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2004-2005 Programs

Olivet Nazarene University
Department of Music

OLIVET
NAZARENE
UNIVERSITY

OLIVET NAZARENE UNIVERSITY

DIVISION OF FINE ARTS

Music Department

Student Recital

9:30 A.M.
October 1, 2004

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Roadside Fire (from *Songs of Travel*) R. Vaughn Williams
Jake Chastain, baritone
Jennifer Gates, piano

Prayer of Saint Gregory A. Hovhaness
Alan White, trumpet
Ryan Schultz, piano

O del mio amato ben S. Donaudy
Ben Moody, tenor
Jennifer Gates, piano

Sonata in A Minor C.P.E. Bach
Poco Adagio
Mariah Booth, flute

Upcoming Events

Oct. 5 – Choral Union
and
Chamber Concert

Oct. 14 – Orchestra Concert

Oct. 15 – Student Recital

Oct. 25-27 –Musical Auditions
and Callbacks

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DIVISION OF FINE ARTS

Music Department

Chamber Ensembles
and

Fauré *Requiem*

Choral Union
and
University Orchestra

7:00 P.M.
Tuesday, October 5, 2004

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Ave Maria — Javier Busto

Four Psalms, Op. 74 — Edvard Grieg

1. How Fair is Thy Face
2. God's Son Hath Set Me Free

Drey Bohannon, soloist

Three Choral Ballads — Wilheim Stenhammar

1. September
2. The Garden of the Seraglio
3. If I Had

Concert Singers

Dr. Neal Woodruff, Conductor

Jason Athialy ◆ Drey Bohannan ◆ Hahnah Jackson
Dan Matthews ◆ Amanda Medley ◆ Rachel Smith
Dr. Neal Woodruff ◆ Debbie Zwirkoski

Jennifer Gates, accompanist

The Pink Panther — Henry Mancini
arr. Arthur Frackenpohl

Miniature Jazz Suite #1 — Lennie Niehaus
Movement 2

Saxism — Lennie Niehaus

ONU Saxophone Quartet

Dan Matthews, alto saxophone
Kevin Barnett, alto saxophone
Kate Windorf, tenor saxophone
Chris Tupling, Baritone saxophone

Salvation is Created — P. Tschesnokoff
arr. David Thompson

La Rose Nuptiale — Caliza Lavallee
arr. Howard Cable

ONU Brass Quintet
Alan White, trumpet • Jon Brown, trumpet
Phil DeYoung, horn • Ryan Schultz, euphonium
Wes McKain, tuba

Danses Bulgares — Jean Absil
- Maestoso
- Recitativo et Andantino
- Andante
- Vivo

ONU Woodwind Quintet
Brittany Reddick, oboe
Katie Benson, flute
Emily Carlson, clarinet
Phil DeYoung, horn
Christine Becker, bassoon

INTERMISSION

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Requiem in D Minor, Op. 48 Gabriel Fauré

Choral Union
Dr. Jeff Bell, conductor
University Orchestra
Dr. Neal Woodruff, conductor

I. Introitus and Kyrie
Nathan Evenson, tenor

II. Offertorium
Drey Bohannan, baritone

III. Sanctus

IV. Pie Jesu
Amanda Medley, soprano

V. Agnus Dei

VI. Libera me
Brad Senffner, baritone

VII. In paradisum

Translation for *Requiem*:

Introitus and Kyrie
Rest eternal grant them, O Lord, and let perpetual light shine on them. To You praise is due, O God, in Zion, and to you vows are recited in Jerusalem. Hear my prayer; unto You all flesh shall come.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Offertorium
Lord Jesus Christ. King of Glory, deliver the souls of the dead from punishment in the inferno, and from the infernal lake. Deliver them from the mouth of the lion, lest the abyss swallow them up, lest they fall into the darkness. Sacrifices and prayers to You, O Lord, we offer with praise. O receive them for the souls of those whom today we commemorate. Make them, O Lord, to pass from death to life, as You of old promised Abraham and his seed.

Sanctus
Holy, holy, holy, Lord God of Hosts. The heavens and earth are filled with Your glory. Hosanna in the highest.

Pie Jesu
Merciful Lord Jesus, grant them rest, rest everlasting.

Agnus Dei
Lamb of God who takes away the sins of the world, grant them rest, rest everlasting. Let light eternal shine on them, O Lord, with Your saints forever, for You are merciful. Rest eternal grant them, O Lord, and let perpetual light shine upon them.

Libera me
Deliver me, O Lord, from eternal death, on that fearful day when the heavens are moved and You shall come to judge the world through fire. I am made to tremble, and I fear, when the desolation shall come, and also the coming wrath; that day, the day of wrath, calamity, and misery, that terrible and exceedingly bitter day.

In paradisum
May the angels lead you into paradise, may the martyrs receive you in your coming, and my they guide you into the holy city of Jerusalem. May the chorus of angels receive you and with Lazarus once poor may you have eternal rest.

Choral Union

Jennifer Gates, rehearsal accompanist

Colin Aumiller
Kayla Bailey
Kevin Barnett
Rachel Bernhardt
Michael Block
Andrea Board
Drey Bohannan
Cylest Brooks
David Brown
Kristy Burrows
Jenna Camic
Roger Chamberlain
Jacob Chastain
Alisa Christensen
Christopher Clough
Sophia Cornejo
Amanda Coutant
Jerrod Covert
Amber Edwards
Nathan Evenson
Holly Frazier
Mathew Gerhard
Brandon Gibbs
Sam Griggs
Aaron Grise
Andrea Harshman
Heidi Heisler
Eric Herendeen
Hanna Hines
Karlynn Hoisington
Pennal Johnson
Kevin Jones
Timothy Kelley
Nathan Lacher
Harmony Lappin
April Love
Steven Maier
Daniel Matthews
Dan Mau
Bethany May
Stephanie McClain
Chelsea McKay
Curtis McNeal
Krista Meathamer
Amanda Medley
Stepanie Metz
Adam Moore
Scott Neild
Jennifer Nokes
Brendan Osweiler
Jonathan Payne
Jessica Pursell
Priscilla Ramos
Trisha Riggall
Valerie Sass
James Schwarz
Brad Senffner
Marc Sexton
Valinda Slinker
Amy Slonecker
Philip Smith
Whitney Snell
Gretchen Stout
Melody Stratman
Kerrie Sylvester
Ricardo Thompson
Christopher Tupling
David Twining
Carole Vandermark
Jacob Vaughn
Michelle Wolf
Deborah Zwirkoski

