like family as they study, practice and perform together. Both Music-degree-seeking students and those not working toward a degree in music are welcomed to participate in the 12 different ensembles, and over 350 students on campus are involved.

Besides the rehearsal rooms, the first floor of Larsen contains the 540-seat Kresge Auditorium and several classrooms and music laboratories. Olivet has state-of-the-art technology and incorporates the use of technology into classes. Students leave Olivet with exposure to the equipment that is being used in the music industry today. The upright and grand pianos — all Baldwins — are less than six years old. A 12-station Clavinova piano lab gives beginning students a private practice and study area. The 16-station MIDI lab uses the latest in technology and software to help students compose, arrange and transcribe music. The second floor of Larsen contains teaching studios and 20 soundproof practice rooms for instrumentalists and vocalists where students can practice individually or with others.



No matter the concentration, Olivet prepares students with a curriculum focused on practical application. Music Education and Church Music students are placed in schools and churches where they can apply the strategies and ideas they have learned while at Olivet. Students in Olivet's Music program learn from music experts with advanced degrees while they grow spiritually. Classes are small, so instructors are able to offer the individual attention that enhances students' development. With many opportunities to perform, students develop skills to perform at the professional level.

# CHRYSA LIS



Martha Dalton  
*Director*

## **Soprano I:**

Andrea Boswell, Kansas City, Mo.  
Marlene Festian, Jacksonville, Ill.  
Andrea Harshman, Albion, Ind.  
Karlynn Hoisington, Dimondale,  
Mich.

Jennifer Justice, Tinley Park, Ill.  
Corinne Norem, Ottawa, Ill.  
Gabrielle Ordoñez, Wheatland, Pa.  
Katie Pyle, Danville, Ind.  
Keri Shay, Hinsdale, Ill.  
Stacy Stephens, St. Louis, Mo.

## **Alto I:**

Monica Adkins, Sellersburg, Ind.  
Leslie Cleveland, Lansing, Mich.  
Jennifer Franklin, Fishers, Ind.  
Thea Hansen, Manitowoc, Wis.  
Heidi Heisler, Sheridan, Ill.  
Angela Henzman, Boonville, Ind.  
Kristin Heppe, Springfield, Ill.  
Kerrin Jerome, Troy, Mich.  
Heather Laaveg, Forest City, Iowa  
Harmony Lappin, Danville, Ill.

Erin Menke, Grant Park, Ill.  
Krista Pusey, Kansas City, Kan.  
Valerie Sass, Gardner, Kan.  
Joanna Turner, Hammond, Ind.

## **Soprano II:**

Melissa Adkins, Sellersburg, Ind.  
Amanda Bosworth, Flint, Mich.  
Casey Coffey, Bourbonnais, Ill.  
Grace Cook, Naperville, Ill.  
Mandie Gossage, Momence, Ill.  
Jillian Jensen, Fisher, Ill.  
Aubrey LaLuna, Kankakee, Ill.  
Jennifer Nokes, Sellersburg, Ind.  
Rebecca Petro, Tinley Park, Ill.  
Trisha Riggall, Marcellus, N.Y.  
Emily Schmidt, Fort Wayne, Ind.  
Veronica Straw, Dixon, Ill.  
Mary Kay White, Appleton, Wis.

## **Alto II:**

Lori Belmonte, Tinley Park, Ill.  
Nicole Chapman, Grand Rapids,  
Mich.

Sarah Dale, Bourbonnais, Ill.  
Abigail Gould, Syracuse, N.Y.  
Lindsay Hazzard, Sellersburg, Ind.  
Melissa Hennen, Edinboro, Pa.  
Briana Kassebaum, Belleville, Ill.  
Chelsea McKay, Sterling Heights,  
Mich.

Krista Neathamer, Howell, Mich.  
Jessica Pomaes, Portage, Ind.  
Kara Pusey, Kansas City, Kan.  
Mollie Tippitt, North East, Md.  
Katie Zurcher, Sharpsville, Ind.

## **Accompanist:**

Erica Rumbley, Boonville, Ind.



**PROGRAM TO BE SELECTED  
FROM THE FOLLOWING:**

*Away From the Roll of the Sea, Loomer*

*Be Thou My Vision, arr. Linn*

*Blessed Assurance, Knapp, arr. Linn*

*A Clare Benediction, Rutter*

*Go Where I Send Thee!, Caldwell & Ivory*

*He's Been Faithful, Cymbala, arr. Kirkland*

*I Will Sing With the Spirit, Rutter*

*It Is Well, Criser/Dalton*

*Joshua Fit de Battle of Jericho, arr. Jackson*

*The Lord Is My Shepherd, Thompson*

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

*Study War No More, arr. Moore*

*With All My Heart, Mason, arr. Kirkland/Berry*



# ORPHEUS CHOIR



Dr. Jeff Bell  
*Director*

## **Soprano:**

Kristin Amato, Bloomington, Ind.  
Katie Bennett, Anderson, Ind.  
Katie Benson, Nashville, Tenn.  
Kristy Burrows, Coldwater, Mich.  
Denise Chaney, Monte Vista, Colo.  
Melissa Dickson, Mundelein, Ill.  
Ann Fabert, Munster, Ind.  
Korie Glover, Princeton, Ill.  
Laura Hayes, Union, Ky.  
Kristen Hinz, Mattawan, Mich.  
Stacie Knefelkamp, Decatur, Ind.  
Janna Knight, Olathe, Kan.  
Sarah Marta, Indianapolis, Ind.  
Amanda Medley, North Canton, Ohio  
Angela Smith, Anderson, Ind.  
Melody Stratman, Mundelein, Ill.  
Jessica White, Valparaiso, Ind.

## **Alto:**

Jennifer Anderson, Three Rivers, Mich.  
Amy Brooks, Milwaukee, Wis.  
Cylest Brooks, Warren, Ind.  
Carol Cheney, Howell, Mich.  
Kristina Cloud, Homer Glen, Ill.  
Bethany Demmin, Naperville, Ill.  
Amber Edwards, Crystal Lake, Ill.

Emily Felgenhauer, Bolingbrook, Ill.  
Sarah Gonzalez, Kokomo, Ind.  
Jennifer Johnston, Jackson, Mich.  
Rebecca Knowles, Mascoutah, Ill.  
Hollie Ludwig, Jackson, Mich.  
Kimberly Meiste, Lowell, Mich.  
Jessica Pennington, Morenci, Mich.  
Autumn Shepherd, Danville, Ill.  
Rachel Smith, Bettendorf, Iowa  
Danielle Spurgeon, Seymour, Ind.  
Amy Stipp, Olathe, Kan.  
Kim Tocheff, Mount Vernon, Ohio

## **Tenor:**

Matt Angell, Marseilles, Ill.  
Judah Ball, Bourbonnais, Ill.  
Benjamin Chew, Eureka, Ill.  
Tyler Dunlop, Huntington, Ind.  
Brandon Gibbs, Ashland, Ky.  
Matt Heincker, Swayzee, Ind.  
Erick Karl, Bourbonnais, Ill.  
McCarthy McKenzie, Lansing, Ill.  
David McNeely, Glendale Heights, Ill.  
Jared Morehouse, Stockbridge, Mich.  
Scott Neild, Danville, Ill.  
Abiel Sultan, Bourbonnais, Ill.  
Joshua Vaughn, Kankakee, Ill.  
Scott Whalen, Bourbonnais, Ill.

## **Bass:**

Remington Anksorus, Granger, Ind.  
Steven Baker, St. Louis, Mo.  
Brock Boyts, Syracuse, Ind.  
Jake Chastain, Pendleton, Ind.  
Chris Clough, Bloomington, Ind.  
Kris Dunlop, Huntington, Ind.  
Aaron Grise, Westville, Ind.  
Carl Leth, Novi, Mich.  
Brendan Osweiler, Saginaw, Mich.  
Matthew Scheibel, Highland, Ill.  
Brad Senffner, Clifton, Ill.  
Seth Settles, Buckingham, Ill.  
Gary Shelton, Park Forest, Ill.  
Andrew Twibell, Muncie, Ind.  
Travis Wasson, Plainfield, Ind.

## PROGRAM SELECTED FROM THE FOLLOWING:

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

Alma Mater, Olivet, *B. Carmony*

Blessed Assurance, *P. Knapp/arr. E. Childs*

Come Let Us Sing!, *J. Bell*

Didn't My Lord Deliver Daniel?, *M. Hogan*

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

Give Me Jesus, *arr. L.L. Fleming*

Grace Above All, *A. Petker*

Great Is Thy Faithfulness, *W. Runyan/arr. J. Rouse*

Honor and Glory (from *Magnificat*), *J.S. Bach*

How Can I Keep From Singing?, *American Folk Hymn/arr. R. Staheli*

I Will Sing of Thy Might, *P. Nesheim*

Lamb of God, *T. Paris/arr. J. Bell*

O Crux, *Knut Nystedt*

O For a Thousand Tongues, *C. Wesley/arr. T. Fetteke*

O Magnum Mystery, *T. de Victoria*

O Mighty Cross, *D. Baroni, J. Chisum/arr. T. Fetteke*

Psalms 148: Praise Ye the Lord, *H. Stevens*

Rejoice in the Lord, *16<sup>th</sup> Century English*

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

The Mind of Christ, *D. Hayes*

The Star-Spangled Banner, *arr. J. McKelvy*



# TESTAMENT



Dr. Neal Woodruff  
*Director*

## **Personnel:**

Jeff Anglin, Fort Wayne, Ind.  
 Jason Athialy, Indianapolis, Ind.  
 Daniel P. Aumiller, Fort Wayne, Ind.  
 Ben Borchardt, Edgar, Wis.  
 Joshua Bryden Ball, Decatur, Ill.  
 Roger Lee Chamberlain II,  
     Martinsville, Ind.  
 Trevor Dace, Bourbonnais, Ill.  
 Landon DeCraatos, Fishers, Ind.  
 Phil DeYoung, Muskegon, Mich.  
 Eric Herendeen, Columbia City, Ind.  
 Kevin Hughes, Puyallup, Wash.  
 Malachi Kelly, Rantoul, Ill.  
 Wesley McKain, Kansas City, Mo.  
 Justin Main, Olathe, Kan.  
 Barry Marshall, Bourbonnais, Ill.  
 Andy Maynard, South Roxana, Ill.

Benjamin Moody, Butler, Ind.  
 Joseph Moody, Butler, Ind.  
 DeJuan Shelby, Peoria, Ill.  
 Jonathan Sidener, Momence, Ill.  
 Phil Smith, Cleveland, Ohio  
 Timothy Sommer, Davison, Mich.  
 Matt Stanley, Odon, Ind.  
 Ryan Walker, Fort Collins, Colo.  
 Ted Walker, Fort Collins, Colo.  
 George Warren, Schaumburg, Ill.  
 Michael Weber, Indianapolis, Ind.  
 Brent Winchel, Jenison, Mich.  
 Aaron Wirick, Tillamook, Ore.  
 Kiel Wright, Pendleton, Ind.  
 Trevor Young, Momence, Ill.

## **Accompanist:**

Jennifer Gates, Indianapolis, Ind.

SELECTIONS FROM THE FOLLOWING:

Big Fish, *Jeromy Deibler*

Crucified With Christ, *Dan Dean*

Everything's Gonna Be Alright, *arr. Don Hart*

God Be in My Head, *Jackson Berkey*

Grace Alone, *arr. Camp Kirkland*

Hallelujah to the Lamb, *Don Moen; Debbye Graafsma*

He Is the Same, *Carol Cymbala*

My Faith Has Found a Resting Place, *David Schwoebel*

Naturally, *Huey Lewis; arr. Carl Strommen*

Nothin's Gonna Harm You, *Stephen Sondheim; arr. Robert Page*

O Come, All Ye Faithful, *arr. Bob Kauflin*

O Sinfuni Mungu, *arr. David Maddux*

Psalms 46, *John Ness Beck*

Rise Up, O Church, *arr. Otis Skillings*

Sing His Praises, Alleluia, *Kent A. Newbury*

Your Grace Still Amazes Me, *Shawn Craig; Connie Harrington*





# CONCERT BAND



Neal McMullian  
*Conductor*

## **Flute:**

Sarah Manuel, Chicago Heights, Ill.  
Mariah Booth, Pittsfield, Ill.  
Lori Belmonte, Tinley Park, Ill.  
Brittany Jackson, Midlothian, Ill.  
Toni Moran, Decatur, Ill.  
Kara McElwee, Sparta, Mich.  
Adriene El-Talabani, Sauk Village, Ill.  
Mandie Gossage, Mokena, Ill.  
Sherri Shouse, Rock Island, Ill.  
Cathy Bopp, Geneseo, Ill.  
Sarah Hahn, Downers Grove, Ill.  
Katie Fleetwood, Indianapolis, Ind.

## **Oboe:**

Karon Kormylo, Franksville, Wis.  
Amy Setzler, Oak Harbor, Ohio

## **Bassoon:**

Christa Logan, Sauk Village, Ill.

## **First Clarinet:**

Sarah Stephenson, Racine, Wis.  
Abby Stevenson, Ottawa, Ill.  
Lindsay Mullins, Valparaiso, Ind.

## **Second Clarinet:**

Colleen Metz, Roberts, Ill.  
Ryan Holcomb, Lake Villa, Ill.  
Kim Wilkes, Avon, Ind.  
Emily Carlson, Muskegon, Mich.

## **Third Clarinet:**

Carey Trumbull, Marysville, Mich.

Julie Bentley, Troy, Mich.

Kristen Jagdharry, Lake in the Hills, Ill.  
Rosha Reid, Lisle, Ill.

## **Bass Clarinet:**

Scott Maier, Mokena, Ill.

## **Alto Saxophone:**

Phil Smith, Cleveland, Ohio  
Marlene Festian, Jacksonville, Ill.

## **Tenor Saxophone:**

Kara Krestel, Midlothian, Ill.  
Jorden Cupp, Blue River, Wis.

## **Baritone Saxophone:**

Kevin Hatcher, Wilmore, Ky.

## **Horn:**

Phil DeYoung, Muskegon, Mich.  
Melissa Marta, Indianapolis, Ind.  
Ben Moody, Butler, Ind.

## **Trumpet:**

Alan White, Kankakee, Ill.  
Matt Tremblay, Bolingbrook, Ill.  
Devon Staples, Bath, Mich.  
Chris Sereno, Ottawa, Ill.  
Sarah Warran, Spencer, Ind.  
Jonathan Rubin, Milford, Ill.  
Valinda Slinker, Saint Anne, Ill.

## **Trombone:**

Mike Weber, Indianapolis, Ind.

Judah Ball, Bourbonnais, Ill.  
Jonathan Henderson, Minot AFB, N.D.  
Joe Moody, Butler, Ind.  
Dustin Bouwma, Racine, Wis.

## **Euphonium:**

Ryan Schultz, Chicago Heights, Ill.  
Bethany Denhart, Macomb, Mich.  
Noah Hansen, Stillman Valley, Ill.  
Eric Herendeen, Columbian City, Ind.

## **Tuba:**

Wes McKain, Kansas City, Mo.  
Adam Moore, Onarga, Ill.  
Aaron Gall, Nappanee, Ind.  
Andy Wright, Edinburgh, Ind.  
Michael White, Montgomery, Ind.

## **String Bass:**

P. J. Johnson, Justice, Ill.

## **Percussion:**

Tim Bentley, Troy, Mich.  
Rich Calhoun, Wilmington, Ill.  
Jerry Cardiff, Bourbonnais, Ill.  
Mary Cook, Cheboygan, Mich.  
Mathew Dillard, Michigan City, Ind.



PROGRAM TO BE SELECTED  
FROM THE FOLLOWING:

Amazing Grace, *Frank Ticheli*

America the Beautiful, *arr. Carmen Dragon*

American Elegy, *Frank Ticheli*

Americans We, *Henry Fillmore*

Be Thou My Vision, *David R. Gillingham*

Come, Christians, Join to Sing, *arr. Dan Goeller*

Come, Thou Almighty King, *Steve Dunn*

Commando March, *Samuel Barber*

Fanfare for the Common Man, *Aaron Copland*

Fantasia in G, *Timothy Mahr*

His Eye Is on the Sparrow, *arr. Marty Hamby*

I Stand in Awe, *arr. Richard Kingsmore*

Jericho, *arr. William Himes*

Majesty, *arr. Richard Kingsmore*

On an American Spiritual, *David R. Holsinger*

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

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

Slava!, *Leonard Bernstein*



# JAZZ BAND



Don Reddick  
*Director*

## **Saxophone:**

Jonathan DeZwaan, Bourbonnais, Ill.  
Jay Hatcher, Wilmore, Ky.  
Kristen Heimsoth, Washburn, Ill.  
Aaron Payne, Columbus, Ind.  
Phil Smith, Cleveland, Ohio

## **Trumpet:**

Chris Gibson, Fort Wayne, Ind.  
Tyler Mowry, Arlington, Texas  
Valinda Slinker, St. Anne, Ill.  
Devon Staples, Bath, Mich.  
Matthew Trembly, Bolingbrook, Ill.

## **Trombone:**

Joe Brewer, Bradley, Ill.  
Jake Chastain, Pendleton, Ill.  
Jonathan Henderson, Minot AFB, N.D.  
Chad St. John, Herscher, Ill.  
Mike Weber, Indianapolis, Ind.

## **Piano:**

Rodney Kilgore, Albuquerque, N.M.

## **Bass Guitar:**

Kevin Payton, Prairie Village, Kan.

## **Drum Set:**

Joe Hatton, Fairfield, Ohio  
Kevin Jones, Chicago, Ill.

## **Guitar:**

Andrew Cammer, Weedsport, N.Y.  
Matthew Fritz, Rockford, Ill.

## **Auxiliary Percussion:**

Richard Calhoun, Braidwood, Ill.  
Jessica Pennington, Morrenci, Mich.

## **Vocals:**

Jessica Pennington, Morrenci, Mich.

## REPERTOIRE:

*Amen!, arr. Camp Kirkland*

*Change My Heart, O God, arr. Camp Kirkland*

*Get All Excited, arr. Camp Kirkland*

*Give Thanks, arr. Camp Kirkland*

*Go Tell It on the Mountain, arr. Camp Kirkland*

*Heaven Came Down, arr. Camp Kirkland*

*Higher Ground, arr. Camp Kirkland*

*His Faithfulness, arr. Camp Kirkland*

*His Name Is Wonderful, arr. Camp Kirkland*

*Jericho, arr. Camp Kirkland*

*Praise the Name of Jesus, arr. Camp Kirkland*

*Praise to the Lord, the Almighty, arr. Camp Kirkland*

*Swing Low, Sweet Chariot, arr. Camp Kirkland*

*To God Be the Glory, arr. Camp Kirkland*

*Victory in Jesus, arr. Camp Kirkland*



# ORCHESTRA



Dr. Neal Woodruff  
*Conductor*

## **Violin:**

Bethany Smith\*, Delphi, Ind.  
Rebecca Ibrahim, Bourbonnais, Ill.  
Erin Sneed, Ypsilanti, Mich.  
Erica Rumbley, Boonville, Ind.  
David Wonder, Bloomington, Ind.  
Sara Anderson, Danville, Ill.  
Monica Adkins, Sellersburg, Ind.  
Lauren Campbell, Bradley, Ill.  
Lauren Kehl, Orland Park, Ill.  
Jennifer Graham, Bonfield, Ill.

## **Viola:**

Heather Eaton, Wilmington, Ill.  
Julia Trout, Crown Point, Ind.  
Andy Wright, Edinburgh, Ind.  
Amy Schweigert, Saint Johns, Mich.  
Nathan Merki, Canton, Ohio

## **Cello:**

Aaron O'Neal, Fairfield, Ohio  
Melissa Adkins, Sellersburg, Ind.  
Dr. Shirlee McGuire,  
Bourbonnais, Ill.

## **Tuba:**

Wes McKain, Kansas City, Mo.

## **Bass:**

Kavin Payton, Prairie Village, Kan.  
Larry Allen, Bloomington, Ind.

## **Flute:**

Katie Benson, Bourbonnais, Ill.  
Sarah Manuel, Chicago Heights, Ill.  
Carry Jasonowicz, Marseilles, Ill.

## **Oboe:**

Karon Kormylo, Franksville, Wis.  
Rachael Nichols, Jefferson, Ga.

## **Clarinet:**

Sarah Denault, Kankakee, Ill.  
Carey Trumbell, Marysville, Mich.  
Ryan Holcomb, Lake Villa, Ill.

## **Bassoon:**

Christine Becker, Shawnee Mission, Kan.  
Dr. Neal McMullian, Bradley, Ill.

## **Bass Clarinet:**

Casey Lacher, Roxana, Ill.

## **Horn:**

Phil DeYoung, Muskegon, Mich.  
Melissa Marta, Indianapolis, Ind.  
Ryan Schultz, Chicago Heights, Ill.  
Noah Hansen, Stillman Valley, Ill.

## **Trumpet:**

Alan White, Bourbonnais, Ill.  
Devon Staples, Bath, Mich.  
Tyler Mowry, Arlington, Texas

## **Trombone:**

Jennifer Gates, Indianapolis, Ind.  
Mike Weber, Indianapolis, Ind.  
Chad St. John, Herscher, Ill.

## **Percussion:**

Ben Moody, Butler, Ind.  
Joe Hatton, Fairfield, Ohio  
Jessica Pennington, Morenci, Mich.

\* *Concertmaster*

## REPERTOIRE:

Symphony No. 5, *Beethoven*

Alleluia and Fugue, *Hovhanness*

Appalachian Spring, *Copland*

The University Orchestra has a long history at Olivet, providing accompaniment for the annual presentation of Handel's *Messiah* and the Commencement Concert. The Orchestra, Olivet's fastest-growing music ensemble, also pays tribute to the master works of the major musical eras. Recent concerts have included performances of Dvorak's *Symphony #9* ("New World"); Beethoven's *Symphony No. 6* ("Pastoral"); and Copland's *Rodeo*. The Orchestra serves in the pit for musicals such as *Fiddler on the Roof* and *The Music Man*. In addition, the University Orchestra hosts a nationally known guest conductor at the start of the spring semester.



# TOUR DESTINATIONS



## **Friday, Nov. 14, 2003**

### **Evening Service**

#### **CHRYSLIS**

Port Huron First Church of the Nazarene  
Port Huron, Mich.

Keith Sparks, Pastor  
(810) 982-9110

#### **TESTAMENT**

Roxana Church of the Nazarene  
Roxana, Ill.

Larry Lacher, Pastor  
(618) 254-4026

## **Saturday, Nov. 15, 2003**

#### **CHRYSLIS**

Saginaw First Church of the Nazarene  
Saginaw, Mich.

Mike Herner  
(989) 752-3482

#### **ORPHEUS CHOIR**

Harris Chapel Church of the Nazarene  
Selma, Ind.

Jim Ballenger  
(765) 774-4461

#### **TESTAMENT**

Fairview Heights Church of the Nazarene  
Fairview Heights, Ill.

Jay Shoff, Pastor  
(618) 234-5941

## **Sunday, Nov. 16, 2003**

### **Morning Service**

#### **CHRYSLIS**

Detroit First Church of the Nazarene  
Northville, Mich.

Craig Dillman, Associate Pastor  
(248) 348-7600

#### **ORPHEUS CHOIR**

Huntington First Church of the Nazarene  
Huntington, Ind.

Kevin Dunlop, Pastor  
(260) 356-1614

#### **TESTAMENT**

Pana Church of the Nazarene  
Pana, Ill.

Allen Ebblor, Pastor  
(217) 562-5346

## **Sunday, Nov. 16, 2003**

### **Evening Service**

#### **CHRYSLIS**

Shipshewana Church of the Nazarene  
Shipshewana, Ind.

Gary Klinger, Pastor  
(260) 768-4455

#### **ORPHEUS CHOIR**

Valparaiso Church of the Nazarene  
Valparaiso, Ind.

Joel Burbrink, Music Pastor  
(219) 462-2751

#### **TESTAMENT**

Decatur West Side Church of the  
Nazarene

Decatur, Ill.  
Lyle Artman, Pastor  
(217) 428-9400

## **Friday, Nov. 21, 2003**

### **Evening Service**

#### **CONCERT BAND**

Muskegon Eastwood Church of the  
Nazarene

Muskegon, Mich.  
Tom Parks, Pastor  
(231) 773-2812, (231) 773-7773

## **Saturday, Nov. 22, 2003**

#### **CONCERT BAND**

Greenville Church of the Nazarene  
Greenville, Mich.

John Barker, Pastor  
(616) 754-7605

## **Sunday, Nov. 23, 2003**

### **Morning Service**

#### **CONCERT BAND**

Woodview Church of the Nazarene  
Lansing, Mich.

David W. Sifferd Jr., Pastor  
(517) 372-7412, (517) 372-7341

## **Sunday, Nov. 23, 2003**

### **Evening Service**

#### **CONCERT BAND**

St. Joseph First Church of the Nazarene  
St. Joseph, Mich.

Dean Pickett, Pastor  
(269) 429-5937, (269) 429-2845

  
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DIVISION OF FINE ARTS

# **MUSIC DEPARTMENT**

## **STUDENT RECITAL**

Monday, November 3, 2003

9:30 a.m.

Kresge Auditorium

Larsen Fine Arts Center

## Program

Three Songs of Isaiah

J. Lucas

II. Faith

Kimberly Meiste, mezzo-soprano

Carla Dirks, piano

My Lovely Celia

G. Monro

Scott Neild, tenor

Carla Dirks, piano

Nocturne in B<sup>b</sup> Minor, Op. 9, No. 1

F. Chopin

Heidi Heisler, piano

Der Gang zum Liebchen (from *Sieben Lieder*)

J. Brahms

Andrea Boswell, soprano

Bethany Smith, piano

Sonata No. 7  
Aria

J. Leclair; arr. L. Teal

Phil Smith, alto saxophone  
Dr. Jeff Bell, piano

Beau Soir

C. Debussy

Jessica White, soprano  
Carla Dirks, piano

Plaisir d'amour

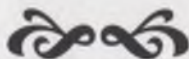
J. Martini

Brad Senffner, baritone  
Ryan Schultz, piano

Come Ready and See Me

R. Hundley

Ann Fabert, soprano  
Kimberly Meiste, piano



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DIVISION OF FINE ARTS

# **MUSIC DEPARTMENT**

## **HOMECOMING CONCERT**

Saturday, November 8, 2003

4:00 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Welcome and Invocation

Hallelujah to the Lamb

Don Moen

God Be In My Head

Jackson Berkey

Your Grace Still Amazes Me

Shawn Craig

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

Overture to *Candide*

Leonard Bernstein

Hoedown (from *Rodeo*)

Aaron Copland

University Orchestra  
Dr. Neal Woodruff, conductor

I Will Sing with the Spirit

John. Rutter

Be Thou My Vision

arr. Joseph. Linn

Go Where I Send Thee!

Paul Caldwell and Sean Ivory

Chrysalis Women's Choir  
Prof. Martha Dalton, conductor  
Erica Rumbley, piano



Commando March

Samuel Barber

Slava!

Leonard Bernstein

Concert Band

Dr. Neal McMullian, conductor

Psalm 148 Praise Ye the Lord

Halsey Stevens

O Mighty Cross

Baroni, Chisum; arr. Tom Fettke

Come Let Us Sing (Psalm 95)

Jeff Bell

Orpheus Choir

Dr. Jeff Bell, conductor

Big Noise From Winnetka

arr. Paul Lavender

Power Surge

Mark Taylor

Jazz Band

Prof. Don Reddick, conductor



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photography and audio recording.*

**Music Department  
Faculty**

Prof. Don Reddick,  
Chairman

Dr. Gerald Anderson

Dr. Karen Ball

Dr. Jeff Bell

Prof. Martha Dalton

Dr. Neal McMullian

Dr. Timothy Nelson

Dr. Neal Woodruff



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DEPARTMENT OF MUSIC

# **STUDENT RECITAL**

Monday, November 10, 2003

7:30 p.m.

Choral Room

Larsen Fine Arts Center

## PROGRAM

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

Trisha Riggall, mezzo-soprano

Ryan Schultz, piano

Sonata in E<sup>b</sup> Major, Hob. XVI:53

J. Haydn

Allegro

Jennifer Gates, piano

Pur Dicesti, O Bocca Bella

A. Lotti

Jake Chastain, baritone

Carla Dirks, piano

Vocalise

S. Rachmaninoff

Melissa Adkins, cello

Erica Rumbley, piano

Star vicino

Erin Menke, mezzo-soprano  
Erica Rumbley, piano

arr. A. Schoep

Meditation (from *Thaïs*)

Bethany Smith, violin  
Carla Dirks, piano

J. Massenet

Rencontre

Amanda Medley, soprano  
Carla Dirks, piano

G. Fauré





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DEPARTMENT OF MUSIC

**FACULTY RECITAL**

**CHARLES W. LYNCH III**

*Harp*

*Assisted by*

**THERESA O'HARE**

*Flute*

**NICOLE STEVENSON**

*Alto Saxophone*

*Tuesday, November 18, 2003*

*7:30 p.m.*

*Kelley Prayer Chapel*

## PROGRAM

Invocation

Prelude and Toccata

Georg Frideric Händel  
(1685-1759)

freely trans. Marcel Grandjany

The Song of the Lark (1989)

Charles Rochester Young

Song to the Waking Sun

(b. 1965)

Flight

Into Darkness

Charles W. Lynch III, Harp

Theresa O'Hare\*, Flute

Thème et variations (1975)

Pierre Sancan  
(b. 1916)

Variations sur un thème dans le style ancien, Op. 30

Carlos Salzedo  
(1885-1961)

### *Intermission*

Epilogo (1904)

from *Escenas románticas*

Enrique Granados  
(1867-1916)

trans. Susann McDonald

Ten Sceneries in Taipei

Che-Yi (Joe) Lee  
(b. 1970)

Charles W. Lynch III, Harp

Nicole Stevenson\*, Alto Saxophone

Harping on a Harp (1939, revised 1994)

Robert Maxwell  
(b. 1921)

\* guest artist

## NOTES

**Charles W. Lynch III** recently joined the Olivet Nazarene University faculty as adjunct harp faculty. He is currently pursuing a doctoral degree in harp performance from the University of Illinois (Urbana-Champaign), where he is a research assistant with the Roslyn Rensch Collection, housed in the UI Archives. He earned his Masters degree in harp performance in 2002 from the University of Illinois. He received a bachelor's degree from Arizona State University in instrumental music education, with an emphasis in piano in 1997 and a second bachelor's in harp performance in 2000. Mr. Lynch currently studies with Dr. Ann Yeung. In 2002, Mr. Lynch and Dr. Yeung were invited to give a presentation on the Roslyn Rensch Archives at the American Harp Society's National Conference in St. Paul, Minnesota. Dr. Yeung and Mr. Lynch also published an article on the Rensch collection in most recent issue of *The American Harp Journal*. Mr. Lynch has performed with Sinfonia da Camera, Champaign-Urbana Symphony, Quad Cities Symphony, Augustana College Symphony, Pine Mountain Summer Festival, Phoenix Symphony, Arizona Opera's Wagner Ring Cycle Orchestra, and various other ensembles. Recent performances include William Grant Still's *Ennanga* for harp with string quartet and piano, with the Prairie Ensemble and performances with theatre organist Lyn Larsen for the Hopeful Heart of Arizona's annual charity concerts. He will also be performing in various solo and ensemble engagements throughout the Champaign-Urbana and the greater Chicago area during the next year. Mr. Lynch is also active with the Champaign branch of the Mullane School of Irish Dance and the University of Illinois Steel Band.

**Theresa O'Hare** was born in Normal, Illinois and at the age of 12 began her musical training on the flute. Since 1987, she has been teaching, playing in orchestras and performing as a soloist and in small ensembles throughout America and Europe. Theresa O'Hare has played with the Villingen-Schwenningen Orchestra, the Pforzheim Opera Orchestra and the Württembergische Philharmonie Reutlingen, with which she played extended opera performances, such as *The Night of the Operas* in Rotterdam, Holland and Brussels, Belgium and *Aida* in Arnheim, Holland. Currently, Ms. O'Hare is working towards the Doctorate of Musical Arts degree in flute performance at the University of Illinois at Urbana-Champaign, and plays principal flute in the Kankakee Symphony Orchestra. Her teachers include James Pellerite, Richard Graef, Jean-Claude Gerard and Alexander Murray and she has participated in master classes with Michel Debost, Peter-Lucas Graf and Trevor Wye.

**Nicole Stevenson** is a senior at the University of Illinois at Urbana-Champaign in saxophone performance. She is currently studying with Debra Richtmeyer and also studies jazz with Chip McNeil at the university. Ms. Stevenson is in the first Wind Ensemble, the first jazz band, the first undergraduate jazz combo, and the first undergraduate saxophone quartet. She has competed in the Dinant International Saxophone Competition in Belgium (2002). She also won first runner up in the Armstrong Competition through the University of Illinois.

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DEPARTMENT OF MUSIC

## ADJUNCT FACULTY RECITAL

*featuring*

HARLOW HOPKINS, CLARINET

GERALD ANDERSON, PIANO

JERRY LUZENIECKI, SAXOPHONE

CHARLES W. LYNCH, III, HARP

ROZALYN SIKORA, VIOLA

*Monday, November 24, 2003*

*7:30 p.m.*

*Kresge Auditorium*

*Larsen Fine Arts Center*

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# ADJUNCT FACULTY RECITAL

November 24, 2003

## PROGRAM

Concertino, Op. 163 F. Andrieu  
transc. Clyde Felix  
Jerry Luzeniecki, tenor saxophone  
Dr. Timothy Nelson, piano

Une châtelaine en sa tour ..., Op. 110 G. Fauré  
Charles W. Lynch, harp

Sonata for B $\flat$  Clarinet and Piano F. Poulenc  
Romanza  
Allegro con fuoco  
Dr. Harlow Hopkins, clarinet  
Dr. Gerald Anderson, piano

Sonata in D Major F. Schubert  
Rozalyn Sikora, viola  
Dr. Karen Ball, piano

*Olivet presents*  
**THE MESSIAH**

*Saturday, December 6*

*7:00 p.m.*

*Sunday, December 7*

*6:00 p.m.*

*SOUNDS OF THE  
SEASON*

*Annual Christmas Concert*

*Friday, December 12*

*7:00 p.m.*

*Tickets*  
*\$5 adults,*  
*\$3 students, seniors*



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DEPARTMENT OF MUSIC

# STUDENT RECITAL

Friday, December 5, 2003

9:30 a.m.

Choral Room

Larsen Fine Arts Center

## PROGRAM

Invocation

Were You There?

M. Hogan

Laura Newton, mezzo-soprano  
Carla Dirks, piano

Bagatelle

C. Grundman

Ebony Clarinet Quartet:  
Abby Stevenson, Lindsay Mullins,  
Emily Carlson, and Carey Trumbull

Suite I  
Courante

J.S. Bach

Erin Sneed, viola

Les Berceaux

G. Fauré

Ben Moody, tenor  
Jennifer Gates, piano

Prelude in G Minor Op. 23, No. 5

S. Rachmaninoff

Adam Moore, piano

Oblivion

A. Piazzolla; arr. J. Bragato

Sara Anderson, violin

Melissa Adkins, cello

Sarah Gonzalez, piano

Slavische Tänze (Slavic Dances) Op. 46, Book 1

A. Dvorák

Heather Eaton and Ryan Schultz, piano

Concerto No.1

W.A. Mozart

1st movement

Mariah Booth, flute

Carla Dirks, piano

Porgi, amor, qualche ristoro

W.A. Mozart

Marlene Festian, soprano

Carla Dirks, piano

2040's Sortie

A. Abel

Jerry Cardiff, snare drum

Amazing Grace

arr. R. Vandall

Most Excellent

R. Paul Anderson

Andrea Boswell, Mary Cook, Budd Flippo, Jessica Pomaes,

Carey Trumbull, and Gerald Anderson

Keyboardists



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The 68th Annual Presentation of  
G.F. Handel's

# Messiah

Conducted by Dr. Jeff Bell

Kresge Auditorium  
Larsen Fine Arts Center  
Olivet Nazarene University

Saturday December 6, 2003, 7 p.m.  
Sunday, December 7, 2003, 6 p.m.

## Notes

When George Frideric Handel was invited to Dublin in 1741 to present a series of benefit concerts, it was expected of this "Gentleman universally known by his compositions in all kinds of music, and particularly for his Te Deum, Jubilate and Anthems, and of the compositions in Church Musick" that he composed a new oratorio. The new work, entitled *Messiah*, was composed between August 22 and September 12, a feat of concentrated composition that, while not untypical of Handel, has given rise to numerous apocryphal legends. The fact that it was composed so quickly is explained by Handel's skillful adaptation of music originally conceived for other performance media. However, the resulting music fits the texts of *Messiah* so well that one is easily convinced that the music was written with those words in mind. The choice of Charles Jennens's libretto and the eventual shape of the oratorio (the relative prominence of the chorus and the rather small orchestration) are explained by the amateur nature of the Musical Academy of Dublin, which premiered the work on April 13, 1742.

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

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

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



# Program

## Welcome and Invocation

### Part One

#### Overture

#### Recitative

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

#### Aria

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

#### Chorus

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

#### Recitative

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

#### Aria

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

#### Chorus

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

#### Recitative

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

#### Aria with chorus

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

#### Recitative

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. (Isaiah 60:2-3)

#### Aria

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. (Isaiah 9:2)

#### Chorus

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

## Pastoral Symphony

#### Recitative

There were shepherds abiding in the field, keeping watch over their flock by night. And lo! The angel of the

Mr. Hunt \* Mr. Whalen

Mr. Hunt \* Mr. Whalen

Mr. Yates \* Mr. Senffner

Mr. Yates \* Mr. Senffner

Mrs. Hubert \* Miss Smith

Mrs. Hubert \* Miss Smith

Mr. Yates \* Mr. Baker

Mr. Yates \* Mr. Baker

Mrs. Welch \* Miss Knefelkamp

Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.  
(Luke 2:8-9)

**Recitative**

Mrs. Welch \* Miss Knefelkamp

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

**Recitative**

Mrs. Welch \* Miss Knefelkamp

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

**Chorus**

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

**Aria**

Mrs. Welch \* Miss Knefelkamp

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

**Recitative**

Mrs. Hubert \* Miss Smith

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

**Aria**

Mrs. Hubert and Mrs. Welch \* Miss Smith and Miss Knefelkamp

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

**Part Two**

**Chorus**

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

**Aria**

Mrs. Hubert \* Miss Smith

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

**Chorus**

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

**Chorus**

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

**Aria**

Mr. Hunt \* Mr. Whalen

Behold and see if there be any sorrow like unto His sorrow. (Lamentations 1:12)

**Recitative**

Mr. Hunt \* Mr. Whalen

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

**Aria**

Mr. Hunt \* Mr. Whalen

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

**Chorus**

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

**Aria**

Mrs. Welch \* Miss Knefelkamp

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.  
(Romans 10:15)

**Chorus**

Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of the world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords. Hallelujah!  
(Revelation 19:6; 21:1; 19:16)

## Part Three

### Aria

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

### Chorus

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

### Recitative

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

### Aria

Mrs. Welch \* Miss Knefelkamp

Mr. Yates \* Mr. Baker

Mr. White, trumpet

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

### Recitative

*Then shall be brought to pass the saying that is written: Death is swallowed up in victory. Corinthians 15:54)*

### Duet

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

### Chorus

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



## Artists

Dr. Timothy Nelson, organ

Carla Dirks, harpsichord

Allen White, trumpet

Guest Soloists for Saturday Evening

Darlene Welch, soprano

Kim Hubert, contralto

Andrew Hunt, tenor

Gregory Yates, bass

Student Soloists for Sunday Evening

Stacie Knefelkamp, soprano

Rachel Smith, contralto

Scott Whalen, tenor

Steven Baker, bass

Brad Senffner, bass

## Conductor



Dr. Jeff Bell is the fourth conductor of Olivet Nazarene University's Orpheus Choir, and has served as professor of music at Olivet since 1997. He came to this position after 13 years on the music faculty of Indiana Wesleyan University. Bell earned a B.S. in Music Education from Olivet, an M.Mus. in voice performance and literature from the University of Illinois, and a D.A. in voice performance from Ball State University.

Dr. Bell is a past conductor of the University Orchestra, and is the current conductor of the Kankakee Valley Symphony Orchestra Chorus. He serves as the organist for College Church of the Nazarene in Bourbonnais. Dr. Bell has performed in recitals, opera, and oratorio, and is a published composer and arranger. He and his wife, Carole, and daughters Christin and Katie Jo reside in Bradley.

# University Orchestra

## Violin

Bethany Smith\*  
Rebecca Ibrahim  
Erin Sneed  
Erica Rumbley  
David Wonder  
Kris McCullough  
Lindsay Myers  
Alyssa Hayes  
Denise Knee  
Sara Anderson  
Monica Adkins  
Lauren Campbell  
Lauren Kehl  
Jennifer Graham  
Shelly Tannahill  
Audrey Richardson  
Amanda Hochstetler

## Viola

Heather Eaton  
Julia Trout  
Andy Wright  
Amy Schweigert  
Nathan Merki

## Cello

Aaron O'Neal  
Melissa Adkins  
Dr. Shirlee McGuire  
Kari Tharp  
Tara Beth Moore

## Bass

Kavin Payton  
Bethany Robinson

## Flute

Katie Benson  
Sarah Manuel  
Carrý Jasonowicz

## Oboe

Karon Kornylo  
Rachael Nichols

## Clarinet

Carey Trumbell  
Ryan Holcomb

## Bassoon

Dr. Neal McMullian

## Bass Clarinet

Casey Lacher

## Horn

Phil DeYoung  
Melissa Marta

## Trumpet

Alan White  
Devon Staples

## Trombone

Jennifer Gates  
Mike Weber  
Ryan Schultz

## Percussion

Ben Moody

\*concertmaster



# Chorus

## Soprano

Melissa Adkins  
Kristin Amato  
Katie Bennett  
Mariah Booth  
Andrea Boswell  
Kristy Burrows  
Denise Chaney  
Casey Coffey  
Grace Cook  
Melissa Dickson  
Shalena Drake  
Krista Edwards  
Ann Fabert  
Sandra Farr  
Korie Glover  
Amanda Gossage  
Andrea Harshman  
Laura Hayes  
Kristen Hinze  
Kartynn Hoisington  
Angela Hudson  
Jillian Jensen  
Jennifer Justice  
Stacie Knefelkamp  
Janna Knight  
Aubrey Laluna  
Sarah Marta  
Amanda Medley  
Jennifer Nokes  
Corinne Norem  
Gabrielle Ordonez  
Rebecca Petro  
Katie Pyle  
Trisha Riggall  
Emily Schmidt  
Keri Shay  
Valinda Slinker  
Angela Smith  
Stacy Stephens  
Melody Stratman  
Veronica Straw  
Jessica White  
Mary Kay White

## Alto

Monica Adkins  
Jennifer Anderson  
Lori Belmonte  
Amanda Bosworth  
Amy Brooks  
Cylest Brooks  
Nicole Chapman  
Carol Cheney  
Leslie Cleveland  
Kristina Cloud  
Sarah Dale  
Elizabeth DeGroot  
Bethany Demmin  
Bethany Denhart  
Amber Edwards  
Emily Felgenhauer  
Marlene Festian  
Jennifer Franklin  
Sarah Gonzalez  
Abigail Gould  
Thea Hansen  
Lindsay Hazzard  
Heidi Heisler  
Melissa Hennen  
Angela Henzman  
Kristin Heppe  
Kerri Jerome  
Jennifer Johnston  
Briana Kassebaum  
Rebecca Knowles  
Heather Laaveg  
Harmony Lappin  
Cassie Lee  
April Love  
Hollie Ludwig  
Chelsea McKay  
Kimberly Meiste  
Erin Menke  
Krista Neathamer  
Laura Newton  
Amanda Particka  
Jessica Pennington  
Jessica Pomaes

Kara Pusey  
Krista Pusey  
Valerie Sass  
Autumn Shepherd  
Rachel Smith  
Danielle Spurgeon  
Sarah Stephenson  
Amy Stipp  
Leah Stump  
Mollie Tippitt  
Kim Tocheff  
Joanna Turner  
Tabitha Vegh  
Katie Zurcher  
Deborah Zwirkoski

## Tenor

Matt Angell  
Jeffrey Anglin  
Jason Athialy  
Daniel Aumiller  
Joshua Ball  
Judah Ball  
Andrew Cammer  
Jarrett Chaney  
Benjamin Chew  
Trevor Dace  
Landon DeCraos  
Tyler Dunlop  
Brandon Gibbs  
Matt Heincker  
Pennal Johnson  
Erick Karl  
Malachi Kelly  
McCarthy McKenzie  
David McNeely  
Nathan Merki  
Benjamin Moody  
Joseph Moody  
Jared Morehouse  
Scott Neild  
DeJuan Shelby  
Phil Smith  
Timothy Sommer

Matt Stanley  
Abiel Sultan  
Joshua Vaughn  
George Warren  
Scott Whalen  
Kiel Wright  
Tremell Young  
Trevor Young

## Bass

Remington Anksorus  
Steven Baker  
Ben Borchardt  
Brock Boyts  
Roger Chamberlain  
Jacob Chastain  
Christopher Clough  
Kris Dunlop  
Aaron Grise  
Eric Herendeen  
Kevin Hughes  
Carl Leth  
Steven Maier  
Wesley McKain  
Justin Main  
Barry Marshall  
Andy Maynard  
Adam Moore  
Matt Scheibel  
Brad Senffner  
Seth Settles  
Gary Shelton  
Jonathan Sidener  
Andrew Twibell  
Ryan Walker  
Ted Walker  
Travis Wasson  
Michael Weber  
Brent Winchel  
Aaron Winick

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DEPARTMENT OF MUSIC

# ONU ORCHESTRA CLINIC CONCERT

DR. NEAL WOODRUFF, CONDUCTOR

**DR. DANIEL SOMMERVILLE,  
GUEST CONDUCTOR**

Tuesday, January 13, 2004

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

presented by

BICKFORD HOUSE

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## PROGRAM

**Invocation**

**Variations on "America"**

**Charles Ives**

**Appalachian Spring**

**Aaron Copland**

❖ Intermission ❖

**Symphony No. 5**

**Ludwig van Beethoven**

**Allegro con brio**

**Andante con moto**

**Allegro**

**Allegro**

❖ ❖ ❖ ❖ ❖

### **Guest Conductor**

Daniel Sommerville is the Music Director/Conductor of the Elkhart County Symphony Orchestra in Indiana, and is the conductor of the Wheaton College Symphony Orchestra, Wheaton, Illinois. As Associate Professor at the Wheaton College Conservatory of Music, he also teaches conducting, orchestration, music theory and aural skills. He holds Master of the Music and Doctor of Music degrees from Northwestern University, and received his Bachelor's degree in Music Education from the University of Wisconsin at Oshkosh.

Dr. Sommerville has studied with Sir Georg Solti, Herbert Bloomstedt, Jon Robertson and John Paynter. He has held conducting posts with the Metropolitan Youth Symphony of Chicago, the Westminster Chamber Orchestra of Deerfield, Illinois, and the Northwind Ensemble of Chicago. Dr. Sommerville is in high demand as guest conductor/clinician in colleges, high schools and middle schools throughout the Midwest. He will be traveling to Bosnia in late January, 2004 to guest conduct the Sarajevo Philharmonic.

## PERSONNEL

### Flute/Piccolo

Katie Benson  
Sarah Manuel  
Carrie Jasonowicz

### Oboe

Karon Kormylo  
Rachael Nichols

### Clarinet

Sarah Denault  
Carey Trumbell  
Ryan Holcomb

### Bassoon

Christine Becker  
Dr. Neal McMullian  
Allison Stith

### Contra-Bassoon

Dr. Neal McMullian

### Horn

Phil DeYoung  
Melissa Marta  
Noah Hansen  
Ryan Schultz

### Trumpet

Alan White  
Devon Staples  
Dr. Neal Woodruff

### Trombone

Jen Gates  
Mike Weber  
Chad St. John

### Tuba

Wes McKain

### Percussion

Ben Moody  
Jerry Cardiff  
Katrina Cessna

### Harp

Rebecca Lyles

### Piano

Ryan Schultz

### Violin 1

Bethany Smith\*  
Rebecca Ibrahim  
Erica Rumbley  
Kristin McCullough  
Jennifer Engelland

### Violin 2

Sarah Anderson  
Monica Adkins  
Lauren Campbell  
Lauren Kehl  
Jennifer Graham  
Allison Stith

### Viola

Heather Eaton  
Julia Trout  
Erin Sneed

### 'cello

Aaron O'Neal  
Melissa Adkins  
Dr. Shirlee McGuire

### Bass

Kevin Payton  
Bethany Robinson  
Larry Allen

\*Concertmaster

## UPCOMING EVENTS

All events are in  
Kresge Auditorium

Thursday, January 15

6 & 9 p.m.

**Artist – Lecture Series:**  
**“Special Delivery”**

Friday & Saturday,

January 23 & 24

7 & 9 p.m.

**ONU Concert Band**  
**Variety Show**

Monday, January 26

7:30 p.m.

**Senior Recital:**

**Stacie Knefelkamp, soprano**

**Junior Recital:**

**Bethany Smith, piano**

Tuesday, January 27

7:30 p.m.

**Senior Recital:**

**Mike Weber, trombone**

**Junior Recital:**

**Katherine Benson, flute**

Thursday, January 29

7:30 p.m.

**Senior Recital:**

**Sarah Gonzalez, piano**

**& Autumn Shepherd,**

**mezzo-soprano**

*Thank you for not  
recording the program  
and for not using flash  
photography.*

  
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DIVISION OF FINE ARTS

**SENIOR RECITAL**  
**MICHAEL WEBER**

TROMBONE

**DR. GERALD ANDERSON**  
PIANO

**JUNIOR RECITAL**  
**KATHERINE BENSON**

FLUTE

**CARLA DIRKS**  
PIANO

Tuesday, January 27, 2004

7:30 p.m.

Kresge Auditorium  
Larsen Fine Arts Center

## PROGRAM

### Invocation

#### Duo for Flute and Piano

Aaron Copland

- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

#### Thoughts of Love

Arthur Pryor

#### Ménagerie

Jeff Bell

Python  
Hippo  
Bat  
Swan  
Mosquito

#### Sonata in E Minor for Flute and Basso Continuo

J. S. Bach

Adagio ma non tanto  
Allegro  
Andante  
Allegro

#### Concertino

Leroy Ostransky

- I. Allegro maestoso
- II. Lento
- III. Allegro vivo

#### Morceau de Concours

Gabriel Fauré

#### Sonata

Stjepan Sulek

## NOTES

### Duo for Flute and Piano

For some forty years, from 1921 to 1960, William Kincaid was the first flutist of the Philadelphia Orchestra. On his death in 1967, a group of Kincaid's students and admirers commissioned for flute in his memory.

Copland once described the Duo, one of his last compositions, as "a work of comparatively simple harmonic and melodic outline, direct in expression and meant to be grateful for the performer."