University Orchestra

Flute
Katie Benson
Sarah Manuel
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Ryan Holcomb
Abby Stevenson

Bassoon
Christine Becker
Dr. Neal McMullian

Horn
Phil DeYoung
Shautia Mettlin
Melissa Marta
Kendra Skodak
Hahnah Jackson

Trumpet
Alan White
Steven Williams

Trombone
Ryan Schultz
Ogie Curtis
Jonathan Newton

Tuba
Wes McKain

Harp
Katy Wendorf
Becky Lyles

Organ
Jennifer Gates

Violin I
Bethany Smith*
Jennifer Engelland
Rebecca Ibrahim
Monica Adkins
Joel Carl
Erica Rumbley

Violin II
Michael Block
Lauren Kehl
Priscilla Ramos
Greg St. Louis
Lauren Campbell
Jennifer Graham
Tania Pavlovcik
Hope Denton

Viola
Heather Eaton
Julia Trout
Erin Sneed
Joyce Kang

'cello
Melissa Adkins
Lea Corzine
Alison Caudle
Diane Michel
Dr. Shirlee McGuire

Bass
Kevin Payton
Kyle Cotsones

*Concertmistress

Upcoming Events

Oct. 14 – Orchestra Concert

Oct. 15 – Student Recital

Oct. 25-27 –Musical Auditions and Callbacks

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OLIVET NAZARENE UNIVERSITY

DIVISION OF FINE ARTS
Music Department

ONU Orchestra
Dr. Neal Woodruff, conductor

Myths, Legends, and Stories

7:00 P.M.
Thursday, October 14, 2004
Kresge Auditorium
Larsen Fine Arts Center

PRORAM

Invocation

Tales from the Vienna Woods, Op. 325 — Johann Strauss, Jr.

Introduction
No. 1
No. 2
No. 3
No. 4
No. 5

Johann Strauss, Jr. composed nearly 500 dances during his career, including 170 waltzes, earning him the title "The Waltz King." Strauss, Jr. composed his first waltz at age 6, against his father's wishes. After secretly studying composition, Strauss appeared on the European musical circuit as rival to his father.

While the primary music theme from **Tales from the Vienna Woods** was originally composed by Strauss, Sr., it was subsequently set on three different occasions by Strauss, Jr. The Viennese woods were inspiration for many composers, including Beethoven's picturesque "Pastoral" symphony. The Strauss "tales" are less strictly a series of stories, and more a representation of various phases of Viennese life.

Scheherazade — Nikolay Rimsky-Korsakov

I. The Sea and Sinbad's Ship
II. The Story of the Prince-Kalandar
III. The Young Prince and Princess
IV. Festival. The Sea. The ship up against a cliff surmounted by a bronze horseman. Conclusion.

~ Bethany Smith, violin soloist ~

The Sultan Schahriar, convinced of the perfidy and faithlessness of women, vowed to execute each of his wives after the wedding night. But the Sultana Scheherazade saved her own life by interesting him in the tales she told him through 1001 nights. Impelled by curiosity, the Sultan continually put off her execution, and at last entirely abandoned his sanguinary resolve.

ORCHESTRA

Violin I
Bethany Smith *
Jennifer Engelland
Rebecca Ibrahim
Monica Adkins
Joel Carl
Erica Rumbley

Viola
Heather Eaton
Julia Trout
Erin Sneed
Joyce Kang

Violoncello
Melissa Adkins
Lea Corzine
Allison Caudle
Diane Michel
Dr. McGuire

Double Bass
Kevin Payton
Kyle Cotsones

Horn
Phil DeYoung
Melissa Marta
Shauntia Mettlin
Kendra Skodak
Hahnah Jackson

Trombone
Ryan Schultz
Jonathan Newton
Ogie Curtis

Tuba
Wes McKain
* Concertmaster

Violin II
Michael Block
Lauren Kehl
Priscilla Ramos
Greg St. Louis
Lauren Campbell
Jennifer Graham
Tania Pavolovcik
Hope Denton

Flute
Katie Benson
Sarah Manuel
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Sarah Denault
Ryan Holcomb
Abby Stevenson

Bassoon
Christine Becker
Dr. Neal McMullian

Trumpet
Alan White
Steven Williams
Jon Brown

Percussion
Jerry Cardiff
Katie Sweet
Carolyn Stipp

Harp
Kate Wendorf

Upcoming Events

Oct. 15 – Student Recital

Oct. 18 – Student Recital

Oct. 22-23 – Orpheus Variety Show

Oct. 25-27 –Musical Auditions and Callbacks

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OLIVET NAZARENE UNIVERSITY

DIVISION OF FINE ARTS

Music Department

Student Recital

9:30 A.M.
October 18, 2004

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Vaga luna — V. Bellini

Amber Edwards, alto
Dr. Jeff Bell, piano

Widmung — R. Schumann

Brad Senffner, baritone
Ryan Schultz, piano

Then shall the eyes of the blind be opened — G.F. Handel
He shall feed His flock like a shepherd
recitative and aria from *Messiah*

Debbie Zwirkoski, alto
Dr. Jeff Bell, piano

Thy rebuke hath broken His heart — G.F. Handel
recitative from *Messiah*

Brandon Gibbs, tenor
Dr. Jeff Bell, piano

Allegro — G. Sammartini

Phil Smith, alto saxophone
Dr. Jeff Bell, piano

Bel piacere (from *Agrippina*) — G.F. Handel

Melody Stratman, soprano
Dr. Jeff Bell, piano

For behold, darkness shall cover the earth — G.F. Handel
recitative from *Messiah*