### Ménagerie

Commissioned by tonight's performers, this five-movement suite presents an interesting array of creatures, each with a unique musical style: in **Python** both flute and trombone slither, but at different speeds; the comedic **Hippo** includes a swinging treble over a lumbering bass; the two instruments chase each other in an erratic, yet exact, canon in **Bat**; gentle parallel harmonies characterize **Swan**; and **Mosquito** makes use of flutter tonguing and dissonance.

### Sonata for Flute in E Minor

The E minor Sonata for flute and continuo by Johann Sebastian Bach is one of his solo flute works which does not raise questions of authenticity. The manuscript that exists is a copy written out by the German composer and organist Johann Peter Kellner (1705-1772), who copied out many of Bach's works for his personal collection.

The sonata is in a four movement *da chiesa* style, a combination of dance movements in a slow-fast-slow-fast sequence. Each movement has its own distinct character, challenging the flutist's musical interpretation, technical ability, and endurance. As a whole, it is an exquisitely crafted work in which Bach spins out clear thematic ideas using two or three voice contrapuntal interplay between the flute and harpsichord.

### Morceau de Concours

Often called the father of the modern French school of flute playing, Paul Taffanel (1844-1908) taught at the Paris Conservatoire from 1893. When his friend, Fauré, was appointed professor of composition there in October 1896 it was natural that Taffanel should turn to him for a *concours* composition—a brilliant virtuoso number which Fauré worked over with slavish care and titled *Fantaisie*, Op. 79—and a brief sight-reading piece, properly titled *Morceau de lecture*. The latter, composed in July 1898, is a mere arabesque dutifully spun out in the requisite *scales*, *arpeggios*, *grace notes*, and *mordents*, the apt execution of which demonstrates proficiency.

## UPCOMING EVENT

Thursday, January 29

7:30 p.m.

**Senior Recital:**

**Sarah Gonzalez, piano**

**& Autumn Shepherd,**

**mezzo-soprano**



Mr Weber presents this  
recital in partial fulfillment  
of the requirements for the  
Bachelor of Science  
degree in Music Education.

Miss Benson presents this  
recital in partial fulfillment  
of the requirements for the  
Bachelor of Science  
degree in Music Performance.



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DIVISION OF FINE ARTS

## **SENIOR RECITAL**

**SARAH GONZALEZ**  
**PIANO**

ASSISTED BY  
**SARA ANDERSON, PIANO**  
**MELISSA ADKINS, CELLO**

**AUTUMN SHEPHERD**  
**MEZZO-SOPRANO**  
**BETHANY SMITH, PIANO**

Thursday, January 29, 2004  
7:30 p.m.

Kresge Auditorium  
Larsen Fine Arts Center

## PROGRAM

Invocation

Voi, che sapete (from <i>Le Nozze di Figaro</i> )	W.A. Mozart
When I am laid in earth (from <i>Dido and Aeneas</i> )	Henry Purcell



Sonata in F major, K332	W. A. Mozart
Allegro	
Adagio	
Allegro assai	



Ständchen	Franz Schubert
Aus Goethe's Faust	Ludwig van Beethoven
Nuit d'Etoiles	Claude Debussy
Fantoches	Claude Debussy



Three Tangos for Piano, Violin, and Cello	Astor Piazzolla
Primavera Porteña	arr. José Bragato
Oblivion	
Otoño Porteño	

assisted by Sara Anderson, violin  
Melissa Adkins, cello



The Singer	Michael Head
Memory (from <i>Cats</i> )	Andrew Lloyd Weber
Just a closer walk with Thee	arr. Richard Walters



In His Eyes (from <i>Jekyll &amp; Hyde</i> )	Frank Wildhorn
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## NOTES

### Voi, che sapete

You who know what love is, ladies, see if I have it in my heart.  
I'll tell you what I'm feeling, it's new for me, and I understand nothing.  
I have a feeling, full of desire, which is by turns delightful and miserable.  
I freeze and then feel my soul go up in flames,  
Then in a moment I turn to ice. I'm searching for affection outside of myself, I don't know how to hold it, nor even what it is!  
I sigh and lament without wanting to, I twitter and tremble without knowing why, I find peace neither night nor day,  
But still I rather enjoy languishing this way. You who know what love is,  
Ladies, see if I have it in my heart.

### When I am laid in earth

The story for *Dido and Aeneas* was adapted from part of the *Aeneid* by Virgil. Dido, Queen of Carthage, falls in love with Aeneas, who has landed in Carthage after fleeing from Troy after defeat in the Trojan War. However, some witches living near Carthage, who hate Dido, remind him that he is fated to go and be the founder of the Roman Empire. Aeneas leaves Dido, who is heartbroken and kills herself. This is slightly changed from the version in the *Aeneid*, where there were no witches. In the *Aeneid*, the gods intervene to remind Aeneas of his duty. In the opera the action is divided into six scenes. There are various ways of splitting up the action in the opera, stemming from different manuscripts of the score. In some versions the action is split into two parts; in others the action is split into three acts. However, underlying all of these is the basic structure of six dramatic scenes. The story is exceptional for opera of this period, because one of the major characters (Dido) dies. In most pre-19th Century opera, the hero or heroine's life may be threatened, but something usually happens to save the day by the end of the opera. "When I am laid in earth" is the aria sung by Dido preceding her death.

### Sonata No. 12 in F Major

Composing this piece at a mere fifteen years of age, Mozart is both lyrical and expressive with the tones and colors of this work. The energetic style of the allegro outer movements contrasts with the soft smoothness of the adagio.

### Ständchen

Softly plead my songs through the night to you;  
in the quiet grove below, dearest, come to me!  
Whispering slender treetops rustle in the moon's light;  
the betrayer's evil listening, fear not, lovely one.  
Hear you the nightingales' call? Ah, they implore you,  
with the sound of sweet lamentation they plead (with) you for me.  
They understand the heart's longing,  
they know love's pain, they move every gentle heart  
with the silver tones. Let also your heart move,  
beloved, hear me! Trembling I await you; come, make me happy!

### Aus Goethe's Faust

There once was a king who had a large flea  
whom he loved not a bit less than his very own son.  
He called his tailor and the tailor came directly;  
"Here, make clothing for this knight, and cut him trousers too!"

In silk and satin was the flea now made up;  
he had ribbons on his clothing, and he had also a cross there,  
and had soon become a minister and had a large star.  
Then his siblings became great lords and ladies of the court as well.  
And the lords and ladies of the court were greatly plagued;  
the queen and her ladies-in-waiting were pricked and bitten,  
and they dared not flick or scratch them away.  
But we flick and crush them as soon as one bites!

### Nuit d'Etoiles

Starry night, beneath your pinions, beneath your breeze and your  
perfumes, Lyre, in sorrow, softly sighing,  
I dream of a love long past.

Melancholy, so sadly tranquil, fills with gloom  
my poor weary heart. And I hear your dear soul, my darling,  
Quivering in the dreamy wood.

I watch here at this, your small fountain  
your blue eyes like the sky; this rose, it is my dear hope,  
And these fair stars they are your eyes.

In the shadows of the greenwood, when, alone, I am sighing low,  
You come back, O! poor soul awaken'd,  
Pure and white as snow in your shroud.

### Fantoches

Scaramouche and Pulchinella met for a mischievous prank, They made rude gestures under the moon. Meanwhile, the excellent Dr. Bolonais slowly gathered some simples among the brown grass. Then his daughter, a pretty minx, under the bushes, slyly slid half-naked, in search of her handsome Spanish pirate, while an amorous nightingale clamored its distress at the top of its voice.

### Three Tangos

**Primavera Porteña**, (Season of Spring) is taken from a collection of works entitled *Estaciones Porteñas* (Four Seasons). **Piazzolla** molds rhythmic elements of Tango with harmonic elements of European music, along with a temperament that reminds us of Jazz.

In **Oblivion**, there is an inherently longing characteristic that differs from *The Seasons*. It retains consistent voices and threads of melodies, with an expressive rhythmic movement that creates a rather mysterious mood.

**Otoño Porteño**, (Season of Fall) also taken from *Estaciones Porteñas*, is built around solo lines played by the cello and violin, which strive to escape from the main flow of the theme. The mood of this piece alternates between furious excitement and painful serenity.

### The Singer

Michael Head's **The Singer** is an unaccompanied song describing an encounter with an enigmatic figure. Its simple yet haunting melody allows the soloist to create the mysterious atmosphere.

### Memory

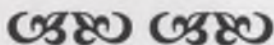
*Cats* is a feline fantasy charged with energy, flair, and imagination. The theatergoer is confronted with such unexpected sights as outsized garbary objects spilling into the audience, the elimination of the proscenium arch, and a ceiling that has been lowered and transformed into a twinkling canopy suggesting both cats' eyes and stars. This musical's song hit, **Memory**, is sung by Grizabella, the faded Glamour Cat, who, at the evening's end, ascends to the cats' heaven known as the Heavside Layer.

### Just a closer walk with Thee

This classic hymn has been very popular in Protestant worship services across America, and has also been recorded by such artists as country music icon Patsy Cline. This particular arrangement has a moderately slow gospel feel, with a swing beat.

### In His Eyes

*Jekyll & Hyde* tells the story of Dr. Henry Jekyll, a brilliant young doctor and research scientist who, distraught over his father's mental illness, embarks upon a quest to isolate the dual elements of good and evil. However, when his experiment backfires, Jekyll inadvertently gives life to Edward Hyde, his evil alter ego, a murderous being who lets loose a reign of terror on those who had ridiculed Jekyll's research. Lucy, a prostitute who is attracted to the kindness of Hyde and the bad boy in Jekyll, meets Hyde on the street where she works and he becomes extremely violent during their brief sexual encounter. Although she breaks away, Lucy is intrigued by the look in his eyes. Emma Carew, Jekyll's privileged fiancée, needs him and loves him and worries when he seems to withdraw. Emma has no idea what Jekyll is up to other than working day and night on some experiment. She's supportive and proud of his tenacity. In this duet both women sing of their feelings for him.



*From Miss Gonzalez:*

*This recital is given in memory of my father, Alejandro F. Gonzalez, whose love of music and his love for Christ have served as an example for all who knew him.*

## UPCOMING EVENT

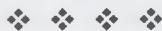
Thursday, February 12

7:00 p.m.

Kresge Auditorium

**Commencement**

**Concert Auditions**



Miss Gonzalez presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Church Music.

Miss Shepherd presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music Education.



*Thank you for not  
recording the program  
and for not using flash  
photography.*



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DEPARTMENT OF MUSIC

**UNIVERSITY  
OF  
GEORGIA  
WOODWIND  
QUARTET**

February 9, 2004  
7:30 p.m.

Kresge Auditorium  
Larsen Fine Arts Center



## PROGRAM

Welcome and Invocation

Fantasia, K. 608

W. A. Mozart (1756-91)  
trans. M. Munclinger

alito, gemito (2002)

Lewis Nielson (b. 1950)

I. prefatio: quid es musica? I

Choro No. 2 for flute and clarinet (1924)

Heitor Villa-Lobos  
(1887-1959)

## *INTERMISSION*

Trois pieces pour une musique de nuit (1954)

Eugene Bozza  
(1905-91)

I. Andantino

II. Allegro vivo

III. Moderato

Excursions for oboe and bassoon (1991)

William Davis  
(b. 1949)

I. Freely

II. Lively

In Paradisum (In Memoriam Theodore Jahn, 2002) John Corina  
for woodwind quartet with handbells (b. 1928)

Deux movements (1923)

Jacques Ibert (1890-1962)

I. Allant

II. Assez vif et rythme

**THE UNIVERSITY OF GEORGIA WOODWIND QUARTET** is a resident faculty ensemble in The University of Georgia School of Music. The Quartet maintains an active schedule in the Southeast and nationally, performing works of various styles and historical periods. Recent concerts include programs at the National Association of College Wind and Percussion Instructors Symposia at Florida State University, Ball State University, and the University of Kansas; and the National Conference of the Music Teachers National Association in Washington, D.C. Its CD, *American Masterworks for Woodwind Quartet*, released in the fall of 2001 by ACA Digital Recordings is the first of its kind--the only CD dedicated entirely to woodwind quartet music, including works by Elliott Carter, Arthur Berger, Alvin Etler, Walter Hartley, Arthur Harris, and William Davis. The Quartet's next major project is another CD; this one will feature compositions by Georgia composers.

**ANGELA JONES-REUS** served as principal flutist of the Stuttgart, Germany Philharmonic Orchestra from 1991-2000, and she has performed extensively throughout Europe, the United Kingdom, Japan and the North and South American continents. She has played with the Berlin Philharmonic, including four concerts in Carnegie Hall and two North American Concert Tours. A graduate of the North Carolina School of the Arts (B.M.) and the Juilliard School (M.M.) and Fulbright Scholar to Italy, Ms. Jones-Reus has made numerous compact disc recordings, including her solo recording, titled *Mostly French* (Koch) and the *Mozart Piano Concerti* with Keith Jarrett and the Stuttgart Chamber Orchestra (ECM). She has been a faculty member in the University of Georgia School of Music since 2001 and is internationally active as a soloist, chamber musician, and teacher.

**DWIGHT MANNING** holds degrees from the University of Texas at El Paso, the University of Oklahoma, and the D.M.A. from the University of North Texas. His oboe teachers have included Richard Henderson, Richard Killmer, and Charles Veazey. He has performed throughout the United States, in Mexico, Brazil, Germany, and Holland, at several conferences of the International Double Reed Society, and has presented premier performances of new works and first editions of historical works. As an orchestral oboist/English hornist he has performed with the Aspen Music Festival, El Paso, Fort Worth, Shreveport, Augusta, and Porto Alegre Symphony Orchestras. He has been a faculty member in the University of Georgia School of Music since 1991.

**D. RAY McCLELLAN** holds the B.M., M.M., and D.M.A. from the Juilliard School where he studied with David Weber. He also attended West Virginia University where he studied with Jonathan Lautman and Ethan Sloane. Dr. McClellan has performed with the Chamber Music Society of Lincoln Center, Continuum, Chamber Sound, The Washington Serenade, Charleston Chamber Music Society, and at the Waterloo Festival, Great Woods Festival, and the Music at Penn's Woods Festival. He has been soloist and member of "The President's Own" United States Marine Band and Orchestra, and has also appeared as soloist with the Juilliard Orchestra, the Queens Philharmonic, and the Little Rock Wind Symphony. He has served as principal clarinetist with the Alexandria (VA) Symphony, the Garden State Philharmonic, the Great Woods Festival Orchestra, the National Women's Composers Symphony, and as E-flat clarinetist with the Stamford (CT) Symphony. An artist/clinician for Buffet Clarinets, McClellan gives recitals and master classes throughout the United States. Prior to his appointment at the University of Georgia, Dr. McClellan taught at James Madison University, Henderson State University in Arkadelphia, Arkansas, and Nyack College in Nyack, New York.

**WILLIAM DAVIS** has been a faculty member in the University of Georgia School of Music since 1981. He earned B.M. and M.Mus. degrees at the University of Kansas, and the D.M.A. degree at the Eastman School of Music. His composition teachers were John Pozdro, Samuel Adler, and Warren Benson, and he studied bassoon with Austin Ledwith and David Van Hoesen. His published compositions include works for soloists, chamber ensembles, chorus, and symphonic band. His orchestral works have been performed by the Toronto Symphony, Atlanta Symphony, San Antonio Symphony, and other orchestras. He has performed solos and chamber music in the United States and Europe and is featured on six commercial CDs as bassoon soloist and in chamber works. Prior to taking his current position at the University of Georgia, he was an Army Band Officer, a bassoonist in the San Antonio Symphony Orchestra, and a faculty member at West Texas State University. He has served in several officer positions in the International Double Reed Society, as President of the National Association of College Wind and Percussion Instructors, and as President of the Southeastern Composers League.

*Tuesday, February 10*

*Senior Recital / Laura Newton*

*7:30 p.m.*

*Kresge Auditorium*

*Thursday, February 12*

*Commencement Concert Auditions*

*7:00 p.m.*

*Kresge Auditorium*

*Sunday, February 15*

*Kanakee Valley Symphony*

*Orchestra & Chorus*

*3:00 p.m.*

*Chalfant Hall*



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DEPARTMENT OF MUSIC

**LAURA NEWTON**  
**MEZZO-SOPRANO**

**HEATHER EATON**  
**PIANO**

**ASSISTED BY**  
**KATHERINE BENSON**  
**FLUTE**

Tuesday, February 10, 2004  
7:30 p.m.

Kresge Auditorium  
Larsen Fine Arts Center

## PROGRAM

Welcome and Invocation

Auf Flügeln des Gesanges

Felix Mendelssohn

Auf der Wanderung

Fanny Mendelssohn-Hensel

Se tu m'ami

Alessandro Parisotti

Ave Maria

J.S. Bach, Charles Gounod



Les Filles de Cadix

Pauline Viardot

Adieu

Gabriel Fauré

L'amour est un oiseau rebelle

Georges Bizet

(Habañera from *Carmen*)



Morceau de Concours

Gabriel Fauré

Katherine Benson, flute

Bethany Smith, piano



Plum Pudding (from *Four Recipes*)

Leonard Bernstein

I Loved You Once In Silence (from *Camelot*)

Frederick Loewe

Silent Noon

Ralph Vaughan Williams

Were You There?

arr. Moses Hogan

## NOTES

### *Auf Flügeln des Gesanges (On Wings of Song)*

#### **Translation:**

On wings of song, heart's darling, I will carry you away to the plains of the Ganges, where I know the loveliest place. There is a garden of red flowers under quiet moonlight; the lotuses are waiting for their dear sister.

The violets giggle and caress and look up at the stars; secretly the roses tell fragrant stories to each other. The docile, cunning gazelles hop near to listen, and in the distance one hears the sound of the holy river.

There we will sink down under a palm tree and drink in love and quiet and dream a blessed dream.

### *Auf der Wanderung (On a Hike)*

Fanny Mendelssohn-Hensel was the sister of Felix Mendelssohn. They were both accomplished pianists and composers. However, for the majority of Fanny's life, her works were published under her brother's name; her father discouraged her from publishing works under her own name. It was not until years later, nine months before her death, that she began to publish works under her own name. And it took years after her death for her to receive the recognition that she deserved for her work in music.

#### **Translation:**

Often through the green woods a dear voice rings out, calling my name. Suddenly great joy comes over me; is it my beloved?

Again I think I see her ahead of me among the bushes; how my heart beats! But the wind suddenly blows the illusion away, and I stand wearily, thoughtfully.

Flowers that bloom by the path seem to form her name and every tree whispers "Lila!" What have you done with her?



Show me the right path to her! Teasing is no great skill. But everything makes me confused; more and more addled, I can hardly see the path. But if I suddenly stood before her, I would either see all the more clearly—or else be completely dazzled.

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

#### **Translation:**

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

### *Ave Maria*

#### **Translation:**

Ave Maria, maiden lowly, Virgin holy, blessed be thy name. Most highly favored one, mother of God's own son, blessed be the fruit of thy womb. Sancta Maria, with thy son Jesus pray and intercede for us, now and at the hour of our departing. Amen.

### *Les Filles de Cadix (The Girls of Cádiz)*

#### **Translation:**

We had just seen a bullfight, three boys and three girls together. It was beautiful on the town green, and we danced a bolero to the rhythm of the castanets. "Tell me, neighbor, do I look nice? Does this skirt suit me today? Do you think I have a good figure?" Girls from Cádiz like to hear such things! And we were dancing a bolero one Sunday evening, when along came a fine gentleman with gold thread on his coat, a plume on his hat, and his hand on his hip. He said, "If you

want anything from me, brunette with the pretty smile, you only have to ask and this gold will be yours.”

“Go right along on your way, handsome sir,” I said. Girls from Cádiz don’t listen to that kind of talk!

### *Adieu (Farewell)*

#### **Translation:**

How fast everything dies, the rose that has opened up, and the fresh mottled cloaks of the meadows; the long sighs, the beloved women, who have vanished in smoke!

In this fickle world we see the change, faster than that of the shore’s waves, of our dreams! Faster than that of hoarfrost into flowers, of our hearts!

To you one thought oneself faithful, cruel woman, but alas! The longest love affairs are short! And I say upon leaving your charms without tears, almost at the moment of my avowal, farewell!

### *L’amour est un oiseau rebelle (Love is a Rebellious Bird)*

Bizet’s opera *Carmen* is now one of the best known operas in the world, but when it premiered it did not receive the kind of reception that Bizet wanted. It was not until after his death that the opera really took off. The opera itself is about a seductive gypsy named Carmen who woos Don José and eventually dies a tragic death. In the aria *Habañera*, Carmen is outside a cigarette factory, giving the men a warning against falling in love with her. During this song is when she starts to woo Don José, the one man she cannot have.

#### **Translation:**

Love is a rebellious bird that no one can tame; and it’s truly in vain that one call him, if it suits him to refuse! Nothing helps—threat nor entreaty. The one man speaks well, the other keeps quiet; and it’s the other whom I prefer—he hasn’t said anything, but he pleases me. Love!

Love is a bohemian child; he has never known law. If you don't love me, I love you; but if I love you, watch out for yourself.

The bird that you thought to catch flapped his wings and flew away. Love is far away—you may wait for it; when you don't wait anymore, there it is! All around you, quickly it comes, goes away; then it comes back again. When you think you have hold of it, it evades you; when you think you're evading it, it has hold of you! Love!

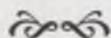
### ***Morceau de Concours***

Often called the father of the modern French school of flute playing, Paul Taffanel (1844-1908) taught at the Paris Conservatoire from 1893. When his friend, Fauré, was appointed professor of composition there in October 1896 it was natural that Taffanel should turn to him for a *concours* composition—a brilliant virtuoso number which Fauré worked over with slavish care and titled *Fantaisie*, Op. 79—and a brief sight-reading piece, properly titled *Morceau de lecture*. The latter, composed in July 1898, is a mere arabesque dutifully spun out in the requisite *scales*, *arpeggios*, *grace notes*, and *mordents*, the apt execution of which demonstrates proficiency.

The text of ***Plum Pudding*** was originally written in French by Émile Dumont and was from a song cycle called *La Bonne Cuisine Française*. It was later set in English by Leonard Bernstein. The four different recipes were Plum Pudding, Ox Tails, Tavouk Guenksis, and Rabbit at Top Speed.



*Mrs. Newton presents this recital in partial fulfillment of the requirements for the Bachelor of Science Degree in Music Education. She is the voice student of Professor Martha Dalton.*



Thank you for not recording this performance  
and for not using flash photography.

*Thursday, Feb. 12*  
*Commencement Concert*  
*Auditions*  
*7:00 p.m.*  
*Kresge Auditorium*

*Sunday, Feb. 15*  
*Kankakee Valley Symphony*  
*Orchestra and Chorus*  
*3:00 p.m.*  
*Chalfant Hall*

*Pirates of Penzance*  
*Feb. 26 7:30 p.m.*  
*Feb. 27 7:30 p.m.*  
*Feb. 28*  
*Matinees 1 & 4 p.m.*  
*Evening 7:30 p.m.*



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DEPARTMENT OF MUSIC

# **COMMENCEMENT CONCERT AUDITIONS**

Thursday, February 12, 2004

7:00 p.m.

Kresge Auditorium

Larsen Fine Arts Center



## PROGRAM

- |   |                |
|---|----------------|
| Si tra i ceppi (from <i>Berenice</i> )                    | G.F. Handel    |
| Hai già vinta la causa! (from <i>Le Nozze di Figaro</i> ) | W.A. Mozart    |
| Brad Senffner, baritone                                   |                |
| Ryan Schultz, piano                                       |                |
|   |                |
| O mio Fernando (from <i>La Favorita</i> )                 | G. Donizetti   |
| Kimberly Meiste, mezzo-soprano                            |                |
| Carla Dirks, piano  |                |
|   |                |
| Concerto No. 5, Op. 73                                    | L. Beethoven   |
| Rondo   |                |
| Jennifer Gates, piano                                     |                |
| Dr. Karen Ball, piano                                     |                |
|   |                |
| Concerto in D   | W.A. Mozart    |
| Allegro aperto  |                |
| Katherine Benson, flute                                   |                |
| Carla Dirks, piano  |                |
|   |                |
| Hear ye, Israel! (from <i>Elijah</i> )                    | F. Mendelssohn |
| Amanda Medley, soprano                                    |                |
| Jennifer Gates, piano                                     |                |
|   |                |
| Concerto in G minor, Op. 25                               | F. Mendelssohn |
| Presto  |                |
| Bethany Smith, piano                                      |                |
| Dr. Gerald Anderson, piano                                |                |
|   |                |
| Deh vieni non tardar (from <i>Le Nozze di Figaro</i> )    | W.A. Mozart    |
| Mein Herr Marquis (from <i>Die Fledermaus</i> )           | J. Strauss     |
| Kristy Burrows, soprano                                   |                |
| Dr. Jeff Bell, piano                                      |                |
|   |                |
| Concerto in G minor, Op. 22                               | C. Saint-Saëns |
| Andante sostenuto   |                |
| Robert Gibson, piano                                      |                |
| Dr. Gerald Anderson, piano                                |                |

Caro nome (from <i>Rigoletto</i> )	G. Verdi
Vedrai, carino (from <i>Don Giovanni</i> )	W.A. Mozart
Laura Hayes, soprano Carla Dirks, piano	
Rhapsody in Blue	G. Gershwin
Rodney Kilgore, piano Dr. Gerald Anderson, piano	
Che farò senza Euridice? (from <i>Orfeo ed Euridice</i> )	C. Gluck
Qui sedes ad dexteram (from <i>Gloria</i> )	A. Vivaldi
Rachel Smith, mezzo-soprano Jennifer Gates, piano	
Honor and Arms (from <i>Samson</i> )	G.F. Handel
Non più andrai (from <i>Le Nozze di Figaro</i> )	W.A. Mozart
Brendan Osweiler, bass Dr. Jeff Bell, piano	
Capriccio brillant, Op. 22	F. Mendelssohn
Erica Rumbley, piano Dr. Gerald Anderson, piano	
O Isis und Osiris (from <i>Die Zauberflöte</i> )	W.A. Mozart
O rest in the Lord (from <i>Elijah</i> )	F. Mendelssohn
Steven Baker, bass Dr. Jeff Bell, piano	
Concerto in E-flat major for Trumpet and Orchestra	J.N. Hummel
Allegro con Spirito	
Alan White, trumpet Dr. Gerald Anderson, piano	
Concerto in A minor, Op. 54	R. Schumann
Allegro affetuoso	
Heather Eaton, piano Dr. Karen Ball, piano	

**Friday, February 13**

*Student Recital*

9:30 a.m.

*Kresge Auditorium*

**Sunday, February 15**

*Kankakee Valley Symphony*

*& Chorus*

Dr. Jeff Bell,

guest conductor

*Spring Musical*

**"Pirates of Penzance"**

Thursday, February 26

7:30 p.m.

Friday, February 27

7:30 p.m.

Saturday, February 28

matinees

1 p.m. & 4 p.m.

evening

7:30 p.m.



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DEPARTMENT OF MUSIC

# STUDENT RECITAL

Friday, February 13, 2004

9:30 a.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

Sonata #2 in D minor, Op. 14

S. Prokofiev

Allegro, ma non troppo

Erica Rumbley, piano

Romance

C. Debussy

Ann Fabert, soprano

Kimberly Meiste, piano

Seguidillas

I. Albeniz

Lauren Campbell, piano

American Lullaby

G. Rich

Valerie Sass, mezzo-soprano

Erica Rumbley, piano

***Sunday, February 15***

Kankakee Valley Symphony  
& Chorus  
3:00 p.m.  
Chalfant Hall

*Spring Musical*  
***"Pirates of Penzance"***

***Thursday, February 26***

7:30 p.m.

***Friday, February 27***

7:30 p.m.

***Saturday, February 28***

Matinees

1 & 4 p.m.

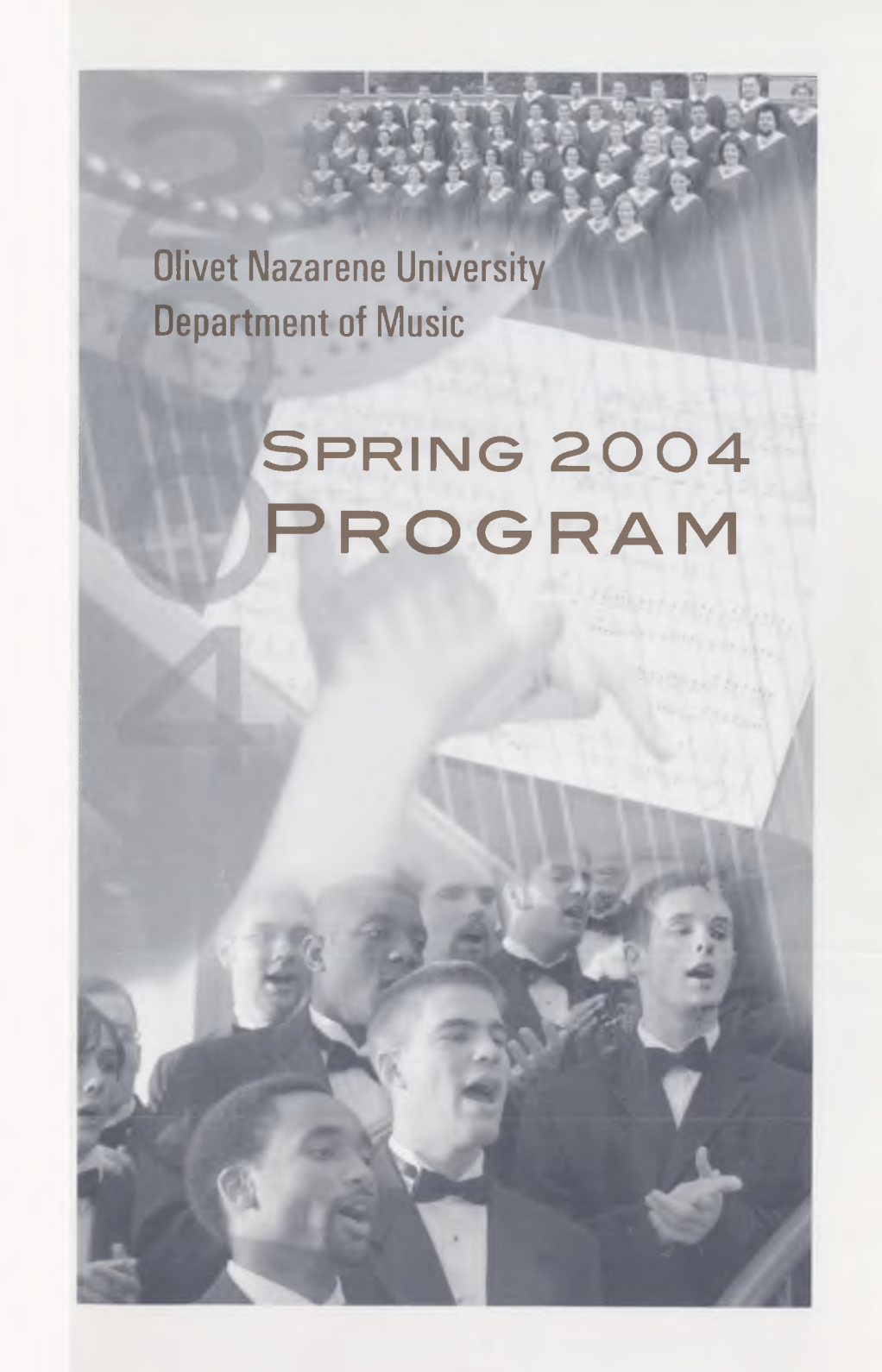
Evening Performance

7:30 p.m.



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Olivet Nazarene University  
Department of Music

# SPRING 2004 PROGRAM


# MUSIC

AT OLIVET NAZARENE UNIVERSITY



**Music is a large part of life at Olivet.** On campus, the Larsen Fine Arts Center is a gathering place for students in Music, Theatre and Art. The students feel like family as they study, practice and perform together. Both Music-degree-seeking students and those not working toward a degree in Music are welcomed to participate in the 12 different ensembles, and over 350 students on campus are involved.

Besides the rehearsal rooms, the first floor of Larsen contains the 540-seat Kresge Auditorium and several classrooms and music laboratories. Olivet has state-of-the-art technology and incorporates the use of technology into classes. Students leave Olivet with exposure to the equipment that is being used in the music industry today. The upright and grand pianos — all Baldwins — are less than six years old. A 12-station Clavinova piano lab gives beginning students a private practice and study area. The 16-station MIDI lab uses the latest in technology and software to help students compose, arrange and transcribe music. The second floor of Larsen contains teaching studios and 20 soundproof practice rooms for instrumentalists and vocalists where students can practice individually or with others.



No matter the concentration, Olivet prepares students with a curriculum focused on practical application. Music Education and Church Music students are placed in schools and churches where they can apply the strategies and ideas they have learned while at Olivet. Students in Olivet's Music program learn from music experts with advanced degrees while they grow spiritually. Classes are small, so instructors are able to offer the individual attention that enhances students' development. With many opportunities to perform, students develop skills to perform at the professional level.

# CHRYSLIS



Martha Dalton  
*Director*

## **Soprano I**

Andrea Boswell, Kansas City, Mo.  
Marlene Festian, Jacksonville, Ill.  
Andrea Harshman, Albion, Ind.  
Karlynn Hoisington, Dimondale, Mich.  
Jennifer Justice, Tinley Park, Ill.  
Corinne Norem, Ottawa, Ill.  
Katie Pyle, Danville, Ind.  
Keri Shay, Hinsdale, Ill.

## **Alto I**

Monica Adkins, Sellersburg, Ind.  
Leslie Cleveland, Lansing, Mich.  
Thea Hansen, Manitowoc, Wis.  
Heidi Heisler, Sheridan, Ill.  
Angela Henzman, Boonville, Ind.  
Kristin Heppe, Springfield, Ill.  
Harmony Lappin, Danville, Ill.  
Erin Menke, Grant Park, Ill.  
Valerie Sass, Gardner, Kan.

## **Soprano II**

Melissa Adkins, Sellersburg, Ind.  
Amanda Bosworth, Flint, Mich.  
Casey Coffey, Bourbonnais, Ill.  
Grace Cook, Naperville, Ill.  
Mandie Gossage, Momence, Ill.  
Aubrey LaLuna, Kankakee, Ill.  
Jennifer Nokes, Sellersburg, Ind.  
Trisha Riggall, Marcellus, N.Y.  
Veronica Straw, Dixon, Ill.  
Mary Kay White, Appleton, Wis.

## **Alto II**

Nicole Chapman, Grand Rapids, Mich.  
Abigail Gould, Syracuse, N.Y.  
Lindsay Hazzard, Sellersburg, Ind.  
Briana Kassebaum, Belleville, Ind.  
Chelsea McKay, Sterling Heights, Mich.  
Krista Neathamer, Howell, Mich.  
Jessica Pomales, Portage, Ind.  
Kara Pusey, Kansas City, Kan.  
Mollie Tippitt, North East, Md.  
Katie Zurcher, Sharpsville, Ind.

## **Accompanist:**

Erica Rumbley, Boonville, Ind.

**PROGRAM TO BE SELECTED  
FROM THE FOLLOWING:**

*Away From the Roll of the Sea*, Loomer

*Be Thou My Vision*, arr. Linn

*Blessed Assurance*, Knapp, arr. Linn

*A Clare Benediction*, Rutter

*Go Where I Send Thee!*, Caldwell & Ivory

*He's Been Faithful*, Cymbala, arr. Kirkland

*I Will Sing With the Spirit*, Rutter

*It Is Well*, Criser/Dalton

*Joshua Fit de Battle of Jericho*, arr. Jackson

*The Lord Is My Shepherd*, Thompson

*Psalm 23*, Glick

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

*Study War No More*, arr. Moore

*With All My Heart*, Mason, arr. Kirkland/Berry



# ORPHEUS CHOIR



**Dr. Jeff Bell**  
*Director*

## **Soprano:**

Kristin Amato, Bloomington, Ill.  
Katie Bennett, Anderson, Ind.  
Katie Benson, Nashville, Tenn.  
Kristy Burrows, Coldwater, Mich.  
Denise Chaney, Monte Vista, Colo.  
Melissa Dickson, Mundelein, Ill.  
Ann Fabert, Munster, Ind.  
Korie Glover, Princeton, Ill.  
Laura Hayes, Union, Ky.  
Kristen Hinze, Mattawan, Mich.  
Stacie Kniefelkamp, Decatur, Ind.  
Janna Knight, Olathe, Kan.  
Sarah Marta, Indianapolis, Ind.  
Amanda Medley, North Canton, Ohio  
Angela Smith, Anderson, Ind.  
Melody Stratman, Mundelein, Ill.  
Jessica White, Valparaiso, Ind.

## **Alto:**

Jennifer Anderson, Three Rivers, Mich.  
Amy Brooks, Milwaukee, Wis.  
Cylest Brooks, Warreo, Ind.  
Carol Cheney, Howell, Mich.  
Kristina Cloud, Homer Glen, Ill.  
Bethany Demmin, Naperville, Ill.  
Amber Edwards, Crystal Lake, Ill.

Emily Felgenhauer, Bolingbrook, Ill.  
Sarah Gonzalez, Kokomo, Ind.  
Jennifer Johnston, Jackson, Mich.  
Rebecca Knowles, Mascoutah, Ill.  
Hollie Ludwig, Jackson, Mich.  
Kimberly Meiste, Lowell, Mich.  
Jessica Pennington, Morenci, Mich.  
Autumn Shepherd, Danville, Ill.  
Rachel Smith, Bettendorf, Iowa  
Danielle Spurgeon, Seymour, Ind.  
Amy Stipp, Olathe, Kan.  
Kim Tocheff, Mount Vernon, Ohio

## **Tenor:**

Matt Angell, Marseilles, Ill.  
Judah Ball, Bourbonnais, Ill.  
Benjamin Chew, Eureka, Ill.  
Tyler Dunlop, Huntington, Ind.  
Brandon Gibbs, Ashland, Ky.  
Erick Karl, Bourbonnais, Ill.  
McCarthy McKenzie, Lansing, Ill.  
Josh McClure, Bourbonnais, Ill.  
Jared Morehouse, Stockbridge, Mich.  
Scott Neild, Danville, Ill.  
Abiel Sultan, Bourbonnais, Ill.  
Joshua Vaughn, Kankakee, Ill.  
Scott Whalen, Bourbonnais, Ill.

## **Bass:**

Remington Anksorus, Granger, Ind.  
Steven Baker, St. Louis, Mo.  
Brock Boyts, Syracuse, Ind.  
Jake Chastain, Pendleton, Ind.  
Chris Clough, Bloomington, Ind.  
Kris Dunlop, Huntington, Ind.  
Aaron Grise, Westville, Ind.  
Carl Leth, Novi, Mich.  
Brendan Osweiler, Saginaw, Mich.  
Matthew Scheibel, Highland, Ill.  
Brad Senffner, Clifton, Ill.  
Seth Settles, Buckingham, Ill.  
Gary Shelton, Park Forest, Ill.  
Andrew Twibell, Muncie, Ind.  
Travis Wasson, Plainfield, Ind.



**PROGRAM SELECTED FROM  
THE FOLLOWING:**

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

*Alma Mater, Olivet*, B. Carmony

*Blessed Assurance*, P. Knapp/arr. E. Childs

*Come Let Us Sing!*, J. Bell

*Didn't My Lord Deliver Daniel?*, M. Hogan

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

*Give Me Jesus*, arr. L.L. Fleming

*Grace Above All*, A. Petker

*Great Is Thy Faithfulness*, W. Runyan/arr. J. Rouse

*Honor and Glory (from Magnificat)*, J.S. Bach

*How Can I Keep From Singing?*, American Folk Hymn/arr. R. Staheli

*I Will Sing of Thy Might*, P. Nesheim

*Lamb of God*, T. Paris/arr. J. Bell

*O Crux*, Knut Nystedt

*O for a Thousand Tongues*, C. Wesley/arr. T. Fettke

*O Magnum Mysterium*, T. de Victoria

*O Mighty Cross*, D. Baroni, J. Chisum/arr. T. Fettke

*Psalms 148: Praise Ye the Lord*, H. Stevens

*Rejoice in the Lord*, 16<sup>th</sup> Century English

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

*The Mind of Christ*, D. Hayes

*The Star-Spangled Banner*, arr. J. McKelvy





# TESTAMENT



Dr. Neal Woodruff  
*Director*

## **Personnel:**

Jeff Anglin, Fort Wayne, Ind.  
 Jason Athialy, Indianapolis, Ind.  
 Daniel P. Aumiller, Fort Wayne, Ind.  
 Ben Borchardt, Edgar, Wis.  
 Joshua Bryden Ball, Decatur, Ill.  
 Roger Lee Chamberlain II,  
     Martinsville, Ind.  
 Trevor Dace, Bourbonnais, Ill.  
 Landon DeCrautos, Fishers, Ind.  
 Phil DeYoung, Muskegon, Mich.  
 Eric Herendeen, Columbia City, Ind.  
 Kevin Hughes, Puyallup, Wash.  
 Malachi Kelly, Rantoul, Ill.  
 Wesley McKain, Kansas City, Mo.

Justin Main, Olathe, Kan.  
 Andy Maynard, South Roxana, Ill.  
 Phil Smith, Cleveland, Ohio  
 Timothy Sommer, Davison, Mich.  
 Matt Stanley, Odon, Ind.  
 Ryan Walker, Fort Collins, Colo.  
 Ted Walker, Fort Collins, Colo.  
 George Warren, Schaumburg, Ill.  
 Michael Weber, Indianapolis, Ind.  
 Aaron Wirick, Tillamook, Ore.  
 Kiel Wright, Pendleton, Ind.  
 Trevor Young, Momence, Ill.

## **Accompanist:**

Jennifer Gates, Indianapolis, Ind.

## SELECTIONS FROM THE FOLLOWING:

*Big Fish*, Jeromy Deibler

*Crucified With Christ*, Dan Dean

*Everything's Gonna Be Alright*, arr. Don Hart

*God Be in My Head*, Jackson Berkey

*Grace Alone*, arr. Camp Kirkland

*Hallelujah to the Lamb*, Don Moen; Debbye Graafsma

*He Is the Same*, Carol Cymbala

*My Faith Has Found a Resting Place*, David Schwoebel

*Naturally*, Huey Lewis; arr. Carl Strommen

*Nothin's Gonna Harm You*, Stephen Sondheim; arr. Robert Page

*O Come, All Ye Faithful*, arr. Bob Kauflin

*O Sinfuni Mungu*, arr. David Maddux

*Psalms 46*, John Ness Beck

*Rise Up, O Church*, arr. Otis Skillings

*Sing His Praises, Alleluia*, Kent A. Newbury

*Your Grace Still Amazes Me*, Shawn Craig; Connie Harrington



# CONCERT BAND



## Flute:

Sarah Manuel, Chicago Heights, Ill.  
 Mariah Booth, Pittsfield, Ill.  
 Lori Belmonte, Tinley Park, Ill.  
 Mandie Gossage, Momence, Ill.  
 Cathy Bopp, Geneseo, Ill.  
 Sarah Hahn, Downers Grove, Ill.

## Oboe:

Karon Kormylo, Franksville, Wis.  
 Amy Setzler, Oak Harbor, Ohio

## Bassoon:

Christa Logan, Sauk Village, Ill.

## First Clarinet:

Sarah Stephenson, Racine, Wis.  
 Abby Stevenson, Ottawa, Ill.  
 Lindsay Mullins, Valparaiso, Ind.  
 Ryan Holcomb, Lake Villa, Ill.  
 Kim Wilkes, Avon, Ind.  
 Emily Carlson, Muskegon, Mich.  
 Carey Trumbull, Marysville, Mich.  
 Juile Bentley, Troy, Mich.  
 Kristen Jagdharry, Lake in the Hills, Ill.  
 Roshia Reid, Lisle, Ill.

## Bass Clarinet:

Scott Maier, Mokena, Ill.

## Alto Saxophone:

Phil Smith, Cleveland, Ohio

Marlene Festian, Jacksonville, Ill.

## Tenor Saxophone:

Dr. Neal McMullian  
 Jorden Cupp, Blue River, Wis.

## Horn:

Phil DeYoung, Muskegon, Mich.  
 Melissa Marta, Indianapolis, Ind.

## Trumpet:

Alan White, Kankakee, Ill.  
 Matt Trembly, Bolingbrook, Ill.  
 Devon Staples, Bath, Mich.  
 Chris Sereno, Ottawa, Ill.  
 Jonathan Rubin, Milford, Ill.  
 Tremell Young, Chicago, Ill.  
 Valinda Slinker, Saint Anne, Ill.

## Trombone:

Mike Weber, Indianapolis, Ind.  
 Judah Ball, Bourbonnais, Ill.  
 Jonathan Henderson, Minot AFB, N.D.

## Euphonium:

Ryan Schultz, Chicago Heights, Ill.  
 Bethany Denhart, Macomb, Mich.  
 Noah Hansen, Stillman Valley, Ill.  
 Eric Herendeen, Columbian City, Ind.

## Tube:

Wes McKain, Kansas City, Mo.  
 Adam Moore, Onarga, Ill.

Dr. Neal McMullian  
*Conductor*

Aaron Gall, Nappanee, Ind.  
 Mark Schaifer, Urbandale, Iowa

## String Bass:

P. J. Johnson, Justice, Ill.

## Percussion:

Tim Bentley, Troy, Mich.  
 Jerry Cardiff, Bourbonnais, Ill.

PROGRAM TO BE SELECTED  
FROM THE FOLLOWING:

*Amazing Grace*, Frank Ticheli

*America the Beautiful*, arr. Carmen Dragon

*American Elegy*, Frank Ticheli

*Americans We*, Henry Fillmore

*Be Thou My Vision*, David R. Gillingham

*Come, Christians, Join To Sing*, arr. Dan Goeller

*Come, Thou Almighty King*, Steve Dunn

*Commando March*, Samuel Barber

*Fanfare for the Common Man*, Aaron Copland

*Fantasia in G*, Timothy Mahr

*His Eye Is on the Sparrow*, arr. Marty Hamby

*I Stand in Awe*, arr. Richard Kingsmore

*Jericho*, arr. William Himes

*Majesty*, arr. Richard Kingsmore

*On an American Spiritual*, David R. Holsinger

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

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

*Slava!*, Leonard Bernstein



# JAZZ BAND



Don Reddick  
*Director*

## **Saxophone:**

Jonathan DeZwaan, Bourbonnais, Ill.  
Jay Hatcher, Wilmore, Ky.  
Kristen Heimsoth, Washburn, Ill.  
Aaron Payne, Columbus, Ind.  
Phil Smith, Cleveland, Ohio

## **Trumpet:**

Chris Gibson, Fort Wayne, Ind.  
Tyler Mowry, Arlington, Texas  
Valinda Slinker, St. Anne, Ill.  
Devon Staples, Bath, Mich.  
Matthew Trembly, Bolingbrook, Ill.

## **Trombone:**

Joe Brewer, Bradley, Ill.  
Jake Chastain, Pendleton, Ill.  
Jonathan Henderson, Minot AFB, N.D.  
Chad St. John, Herscher, Ill.  
Mike Weber, Indianapolis, Ind.

## **Piano:**

Rodney Kilgore, Albuquerque, N.M.

## **Bass Guitar:**

Kevin Payton, Prairie Village, Kan.

## **Drum Set:**

Joe Hatton, Fairfield, Ohio  
Kevin Jones, Chicago, Ill.

## **Guitar:**

Andrew Cammer, Weedsport, N.Y.  
Matthew Fritz, Rockford, Ill.

## **Auxiliary Percussion:**

Richard Calhoun, Braidwood, Ill.  
Jessica Pennington, Morrenci, Mich.

## **Vocals:**

Jessica Pennington, Morrenci, Mich.

## REPERTOIRE:

*Amen!*, arr. Camp Kirkland

*Change My Heart, O God*, arr. Camp Kirkland

*Get All Excited*, arr. Camp Kirkland

*Give Thanks*, arr. Camp Kirkland

*Go Tell It on the Mountain*, arr. Camp Kirkland

*Heaven Came Down*, arr. Camp Kirkland

*Higher Ground*, arr. Camp Kirkland

*His Faithfulness*, arr. Camp Kirkland

*His Name Is Wonderful*, arr. Camp Kirkland

*Jericho*, arr. Camp Kirkland

*Praise the Name of Jesus*, arr. Camp Kirkland

*Praise to the Lord, the Almighty*, arr. Camp Kirkland

*Swing Low, Sweet Chariot*, arr. Camp Kirkland

*To God Be the Glory*, arr. Camp Kirkland

*Victory in Jesus*, arr. Camp Kirkland





# ORCHESTRA



Dr. Neal Woodruff  
*Conductor*

## **Violin:**

Bethany Smith\*, Delphi, Ind.  
Rebecca Ibrahim, Bourbonnais, Ill.  
Erin Sneed, Ypsilanti, Mich.  
Erica Rumbley, Boonville, Ind.  
David Wonder, Bloomington, Ind.  
Sara Anderson, Danville, Ill.  
Monica Adkins, Sellersburg, Ind.  
Lauren Campbell, Bradley, Ill.  
Lauren Kehl, Orland Park, Ill.  
Jennifer Graham, Bonfield, Ill.

## **Viola:**

Heather Eaton, Wilmington, Ill.  
Julia Trout, Crown Point, Ind.  
Andy Wright, Edinburgh, Ind.  
Amy Schweigert, Saint Johns, Mich.  
Nathan Merki, Canton, Ohio

## **Cello:**

Aaron O'Neal, Fairfield, Ohio  
Melissa Adkins, Sellersburg, Ind.  
Dr. Shirlee McGuire,  
Bourbonnais, Ill.

## **Tuba:**

Wes McKain, Kansas City, Mo.

## **Bass:**

Kavin Payton, Prairie Village, Kan.  
Larry Allen, Bloomington, Ind.

## **Flute:**

Katie Benson, Bourbonnais, Ill.  
Sarah Manuel, Chicago Heights, Ill.  
Carry Jasonowicz, Marseilles, Ill.

## **Oboe:**

Karon Kormylo, Franksville, Wis.  
Rachael Nichols, Jefferson, Ga.

## **Clarinet:**

Sarah Denault, Kankakee, Ill.  
Carey Trumbell, Marysville, Mich.  
Ryan Holcomb, Lake Villa, Ill.

## **Bassoon:**

Christine Becker, Shawnee Mission, Kan.  
Dr. Neal McMullian, Bradley, Ill.

## **Bass Clarinet:**

Casey Lacher, Roxana, Ill.

## **Horn:**

Phil DeYoung, Muskegon, Mich.  
Melissa Marta, Indianapolis, Ind.  
Ryan Schultz, Chicago Heights, Ill.  
Noah Hansen, Stillman Valley, Ill.

## **Trumpet:**

Alan White, Bourbonnais, Ill.  
Devon Staples, Bath, Mich.  
Tyler Mowry, Arlington, Texas

## **Trombone:**

Jennifer Gates, Indianapolis, Ind.  
Mike Weber, Indianapolis, Ind.  
Chad St. John, Herscher, Ill.