Christopher Clough, bass
Dr. Jeff Bell, piano

Into the Night — C. Edwards

Rachel Smith, mezzo-soprano
Dr. Jeff Bell

Fantasia Brillo Oscuro — A. Moore

Adam Moore, piano

Immer leiser wird mein Schlummer — J. Brahms

Trisha Riggall, mezzo-soprano
Ryan Schultz, piano

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Upcoming Events

Oct. 22-23 – Orpheus Variety Show

Oct. 25-27 –Musical Auditions and Callbacks

Oct. 29-30 – ISMTA State Conference

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OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

presents

NATS PREVIEW RECITAL

7:00 PM

THURSDAY, OCTOBER 28, 2004

KRESGE AUDITORIUM

LARSEN FINE ARTS CENTER

PROGRAM

O thou that tellest good tidings to Zion (from *Messiah*)	G.F. Handel
L'hiver	C. Koechlin
Into the Night	C. Edwards

Rachel Smith, mezzo-soprano
Jennifer Gates, piano

Dalla sua pace (from *Don Giovanni*)	W.A. Mozart
I Attempt from Love's Sickness to Fly	H. Purcell
Ich grolle nicht (from *Dichterliebe*)	R. Schumann

Nathan Evenson, tenor
Jennifer Gates, piano

When I have Sung my Songs to You	E. Charles
Donde lieta (from *La Bohéme*)	G. Puccini
Wie Melodien zeiht es mir	C. Ives

Stacie Knefelkamp, soprano
Jennifer Gates, piano

Cruda sorte!. . . Gia so per prattica	G. Rossini
Chanson Triste	H. Duparc
Crabbed Age and Youth	M. White

Kimberly Meiste, mezzo-soprano
Jennifer Gates, piano

Hai gia vinta la causa! (from *Le Nozze di Figaro*)	W.A. Mozart
Let Beauty Awake (from *Songs of Travel*)	R. Vaughn Williams
Widmung	R. Schumann

Brad Senffner, baritone
Jennifer Gates, piano

A Simple Sailor (from *HMS Pinafore*)	Gilbert & Sullivan
So Many People (from *Saturday Night*)	S. Sondheim
Forget About the Boy (from *Thoroughly Modern Millie*)	J. Tesori & D. Scanlan

Amanda Medley, soprano
Jennifer Gates, piano

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

ISMTA CONFERENCE ARTIST CONCERT

ANN SCHEIN, PIANO

8:00 P.M.
FRIDAY, OCTOBER 29, 2004

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Polonaise – Fantasie in A-flat, Opus 61 — Frédéric Chopin

24 Preludes, Opus28 — Frédéric Chopin

No. 1 in C Major – Agitato
No. 2 in A Minor – Lento
No. 3 in G Major – Vivace
No. 4 in E Minor – Largo
No. 5 in D Major – Allegro molto
No. 6 in B Minor – Lento assai
No. 7 in A Major – Andantino
No. 8 in F-sharp Minor – Molto agitato
No. 9 in E Major – Largo
No. 10 in C-sharp Minor – Allegro molto
No. 11 in B Major – Vivace
No. 12 in G-sharp Minor – Presto
No. 13 in F-sharp Major – Lento
No. 14 in E-flat Minor – Allegro
No. 15 in D-flat Major – Sostenuto
No. 16 in B-flat Minor – Presto con fuoco
No. 17 in A-flat Major – Allegretto
No. 18 in F minor – Allegro molto
No. 19 in E-flat Major – Vivace
No. 20 in C minor – Largo
No. 21 in B flat Major – Cantabile
No. 22 in G Minor – Molto agitato
No. 23 in F Major – Moderato
No. 24 in D minor – Allegro appassionato

~ INTERMISSION ~

Sonata No. 3 in B Minor, Opus 58 — Frédéric Chopin

I. Allegro maestoso
II. Scherzo – Molto vivace
III. Largo
IV. Finale – Presto non tanto

Ann Schein has been thrilling audiences since her sensational first recordings for Kapp Records and her highly acclaimed Carnegie Hall debut, launching a career which has earned her praise in major American and European music centers and in more than 50 countries around the world. She has performed with conductors including George Szell, James Levine, Seiji Ozawa, James dePriest, David Zinman, Stanislaw Skrowacewski, and Sir Colin Davis and with many orchestras worldwide including the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, the Baltimore Symphony, the National Symphony, the London Philharmonic, and the BBC Symphony Orchestra. In 1980, in an inspiring artistic triumph, she extended the legacy of her teachers, Mieczyslaw Munz, Arthur Rubinstein, and Dame Myra Hess, presenting the complete major Chopin repertoire in Lincoln Center's Alice Tully Hall throughout an entire season, the first Chopin cycle heard in New York in 35 years.

From 1980-2000, Ms. Schein was on the piano faculty of the Peabody Conservatory in Baltimore. She gives lectures and master classes across the United States and frequently serves as an adjudicator in major music competitions. She is an Artist-Faculty member of the Aspen Music Festival.

Recent performances have included a combination of recitals, concertos, and chamber music in Texas, South Carolina, North Carolina, Maryland, Virginia, Washington D.C., New York, Michigan, Minnesota, Iowa, and California, as well as Canada and Iceland. Her recording of solo piano works of Schumann was released in 2001 on the Ivory Classics label to outstanding critical acclaim in the United States, Europe, and the Far East.

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DEPARTMENT OF MUSIC

ISMTA CONFERENCE

MASTER CLASS
FEATURING
ANN SCHEIN

1:00 P.M.
SATURDAY, OCTOBER 30, 2004

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

MASTER CLASS
featuring
Ann Schein

Moderato and Nocturne — Benjamin Britten

Heather Eaton
Junior, Piano Performance Major

Arabesque #1 — Claude Debussy

Michael Block
Freshman, Piano Performance Major

Partita #6 in E minor — J. S. Bach
Toccata

Erica Rumbley
Junior, Piano Performance Major

The participants in this master class are students of Dr. Karen Ball and Dr. Gerald Anderson at Olivet Nazarene University.