## **Percussion:**

Ben Moody, Butler, Ind.  
Joe Hatton, Fairfield, Ohio  
Jessica Pennington, Morenci, Mich.

*\*Concertmaster*

## REPERTOIRE:

*Symphony No. 5*, Beethoven

*Alleluia and Fugue*, Hovhanness

*Appalachian Spring*, Copland

The University Orchestra has a long history at Olivet, providing accompaniment for the annual presentation of Handel's *Messiah* and the Commencement Concert. The Orchestra, Olivet's fastest-growing music ensemble, also pays tribute to the master works of the major musical eras. Recent concerts have included performances of Dvorak's *Symphony #9* ("New World"); Beethoven's *Symphony No. 6* ("Pastoral"); and Copland's *Rodeo*. The Orchestra serves in the pit for musicals such as *Fiddler on the Roof* and *The Music Man*. In addition, the University Orchestra hosts a nationally known guest conductor at the start of the spring semester.



# 2004 TOUR DESTINATIONS

## Friday, Feb. 6, 2004 Evening Service

ORPHEUS CHOIR  
Richfield Church of the  
Nazarene  
Richfield, Mich.  
(810) 653-6218

TESTAMENT  
Baraboo First Church of  
the Nazarene  
Baraboo, Wis.  
(608) 356-3774

## Saturday, Feb. 7, 2004

CHRYSALIS  
Winchester Church of  
the Nazarene  
Winchester, Ind.  
(765) 584-1831

ORPHEUS CHOIR  
Mason First Church of  
the Nazarene  
Mason, Mich.  
(517) 676-5680

TESTAMENT  
Madison First Church of  
the Nazarene  
Madison, Wis.  
(608) 249-1810

## Sunday, Feb. 8, 2004 Morning Service

CHRYSALIS  
Fort Wayne Grace Point  
Church of the  
Nazarene  
Fort Wayne, Ind.  
(260) 485-2110

ORPHEUS CHOIR  
Howell Church of the  
Nazarene  
Howell, Mich.  
(517) 546-5500

TESTAMENT  
Milwaukee First Church  
of the Nazarene  
Milwaukee, Wis.  
(414) 425-6430

## Sunday, Feb. 8, 2004 Evening Service

CHRYSALIS  
Auburn Church of the  
Nazarene  
Auburn, Ind.  
(260) 925-3480

ORPHEUS CHOIR  
Three Rivers Church of the  
Nazarene  
Three Rivers, Mich.  
(269) 273-7415

TESTAMENT  
Chicago Calvary Church of  
the Nazarene  
Chicago, Ill.  
(708) 597-6122

## Saturday, Feb. 14, 2004 Evening Service

CONCERT BAND  
Martinsville First Church of  
the Nazarene  
Martinsville, Ind.  
(765) 342-2269

## Sunday, Feb. 15, 2004 Morning Service

CONCERT BAND  
Spencer Church of the  
Nazarene  
Spencer, Ind.  
(812) 829-3419

## Sunday, Feb. 15, 2004 Evening Service

CONCERT BAND  
Indianapolis First Church of  
the Nazarene  
Indianapolis, Ind.  
(317) 897-7700

## Friday, March 19, 2003 Evening Service

JAZZ BAND  
Angola Church of the  
Nazarene  
Angola, Mich.  
(260) 665-2045

## Saturday, March 20, 2004 Evening Service

JAZZ BAND  
Morenci Church of the  
Nazarene  
Morenci, Mich.  
(517) 458-7195

## Sunday, March 21, 2004 Morning Service

JAZZ BAND  
Fenton Church of the  
Nazarene  
Fenton, Mich.  
(810) 750-6544

## Sunday, March 21, 2004 Evening Service

JAZZ BAND  
Perry Church of the Nazarene  
Perry, Mich.  
(517) 625-3400

## Saturday, March 27, 2004 Evening Service

CONCERT BAND  
Mauston Church of the  
Nazarene  
Mauston, Wis.  
(608) 847-6299

## Sunday, March 28, 2004

CONCERT BAND  
Richland Center Church of the  
Nazarene  
Richland Center, Wis.  
(608) 647-4724

## Friday, April 2, 2004

CHRYSALIS  
Kankakee First Church of the  
Nazarene  
Kankakee, Ill.  
(815) 939-1000

ORPHEUS CHOIR  
Shelbyville Church of the  
Nazarene  
Shelbyville, Ill.  
(217) 774-2335

TESTAMENT  
Eagle's Way Church of the  
Nazarene  
Newburgh, Ind.

(812) 858-5800

## Saturday, April 3, 2004

CHRYSALIS  
Columbus Calvary Church of  
the Nazarene  
Columbus, Ind.  
(812) 372-1411

ORPHEUS CHOIR  
Rock Island Church of the  
Nazarene  
Rock Island, Ill.  
(309) 786-8232

## Sunday, April 4, 2004 Morning Service

CHRYSALIS  
Avon Community Church of  
the Nazarene  
Indianapolis, Ind.  
(317) 272-7902

ORPHEUS CHOIR  
Peoria First Church of the  
Nazarene  
Peoria, Ill.  
(309) 692-3131

TESTAMENT  
Terre Haute First Church of  
the Nazarene  
Terre Haute, Ind.  
(812) 466-5817

## Sunday, April 4, 2004 Evening Service

CHRYSALIS  
Lebanon First Church of the  
Nazarene  
Lebanon, Ind.  
(765) 482-5415

ORPHEUS CHOIR  
Joliet Church of the  
Nazarene  
Joliet, Ill.  
(815) 726-5426

TESTAMENT  
Potomac Church of the  
Nazarene  
Potomac, Ill.  
(217) 987-6574



OLIVET NAZARENE UNIVERSITY

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DIVISION OF FINE ARTS

**GUEST ARTIST**

**KENNETH DRAKE**

**PIANO**

Monday, March 1, 2004  
7:30 p.m.

Kresge Auditorium  
Larsen Fine Arts Center

## PROGRAM

Rondo in A minor, K. 511 (1787)      Wolfgang Amadeus Mozart  
(1756-1791)

Sonata in A minor, K. 310 (1778)      Wolfgang Amadeus Mozart  
Allegro maestoso (1756-1791)  
Andante cantabile  
Presto

Sonata in C major, Hob. XVI/48 (1788/89)      Joseph Haydn  
Andante con espressione (1732-1809)  
Rondo: Presto

## ☞ Intermission ☞

Six Variations on an Original Theme      Ludwig van Beethoven  
Op. 34 (1802) (1770-1827)

Sonata in D minor, Op. 31/2 (1801/02)      Ludwig van Beethoven  
Largo-Allegro (1770-1827)  
Adagio  
Allegretto

## NOTES

The fortepiano used in this recital is a composite copy by John Lyon after instruments in Salzburg, Linz, and Eisenstadt, Austria, by Anton Walter, a builder active in the latter decades of the 18<sup>th</sup> Century. The chief features include a compass of five octaves plus two notes (FF to g3), a Viennese or German action in which the deerskin-covered hammers are levered up against the strings (as opposed to the English or pushing action that we know today in a more sophisticated form), light stringing, knee pedals controlling dampers, and a muting device called a moderator, by which a piece of soft leather is moved between hammers and strings. The compass is sufficient for all of Mozart's keyboard works, all but one of the Haydn sonatas, and the Beethoven sonatas through Op. 49 and including Op. 54.



The A-minor Sonata was composed in Paris where the 22-year-old Mozart was seeking employment and where in July of 1778 his mother died unexpectedly. The personal intensity couched within the baroque-like rhythmic continuity in the first movement has been compared to the biblical reference to putting new wine in old wineskins. Dry, used skins could not stretch with the fermentation of the wine, just as here the emotional substance of the music sounds as though it would burst the unyielding rhythmic pulse. The A-minor Rondo is dated March 11, 1787,



some three weeks prior to a letter of Mozart to his father, expressing concern over the latter's health and describing death as ". . . the key that unlocks the door to our true happiness." It would be difficult to find music that says so much with so little. In the first line alone of the Rondo the musical language—the falling fifth, the chromatic ascent, and the descent in slurred sixteenths—suggests despair, striving, and resignation.



Haydn's career differed sharply from that of Mozart: He was not a child prodigy, his father was a wheelwright—not a professional musician of prominence—he enjoyed steady employment in the service of the Esterhazy family in Eisenstadt, his fame did not blossom until almost his 60<sup>th</sup> year, he did not know success in a metropolitan center until his visits to London in the 1790s, and in the formative years of his long life (compared with Mozart's 35 years) the originality of his craft was developed in relative isolation, far from "where the action was." The character of the first movement of the C-major Sonata, a rondo with varied repeats, suggests both the reflectiveness of maturity and the ardor of youth. The Presto is also a rondo, in character much like the banter of old friends on a sunny morning.



Beethoven's life represents yet another contrast in personality and attitude toward life. His temperament would have made employment as a musical servant of a princely house—Haydn's position in life—unbearable. As a composer he was a free artist, what the 19<sup>th</sup> Century would call a *Tonkünstler*, supported by aristocratic patrons and income from the sale of his works. The F-major Variations are unusual in that each is in a key a third lower than the preceding: F(theme) – D – B<sup>b</sup> – G – E<sup>b</sup> – C minor – and again F major. Two of the variations are “character variations,” one a minuet, the other a funeral march.

The D-minor Sonata is one of the composer's most fatalistic works, due largely to the leanness of the writing and to the sectionalized form of the opening movement, constructed much like a prefabricated house. The two recitatives at the beginning of the recapitulation are the only melodic writing of any length in the first movement, each played under a long pedal that—as Beethoven is supposed to have said—should sound like a voice within a vault. Playing upon this imagery, one might think of the emergence of these recitatives between blocks of the form as the human spirit imprisoned within circumstances that cannot be altered. The measured pace of the Adagio is marked off by the double-dotted rhythm and the repetition of the tympani figure. Czerny wrote that with Beethoven every sound and every movement became music and rhythm. The theme of the last movement, he said, was suggested to the composer by the sound of a horse galloping past his apartment. Beethoven, whose creative impulses were excited by extramusical impressions, might have approved a personalized interpretation—that the repetition of the theme is like time measured, a horse from which we cannot dismount. **KD**

## ABOUT THE ARTIST

Kenneth Drake, an alumnus of the Eastman School of Music and the University of Illinois, was an early advocate of playing music of the classic period on early pianos. The Broadwood grand used in this recital is the identical model of one given to Beethoven. Using English Broadwoods and a copy of an Anton Walter fortepiano, Drake has played recitals and conducted workshops for colleges and universities, the Cambridge Early Music Society, the Midwest Historic Keyboard Society, the Michigan Mozartfest, and national conventions of Music Teachers National Association.

Drake is professor emeritus in the School of Music of the University of Illinois in Champaign/Urbana, having taught previously at the University of Indiana (Evansville) and at Drake University, Des Moines, Iowa. He is the author of two books, "The Beethoven Sonatas as He Played and Taught Them," which was his doctoral thesis, and "The Beethoven Sonatas and the Creative Experience," published by Indiana University Press.

## March Calendar

*Tuesday, March 2*

**Senior Recital**

**Danielle Spurgeon &**

**Jerry Cardiff**

7:30 p.m.

Kresge Auditorium

*Thursday, March 4*

**Senior Recital**

**Leah Malone Stump**

**Junior Recital**

**Brad Senffner**

7:30 p.m.

Kresge Auditorium

*Saturday, March 6*

**Kankakee Valley Symphony**

**Piano Competition**

11:00 a.m.

Kresge Auditorium

*Saturday, March 6*

**Kankakee Valley Symphony**

**"Marches" Concert**

8:00 p.m.

Kresge Auditorium

*(Students with ID are free  
Complimentary adult tickets  
available at the Music Office)*



ONE UNIVERSITY AVENUE  
BOURBONNAIS, IL 60914  
1-800-648-1463  
WWW.OLIVET.EDU



OLIVET NAZARENE UNIVERSITY

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DEPARTMENT OF MUSIC

**SENIOR RECITAL**

**DANIELLE SPURGEON**  
**MEZZO-SOPRANO**

**ERICA RUMBLEY, PIANO**

**JERRY CARDIFF**  
**PERCUSSION**

**ASSISTED BY**  
**PENNAL JOHNSON, ELECTRIC BASS**  
**ADAM MOORE, PIANO**  
**MATT TREMBLY, ELECTRIC GUITAR**

Tuesday, March 2, 2004  
7:30 p.m.  
Kresge Auditorium  
Larsen Fine Arts Center

## PROGRAM

Invocation

2040's Sortie (snare drum)

Alan Abel



Non so più cosa son (from *Le Nozze di Figaro*)

W.A. Mozart

Voi, che sapete (from *Le Nozze di Figaro*)

W.A. Mozart



Sonata for Marimba and Piano

Peter Tanner

II. Andante Sostenuto

with Katrina Cessna, piano

Yellow After The Rain (marimba)

Mitchell Peters



Nell

Gabriel Fauré

Aurore

Gabriel Fauré

Der Nussbaum (The Nut Tree)

Robert Schumann

Widmung (Dedication)

Robert Schumann

Wiegenlied (Lullaby)

Johannes Brahms





Etude II quarter note = 138-152

Etude III quarter note = 69

French Suite (solo percussion)

William Kraft

I. Allemande

II. Courante

IV. Gigue



There Must Be Time for Dreaming

Virginia Kendrick

All the Things You Are (from *Very Warm for May*)

Jerome Kern

Someone to Watch Over Me (from *Oh, Kay!*)

George Gershwin



Etude 3 (from *Drum Set Etudes*)

Joe Holmquist

quarter note = 80-88

Ill of me

Simons & Marks

with Pennal Johnson, electric bass

Adam Moore, piano

Matt Trembly, electric guitar



Miss Spurgeon presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Church Music.

Mr. Cardiff presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education.

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

## NOTES

### 2040's Sortie

Alan Abel graduated from The Ohio State University with a B.S. in Education. He has composed several snare drum pieces throughout his life. *2040's Sortie* written for the V.F.W, Post 2040 in Coshocton, Ohio, combines many snare drum rudiments with complex rhythm patterns.

Cherubino is one of the semi-comic roles in Mozart's *Le Nozze di Figaro*. After being dismissed from his position as the Count's page for being discovered alone with the gardener's daughter, Cherubino tells Susanna that, suddenly, every woman excites him to no end.

### Voi, che sapete

#### Translation:

You who know what love is, ladies, see if I have it in my heart.  
I'll tell you what I'm feeling, it's new for me, and I understand nothing.  
I have a feeling, full of desire, which is by turns delightful and miserable.  
I freeze and then feel my soul go up in flames, then in a moment I turn to ice. I'm searching for affection outside of myself,  
I don't know how to hold it, nor even what it is! I sigh and lament without wanting to, I twitter and tremble without knowing why,  
I find peace neither night nor day, but still I rather enjoy languishing this way. You who know what love is, ladies, see if I have it in my heart.

### Non so più cosa son

#### Translation:

I no longer know what I am or what I do, one minute I'm on fire, the next I'm frozen, every woman makes me blush; every woman makes my heart beat faster.

At the mere mention of love, of delight, I become disturbed, my heartbeat changes, I try to speak of love, a desire that I cannot explain.

I speak of love awake, I speak of love in my dreams, to the water, the shadows, the mountains, to the flowers, the grass, the fountains, to the echoes, the air, the winds, that the sound of vain speech is carried away with itself. and if nobody listens, I speak of love to myself!

### Sonata for Marimba and Piano

Peter Tanner has written many pieces for flute and for the marimba. Note that in the second movement the performer switches from two sticks to four sticks,

then back to two. Rolling notes are consistent through the entire piece, making a beautiful complement to the piano.

## **Yellow After The Rain**

Mitchell Peters hold the Performer's Certificate along with undergraduate and graduate degrees from the Eastman School of Music. He joined the Los Angeles Philharmonic in 1969, where he is currently principal timpanist and percussionist. *Yellow After The Rain* is based on quartal harmony (fourths), along with some parts played in fifths. Dynamics and stick control play a large part in making this piece come alive.

## **Nell**

### Translation:

Your purple rose in our brilliant sun,  
Oh June, sparkles as if intoxicated,  
Bend toward me, too, your golden cup;  
My heart and your rose are alike.  
Under the soft shelter of shady boughs  
Sounds a voluptuous sigh;  
And turtledoves coo in the spreading wood,  
Oh my heart, their amorous lament.  
How sweet is your pearl in the flaming sky,  
Star of the pensive night!  
But sweeter still is the vivid light  
Which shines in my heart, my charmed heart!  
The signing sea, along the shore,  
Will silence its everlasting murmur,  
'Ere in my heart, dear love, oh Nell,  
Your image will cease to bloom!

## **Aurore**

### Translation:

From the gardens of the night the stars fly away, golden bees attracted by an unseen honey, And the dawn, in the distance, spreading the brightness of its canvas, weaves silver threads into the sky's blue mantle. From the garden of my heart, intoxicated by a languid dream, my desires fly away with the coming of the morn, like a light swarm to the coppery horizon, called by a plaintive song, eternal and far away. They fly to your feet, stars chased by the clouds, exiled from the golden sky where your beauty blossomed, and, seeking to come near you on uncharted paths, mingle their dying light with the dawning day.

## **Der Nussbaum (The Nut Tree)**

### Translation:

A walnut tree is turning green in front of the house, spreading out fragrant, airy branches. It has a lot of lovely blossoms, gentle breezes come to caress them. Two by two they whisper, bowing and bending delicately to kiss each other. They whisper about a girl who would be thinking night and day, she herself would not know what about.

They are whispering (who could make out such a quiet song?), about a bridegroom and about next year. The girl listens to the rustling of the tree. Longing, imagining, she smiles as she falls asleep and dreams.

## **Widmung (Dedication)**

### Translation:

You are my soul, my heart; you are my joy my pain;

You are the world I live in, the heaven I soar in;

Oh, you are the grave into which I have sunk all my cares!

You are rest and peace; you are the heaven that has been granted to me.

Your love gives me worth in my own eyes; the light of your eyes transfigures me. By loving me you lift me above myself. You are my good spirit, my better self.

## **Wiegenlied (Lullaby)**

### Translation:

Good evening, good night! Slip under the covers embroidered with roses and lilacs. Tomorrow morning you will wake up again.

Good evening, good night, watched by angels, dreaming of a Christmas tree. Sleep now blissfully and sweetly, and see Heaven in your dream.

## **Selections from *The Solo Timpanist***

Vic Firth is the Solo Timpanist with the Boston Symphony Orchestra and the Boston Pops Orchestra, and he is head of the Timpani and Percussion Department at the New England Conservatory of Music. Both of this evening's etudes (study pieces) require important dynamic contrasts and articulation.

## **French Suite**

William Kraft (b. 1923) has had a long and active career as composer, conductor, percussionist, and teacher. The French Suite is based on a dance motif, and the movements bring out a melodic composition with unpitched

percussion instruments. The *Gigue* in particular requires quick and precise picking which gives it a dance-like quality.

### **There Must Be Time for Dreaming**

Hendrick's collection *Children's Songs for Grown-Ups* is based on nursery rhymes and children's tunes, each bearing a dedication to a specific child. This piece is subtitled "Song for David."

### **All the Things You Are**

In Kern's *Very Warm for May* a young girl is fleeing from her high society life on Long Island and hides out with a summer stock troupe.

### **Someone to Watch Over Me**

In the convoluted story of Gershwin's *Oh, Kay!* Jimmy Winter is about to get married when he realizes he has fallen in love with Kay Denham who is posing as a cook in his house to get near the hooch that her brother had stashed in Jimmy's cellar.

### **Etude 3**

Joe Holmquist is a diversely talented musician whose career has combined performance, composition, and work as a dedicated music educator. Mr. Holmquist has been a part of the Minnesota Opera, Plymouth Music Series, Saint Paul Chamber Orchestra, and the Minneapolis Pops Orchestra, and he currently teaches drum set and percussion at Macalester College in St. Paul, Minnesota. This particular etude requires strict coordination and balance with all four limbs. Stick control and foot control play a major part in developing each section of the piece.

### **All Of Me**

This is a standard jazz piece, with improvisation being the key element. Notice the various sections that feature soloists.



### **A note from Mr. Cardiff:**

Thank you to Mr. Reddick and the rest of the professors at Olivet for their support, and special thanks to Katrina Cessna for her guidance and instruction in making this performance possible. Thanks to Matt, PJ, and Adam for their contribution in the performance. Very special thanks to my wife for her help and support.



## March Calendar

Tuesday, March 2

**Senior Recital**

**Danielle Spurgeon &**

**Jerry Cardiff**

7:30 p.m.

Kresge Auditorium

Thursday, March 4

**Senior Recital**

**Leah Malone Stump**

**Junior Recital**

**Brad Senffner**

7:30 p.m.

Kresge Auditorium

Friday, March 5

**Student Recital**

9:30 a.m.

Kresge Auditorium

Saturday, March 6

**Kankakee Valley Symphony**

**Piano Competition**

11:00 a.m.

Kresge Auditorium

Saturday, March 6

**Kankakee Valley Symphony**

**"Marches" Concert**

8:00 p.m.

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DEPARTMENT OF MUSIC

## **SENIOR RECITAL**

**LEAH STUMP**

**MEZZO-SOPRANO**

**JENNIFER GATES, PIANO**

## **JUNIOR RECITAL**

**BRAD SENFFNER**

**BARITONE**

**RYAN SCHULTZ, PIANO**

Thursday, March 4, 2004

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Welcome and Invocation

Hai già vinta la causa! (from *Le Nozze di Figaro*)

W.A. Mozart

Ah! mio cor (from *Alcina*)

Son tutta duolo

Dimmi, Amor

G.F. Handel

A. Scarlatti

A. del Leuto

Si, tra i ceppi (from *Berenice*)

Se i miei sospiri

G.F. Handel

F. J. Fétis

Lied der Mignon

Die Nacht

Fleur desséchée

Franz Schubert

Richard Strauss

Pauline Viardot

Plaisir d'amour

L'absent

Weil' auf mir

Mignon

J. Martini

C. Gounod

C. Ives

H. Wolf

Someone

Meadowlark (from *The Baker's Wife*)

F. Wildhorn

S. Schwartz

If I Sing (from *Closer Than Ever*)

She Loves Me (from *She Loves Me*)

D. Shire

J. Bock

Anything You Can Do (from *Annie Get Your Gun*)

I. Berlin

## NOTES

### **Hai già vinta la causa!**

*Le Nozze di Figaro* (*The Marriage of Figaro*) is a comedic opera by Mozart (1756-1791) filled with twists and turns. In this scene Count Almaviva believes that Susanna will be meeting him in his garden on the eve of her marriage to Figaro, a ceremony he may be able to prevent through an arranged court case. The Count overhears Figaro and Susanna talking confidently about winning the case, making him furious.

#### **Translation:**

"You've won the case already!" What do I hear? What trap have I fallen into? Scoundrels! I'll punish you in this way, the decision will be how I want it. But if he pays off the old plaintiff? Pay her! How? And then there's Antonio, who won't give his niece in marriage to the nobody Figaro. To nurture that lamebrain's pride. . . everything's useful for the plot. . . the deed is done. Shall I, while I'm sighing, see one of my servants happy? And the good thing I want in vain, shall he have it? Shall I see the woman who woke in me a feeling she doesn't have for me united to a vile object by the hand of love? Ah no! I won't leave this happiness in peace, you weren't born, rash person, to torture me, and maybe to laugh at my unhappiness. Now only the hope of the revenges I'll have consoles this soul and makes me rejoice.

### **Ah! mio cor**

In G.F. Handel's (1685-1759) opera, *Alcina*, Ruggiero is captured by Alcina, spellbound to love her, and led to believe that his fiancé, Brandamonte, is his enemy. In the aria *Ah! mio cor*, Alcina has just found out her captive Ruggiero has escaped and she cries to the gods.

#### **Translation:**

Ah, poor heart! He scorns thy love. Hear me, Heaven, ye gods above! Thee, O traitor, love I only, Canst thou leave me weeping lonely?

### **Son tutta duolo**

#### **Translation:**

Desponding, lonely, I here must languish. Sore wounded even for death I wait. And all the stars in heaven mock me in my anguish.

### **Dimmi Amor**

#### **Translation:**

Tell me love, tell me, I pray, where my lover dear doth stray. Since he left me, as thou dost ken by a stray fancy captive taken this poor heart so rudely forsaken never yet has seen him again! Once my heart sent a

thought to explore, and to find him in his chains; But redoubled are my pains, for the thought returns no more!

### **Si, tra i ceppi**

*Berenice* is an opera by Handel (1685-1759) about the queen of Egypt, Berenice, and the betrayal and love that surrounds her court. Interestingly, the opera ends happily. This aria is by Prince Demetrius, whom the queen loves, but who secretly loves the Queen's sister, Selene. The opera was premiered shortly after Handel had a stroke and lost the use of his right arm. It ran only four performances in London before it was closed because the theatre company was disbanding.

#### **Translation:**

Howsoever they may revile me, shall my faith resplendent shine!  
Nor shall death itself compel me, my own fire extinguish.

### **Se i miei sospiri**

This song was first sung in Paris in 1833 at a concert devoted to music from the 1600s. The concert, organized by François Joseph Fétis (1784-1871) attributed the work to Stradella (b. 1667). It was first published by Fétis in Paris in 1838 with a string accompaniment in D minor, but it was later published in C minor with a piano accompaniment and new words as *Pietà Signore*. After Fétis's death, the Royal Library in Brussels bought his musical library discovered the Stradella aria was not in its contents. Closer study showed that it is inconsistent with Stradella's style, and all evidence points toward Fétis as the composer.