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DEPARTMENT OF MUSIC

ISMTA CONFERENCE

FACULTY SHOWCASE

8:00 P.M.
SATURDAY, OCTOBER 30, 2004

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

Olivet Nazarene University
Faculty Showcase
Illinois State Music Teachers Association Convention

Welcome

Primavera Porteña — Astor Piazzolla
arr. José Bragato

West View — Clifford Julstrom

Opus 3
Ms. Sarah Gasse, violin
Dr. Daniel Gasse, violincello
Dr. Gerald Anderson, piano

Horizons — Dr. Karen Ball

The horizon, shrouded in mystery, ambiguity, so indiscernible, so very far away.
Human nature anointed, seeking, every striving for the goal.
Excitement born with each mile gained, the soul aflame with inspired thought.
All becomes clear, all is fulfilled, when, the eyes, gazing upward, see--
The horizon, shrouded in mystery, ambiguity, so indiscernible, so very far away.

Dr. Karen Ball, piano

La promessa — Gioacchino Rossini
La fioraia fiorentina

Prof. Martha Dalton, soprano
Dr. Karen Ball, piano

About the Performers

Dr. Gerald Anderson has served on the faculty of Olivet Nazarene University since 1978, teaching private and class piano, as well as courses in theory and music literature. Dr. Anderson holds Bachelor of Music and Master of music degrees in piano pedagogy from Texas Tech University, and a Doctor of Musical Arts degree in piano performance from the American Conservatory of Music.

Dr. Anderson is appearing for the second season as a piano soloist on the television program "Thirty Good Minutes", sponsored by the Chicago Sunday Evening Club, aired on WTTW, Channel 11. He is also active as a chamber musician, playing with the Opus 3 piano trio, appearing on tonight's program.

Dr. Karen Ball has entered her fourth year as a faculty member at Olivet Nazarene University. Receiving a Bachelor of Music degree from Temple University in the areas of piano and composition, she also completed the Master of Music degree in piano performance and pedagogy from Northern Illinois University, and the Doctor of Music degree in piano performance from the University of Illinois. She is professor of piano and composition, and is an active performer, composer, clinician and adjudicator.

Dr. Jeff Bell is the fourth conductor of Olivet Nazarene University's Orpheus Choir, and has served as Professor of Music at Olivet Nazarene University since 1997. He came to this position after 13 years on the music faculty of Indiana Wesleyan University. Bell earned the B.S. in Music Education from Olivet Nazarene University, the M.Mus. in Voice Performance and Literature from the University of Illinois, and the Doctor of Arts in Voice Performance from Ball State University.

Dr. Bell is a past conductor of the ONU Orchestra, and is the current conductor of the Kankakee Valley Symphony Orchestra

Chorus. He serves as organist for College Church of the Nazarene in Bourbonnais. Dr. Bell has performed in recitals, opera, and oratorio, has served as choral clinician for churches and schools, and is a published composer and arranger.

Professor Martha Dalton, a coloratura soprano, has been a member of the faculty at Olivet Nazarene University since 1996. She holds a B.S. in Music from Trevecca Nazarene University, a Master of Music (Vocal Performance) from Miami University, Oxford, Ohio, and a Master of Music (Vocal Pedagogy) from Roosevelt University Chicago College for the Performing Arts. Performance opportunities at Miami University included the lead role in Puccini's *Suor Angelica*, and the role of Olympia in Offenbach's *Tales of Hoffmann* with Miami University Opera Theater.

Dr. Daniel Gasse is a co-founding director of the Gasse School of Music, in Forest Park, Illinois. He teaches cello and coaches chamber music. Dr. Gasse serves as the principal cellist of the Kankakee Valley Symphony Orchestra. A native of Argentina, Dr,. Gasse holds the Bachelor of Music degree from the Conservatorio Provincial de Cordoba. His Doctor of Musical Arts degree is from the University of Illinois.

Ms. Sarah Gasse is a co-founding director of the Gasse School of Music, in Forest Park, Illinois. She teaches violin, viola, and chamber music. Mrs. Gasse is the principal violist of the Kankakee Valley Symphony Orchestra. Originally from Great Britain, Mrs. Gasse earned the BA (Musical Studies)HONS degree from Glasgow University. Since immigrating to the United States in 1995, she has pursued a career in solo performance, chamber music, and teaching.

The Things Our Fathers Loved — Charles Ives

Memories — Charles Ives

a. Very pleasant

b. Rather sad

The Greatest Man — Charles Ives

Dr. Jeff Bell, baritone

Dr. Karen Ball, piano

Mr. & Mrs. Brown — Stephen Foster

Wilt Thou Be Gone, Love? — Stephen Foster

Prof. Martha Dalton, soprano

Dr. Jeff Bell, baritone

Dr. Karen Ball, piano

Trio in D minor, op. 32 — Anton Arensky

Allegro moderato

Scherzo – Allegro molto

Elegia – Adagio

Finale – Allegro no troppo

Opus 3

Ms. Sarah Gasse, violin

Dr. Daniel Gasse, violincello

Dr. Gerald Anderson, piano

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DEPARTMENT OF MUSIC

SENIOR RECITAL

MELISSA ADKINS, 'CELLO

MARIAH BOOTH, FLUTE

ERIN SNEED, VIOLA

7:00 P.M.
TUESDAY, NOVEMBER 2, 2004

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Invocation

Canzone — S. Barber

Mariah Booth, flute
Dr. Karen Ball, piano

Vocalise — S. Rachmaninoff
trans. L. Rose

Melissa Adkins, 'cello
Erica Rumbley, piano

Berceuse — F. Bridge

Erin Sneed, viola
Heather Eaton, piano

Sonata No.1 in G major for cello — J.S. Bach
Allegro moderato

Melissa Adkins, 'cello
Erica Rumbley, harpsichord

Cantabile et Presto — G. Enesco

Mariah Booth, flute
Dr. Karen Ball, piano

Come Thou Fount of Every Blessing — trad. American melody
arr. G. Schuster

Erin Sneed, viola
Melissa Adkins, 'cello

Marceau de Concours — G. Fauré

Mariah Booth, flute
Ryan Schultz, piano

Prayer — E. Bloch

Melissa Adkins, 'cello
Erica Rumbley, piano

Sonata for Viola and Piano (per arpeggione) — F. Schubert

Allegro moderato

Erin Sneed, viola
Heather Eaton, piano

Sonata in A minor — C.P.E. Bach

Mariah Booth, flute

Allegro Appassionato — C. Saint-Saëns

Melissa Adkins, 'cello
Erica Rumbley, piano

Divertimento for violin, viola, and 'cello — W.A. Mozart

Allegro

Mariah Booth, flute
Erin Sneed, viola
Melissa Adkins, 'cello

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CHRYSALIS

WOMEN'S CHOIR

DIRECTED BY
PROFESSOR MARTHA DALTON

FALL TOUR
NOVEMBER 13 - 14, 2004

Program

Be Thou My Vision	Traditional Irish Melody/arr. Fettke
Beautiful Savior	Schlesische Volkslieder/arr. Fettke
Clare Benediction	Rutter
Dance, Dance	Ball
Go Where I Send Thee	Gospel Spiritual/arr. Caldwell/Ivory
He's Been Faithful	Cymbala/arr. Kirkland
Lift Thine Eyes	Mendelssohn
A Mighty Fortress	Luther/arr. Allen/Fettke
Psalm 23	Glick
Psalm 100	Clausen
Wade in the Water	Traditional Spiritual/arr. Hayes
Your Love Compels Me with *And Can It be?*	arr. Fettke

Chrysalis Women's Choir

2004-2005

Soprano I
Kayla Bailey
Rebecca Boehmer
Marlene Festian
Karlynn Hoisington
Jennifer Justice
Danielle Nuellen
Jamie Pyles
Becca Petro
Katie Zurcher
Michelle Wolf

Soprano II
Amanda Bosworth
Rachel Durante
Mandie Gossage
Justina Hackman
Rachel Hearn
Amanda Mavichien
Jennifer Nokes
Laura Newton
Rochelle Servis
Trisha Riggall

Alto I
Monica Adkins
Rebecca Bailey
Melissa Betancourt
Jenna Camic
Melissa Dillman
Heidi Heisler
Angela Henzman
Jessica Hulsey
Jordan Kelly
Harmony Lappin
Arial Larson
Bethany May
Melissa Morehouse
Jessica Pursell
Stefannie Smith
Sarah Warren

Alto II
Sherah Baumgarten
Amanda Coutant
Becky Else
Abigail Gould
Lindsey Hazzard
Krista Neathamer
Cristina Sarmiento
Whitney Snell
Leah Stump
Mollie Tippitt
Amy Wisehart

Erica Rumbley, Accompanist

Professor Martha Dalton, a coloratura soprano, has been a member of the faculty at Olivet Nazarene University since 1996. She holds a B.S. in Music from Trevecca Nazarene University, a Masters of Music (Vocal Performance) from Miami University, Oxford, Ohio, and a Master of Music (Vocal Pedagogy) from Roosevelt University Chicago College for the Performing Arts. Performance opportunities at Miami University included the lead role in Puccini's *Sour Angelica*, and the role of Olympia in Offenbach's *Tales of Hoffmann* with Miami University Opera Theater.

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DEPARTMENT OF MUSIC

TESTAMENT

MEN'S CHOIR

81ST ANNIVERSARY SEASON

DIRECTED BY DR. NEAL W. WOODRUFF

FALL TOUR
SUNDAY, NOVEMBER 14, 2004

Fall 2004 Roster

Tenor I
Borchardt, Ben
Dalton, Steven
Smith, Phil
Swafford, Jon
Vaughn, Jake

Tenor II
Anglin, Jeff
Athialy, Jason
Aumiller, Colin
Aumiller, Dan
Dace, Trevor
Jackson, Travis
Kelly, Malachi
Kelley, Tim
Schellhammer, Jed

Baritone
Ball, Josh
Block, Michael
Brown, David
Chamberlain, Lee
DeCrastos, Landon
DeYoung, Phil
Flick, Michael
Gerhard, Matt
Greentree, Joe
Wakefield, Johnny

Bass
Cotsones, Kyle
Cunningham, Jon
Herendeen, Eric
Matthews, Dan
Maynard, Andy
Means, Chase
Simpson, Jordan
Walker, Ryan

Program

Selections from:

Crown Him with Many Crowns	arr. Bob Kauflin
De Animals a-Comin'	arr. Marshall Bartholomew
Dry Bones	arr. Blue Ridge Quartet
Everything's Gonna Be Alright	arr. Don Hart
For Unto Us	arr. Rob Neal/Ed Nalle
God So Loved the World	John Stainer
Grace Alone	arr. Camp Kirkland
Joy to the World	arr. Don Hart
Just a Little Talk with Jesus	arr. Joseph Linn
The Lord is My Light	arr. Avid Samuelson
The Morning Trumpet	arr. Michael Richardson
My Heart's Desire	arr. Joseph Linn
No One Ever Cared for Me Like Jesus	arr. Robert Sterling
O God, Our Help in Ages Past	arr. Tommy Walker
Testify to Love	arr. Russell Mauldin
This Is My Father's World/ For the Beauty of the Earth	arr. Jeff Hamlin
Your Grace Still Amazes Me	Shawn Craig/Connie Harrington

Thank you for turning off cellular phones and pagers, and for not recording the performance.

Neal W. Woodruff (ONU '91) has served the faculty of Olivet Nazarene University since 2000, directing the University Orchestra, Testament Men's Choir, Concert Singers, and Handbells. His other teaching responsibilities include private voice, applied conducting, vocal pedagogy, church music, and music history. Prior to coming to Olivet, Dr. Woodruff served on the faculties of Malone College (Canton, OH), Southern Nazarene University (Bethany, OK), and the Herscher (IL) school district. He has also held numerous full- and part-time church positions in Illinois, Ohio, Oklahoma, and Texas.