#### **Translation:**

If my sighs, Oh God! would placate the impious countenance that enticed me, all the sufferings that death would give. Always constant, I will suffer.

### **Lied der Mignon**

#### **Translation:**

Only he who knows longing knows what I suffer. Alone and separated from all joy, I look to the firmament toward yonder direction. Ah, he who loves me and knows me is far away. I am reeling; on fire are my vitals.

### **Die Nacht**

#### **Translation:**

Out of the woods treads the night, out of the trees she gently steals, she looks around in a wide circle, now be careful. All the lights of this world, all flowers, all colors she erases and she steals the sheaves away

from the field. She takes everything, whatsoever is lovely, takes the silver from the copper roof of the cathedrals, away the gold. The shrub stands plundered; come closer, soul to soul, oh the night, I'm afraid, she steals you from me, too.

### **Fleur desséchée**

Pauline Viardot gained great fame as a composer and performer, at one time playing the title role of Orpheus in Gluck's opera *Orfeo et Euridice*.

#### **Translation:**

In this old book you have been forgotten flower without scent or color but a strange reverie fills my heart when I see you. What day, what place witnessed your birth? What was your destiny? Who picked you? Who knows? Perhaps I knew those whose love preserved you! Faded rose, do you recall the first hours or the farewells? The conversations in the meadow or in the silent wood?

Is he still living? Does she exist? On which branches do their nests sway? Or like you, who were so lovely, are their charming looks withered?

### **Plaisir d'amour**

Johann-Paul Martini (1741-1816) composed this song in 1784 while he was staying in Nancy. Martini, a German who spent most of his musical career in France, became well known for his ability to write opera. *Plaisir d'amour* is one of his most remembered works because it is a famous example of the classic romance style. The classic romance style derives from the French poetic-vocal forms. It is known for its rondo form and a more involved accompaniment, which includes a prelude, interlude, and postlude.

#### **Translation:**

The pleasures of love last but a moment, the sorrows of love last all life through. I have given up everything for the ungrateful Sylvia.

She left me and took another lover. The pleasures of love last but a moment, the sorrows of love last all life through.

As long as this water runs gently toward the brook that borders the meadow, I shall love you, Sylvia told me. The stream still flows, but she has changed. The pleasures of love last but a moment  
The sorrows of love last all life through.

### **L'absent**

This song was composed in 1876 by Charles Gounod (1818-1893) and was published by Choudens. In 1870 Gounod traveled to England and stayed there until 1874. Early on in his stay, his wife returned home to Paris. During his stay in England, Gounod became involved in an extended and scandalous relationship with Mrs. Georgina Weldon. By the end of the four



years, Mrs. Weldon had sued Gounod for expenses and after years in the courts, was awarded £10,000 in damages. Gounod composed this song and text as a form of reparation to his wife after the Weldon affair.

**Translation:**

O silence of the night, whose voice alone is sweet when I no longer hear her voice; mysterious rays, gliding over the moss in the shade of the woods—tell me if her eyes, at the hour when all sleeps reopen gently; and then if my beloved, when I am waking, remembers the absent one. When the moon is in heaven, bathing with its light the great forests and the sky; when the evening bells, tolling for prayer awaken so pure an echo—tell me if her soul, musing for an instant raises her voice with their song, and if the peaceful harmony of their sounds reminds her of the absent one!

**Weil' auf mir**

This song was composed around 1902 by Charles Ives (1874-1954) as a project for one of his university classes, later published in *114 Songs*. For a text he chose to set a well-known poem by Lenau.

**Translation:**

Eyes so dark, on me reposing, let me feel now all your might.  
With thy grave and dreamy sweetness thine unfathomed wondrous night. Take now with thy somber magic from my sight this world away, that alone thou may'st forever o'er my life extend thy sway.

**Mignon**

Greatly influenced by Wagner, Hugo Wolf (1860-1903) composed songs that are driven by syncopation and harmonic colors. Mignon (*Kennst du das Land*) is actually the fourth poem of Goethe's that Wolf set to music. Schubert is also known for his setting of the same.

**Translation:**

Knowest thou where the lemon blossom grows, in foliage dark the orange golden glows, a gentle breeze blows from the azure sky, still stands the myrtle, and the laurel, high? Dost know it well? 'Tis there! 'Tis there would I with thee, oh my beloved, fare. Knowest the house, its roof on columns fine? Its hall glows brightly and its chambers shine, and marble figures stand and gaze at me: What have they done, oh wretched child, to thee? Dost know it well? 'Tis there! 'Tis there would I with thee, oh my protector, fare. Knowest the mountain with the misty shrouds? The mule is seeking passage through the clouds; in caverns dwells the dragons' ancient brood; the cliff rocks plunge under the rushing flood! Dost know it well? 'Tis there! 'Tis there leads our path! Oh father, let us fare.



## If I Sing

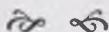
*Closer than Ever*, by David Shire (b.1937) premiered in 1990 and ran for 288 performances. Written by the same writers who wrote *Baby*, the show portrays thirty- and forty-somethings reflecting on choices they have made. *If I Sing* is the reflection of a man who sees his father's influence on his life and his love of music.

## She Loves Me

From the composer of *Fiddler on the Roof*, Jerry Bock (b. 1928), *She Loves Me* is a 1963 musical based on the play *Parfumerie*. Remade several times into such movies as *The Shop Around The Corner* (1940), *In The Good Old Summertime* (1949), and in 1998, *You've Got Mail*, the story follows two pen pals in a European city. Their romance through letters is humorous in that neither one knows the other's face. Outside the letters, they are feuding co-workers. This song takes place after Georg has just visited Amelia after she called in sick, and she has admitted to him that she likes him. From here, Georg begins to realize his feelings for her.

## Anything You Can Do

*Anything You Can Do* comes from the musical *Annie Get Your Gun*, Irving Berlin's (1888-1989) version of the Buffalo Bill's traveling Wild West show and the lives of Annie Oakley and Frank Butler. Throughout the show, Annie and Frank bounce between love interests and bitter rivals of each other. This causes so much of a rift that they split and join separate companies. This song takes place after the two companies have merged.



Mrs. Stump presents this recital in partial fulfillment  
of the requirements for the Bachelor of Science degree  
in Music Education.

Mr. Senffner presents this recital in partial fulfillment  
of the requirements for the Bachelor of Arts degree  
in Music Performance and Music Education.

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and for not using flash photography

Friday, March 5

**Student Recital**

9:30 a.m.

Kresge Auditorium

Saturday, March 6

**Kankakee Valley Symphony**

**Piano Competition**

11:00 a.m.

Kresge Auditorium

Saturday, March 6

**Kankakee Valley Symphony**

**"Marches" Concert**

8:00 p.m.

Kresge Auditorium

(Students with ID are free

Complimentary adult tickets  
available at the Music Office)

Monday, March 15

**Senior Recital**

**Kimberly Meiste**

7:30 p.m.

Kresge Auditorium

Thursday, March 18

**Senior Recital**

**Jennifer Gates**

7:30 p.m.

Kresge Auditorium



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DEPARTMENT OF MUSIC

**SENIOR RECITAL**  
**KIMBERLY MEISTE**  
**MEZZO-SOPRANO**

**CARLA DIRKS**  
**PIANO**

**ASSISTED BY**  
**KARON KORMYLO, OBOE**  
**JONATHAN WHITE, PIANO**

**Friday, March 5, 2004**

**9:30 a.m.**

**Kresge Auditorium**  
**Larsen Fine Arts Center**

## PROGRAM

### Invocation

O mio Fernando! (from *La Favorita*)

Gaetano Donizetti

Frauenliebe und Leben Op. 42

Robert Schumann

1. Seit ich ihn gesehen
2. Er, der Herrlichste
3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßer Freund
7. An meinem Herzen
8. Nun hast du mir

### ❧ INTERMISSION ❧

Three Songs of Isaiah

Jim Lucas

- I. Joy
- II. Faith
- III. Hope

with Karon Kormylo, oboe

Chanson Triste

Henri Duparc

Dans les ruines d'une abbaye

Gabriel Fauré

Preludios

Manuel de Falla

Pregüñtale á las estrellas

arr. Edward Kilenyi

To Be Like Jesus

Dick and Melodie Tunney

with Jonathan White, piano

Miss Meiste presents this recital in partial fulfillment of the requirements for  
the Bachelor of Arts degree in Music Performance.

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

## NOTES

### **O mio Fernando!**

During the journey of the French Revolution, Gaetano Donizetti took steps toward freedom and independence of the French people through his music. Traveling throughout Europe, Donizetti was well versed in the historical, political, and social culture of the continent. Many call him the first “European” composer. Donizetti composed all types of music, but opera remained his forte. He also composed liturgical works, cantatas, solo songs and duets, string quartets, and piano solos and duets.

In *La Favorita*, Leonora de Guzman, mistress of the King of Castile, loves Fernando, a newly-turned soldier. Fernando tries to gain Leonora’s hand in marriage from the King, not knowing that she is his mistress. The King finds it very convenient to get rid of her, so he grants Fernando this privilege. Leonora does not want Fernando to find out about her status, but feels that she must be honest with him. In this song, Leonora is writing Fernando a letter, telling him the truth about her past.

#### **Translation:**

Can it be true then, oh heaven? He, Fernando, my husband! Ah! Everything tells me so, and still my soul is uncertain at the unexpected joy! Oh God! To marry him? Oh, my deepest shame! To bring dishonor as a dowry to the hero—no, never; for he will detest me and flee! He will know soon who the woman is that he so much adores.

Oh my Fernando! To possess the throne of the country with you I would have given my heart; but my love, pure as your pardon, is doomed—oh miserable me!—to desperate horror! May the truth be known; and in your deep contempt I shall have the pain that is the greatest—ah! If your justified contempt should still want me, may your thunderbolt, Great God, fall on me! Come on, cruel ones—who is stopping you? My grief is written in heaven! Come on, come—it’s a celebration; may the altar be strewn with flowers. Already the tomb readies itself for me; may the sad betrothed one who, rejected and despairing not show forgiveness in heaven, be covered with a black veil.

### **Frauenliebe und Leben**

July 1840 was a significant time for Robert Schumann. After lengthy litigation against the father of his lover, Clara Wieck, he finally got dispensation from the courts to marry her. This song cycle came immediately afterward, and it may be a clue as to how Schumann imagined Clara’s feelings must have been as she faced marriage, which came that September. The cycle’s words, written by Chamisso ten years earlier, tell of a young woman’s first awareness of love (No 1), her happiness and disbelief when her love is returned (No 3), her joy at being happily married (No 4), her discovery of love (Nos 5 and 6) and motherhood (No 6), and the final tragedy when her young husband dies (No 8) with her moving lament for her lost happiness.

And, sadly, Schumann’s marriage ended tragically too, with his madness and incarceration in an asylum in his forties.

#### **Translation:**

1. Since I have seen him, I believe I am blind; where I but cast my gaze, I see him alone. As in waking dreams his image floats before me, rising from



deepest darkness, brighter and brighter. Everything else around me is light and colorless. The games of my sisters I want to share no more. I would rather weep silently in my little chamber; since I have seen him, I believe I am blind.

2. He, the most glorious of all, how kind he is, how good! Lovely lips, clear eyes, bright mind and steadfast courage.

Just as yonder in the blue depths, shines bright and glorious, that star, so is he in my heaven, bright and glorious, sublime and distant. Wander, wander along your course, only to look at your light, only to look at it humbly, only to be blissful and sad! Do not hear my silent prayer, offered for your happiness?

You must not know me, humble maiden, noble star of glory! Only the worthiest of all may your choice make happy, and I will bless her, the noble one, many thousand times. I shall rejoice then and I shall weep, blissful, blissful I am then; even though my heart should also break, break, O heart, what does it matter?

3. I cannot grasp, nor believe it, a dream must have bewitched me, how should he, among all the others, lift up and make happy poor me? It seemed to me that he had spoken "I am forever yours." It seemed that I am still dreaming, for it could never be so. O let me die in my dream, cradled on his breast.

Let me drink blissful death in tears of infinite joy.

4. Thou ring on my finger, my little golden ring. I press you devotedly to my lips devotedly upon my heart. My dream had come to an end, childhood's peaceful, lovely dream. I found myself lonely and lost in empty, infinite space. Thou ring on my finger, you taught me for the first time, you opened my eyes unto life's endless, deep value. I want to serve him, live for him, belong to him entirely. Give myself and find myself transfigured in his radiance.

5. Help me, my sisters, friendly, adorn me, serve me, today's happy one, wind zealously around my forehead the lovely wreath of a myrtle in bloom. When I, contented, with a joyful heart, formerly lay in my beloved's arms, so he called ever out, his heart filled with yearning, impatient for the present day. Help me, my sisters, help me to cast out a foolish anxiety, so that I with bright eyes may receive him. Him, the source of all happiness. Have you, my beloved, come to me? Do you, sun, give me your light? Let me with devotion, let me in humility, bow before my master and lord. Strew him, sisters, strew him with flowers, offer him budding roses. But you, sisters, I greet with sadness, joyfully departing from your midst.

6. Sweet friend, you look amazed at me. You cannot understand how I can weep; let the moist pearls' adornment with playful clarity tremble in my eyes. How anxious is my heart, how rapture-filled! If I only knew the words to tell it to you; come and hide your face here on my breast. I want to whisper in thy ear all my delight. Now you know the tears that I must shed. Should you not see them, you beloved man? Stay by my heart, feel it's throbbing, so that I may clasp you firmer and firmer. Here, by my bed the cradle will have room, where it may in silence hide my lovely dreams. The morning will come when the dream awakens, and from the cradle thy image shall smile up at me. Your image!



7. On my heart, on my breast, you my delight, my joy! The joy is the love, the love is the joy, I have said it, and won't take it back. I have deemed myself so fortunate, but I am more than happy now. Only she who suckles, only she who loves the child, to whom she gives nourishment; only a mother can know what it is to love and be happy. O how sorry I am for the man who cannot feel a mother's joy! You dear, dear angel you, you look at me and smile!

8. Now you have caused me, for the first time, pain. How it struck me. You sleep, you hard and cruel man, the sleep of death. The now forsaken woman stares into a void. The world is empty, empty. I have loved and lived; I do not live anymore. I withdraw silently into myself, the veil is falling. Then I have you and my lost happiness, you, my world!

### **Three Songs of Isaiah**

#### **I. Joy** (Adaptation from Isaiah 12:2-6)

Scattered throughout scripture are many references to an occurrence that is revealed as an outcome of following God: that of rejoicing, or being joyful or full of joy. This response is often inexpressible in human terms, though God is completely capable of understanding it in His divine order. So whether we shout with great energy or commune with Him in peaceful, quiet moments He translates and accepts our gifts. The Psalmist says, 'Let them ever sing for joy.' (5:11) He does not differentiate those in the work force. No vocation is excluded. Therefore we all have opportunity to 'sing' our joy. The Psalmist admonishes all who are following Christ to always 'sing' as a visible and perhaps, on occasion, audible sign of His protection over His children. (J. Lucas)

#### **II. Faith** (Adapted from Isaiah 55:6-11)

To 'seek the Lord' carries importance for the saved as well as the unsaved. The scriptures maintain that growth and knowledge in Christ will increase as we continually put our faith in Him on a daily basis. His ways and thoughts have always been greater than ours; by His grace and our faith we have opportunities to experience God's pleasures, large and small. May our faith increase! (J. Lucas)

#### **III. Hope** (Adapted from Isaiah 60:1-3, 43:1-3a, 60:18-19)

It is fitting that Isaiah should write a song of hope as one of his final songs in his book. With the full realization that God was his friend, judge, Savior, and Jehovah, Isaiah had experienced the joy of seeing the Light, but he also knew the eternal bliss that awaited all of the followers of God. Jesus said, 'I am going to prepare a place for you...and will come back and take you to be with me so that you may be where I am.' (John 14) It is my firm belief that Jesus gives us vision in confusing times. He gives us a hope to cling to though we now see only through a glass darkly. (I Cor. 13:12) Therefore I say with Isaiah, 'for Zion's sake I will not keep silent' (62:1). (J. Lucas)

### **Chanson Triste**

Henri Duparc shows his feeling for poetic atmosphere in *Chanson triste*. His ability to communicate that poetic atmosphere into his music was unequalled among his

contemporaries. He was unique in giving the French *mélodie* a musical substance, an emotional intensity and a unity of poem and music that were not to be equalled until the songs of Fauré's maturity.

**Translation:**

In your heart there sleeps; a moonlight, a soft moonlight of summer. And to escape this troublesome life I shall drown myself in your light. I shall forget the past sorrows, my love,

Where you will cradle my sad heart and my thoughts you will let my wounded head, Oh! Sometimes rest on your knees, and you will recite a ballad that will seem to speak of us, and in your eyes filled with sadness, in your eyes then I shall drink so many kisses and tender caresses that perhaps I shall recover.

**Dans les ruines d'une abbaye**

Fauré's style links his music from the period of Romanticism into the first half of the twentieth century. Fauré's music covers a time in which the evolution of musical language was particularly rapid. After early attempts (1860-70) in the Classical manner imitating Haydn and Mendelssohn, Fauré's first personal style shows him assimilating the language and aesthetics of Romanticism; he initially set poems by Gautier and Hugo, by whom these lyrics are written.

**Translation:**

Alone, those two, charmed, singing, how they love each other, how they gather the spring that God sows. What sparkling laughter in these shadows, once crowded with pale faces, with sad hearts. They are quite newly wed, they call to each other the charming, varying cries, joy's fresh echoes, mingling with the wind the trembles, turn the dark convent into a friendly place. They strip the jasmine of its petals on the tombstone where the abbess joins her hands in prayer, they seek each other, they pursue each other, they see your dawn come up, love, in the night of the old cloister.

They go away, billing; they adore each other, they kiss at every moment, and then once more under the pillars, the arches, and the marbles. That is the story of the birds in the trees.

**Preludios**

Manuel de Falla was the first Spanish composer of any importance since the days of Victoria, Morales and Cabezon. de Falla was caught up in the revival of interest in these composers and also the study and appropriation of indigenous tunes--folk music. In 1907 Falla decided that his future lay in the musical circles in Paris. There he met Debussy, Ravel and most importantly for him, Paul Dukas. There is no doubt that these composers enriched de Falla's musical language.

The art song Preludios is among Manuel de Falla's earliest surviving vocal music. It is a setting of a poem describing "first love." There are strong religious overtones – "Return to our Blessed Mother...confide in her your sadness and joy..."

### Translation:

(La niña- Daughter) Mother, every night by my window sings a young man, weeping in apathy "Love me, my sweet and at the foot of the altar you will be blessed." This sweet melody has much power that it makes me, upon hearing it, sad and happy. For what reason am I made sad and happy by these melodies? (Madre- Mother) My dear, what young women like you feel, when men come and sing by windows, is the prelude of a poem: The greatest that there is in the world. Return to our Blessed Mother. Confide in her your sadness and joy. And this poem is a child that began by your window.

### **Pregúntale á las estrellas**

Kilenyi was a Hungarian composer and pedagogue. In 1908, he emigrated to the United States and enrolled at Columbia University where he received his degree in Composition. He moved to Hollywood in 1930, where he wrote music for film scores and taught composition. One of his students was George Gershwin. This particular composition of Kilenyi's is an original Mexican Folk Song from Mexico City composed around the year 1914. This piece was one of the first Mexican folk songs to be composed into concert form.

### Translation:

Ask the stars if at night they don't see me cry; ask them if I don't seek to adore you in silence. Ask the gentle river if it doesn't see my flowing tears. Ask the whole world if my suffering is not deep. Don't doubt that I love you, I'm dying crazed with love for you. You love no one, you want no one. Listen to the cries, listen to the cries of my love. Ask the flowers for I tell them of my love. I sigh when the quiet night closes its grip. Ask the birds and if you don't know what love is. Ask the whole meadow if I have not struggled with my pain. You understand well, that I love you, I'm dying only for you, because I love you, love of my life. You are the only one in the world. I love you.

### **To Be Like Jesus**

Dick and Melodie Tunney have written songs and lyrics for such Christian recording artists as Sandi Patty, Larnelle Harris and Steve Green. One of their most widely performed songs is *Seekers of Your Heart*. The song *To Be Like Jesus* touches my heart because I have long struggled throughout college trying everyday to be more like Him. I have had to come to the hard conclusion that holiness is an everyday, uphill, struggle through life. More wonderful than that, holiness is a struggle that comes with joys, successes, and an unconditional love from God. I've come a long way in four years here at Olivet and this song sums up how I want my five years spent at Olivet to look like. I can only hope that I have made a Christ-like impression on the faculty and my peers. I hope that this wondrous struggle of holiness continues and that I truly become all that He has intended me to be. KM



*Thank you ...*

*to Paul Balaam and Ruthmarie Eimer for their constant  
love and support. Without these two wonderful musicians and  
teachers, my love and devotion to music would never have thrived.*

***Thursday, March 18***

Senior Recital  
Jennifer Gates  
7:30 p.m.  
Kresge Auditorium

***Friday, March 19***

Senior Recital  
Stacie Knefelkamp  
Junior Recital  
Bethany Smith  
7:30 p.m.  
Kresge Auditorium

***Friday, March 19***

Student Recital  
9:30 a.m.  
Kresge Auditorium

***Monday, March 22***

Senior Recital  
Scott Whalen  
7:30 p.m.  
Chalfant Hall

***Tuesday, March 23***

Chamber Concert  
7:30 p.m.  
Kelley Prayer Chapel



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DEPARTMENT OF MUSIC

# STUDENT RECITAL

Friday, March 5, 2004

9:30 a.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

The Call (from *Five Mystical Songs*) R. Vaughn Williams  
Benjamin Chew, tenor  
Dr. Jeff Bell, piano

Deep River arr. M. Hogan  
Melissa Dickson, mezzo-soprano  
Jonathan White, piano

The Swan C. Saint-Saëns  
Melissa Adkins, 'cello  
Erica Rumbley, piano

Nel puro ardor (from *Euridice*) by J. Peri  
Rachel Smith, mezzo-soprano  
Jennifer Gates, piano



***Saturday, March 6***

Kankakee Valley Symphony

"Marches in March"

8:00 p.m.

Kresge Auditorium

***Monday, March 15***

Senior Recital

Kimberly Meiste

7:30 p.m.

Kresge Auditorium

***Thursday, March 18***

Senior Recital

Jennifer Gates

7:30 p.m.

Kresge Auditorium

***Friday, March 19***

Senior Recital

Stacie Knefelkamp

Junior Recital

Bethany Smith

7:30 p.m.

Kresge Auditorium



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DEPARTMENT OF MUSIC

**SENIOR RECITAL**  
**JENNIFER GATES**  
**PIANO**

**ASSISTED BY**  
**DR. KAREN BALL, PIANO**  
**JENS JENSEN, VIOLIN**

Thursday, March 18, 2004

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Welcome and invocation

Sonata No. 62 H. XVI:52

F.J. Haydn

Allegro

Adagio

Presto

Sonetto 47 del Petrarca

F. Liszt

Sonata No. 3 for Violin and Piano

G. Enesco

Moderato malinconico

with Jens Jensen, violin

Piano Concerto No. 5 Op. 73

L. van Beethoven

Rondo

## NOTES

### *Sonata No. 62 H. XVI:52*

The mature Haydn composed this sonata in 1794 while in London. It is characterized by extremes and contrasts of dynamics, mood, and range. The first movement shows influences of *emfindsamer stil* (also known as the “sensitive” style), while the elegant second movement is most affected by *style gallant*. Adding to the uniqueness of this work is the use of silence in relationship to notes.



### *Sonetto 47 del Petrarca*

Liszt used a sonnet by the Renaissance poet and humanist, Francesco Petrarch, as the inspiration for this piece as well as the song from which it is transcribed.

#### Translation:

Oh blessed be the day, the month, the year,  
the season and the time, the hour, the instant,  
the gracious countryside, the place where I was  
struck by those two lovely eyes that bound me;

And blessed be the first sweet agony  
I felt when I found myself bound to Love,  
the bow and all the arrows that have pierced me,  
the wounds that reach the bottom of my heart.

And blessed be all of the poetry  
I scattered, calling out my lady's name,  
and all the sighs, and tears, and the desire;

Blessed be all the paper upon which  
I earn her fame, and every thought of mine,  
only of her, and shared with no one else.

### ***Sonata N. 3 for Violin and Piano***

A Romanian composer and violinist, Georges Enesco used his own composed folk music to create intimate sounds and moods that reflect his native land. Particularly in this sonata, he forms a paradox in which calculated structure, precisely notated ornamentation, carefully planned tempos, and stylistic indications produce intense expression and emotion.



### ***Beethoven: Piano Concerto No. 5 Op. 73, Rondo***

This concerto, Beethoven's last, was dedicated to Archduke Rudolf, who maintained great support and friendship throughout the composer's career. Begun in 1808, its premiere was in Leipzig in 1811. Beethoven's deafness prevented him from making public performances at this time, and the first performance was given by Friedrich Schneider, a twenty-five year old church organist. Its Vienna premiere was given in 1812 by Carl Czerny, Beethoven's student. The boldness and heroic spirit of this concerto earned great favor with Franz Liszt and maintains its place in the piano repertoire. The last movement is a lively rondo built largely on harmonic rhythm on the tonic dominant.



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and for not using flash photography.*



**Jens Byskov Jensen, violinist**

Jens Byskov Jensen received his general music training from leading violinists Daniel Marinescu, Henrik Guldbrandt, and Erling Nielsen. He studied with Peter Hofmeister at Nordjysk Musikkonservatorium Academy of Music in Aalborg, Denmark, and later he studied privately with Charles Sewart in Brighton and Sergei Azizjan in Brønshøj. He has given more than 50 concerts as a soloist in churches, concert halls, art museums, and in open air as well as performing in chamber ensembles in Switzerland, Germany, England, the United States, and his native Denmark.