Woodruff earned the Doctor of Music Arts Degree in conducting from the University of Oklahoma, where he was a student of Dennis Shrock and Alan Ross. Previous studies culminated in the M.M. in vocal performance/pedagogy and B.A. in music education from Stephen F. Austin State University and Olivet Nazarene University, respectively. He has been a student of David Jones, Deborah Dalton, and Terry Eder.

A former understudy soloist with the Chicago Symphony, then under the direction of the late Sir Georg Solti, Neal Woodruff maintains an active schedule as performer, clinician, and adjudicator. Dr. Woodruff resides in Kankakee with his wife, Shannon, and children, Ryan and Kayelyn.

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DEPARTMENT OF MUSIC

STUDENT RECITAL

9:30 A.M.
FRIDAY, NOVEMBER 19, 2004

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Invocation

Sonata in A flat — L. Beethoven
Andante con Variazioni
Bethany Smith, piano

Romance, Op. 21 — A. Jorgensen
Ryan Schultz, Euphonium
Dr. Karen Ball, Piano

Sonatina romantica — B. Britten
Moderato and Nocturne
Heather Eaton, piano

Berceuse — G. Fauré
Valinda Slinker, flute
Bethany Smith, piano

Valse Brillante, Op. 18 — F. Chopin
Scott Maier, piano

Ballet Egyptien — A. Luigini.
ONU Woodwind Quintet
Katherine Benson, flute ◆ Britney Reddick, oboe
Emily Carlson, clarinet ◆ Christine Becker, bassoon
Phil DeYoung, horn.

Upcoming Events

November 30 - *Chamber Concert*

December 3-4 – *Messiah Concert*

December 9-10 – *Sounds of the Season*
Christmas Concert

Ticket prices for *Sounds of the Season:*
$5.00 for adults
$3.00 for seniors and children

*All events start at 7:00pm

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

ONU CHAMBER ENSEMBLES

7:00 PM
TUESDAY, NOVEMBER 30, 2004

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

NOTES

A virtuoso trumpeter by age fifteen, the Dresden-born Oskar Bohme (1870-1938) emigrated to Russia and began work in St. Petersburg when he was eighteen. The *Brass Sextet* (originally entitled *Trumpet Sextet*) was written for four instruments of the trumpet family (two trumpets, bass trumpet, and trombone) and two from the bugle family (cornet and tuba). This was an extraordinary departure from the norm since the typical brass ensemble of the time consisted solely of instruments of the bugle family (cornets; alto, tenor, and baritone). The well-known quintets of Viktor Ewald are perhaps the best examples.

Oskar Bohmes's *Brass Sextet*, written c. 1906 and certainly among the finest brass ensemble music to emerge from the Romantic era, is presented by the Olivet Brass Quintet joined by Professor of Trumpet, Brian Reichenbach.

PROGRAM

Invocation

Ballet Egyptien — Luigini

In Autumn — MacDowell

Suite #1 for WW Quintet — Gillis

"Fable of the Tortoise and the Hare"

They're Off!

Br'er Rabbit Dreams

And Mr. Tortoise Wins the Race

Woodwind Quintet

Katie Benson, flute • Brittany Reddick, oboe

Emily Carlson, clarinet • Christine Becker, bassoon

Phil DeYoung, horn

❖ ❖ ❖ ❖ ❖

Fantasy on Hyfrodol — Hopson

Cymbalum — Payn

Handbell Choir

Melissa Adkins • Judah Ball • Katie Benson

Phil DeYoung • Heather Eaton • Matt Gerhard

Sarah Manuel • Ryan Schultz • Dr. Neal Woodruff

❖ ❖ ❖ ❖ ❖

Sextet — Bohme

Part II

Part III

Part I

Brass Quintet

Alan White, trumpet • Jon Brown, trumpet

Phil DeYoung, horn • Ryan Schultz, euphonium

Wes McKain, tuba

Upcoming Events

December 3-4 – *Messiah Concert*

December 9-10 – *Sounds of the Season*
Christmas Concert

Ticket prices for *Sounds of the Season:*
$5.00 for adults
$3.00 for seniors and children
Call the Music Office at 939-5110 for tickets.

*All events start at 7:00pm

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The 69th Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell, Conductor

with
the Olivet Nazarene University Choral Union, choirs.
and featured soloists

Friday, Dec. 3, 7 p.m.
Saturday, Dec. 4, 7 p.m.

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

NOTES

When George Frideric Handel was invited to Dublin in 1741 to present a series of benefit concerts, it was expected that this "gentleman, universally known by his compositions in all kinds of music and particularly for his *Te Deum*, *Jubilate*, and *Anthems*, and of the compositions in *Church Musick*" that he compose a new oratorio. The new work, entitled *Messiah*, was composed between Aug. 22 and Sept. 12, 1741, a feat of concentrated work that, while not untypical of Handel, has given rise to numerous apocryphal legends. The fact that it was written 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 convinced easily that the music was written with those words in mind. The choice of Charles Jennen's libretto and the eventual shape of the oratorio (the relative prominence of the chorus and the rather small orchestration) are explained by the amateur nature of the Musical Academy of Dublin, which premiered the work on April 13, 1742.

Since the work was intended for Dublin, Handel felt justified using 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 nor plot. The soloists are designated only by voice part, and, in the Dublin premier, nine different soloists were used. Lacking the dramatic confrontation and direct narration common to Handel's operas and 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 to the uniqueness of the libretto and 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 whom should sing what, how a given rhythm ought to be performed, what the optimal forces are, what ornamentation should be used, and all of 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 to perform within the time constraints of a modern concert venue. Hopefully, the structural integrity and musical vision of the composer's original conception are maintained.

Though Handel never again returned to this nondramatic, contemplative sort of work again. *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 Dr. Woodruff ◆ Mr. Griggs
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 Dr. Woodruff ◆ Mr. Griggs
Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain. (Isaiah 40:4)

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

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

Aria Mr. Bartling ◆ Mr. Osweiler
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 Mrs. Sampson ◆ Miss Smith
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 Mrs. Sampson ◆ Miss Smith
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 Mr. Bartling (Friday only)

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 Mr. Bartling (Friday only)

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

Part Two

Chorus

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

Aria Mrs. Sampson ◆ Miss Meiste

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

And with His stripes we are healed. (Isaiah 53:5)

Chorus

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah 55:6)

Recitative Dr. Woodruff ◆ Mr. Gibbs

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22:7)

Chorus

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

Recitative Dr. Woodruff ◆ Mr. Griggs

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm 69:20)

Aria Dr. Woodruff ◆ Mr. Griggs

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

Recitative Dr. Woodruff ◆ Mr. Griggs

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

Aria Dr. Woodruff ◆ Mr. Griggs

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)

Chorus

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

Part Three

Aria Mrs. Krone ◆ Miss Knefelkamp

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 Mr. Bartling ◆ Mr. Bohannan

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

Aria

Mr. Bartling ◆ Mr. Bohannan
Mr. White, Trumpet

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

Chorus

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

Artists

Dr. Timothy Nelson, organ
Dr. Karen Ball, harpsichord
Allen White, trumpet

Soloists for Friday Evening:

Claudia Krone, soprano
Karla Sampson, alto
Dr. Neal Woodruff, tenor
Jonathan Bartling, bass

Soloists for Saturday Evening:

Kristy Burrows, soprano
Stacie Knefelkamp, soprano
Kimberly Meiste, alto
Rachel Smith, alto
Brandon Gibbs, tenor
Sam Griggs, tenor
Drey Bohannan, bass
Brendan Osweiler, bass

Special Thanks

Our gratitude to the members of Chrysalis Women's Choir (Prof. Martha Dalton, conductor); Orpheus Choir (Dr. Jeff Bell, conductor); Testament Men's Choir (Dr. Neal Woodruff, conductor); and Prof. Don Reddick, chairman of the Division of Fine Arts and Department of Music.

University Orchestra

Violin I
Bethany Smith*
Jennifer Engelland
Rebecca Ibrahim
Monica Adkins
Joel Carl
Erica Rumbley

Violin II
Michael Block
Lauren Kehl
Priscilla Ramos
Greg St. Louis
Lauren Campbell
Jennifer Graham
Tania Pavlovcik
Hope Denton

Viola
Heather Eaton
Julia Trout
Erin Sneed
Joyce Kang

Cello
Melissa Adkins
Lea Corzine
Allison Caudle
Diane Michel
Dr. Shirlee McGuire

Bass
Kevin Payton
Kyle Cotsones

*Concertmaster

Flute
Katie Benson
Sarah Manual
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Sarah Denault
Ryan Holcomb
Abby Stevenson

Bassoon
Christine Becker
Dr. Neal McMullian

Horn
Phil DeYoung
Kendra Skodak

Trumpet
Alan White
Steven Williams

Trombone
Ryan Schultz
Jonathan Newton

Timpani
Carolyn Stipp

Harpsichord
Dr. Karen Ball

Organ
Dr. Timothy Nelson

Chorus

Kristin Amato
ustin Alger
Matt Angell
Jeff Anglin
Remington Anksorus
ason Athialy
Colin Aumiller
Dan Aumiller
Kayla Bailey
Rebecca Bailey
Joshua Ball
udah Ball
herah Baumgarten
Katie Bennett
Kevin Barnett
Rachel Bernhardt
Melissa Betancourt
Jeremy Bixler
ndrea Board
Rebecca Boehmer
Drey Bohannan
ach Bohannon
en Borchardt
Amanda Bosworth
Jenifer Bowman
my Brooks
Cylest Brooks
David Brown
Kristy Burrows
enna Camic
Kristy Campolattara
ee Chamberlain
oger Chamberlain
Jacob Chastain
Denise Chaney
lisa Christensen
Christopher Clough
Amanda Coutant
errod Covert
onathan Cunningham
Stephen Dalton
andon DeCrastos
ethany Demmin
Melissa Dillman
Tyler Dunlop
achel Durante

Amber Edwards
Becky Else
Nathan Evenson
Ann Fabert
Emily Felgenhauer
Marlene Festian
Mike Flick
Holly Frazier
Matthew Gerhard
Brandon Gibbs
Bethany Glendenning
Korie Glover
Mandie Gossage
Abigail Gould
Sam Griggs
Aaron Grise
Justina Hackman
Andrea Harshman
Laura Hayes
Lindsey Hazzard
Joel Heald
Rachel Hearn
Heidi Heisler
Angela Henzman
Eric Herendeen
Hanna Hines
Karlynn Hoisington
Jessica Hulsey
Hahnah Jackson
Travis Jackson
Pennal Johnson
Kevin Jones
Jennifer JusticeErick Karl
Briana Kassebaum
Timothy Kelley
Jordan Kelly
Malachi Kelly
Stacie Knefelkamp
Nathan Lacher
Harmony Lappin
Carl Leth
April Love
Arial Larson
Steven Maier
Sarah Marta
Daniel Matthews

Dan Mau
Amanda Mavichien
Bethany May
Andy Maynard
Stephanie McClain
Danielle McClendon
Chelsea McKay
McCartha McKenzie
Curtis McNeal
Chase Means
Amanda Medley
Kimberly Meiste
Stephanie Metz
Adam Moore
Jared Morehouse
Melissa Morehouse
Krista Neathamer
Scott Neild
Laura Newton
Jennifer Nokes
Susan Nowak
Danielle Nuellen
Brendan Osweiler
Jonathan Payne
Rebecca Petro
Jessica Pursell
Jamie Pyles
Priscilla Ramos
Trisha Riggall
Dinah Samuelson
Cristina Sarmiento
Valerie Sass
Matthew Scheibel
Jed Schellhammer
James Schwartz
Brad Senffner
Rochelle Servis
Marc Sexton
Keri Shay
Jordan Simpson
Valinda Slinker
Amy Slonecker
Philip Smith
Rachel Smith
Stefanie Smith
Whitney Snell

Gretchen Stout
Melody Stratman
Leah Stump
Jon Swafford
Kerrie Sylvester
Ricardo Thompson
Mollie Tippitt
Christopher Tupling
Andrew Twibell
David Twining

Carole Vandermark
Jacob Vaughn
Joshua Vaughn
Johnny Wakefield
George Warren
Sarah Warren
Shane Wesley
Jessica White
Gregory Wickenkamp
Amy Wisehart

Michelle Wolf
Kiel Wright
Trevor Young
Katie Zurcher
Deborah Zwirkoski

OLIVET NAZARENE UNIVERSITY and KINGmusic

present

Sounds of the Season

Larsen Fine Arts Center
Olivet Nazarene University

Thursday, Dec. 9, 7 p.m.
Friday, Dec. 10, 7 p.m.