*Miss Gates presents this recital  
in partial fulfillment  
of the requirements for the  
Bachelor of Arts degree in Music Performance.*



***Friday, March 19***

Senior Recital  
Stacie Knefelkamp  
Junior Recital  
Bethany Smith  
7:00 p.m.  
Kresge Auditorium

***Monday, March 22***

Senior Recital  
Scott Whalen  
7:30 p.m.  
Chalfant Hall

***Tuesday, March 23***

Chamber Concert  
7:30 p.m.  
Kelley Prayer Chapel



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DEPARTMENT OF MUSIC

**SENIOR RECITAL**  
**STACIE KNEFELKAMP**  
**SOPRANO**

**DR. JEFF BELL, PIANO**

**JUNIOR RECITAL**  
**BETHANY SMITH**  
**PIANO**

**DR. GERALD ANDERSON, PIANO**

**ASSISTED BY**  
**SARA ANDERSON, VIOLIN**  
**MONICA ADKINS, VIOLIN**  
**HEATHER EATON, VIOLA**  
**MELISSA ADKINS, 'CELLO**

**Friday, March 19, 2004**  
**7:00 p.m.**

**Kresge Auditorium**  
**Larsen Fine Arts Center**

## PROGRAM

Welcome and invocation

Batti, batti, O bel Masetto (from *Don Giovanni*)

W.A. Mozart

Sonata in G major, K. 14 (L. 387)

D. Scarlatti

Der Schmetterling

F. Schubert

Widmung

R. Schumann

Wie Melodien zieht es mir

J. Brahms

Après un rêve

G. Fauré

Les Presents

G. Fauré

Rêverie

C. Debussy

Già it sole dal Gange

D. Scarlatti

Le Violette

D. Scarlatti

Concerto in G minor, op. 25

F. Mendelssohn

Molto allegro con fuoco

Andante

Presto

Domine Deus (from *Gloria*)

A. Vivaldi

Alleluja (from *Exsultate, jubilate*, K165)

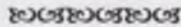
W.A. Mozart

## NOTES

### **Batti, Batti, O bel Masetto**

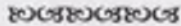
#### **Translation:**

Canst thou see me, unforgiven, here in sorrow stand and languish?  
Oh Masetto, end my anguish, come and let's be friends again. Oh  
believe, I sore repent it, but I did not understand. Come, no longer  
then resent it, give me kindly thy dear hand. Ah confess it, ah thou no  
longer canst withstand me. Peace and joy once more shall bless us,  
not a frown shall e'er distress us, while united and delighted all our  
days shall sweetly glide. Yes, all our days shall sweetly glide.



### **Sonata in G major**

Born in Italy, Scarlatti (1685-1757) spent most of his life in Spain in the service of Maria Barbara, daughter of King John V. Maria Barbara married the Spanish Crown Prince Fernando, and later became queen. Scarlatti remained in her service, taught the royal children, and was composer and performer to the court for the remainder of his life. He wrote more than 500 sonatas for the solo keyboard. A virtuoso performer, Scarlatti revolutionized keyboard performance practice. His music includes fast passage-work, crossing over of the hands, and repetition of notes. Sonata in G major was written as an etude for Maria Barbara, while in service to her father.



### **Der Schmetterling**

#### **Translation:**

And why should I not dance? For me it is easy. Gay colors of ev'ry  
hue flit across the meadows. Nothing quite so lovely as my gay winds  
flutt'ring. Sweet and sweeter, tiny blossoms spread their fragrance. I  
pilfer the flowers no matter how you guard them. How great is my  
pleasure at morning or evening; to flutter without a care over the dale  
and hillside. When the night winds rustle clouds are turned to  
crimson; in the golden twilight all the air grows sweeter.

## Widmung

### Translation:

You gentle spirit, heart so true; you my delight, my anguish too; you are my world in which I'm living, my Heav'n above, all blessings giving, you are my grave wherein concealed forever, all my grief is laid! You bring me rest and peace unending, you are the respite Heav'n is sending. Your living glance ennobles me, you make me all I hope to be, your faith exalts me, heals my mind, my better self in you I find.

## Wie Melodien zieht es mir

### Translation:

My thoughts like haunting music drift though my mind today; like flowers of spring they blossom, like fragrance, fade away, like fragrance, fade away. But when I try to hold them these thoughts so dear to me, in graying mists they vanish, and like a breath they flee. And yet within my rhyming, a hidden perfume lies, and mem'ry of that music brings teardrops to my eyes.

## Après un rêve

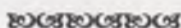
### Translation:

Once, in a sleep that thy beauty did fashion, I was dreaming a dream of love and passion. Thine eyes, how soft they were, sweet thy voice, and endearing, all radiant thou as the sky at Aurora's appearing. Thou calledst me! And to me it was given to depart from this earth with thee to heaven; then heav'n to us did secrets surrender, undream'd of in splendor, glimpses of glory, deep and tender. Alas! Alas! Sad 'tis to wake from dreaming! Ah, return, O night, give me back they seeming! Return, return in thy splendor! Return, O night, thou mystery tender!

## Les Presents

### Translation:

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.



## **Rêverie**

Debussy (1862-1918) is generally considered to be one of the most important Impressionist composers. He used exotic harmonies and the whole tone scale as the basis for much of his music. In spite of his progressive harmonies, his music was still written with key signatures, and maintains tonality. *Rêverie* is one of Debussy's most famous and popular piano works, and has been arranged for many different combinations of instruments.

## **Gia il sole dal Gange**

### **Translation:**

The sunlight, the sun from the Orient, already more brightly is beaming, as dawn greets the dewdrops, the tears of the morning, be sunlight. More brightly is beaming each dewdrop, each dewdrop a glitter with diamonds and rubies. The sun gilds the meadows, all sparkling with jewels.

## **Le Violette**

### **Translation:**

Tender violet, I adore you; O how bashful, gently graceful you shrink from my advances, hiding shyly in the grasses. Much too hopeful are my wishes. You rebuke my ardent glances, tender violet; I adore you!



## **Concerto #1 in G minor**

Mendelssohn's (1809-1847) Concerto #1 in G minor was written in 1832. This concerto contains the three standard movements which, in this case, are linked to provide unity. Mendelssohn's intent for the performance of this piece was that it be played as a whole work rather than individual movements. The 1<sup>st</sup> movement contrasts intense octaves with a lyrical theme. There is then an orchestral transition into the 2<sup>nd</sup> movement, which is in a third related key, E major. Another orchestra transition leads into the 3<sup>rd</sup> movement, in G major. This final movement is full of energy and brilliance, and contains references to the 1<sup>st</sup> movement before the Coda.



## **Domine Deus**

### **Translation:**

Lord God, Heavenly King, God the Father Almighty.



**Miss Knefelkamp presents this recital in  
partial fulfillment of the requirements  
for the Bachelor of Arts degree  
in Music Education.**

**Miss Smith presents this recital in  
partial fulfillment of the requirements  
for the Bachelor of Science degree  
in Music Performance.**

*Thank you for turning off cellular phones and pagers,  
and for not using flash photography*

***Monday, March 22***

Senior Recital

Scott Whalen

7:30 p.m.

Chalfant Hall

***Tuesday, March 23***

Chamber Concert

7:30 p.m.

Kelley Prayer Chapel



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# about the play

## Composer

**Arthur Sullivan (1842–1900)** W.S. Gilbert once described Arthur Sullivan as “incomparably the greatest English musician of the age.” Besides contributing witty operatic parodies and a string of effervescent melodies to the Savoy operas, he wrote, amongst other works, cantatas, oratorios, concert overtures, incidental music to plays, numerous songs and a grand opera. He was the conductor of the Leeds Festival for almost 20 years, a friend of royalty and a keen follower of the turf. He was knighted in 1883.

## Book

**William Schwenck Gilbert (1836–1911)** made a huge contribution to making the Savoy operas what they are — witty, dry, romantic, subversive, nonsensical and very funny. He directed the first productions and often contributed toward the costume and set designs. He also achieved much else — writing some of the funniest and most scandalous comedies of his day, writing and illustrating those grotesque masterpieces the *Bab Ballads*, and building London's Garrick Theatre, amongst other things. He was knighted in 1907.

- Information Courtesy of the Gilbert and Sullivan Archive

## *As a courtesy to our performers ...*

Flash Photography is prohibited at all times.  
Please silence all cell phones and pagers.

We will observe one intermission during the show.  
During this time, audience refreshments are available for purchase in the designated concession area.  
No food or drink permitted in auditorium.



# the cast



**Amanda Medley (Mabel)** A junior Music Education major from North Canton, Ohio, Amanda returns to the Olivet stage after being seen as Amaryllis in *The Music Man* and Hodel in *Fiddler on the Roof*. Some of her other favorite roles include Oliver in *Oliver* and Sarah Brown in *Guys and Dolls*. She is a member of Orpheus Choir, Concert Singers and Lifesong ministries, and is privileged to be the president of Green Room this year.

**Matt Heincker (Frederic)** Matt is a member of Orpheus Choir and the Olivetians and is a senior Marketing major from Swayzee, Indiana. Although he's been a regular featured performer in Green Room's annual Broadway Revue, this marks his mainstage debut at Olivet.



**Brad Senffner (Major-General Stanley)** A junior Music Education and Performance major from Clifton, Illinois, Brad is presently also preparing for a March recital. He has played the title role in *Joseph and the Amazing Technicolor Dreamcoat* at CTW, Motel in *Fiddler on the Roof*, Oliver Hix in *The Music Man* and Rev. Dr. Harper in *Abe Lincoln in Illinois* at Olivet.

**Andrea Boswell (Ruth)** A sophomore Music Therapy major from Blue Springs, Missouri, Andrea has appeared in Green Room's Broadway Revue, as Yente in *Fiddler on the Roof* and as the Master of Revelry in the recent madrigal performance. Other roles include Lina in *Singin' in the Rain* and the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*.



# the cast



**Luke Wadsworth (Pirate King)** Luke has been involved in theatre since high school. His favorite roles include Moonface Martin in *Anything Goes* and Harry the Horse in *Guys and Dolls*. Luke is a junior Business Administration major from Dixon, Illinois and is involved in the ROTC program and and ONU's improv troupe, *Spoons for Forks*.

**Kristin Amato (Edith)** A junior Criminal Justice major from Bloomingdale, Illinois, Kristin made her Olivet debut as Zanetta in *The Music Man*, and was seen last spring as Golde in *Fiddler on the Roof*. Other favorite roles have included Tessa in *Gondoliers* and Morgan Le Fay in *Camelot*. She is vice president of Orpheus Choir and travels with the ministry team, The Vision Project.



**Rodney Kilgore (Sergeant of Police)** Rodney is a junior Mass Communication major from Albuquerque, New Mexico. He has appeared in several Olivet productions, including *Abe Lincoln in Illinois*, *Spinnin' g Into Butter*, *The Curious Savage* and *You Can't Take It With You*. This role marks Rodney's first performance in an ONU musical.

**Kristy Burrows (Kate)** A member of Orpheus Choir, The Vision Project and Concert Singers, Kristy has participated in numerous recitals and concerts. A sophomore Music Education major from Coldwater, Michigan, Kristy made her Olivet stage debut in the 2002 Broadway Revue. Her previous stage experience includes Dorothy in *The Wizard of Oz* and Snow White in *Into the Woods*.



# the cast



**Jason Athialy (Samuel)** A freshman double majoring in Music Education and English from Indianapolis, Indiana, Jason first appeared on the Olivet stage in the 2003 Broadway Revue. Although he made his ONU acting debut as The Man in *You Can't Take It With You* last fall, he was very involved in theatre and music throughout high school.

**Laura Hayes (Isabel)** Laura's theatre experience dates back to high school, appearing in *Titanic* and *Little Shop of Horrors*. She is a sophomore from Union, Kentucky, majoring in Psychology. She has appeared in Olivet's annual Broadway Revue, and makes her mainstage debut in this production.



## Pirates

Kris Dunlop, DeJuan Shelby, Brad Barnett, Chris Clough, Scott Muier, Brandon Gibbs

## Midens

Bekah McCoy, Julia Perkinson, Melody Stratman, Denise Chaney, Jennifer Justice, Keri Shay, Amy Brooks, Ann Fabert, Stacie Knefelkamp

## Police

Kimberly Meiste, Autumn Shepherd, Valerie Sass, Dixie Dickson, Rachel Smith, Janna Knight

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## Special Thanks

Amy Brooks, Jillian Jensen, Sarah Harrington, Megan Moline, Brad Senffner, George Wolff, Noah Hansen

# production team



**Jerry Cohagan (Director)** Jerry is in his second year as director of the Theatre program at Olivet Nazarene University and he is thrilled to direct such a talented ensemble of actors for this production. Before joining the faculty, he along with longtime comedy partner Stephen Hicks, spent 25 years performing original comedy and drama with a Christian perspective throughout the United States. He has authored over 20 books of sketches and one-act plays and has directed and appeared in over 30 plays and musicals. Some of his favorites are *Cotton Patch Gospel*, *All I Really Need To Know I Learned in Kindergarten*, *The Fantasticks* and *God's Favorite*. A play he co-wrote last year, *Sweet River County*, is currently in repertoire with the acting company Mad Dogs & Englishmen. Last year, he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

**Neal Woodruff (Musical Director)** Neal earned his bachelor's degree from Olivet in 1991, his M.M. from Stephen F. Austin State University in 1995 and his D.M.A. from the University of Oklahoma in 2002. He serves as director of the Olivet Nazarene University Orchestra and Testament Men's Choir, and has served as director of Choral Union, conducting performances of *Messiah* and numerous other works.

**Laura Smith (Assistant to the Director)** As a Communication/Theatre major, this senior from Kokomo, Indiana, has been very involved in theatre. She made her Olivet debut in 2000 as Lady Bracknell in *The Importance of Being Earnest*, appeared in the 2003 Broadway Revue and was most recently seen as Mrs. Kirby in *You Can't Take It With You*. Laura will make her final appearance on the Olivet stage this April as Mrs. Boyle in *The Mousetrap*. She served as house manager of *Abe Lincoln in Illinois* and as the assistant director in last spring's *Fiddler on the Roof*.

**Tim Koerner (Set Construction)** A Kankakee native, Tim is a 2003 ONU graduate with degrees in Art Education and Art. During his tenure at Olivet, he appeared in *Our Town*, *Hello Dolly!*, *The Importance of Being Earnest*, *Oklahoma!*, *Abe Lincoln In Illinois*, *The Music Man*, *Much Ado About Nothing* and, most recently, *Fiddler on the Roof*.

**Harmony Lappin (Makeup)** A sophomore, Harmony has already been the executive makeup artist for 32 productions spanning an eight-year period. With a passion for creating and building special effects makeup, this Church Music major is heavily involved with theatre at Olivet and outside Olivet. A Danville, Illinois, native, she contributes as much onstage as a singer and performer. Productions include *The Diviners*, *Fiddler on the Roof* and *The Wizard of Oz*.



# production team

**Michael Ryba (Lighting Designer)** This sophomore is a Mass Communications major from McHenry, Illinois. Mike has been interested in the technical aspects of theatre for several years. While at Olivet, he has assisted in the productions *Fiddler on the Roof*, *You Can't Take It With You* and *Broadway Revue*, as well as many other on-campus concerts and performances.

**Megan Moline (Choreographer)** As a Corporate Communication major, this senior from Momence, Illinois, has been dancing since the age of 5. Megan made her Olivet debut in the 2000 Broadway Revue and has held the position of choreographer every year since then. She has served as a dancer/choreographer in Olivet's *Oklahoma!* and *The Music Man*. Megan is currently a student at Chicago's Lou Conte Dance Studio, and teaches at Dance in the Light dance studio in Bradley's Northfield Square Mall. *Pirates* marks her sixth production as choreographer.

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## Orchestra

**Violin:** Bethany Smith (concertmaster), Rebecca Ibrahim, Erin Sneed, Erica Rumbley, David Wonder, Sara Anderson, Monica Adkins, Lauren Campbell, Lauren Kehl, Jennifer Graham

**Viola:** Heather Eaton, Julia Trout, Andy Wright, Amy Schweigert, Nathan Merki

**Cello:** Aaron O'Neal, Melissa Adkins

**Tuba:** Wes McKain

**Bass:** Kevin Payton, Larry Allen

**Flute:** Katie Benson, Sarah Manuel, Carry Jasonowicz

**Oboe:** Karon Kormylo, Rachael Nichols

**Clarinet:** Sarah Denault, Carey Trumbell, Ryan Holcomb

**Bassoon:** Christine Becker, Dr. Neal McMullian

**Bass Clarinet:** Casey Lacher

**Horn:** Phil DeYoung, Melissa Marta, Ryan Schultz, Noah Hansen

**Timpani:** Alan White, Devon Staples, Tyler Mowry

**Trombone:** Jennifer Gates, Mike Weber, Chad St. John

**Percussion:** Ben Moody, Joe Hatton, Jessica Pennington

# synopsis



## ACT I

### *The Pirate Ship, and a Rocky Seashore on the Coast of Cornwall*

Overture...The Orchestra

"Pour, O Pour The Pirate Sherry"...Pirates and Samuel

"When Frederic Was A Little Lad"...Ruth

"Oh, Better Far To Live And Die"...Pirate King and Pirates

"Oh, False One, You Have Deceived Me!"...Frederic and Ruth

"Climbing Over Rocky Mountain"...Girls, Edith and Kate

"Stop, Ladies, Pray!"...Frederic, Edith, Kate and Girls

"Oh, Is There Not One Maiden Breast"...Frederic, Mabel and Girls

"Poor Wandering One!"...Mabel and Girls

"What Ought We To Do"...Edith, Kate and Girls

"How Beautifully Blue the Sky"...Girls, Mabel and Frederic

"Stay, We Must Not Lose Our Senses"...Frederic, Girls and Pirates

"Hold, Monsters!"...Mabel, Samuel, Major-General, Girls and Pirates

"I Am The Very Model Of A Modern Major-General"...Major-General

"Oh, Men of Dark and Dismal Fate (Finale of Act I)"...Ensemble

## ACT II

### *General Stanley's Estate, and a Chapel at the Estate, by moonlight*

"Oh, Dry The Glistening Tear"...Girls and Mabel

"Then, Frederic, Let Your Escort Lion-Hearted"...Major-General and Frederic

"When The Foeman Bares His Steel"...Sergeant, Mabel, Edith, Ensemble

"Now For The Pirates' Lair!"...Frederic, Pirate King and Ruth

"When You Had Left Our Pirate Fold"...Ruth, Frederic and Pirate King

"My Eyes Are Fully Open"...Frederic, Pirate King and Ruth

"Away, Away! My Heart's On Fire"...Ruth, Pirate King and Frederic

"All Is Prepared"...Mabel and Frederic

"Stay, Frederic, Stay!"...Mabel and Frederic

"No, I Am Brave!"...Mabel, Sergeant and Police

"When A Felon's Not Engaged In His Employment"...Sergeant and Police

"A Rollicking Band Of Pirates We"...Pirates, Sergeant, and Police

"With Cat-Like Tread, Upon Our Prey We Steal"...Pirates, Police and Samuel


"Hush, Hush! Not A Word!"...Frederic, Pirates, Police and Major-General

"Sighing Softly to the River (Finale of Act II)"...Major-General and Ensemble



## Image Group Photography

933 N. Convent, Bourbonnais, IL. 60914 815-932-1250



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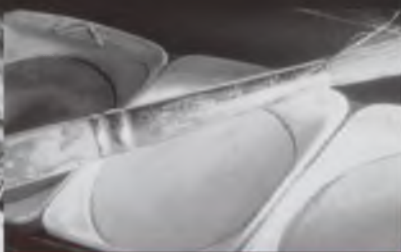
# OLIVET NAZARENE UNIVERSITY *Onstage*

"Olivet Onstage" is a publication of the Olivet Nazarene University Office of Marketing Communications, George Wolff, director.

For more information about the ONU Presents Community Series, or for a complete listing of campus events, go to [www.olivet.edu](http://www.olivet.edu)

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OLIVET NAZARENE UNIVERSITY

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DEPARTMENT OF MUSIC

**SENIOR RECITAL**  
**SCOTT WHALEN**  
**TENOR**

**DR. JEFF BELL, PIANO**

**ASSISTED BY**  
**SARA ANDERSON, VIOLIN**  
**BETHANY SMITH, VIOLIN**  
**HEATHER EATON, VIOLA**  
**AARON O'NEAL, 'CELLO**

**Monday, March 22, 2004**  
**7:30 p.m.**  
**Chalfant Hall**

## PROGRAM

Welcome and invocation

Comfort ye my people (from *Messiah*)  
Every valley shall be exalted (from *Messiah*)

G.F. Handel  
G.F. Handel



Pavane from Op. 50

G. Fauré



An die Musik  
Heiden-Röslein  
L'Heure Exquise  
Avant de quitter ces lieux (from *Faust*)

F. Schubert  
F. Schubert  
R. Hahn  
C. Gounod



Water Music Suite in D major  
IV. Aria  
Crisantemi

G.F. Handel  
G. Puccini



Gira Con Me  
Musique Anodine No. IIIIII

A. Afanasieff, D. Foster, L. Quaratotto  
G. Rossini



The Prayer

C. Sager, D. Foster  
with Anne Whalen, soprano

## NOTES

### **Comfort ye my people and Every Valley**

One of the greatest masters of Baroque music, Handel is widely celebrated for his majestic oratorio *Messiah*. Tonight's recitative and aria are the first vocal pieces of the work.



### **Heiden-Röslein and An die Musik**

Schubert's uniqueness lay not only in raising the Lied (German art song) from a marginal to a central genre, but in his ability to fuse poetry and music in ways that seem inevitable. Schubert continually sought out meaningful verse that was suited through its declamation for musical realization. His unrelenting search led him to the works of more than 150 poets over a 17-year career.

### **An die Musik**

#### **Translation:**

O wondrous Art, in many darkened hours, when all around me life is full of strife, you have restored my heart with love and gladness, and shown to me a better world and life, a better world.

Strains from your harp come sighing often around me.  
A sweeter, holier sound I've never heard; the heavens  
open wide to show such beauty. O wondrous Art, my  
thanks to you I sing.

## **Heiden-Röslein**

### **Translation:**

Once a boy spied a rose in the hedgerow blooming.  
Fresh and young, the morning's pride, thinking not her  
charms to hide, all the air perfuming. Little wild rose,  
wild rose red, in the hedgerow blooming.

Said the boy, "I'll gather thee, in the hedgerow  
blooming." Said the rose, "My thorns you'll see,  
painful will the ending be of your rash presuming."  
Little wild rose, wild rose red, in the hedgerow  
blooming.

Undismayed he plucks the rose in the hedgerow  
blooming. Vainly she laments her woes, vainly doth  
her thorns oppose. Gone her sweet perfuming. Little  
wild rose, wild rose red, in the hedgerow blooming.

## **L'heure Exquise**

### **Translation:**

The silvery moonlight streams on the wood. O'er  
shimmering coverts, from every bough a voice is  
soaring, O well beloved!

A faithful mirror, the pond reflects, a somber willow's  
black silhouette, where weeps the wind. Fair dream!  
Oh linger!

A tender calm droops from the moonbeams that light  
the vault of heaven. Dwell, perfect hour!

## **Avant de quitter ces lieux**

Based on Goethe's *Faust*, Gounod's opera of the same name retells the classic tale of a man making a deal with the devil. In Act Two, Valentin, a young soldier, expresses his sorrow at going off to war and leaving behind his sister Marguerite.



### **Translation:**

Even the bravest heart may swell in the moment of farewell; loving smile of sister kind, quiet home I leave behind. Oft shall I think of you, whenever the wine cup passes round, when alone my watch I keep, and my comrades lie asleep among their arms upon the tented battleground. But when danger to glory shall call me, I still will be first in the fray, as blithe as a knight in his bridal array, careless what fate may befall me, when glory shall call me.

Yet the bravest heart may swell in the moment of farewell; loving smile of sister kind, quiet hope I leave behind. Oft shall I sadly think of you when far away.



### **Gira Con Me and The Prayer**

Italian popular music does not differ greatly from Italian Classical music, as these demonstrate in terms of vocal demands of range, flexibility, and phrasing. While a translation of **Gira Con Me** is provided, **The Prayer** combines Italian and English in alternating phrases that provide their own translation.

### **Gira Con Me**

#### **Translation:**

The world wanders with me tonight; little steps I take with you, I follow your heart and I follow the moon, so hidden far away from me. The world wanders with us tonight; ah, if only far away from here existed a place where my heart could know if it can love you or not.

And it will wander, this heart of mine, along with you.  
And the earth will wander, my life will wander, and  
yes, one day it will understand.

It's you who wanders with me tonight, it's you who wanders far from here; but yes, I know that you are my moon, something you show, something you don't. There are blue roads in the sky, there are eyes, and the sky is already there. Yes, I think this is the stars; ah, if I could stop like this. My heart is already far away. Yes you are the moon. If only I could discover it in the sky.

### **Musique Anodine No. IIIII**

This song is the last of six musical settings (for various voice ranges) of the same text composed very late in Rossini's life. He states, "I offer this modest song to my dear wife Olimpe as simple testimony of my thanks for the tender and intelligent care she provided me during my long and terrible illness."

#### **Translation:**

I shall lament in silence this bitter fate I cherish; ask not my love to perish, this love of mine won't die, no, this love of mine won't die.

Unjust! Have I offended? You cause me pain, but why?



*Mr. Whalen presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Church Music.*

*Thank you for turning off cellular phones and pagers,  
and for not using flash photography*

## *Coming Events*

***Tuesday, March 23***

Chamber Concert

7:30 p.m.

Kelley Prayer Chapel



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DEPARTMENT OF MUSIC

## CHAMBER CONCERT

*featuring*

**CONCERT SINGERS  
STRING QUARTET  
BRASS QUINTET**

Tuesday, March 23, 2004  
7:30 p.m.  
Kelley Prayer Chapel

## PROGRAM

Welcome and invocation

Ubi caritas	Maurice Durufle
Ascendit Deus	Jacobus Gallus/arr. Franz Burkhart
Christus factus est	Anton Brucker

### Concert Singers

Phil DeYoung, Jonathan DeZwaan, Stacie Knefelkamp,  
Amanda Medley, Scott Neild, Rachel Smith,  
Dr. Neal Woodruff, Debbie Zwirkoski

Pavane, Op.50	Gabriel Fauré/arr. David Kelley
Crisantemi	Giacomo Puccini/ arr. David Kelley
String Quartet in D Major	Arnold Shoenberg

### String Quartet

Bethany Smith, violin  
Sara Anderson, violin  
Heather Eaton, viola  
Aaron O'Neal, 'cello

You Are the New Day	John David/arr. Peter Knight
Sure on this Shining Night	Samuel Barber
A Red, Red, Rose	James Mulholland
(From <i>Four Robert Burns Ballads</i> )	
Of Crows and Clusters	Norman Dello Joio

### Concert Singers

Jen Gates, piano



Scherzo  
Earl of Oxford's March  
Contrast for Brass

John Cheetam  
William Byrd/arr. Gary Olson  
William Brusick

- I. Entrance
- II. Reverie
- III. Burlesk

**Brass Quintet**

Alan White, trumpet  
Devon Staples, trumpet  
Phil DeYoung, horn  
Ryan Schultz, euphonium  
Wes McKain, tuba



**Translations:**

**Ubi caritas**

Where there is charity and love, God is there.  
The love of Christ has gathered us together.  
Let us rejoice and be glad in it.  
Let us revere and love the living God.  
And from a sincere heart let us love one another.

**Ascendit Deus**

God goes up on high with merry noise and shouting. Hallelujah.  
And Christ the Lord, with sound of trumpet. Hallelujah.

**Christus factus est**

Jesus Christ became for our sake obedient, even to dying, dying vilely crucified. Wherefore willed the Lord God that he be exalted, a name to Him be given that is greater than all others.

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

**Upcoming Events  
in Kresge**

**Spring Play "Mousetrap"**

April 1, 2, 3  
7:30 p.m.

**Nielson / Young  
Scholarship Auditions**

Monday, April 5  
7:30 p.m.

**Hale / Wilder Vocal  
Scholarship Auditions**

Tuesday, April 6  
7:30 p.m.

**ONU Concert Band  
& Orchestra Spring Concert**

Thursday, April 15  
7:30 p.m.

**Orpheus Choir  
Spring Concert**

Monday, April 19  
7:30 p.m.

**Chrysalis Choir  
Spring Concert**

Tuesday, April 20  
7:30 p.m.

**Testament Choir  
Spring Choir**

Thursday, April 22  
7:30 p.m.

**Spring Concert  
Jazz Band / Concert Singers**

Tuesday, April 27  
7:30 p.m.

  
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DEPARTMENT OF MUSIC

**NIELSON-YOUNG  
PIANO SCHOLARSHIP  
AUDITIONS**

Monday, April 5, 2004

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## *Program*

Invocation

Fuga II

J.S. Bach

Sonate in F minor, Op. 2, No. 1

L. Beethoven

Prestissimo

Concerto in A major, Op. 54

R. Schumann

Allegro affettuoso

Heather Eaton, piano

Prelude, Op. 28, No. 15

F. Chopin

Clair de Lune

C. Debussy

Sonata, Op. 49, No. 1

L. Beethoven

Andante

Steven Scott Maier, piano

Passacaille

G.F. Handel

Prelude in G minor, Op. 23, No. 5

S. Rachmaninoff

Rêverie

C. Debussy

Intermezzo in A major, Op. 118, No. 2

J. Brahms

Adam Moore, piano

Ballade No. 4 in F minor, Op. 52

F. Chopin

Jeux d'Eau

M. Ravel

Sonata No. 2 in D minor, Op. 14

S. Prokofiev

Allegro, ma non troppo

Erica Rumbley, piano

Sonata in G major, K. 14 (L. 387)

D. Scarlatti

Rêverie

C. Debussy

Concerto in G minor

F. Mendelssohn

Presto

Bethany Smith, 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 Ovid Young  
for his assistance in adjudicating this event.*

## Kresge Auditorium April Events Calendar

Tuesday, April 6

***Hale-Wilder***

***Vocal Scholarship***

***Auditions***

7:30 p.m.

Tuesday, April 13

***Eva Kor Lecture***

***(Auschwitz survivor)***

7:00 p.m.

Thursday, April 15

***Concert Band/Orchestra Concert***

7:30 p.m.

Monday, April 19

***Orpheus Choir Concert***

7:30 p.m.

Tuesday, April 20

***Chrysalis Choir Concert***

7:30 p.m.

Thursday, April 22

***Testament Choir Concert***

7:30 p.m.

Saturday, May 1

***91<sup>st</sup> Annual***

***Commencement Concert***

7:30 p.m.



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DEPARTMENT OF MUSIC

# **HALE-WILDER VOICE SCHOLARSHIP AUDITIONS**

Tuesday, April 6, 2004

7:30 p.m.

Kresge Auditorium  
Larsen Fine Arts Center

## *Program*

### Invocation

Batti, batti, o bel Masetto  
(from *Don Giovanni*) W.A. Mozart

Après un Réve G. Fauré

Wie Melodien zieht es mir J. Brahms

My mother bids me bind my hair J. Haydn

Stacie Knefelkamp, soprano

Jennifer Gates, piano

Wie Melodien zieht es mir J. Brahms

I Love All Graceful Things E. H. Thiman

Le Charme E. Chausson

Deh vieni, non tardar W.A. Mozart

(from *Le Nozze di Figaro*)

Kristy Burrows, soprano

Dr. Jeff Bell, piano

Alma del core A. Caldara

Hear ye, Israel (from *Elijah*) F. Mendelssohn

Rencontre G. Fauré

Zueignung R. Strauss

Amanda Medley, soprano

Jennifer Gates, piano

O mio Fernando (from *La Favorita*) G. Donizetti

Dans les ruines d'une abbaye G. Fauré

Du Ring an meinem Finger J.S. Bach

(from *Frauenliebe und Leben*)

Three Songs of Isaiah J. Lucas

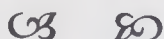
III. Hope

Kimberly Meiste, mezzo-soprano

Carla Dirks, piano

He was despised (from <i>Messiah</i> )	G.F. Handel
Si tu le veux	C. Koechlin
Auf dem Hügel sitz' ich	L. Beethoven
(from <i>An Die Ferne Geliebte</i> )	
Che farò senza Euridice?	C.W. Gluck
(from <i>Orfeo et Euridice</i> )	
Rachel Smith, mezzo-soprano	
Jennifer Gates, piano	

Hai già vinta la causa!	W.A. Mozart
(from <i>Le Nozze di Figaro</i> )	
Plaisir d'amour	J.P. Martini
Let Beauty Awake	R. Vaughan Williams
Mignon	H. Wolf
Brad Senffner, baritone	
Ryan Schultz, piano	



*A very special thank you to  
Patricia Deckert of Roosevelt University  
for adjudicating this event.*

## Kresge Auditorium April Events Calendar

Tuesday, April 13

***Eva Kor Lecture***  
***(Auschwitz survivor)***

7:00 p.m.

Thursday, April 15

***Concert Band/Orchestra Concert***

7:30 p.m.

Monday, April 19

***Orpheus Choir Concert***

7:30 p.m.

Tuesday, April 20

***Chrysalis Choir Concert***

7:30 p.m.

Thursday, April 22

***Testament Choir Concert***

7:30 p.m.

Saturday, May 1

***91<sup>st</sup> Annual***  
***Commencement Concert***

7:30 p.m.



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DIVISION OF FINE ARTS

**DEPARTMENT OF MUSIC**

*presents*

**CONCERT BAND  
&  
ONU ORCHESTRA  
IN CONCERT**

Thursday, April 15, 2004

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

Colas Breugnon Overture

Dmitri Kabalevsky  
Trans. Walter Beeler

A Movement For Rosa

Mark Camphouse

October

Eric Whitacre

Scootin' on Hardrock  
(Three Short Scat-Jazzy Dances)

David R. Holsinger

### Concert Band



Grand Canyon Suite

Ferde Grofé

1. Sunrise
2. The Painted Desert
3. On the Trail

Bethany Smith, violin solo

4. Sunset
5. Cloudburst

### University Orchestra



## NOTES

### **Grand Canyon Suite**

#### **1. Sunrise**

It is early morning on the desert. The sun rises slowly spattering the darkness with rich colors of dawn. The sun comes forth from beyond the horizon and a brilliant spray of colors announces the full break of day.

#### **2. The Painted Desert**

The desert is silent and mysterious, yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigments of nature's own blend.

#### **3. On the Trail**

A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy's song. The sounds of a waterfall tell them of a nearby oasis. A lone cabin is soon sighted and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, the travelers journey forth at a livelier pace. The movement ends as man and burro disappear in the distance.

#### **4. Sunset**

Now the shades of night sweep over the golden hues of day. As evening envelopes the desert in a cloak of darkness, there is a suggestion of animal calls coming from the distant rim of the canyon.

#### **5. Cloudburst**

We hear the approach of the storm. Lightning flashes across the sky and thunder roars from the darkness. The torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly and the moon comes from behind clouds. Nature again rejoices in all its grandeur.

**Concert Band**  
**Dr. Neal McMullian, conductor**

**Flute**

Sarah Manual  
Mariah Booth  
Lori Belmonte  
Cathy Bopp  
Mandie Gossage  
Sarah Hahn  
Sarah Baker

**Oboe**

Karon Kormylo  
Amy Setzler

**Bassoon**

Christa Logan

**Clarinet**

Sarah Stephenson  
Abby Stevenson  
Lindsay Mullins  
Ryan Holcomb  
Kim Wilkes  
Emily Carlson  
Carey Trumbull  
Julie Bentley  
Kristen Jagdharry  
Rosha Reid

**Bass Clarinet**

Scott Maier

**Alto Saxophone**

Phil Smith  
Marlene Festian

**Tenor Saxophone**

Jorden Cupp

**Trumpet**

Alan White  
Devon Staples  
Matt Trembly  
Valinda Slinker  
Chris Sereno  
Jonathan Rubin  
Tremell Young

**Horn**

Phil DeYoung  
Melissa Marta  
Noah Hansen

**Trombone**

Mike Weber  
Judah Ball

**Euphonium**

Ryan Schultz  
Bethany Denhart  
Eric Herendeen

**Tuba**

Wes McKain  
Aaron Gall  
Adam Moore  
Mark Schaefer

**Percussion**

Tim Bentley  
Jerry Cardiff  
Heather Eaton

**University Orchestra**  
**Dr. Neal Woodruff, conductor**

**Flute**

Katie Benson  
Sarah Manuel  
Carrie Jasonowicz

**Piccolo**

Sarah Manuel

**Oboe**

Karon Kormylo  
Kim Meiste

**English Horn**

Karon Kormylo

**Clarinet**

Sarah Denault  
Ryan Holcomb

**Bassoon**

Christine Becker

**Horn**

Phil DeYoung  
Melissa Marta  
Noah Hansen  
Ryan Schultz

**Trumpet**

Alan White  
Devon Staples

**Trombone**

Mike Weber  
Jen Gates

**Tuba**

Wes McKain

**Percussion**

Jerry Cardiff  
Ben Moody  
Jessica Pennington

**Harp**

Rebecca Lyles

**Piano/Celeste**

Lauren Campbell

**Violin**

Bethany Smith\*  
Rebecca Ibrahim  
Erin Sneed  
Erica Rumbley  
Monica Adkins  
Lauren Kehl  
Jennifer Graham

**Viola**

Heather Eaton  
Julia Trout

**Violoncello**

Aaron O'Neal  
Melissa Adkins  
Dr. Shirlee McGuire

**Double Bass**

Kevin Payton

**\*Concertmaster**

## **ONU Concert Band**

### **Neal McMullian, Conductor**

Dr. Neal McMullian (B.M.E., M.M.E., University of Southern Mississippi; D.M.A., University of Georgia), professor of music, teaches music education courses and private bassoon lessons at Olivet, in addition to directing the Concert Band. Next year also promises to be an adventure for Dr. McMullian as he takes on responsibility for the startup of the ONU Marching Band. Previously, he served as chairman of the fine arts department and director of bands at Malone College in Canton, Ohio. His previous 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.

## **ONU Orchestra**

### **Neal Woodruff, Conductor**

In his third year conducting the ONU Orchestra, Dr. Woodruff (B.A., Music Education, 91, ONU) 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, Illinois, and member of the Chicago Symphony Orchestra Chorus. In addition to Orchestra, Woodruff's responsibilities at ONU include directing the men's choral group, Testament, and the Concert Singers, as well as teaching music course and giving private vocal instruction.

**Kresge Auditorium  
April Events Calendar**

Monday, April 19

***Orpheus Choir Concert***

7:30 p.m.

Tuesday, April 20

***Chrysalis Choir Concert***

7:30 p.m.

Thursday, April 22

***Testament Choir Concert***

7:30 p.m.

Saturday, May 1

***91<sup>st</sup> Annual***

***Commencement Concert***

7:30 p.m.



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BOURBONNAIS, IL 60914  
1-800-648-1463  
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OLIVET NAZARENE UNIVERSITY

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DEPARTMENT OF MUSIC

# STUDENT RECITAL

Friday, April 16, 2004

9:30 a.m.

Kresge Auditorium

Larsen Fine Arts Center



## PROGRAM

Invocation

Sonata in E<sup>b</sup> major for Flute and Clavier, BWV 1031 J.S. Bach  
Siciliano arr. Weekley & Argenbright  
Krista Neathamer and Jennifer Buda, piano

Come again, sweet love doth now invite J. Dowland  
Brandon Gibbs, tenor  
Dr. Jeff Bell, piano

Praeludium & Fuga in C minor J.S. Bach  
(from *The Well-Tempered Clavier, I*)  
Heather Eaton, piano

Sonata for Trumpet and Piano P. Hindemith  
I. Mit Kraft  
Alan White, trumpet  
Dr. Gerald Anderson, piano

Sonata, Op. 31, no. 2 L. van Beethoven  
Largo  
Allegro  
Heidi Heisler, piano

Laudamus Te (from *Mass in C minor*) W.A. Mozart  
trans. A. Frackenpohl  
Ryan Schultz, euphonium  
Heather Eaton, piano

**Kresge Auditorium  
April Events Calendar**

Monday, April 19

***Orpheus Choir Concert***

7:30 p.m.

Tuesday, April 20

***Chrysalis Choir Concert***

7:30 p.m.

Thursday, April 22

***Testament Choir Concert***

7:30 p.m.

Saturday, May 1

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7:30 p.m.



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OLIVET NAZARENE UNIVERSITY

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DIVISION OF FINE ARTS

## **DEPARTMENT OF MUSIC**

# **STUDENT RECITAL**

Friday, April 23, 2004

9:30 a.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

Trois Gnossiennes, No. 3

E. Satie

Aaron O'Neal, piano

This Nearly Was Mine (from *South Pacific*)

R. Rodgers

Gabrielle Ordonez, mezzo-soprano

Dr. Jeff Bell, piano

Trumpet Concerto in E-flat major

J. Haydn

Allegro

Devon Staples, trumpet

Jennifer Gates, piano

Recitative and Aria from *Messiah*

G.F. Handel

Then shall the eyes of the blind be opened

He shall feed His flock like a shepherd

Casey Coffey, alto

Dr. Jeff Bell, piano

Romance

W.G. Still

Phil Smith, alto saxophone

Jen Gates, piano

Bois épais

J. Lully

Marlene Festian, soprano

Dr. Jeff Bell, piano

Menuet

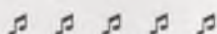
H. Schlemuller

arr. S.J. Price

Pennal Johnson, string bass

Ryan Schultz, piano

- Estudio in B minor Op.35, No.2 F. Sor  
Scott Ayers, guitar
- Intermezzo in A major, op. 118, No.2 J. Brahms  
Adam Moore, piano
- Green Finch and Linnet Bird (from *Sweeney Todd*) S. Sondheim  
Melody Stratman, mezzo-soprano  
Dr. Jeff Bell, piano
- Sonata Op. 49 L. van Beethoven  
Andante  
Scott Maier, piano
- Sonata No. 2 in E-flat major J.S. Bach  
Siciliano  
Valinda Slinker, flute  
Jennifer Gates, piano
- Sonatine M. Ravel  
Animé  
Carrie Brinkman, piano
- Second Suite in F G. Holst  
IV. Fantasia on the Dargason arr. D. Sabourin  
Alan White, trumpet  
Devon Staples, trumpet  
Phil DeYoung, French horn  
Ryan Schultz, euphonium  
Wes McKain, tuba



**Kresge Auditorium  
April Events Calendar**

Tuesday, April 27

***ONU Jazz Band  
& Concert Singers  
in Concert***

7:30 p.m.

Saturday, May 1

***91<sup>st</sup> Annual  
Commencement Concert***

7:30 p.m.



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OLIVET NAZARENE UNIVERSITY

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DIVISION OF FINE ARTS

**DEPARTMENT OF MUSIC**

**JAZZ BAND  
&  
CONCERT SINGERS  
IN CONCERT**

Tuesday, April 27, 2004

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

It's All Right With Me

C. Porter/arr. A. Kerr

**Concert Singers & Jazz Band**

Aura Lee

arr. K. Shaw

The Nearness of You

H. Carmichael/arr. K. Shaw

**Concert Singers**

Strike Up the Band

G. Gershwin/arr. S. Nestico

Mood Indigo

D. Ellington, Irving Mills, A. Bigard

arr. S. Nestico

Satin Doll

B. Strayhorn, D. Ellington, J. Mercer

arr. Sammy Nestico

**Jazz Band**

Where is Love? (from *Oliver*)

L. Bart/arr. G. Puerling

Love Walked In

G. Gershwin/arr. S. Zegree

Love Lost:

P. Sjolund

A Cycle of Four Satirical Poems on Love

1. One Perfect Rose

2. When You're Away

3. Careless Talk

4. Your Little Hands

**Concert Singers**

Big Noise from Winnetka

B. Haggart, R. Bauduc

arr. P. Lavender

'Round Midnight

C. Williams, T. Monk

arr. Ian McDougall

Fascinating Rhythm

G. Gershwin/arr. Peter Blair

**Jazz Band**

A String of Pearls

J. Gray/arr. A. Kerr

**Concert Singers & Jazz Band**

**CONCERT SINGERS**  
**Dr. Neal Woodruff, conductor**

Phil DeYoung	Muskegon, MI
Jonathan DeZwaan*	Bourbonnais, IL
Stacie Knefelkamp	Decatur, IN
Amanda Medley	North Canton, OH
Scott Neild	Catlin, IL
Rachel Smith	Bettendorf, IA
Debbie Zwirkoski	Oak Lawn, IL
Jennifer Gates, piano	Indianapolis, IN

**JAZZ BAND**  
**Prof. Don Reddick, director**

**SAXOPHONE**

Jonathan DeZwaan*	Bourbonnais, IL
Jay Hatcher*	Wilmore, KY
Kevin Hatcher	Wilmore, KY
Aaron Payne	Columbus, IN
Phil Smith	Cleveland, OH

**TRUMPET**

Chris Gibson	Fort Wayne, IN
Tyler Mowry	Arlington, TX
Valinda Slinker	St. Anne, IL
Devon Staples	Bath, MI

**TROMBONE**

Joe Brewer	Bradley, IL
Jake Chastain	Pendleton, IL
Chad St. John	Herscher, IL
Mike Weber*	Indianapolis, IN

**PIANO**

Rodney Kilgore	Albuquerque, NM
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**BASS GUITAR**

Kevin Payton	Prairie Village, KS
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**DRUM SET**

Joe Hatton	Fairfield, OH
Kevin Jones	Chicago, IL

**AUXILIARY PERCUSSION**

Richard Calhoun	Braidwood, IL
Jessica Pennington*	Morenci, MI

**\* Graduating Seniors**

Kresge Auditorium  
April Events Calendar

Saturday, May 1

**91<sup>st</sup> Annual**

**Commencement Concert**

7:30 p.m.



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OLIVET NAZARENE UNIVERSITY  
DEPARTMENT OF MUSIC

~

*The*  
**94<sup>th</sup>**  
*Annual*  
*Commencement*  
*Concert*

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

~

SATURDAY, MAY 1, 2004  
7:30 P.M.

KRESGE AUDITORIUM  
LARSEN FINE ARTS CENTER

Department of Music

# Commencement Concert

## Program

Invocation

Concerto No. 1, Op. 25 . . . . . F. Mendelssohn  
Bethany Smith, piano

Si tra i ceppi (from *Berenice*) . . . . . G.F. Handel  
Vedro mentr'io sospiro (from *Le Nozze di Figaro*) . . . . . W.A. Mozart  
Brad Senffner, baritone

Trumpet Concerto (1803) . . . . . J.N. Hummel  
Allegro con spirito  
Alan White, trumpet

Presentation of Music Award-Winners

Capriccio Brillant, Op. 22 . . . . . F. Mendelssohn  
Erica Rumbley, piano

Concerto No. 2 in C major, K. 314 . . . . . W.A. Mozart  
Allegro aperto  
Katie Benson, flute

Rhapsody in Blue . . . . . G. Gershwin  
Orchestrated by F. Grofé  
Rodney Kilgore, piano



*About the Performers*

Bethany Smith, Delphi, Indiana  
junior, Piano Performance

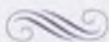
Brad Senffner, Clifton, Illinois  
junior, Vocal Performance/Music Education

Alan White, Kankakee, Illinois  
junior, Trumpet Performance/Music Education

Erica Rumbley, Evansville, Indiana  
sophomore, Piano Performance

Katie Benson, Bourbonnais, Illinois  
junior, Flute Performance

Rodney Kilgore, Albuquerque, New Mexico  
junior, Mass Communication



*ONU Division of Fine Arts  
Department of Music  
2003-2004 Foundation Scholarships*

Walter B. Larsen Award of Music Excellence  
and Naomi Larsen Scholarship  
*Bethany Smith*

Robert Hale/Dean Wilder Vocal Scholarship  
*Stacie Knefelkamp*

Russel G. & Velda F. Hopkins  
Instrumental Scholarship  
*Ryan Schultz*

Stephen Nielson/Ovid Young Piano Scholarship  
*Erica Rumbley*

**ONU Orchestra**  
*Dr. Neal W. Woodruff, Conductor*

**Flute/Piccolo**

Katie Benson  
Sarah Manual  
Cari Jasonowicz

**Oboe**

Karon Kormylo  
Kim Meiste

**Clarinet**

Sarah Denault  
Ryan Holcomb

**Bass Clarinet**

Casey Lascher

**Bassoon**

Christine Becker  
Dr. Neal McMullian

**French Horn**

Phil DeYoung  
Melissa Marta  
Noah Hansen  
Ryan Schultz

**Trumpet**

Alan White  
Devon Staples  
Matt Trembly

**Trombone**

Mike Weber  
Jennifer Gates

**Tuba**

Wesley McKain

**Percussion**

Jerry Cardiff  
Ben Moody

**Harpsichord**

Ryan Schultz

**Alto Saxophone**

Phil Smith  
Dr. Neal McMullian

**Tenor Saxophone**

Jonathan DeZwaan

**Banjo**

Lauren Campbell

**Violin**

Bethany Smith\*  
Rebecca Ibrahim  
Erica Rumbley  
Monica Adkins  
Lauren Kehl  
Jennifer Graham  
Lauren Campbell

**Viola**

Heather Eaton  
Julia Trout

**'Cello**

Aaron O'Neal  
Melissa Adkins  
Dr. Shirlee McGuire

**Bass**

Kevin Payton

*\*concertmaster*

# **Olivet Nazarene University**

## **Department of Music**

### **2003-04 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

M.M., 2004, Roosevelt University

***Neal McMullian (2002)***

***Professor of Music***

B.M.E., 1976, University of Southern Mississippi

M.Mus.Ed., 1978, University of Southern 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

D.M.A., 2003, 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

***Elizabeth Choi***

***Violin***

B.Mus., DePaul University

***D. George Dunbar***

***Voice***

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

***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

***Charles Lynch***

***Harp***

B.M., Arizona State University, magna cum laude  
M.M., University of Illinois  
Doctoral Studies, University of Illinois

***Randy Pobanz***

***Guitar***

B.A., 1981, Southern Illinois University

M.M., Southern Illinois University

***Linda Poquette***

***Piano***

B.A., Olivet Nazarene University

***Jennifer Reddick***

***Flute***

B.Mus., 1995, Wheaton College, magna cum laude

M.M., DePaul University

***Brian Reichenbach***

***Trumpet***

B.M., Wheaton College

M.M., DePaul University

***Julie Schmalzbauer***

***Oboe***

B.A. Music, Wheaton College

M.M., Northwestern University

***Karen Schroeder***

***Music Education***

B.A., Olivet Nazarene University

***Carol Semmes***

***Cello, String Bass***

B.M., 1984, Roosevelt University

M.M., 1992, DePaul University

***Rozalyn Sikora***

***Violin, Viola***

B.M., University of Illinois



*Larsen Fine Arts Center  
One University Avenue  
Bourbonnais, IL 60914  
(815) 939-5110*

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