Tickets: $5 for adults
$3 for students and children

To purchase tickets in advance, call (815) 928-5791.

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BICKFORD HOUSE

present

Orchestra Clinic Concert

Anna Binneweg,
Guest Conductor

Olivet Nazarene University
Larsen Fine Arts Center
Kresge Auditorium

January 11, 2005
7 p.m.

National City.

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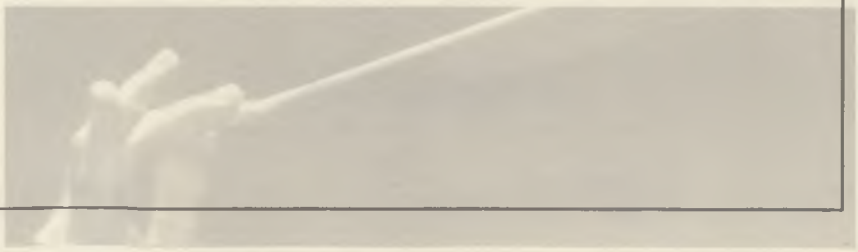
Guest Conductor

Anna Binneweg is the music director/conductor of Chicago's new opera company, OperaModa, and is currently finishing a Doctor of Music degree in orchestral conducting at Northwestern University, where she studies with Victor Yampolsky. While at Northwestern, she has served as the assistant conductor of Northwestern University Symphony Orchestra and Northwestern opera productions, including Mozart's *Le Nozze di Figaro* and Verdi's *Falstaff*. In addition, she has served as a guest conductor for the Northwestern University Chamber and Philharmonia Orchestras and the North Shore Chamber Orchestra in Evanston. In 2003, she was the music director of Northwestern University's Operatunities, which performed Poulenc's *Dialogues of the Carmelites* at Northwestern as well as the Chicago Cultural Center.

She is a graduate of the Meadows School of the Arts of Southern Methodist University in Dallas, Texas, where she completed a double Master of Music degree in instrumental conducting and music education. During her time at SMU, she served as the assistant conductor of the Meadows Symphony Orchestra and the Meadows Wind Ensemble, in addition to teaching courses in conducting and music appreciation. She spent the 2001–2002 season as the director of operations and woodwind coach for the Houston Youth Symphony and Ballet in Houston, Texas.

She has been accepted as a conducting fellow to prestigious music festivals such as Brevard in North Carolina, the Conductors Institute of the Royal Conservatory of Music in Toronto, the Conductors Institute in New York, as well as conducting workshops with the American Symphony Orchestra League and Conductors Guild.

Binneweg is a native of California, where she completed her bachelor's degree in music and minor in Spanish at California State University in San Luis Obispo, California. She spent her time there as the assistant conductor of the Cal Poly Wind Orchestra and the San Luis Obispo Youth Symphony.



Program—January 11, 2005 7p.m.

Kresge Auditorium

Invocation

Symphony No. 2, Op. 132 — Alan Hovhaness
Mysterious Mountain

Alleluia and Fugue — Alan Hovhaness

Intermission

Symphony No. 3, Op. 97 — Robert Schumann
Rhenish

Musicians

Flute
- Katie Benson
- Sarah Manuel
- Cari Jasonowicz

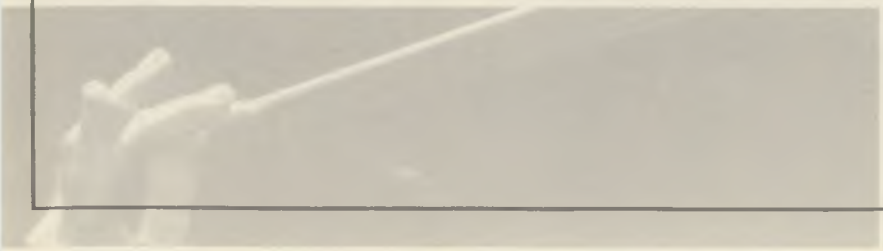
Oboe
- Jessica Caudle
- Katie Jackson

English Horn
- Jessica Caudle

Clarinet
- Sarah Denault
- Ryan Holcomb
- Abby Stevenson

Bass Clarinet
- Ryan Holcomb

Bassoon
- Dr. Neal McMullian
- Allison Stith



Musicians *(continued)*

Contra-Bassoon
- Kavin Sampson

Horn
- Phil DeYoung
- Melissa Marta
- Shauntia Mettlin
- Kendra Skodak
- Hahnah Jackson

Trumpet
- Alan White
- Steven Williams
- Dr. Neal Woodruff

Trombone
- Ryan Schultz
- Jonathan Newton
- Ogie Curtis

Tuba
- Wes McKain

Celeste
- Lauren Campbell

Harp
- Kate Wendorf

Timpani
- Katie Sweet

Violin I
- Bethany Smith*
- Jennifer Engelland
- Rebecca Ibrahim
- Monica Adkins
- Joel Carl

Violin II
- Michael Block
- Lauren Kehl
- Priscilla Ramos
- Lauren Campbel
- Tania Pavlovcik

Viola
- Heather Eaton
- Julia Trout
- Erin Sneed
- Joyce Kang

'Cello
- Melissa Adkins
- Lea Corzine
- Allison Caudle
- Diane Michel
- Dr. Shirlee McGuire

Bass
- Kevin Payton
- Kyle Cotsones
- Katie Michels

**** Concertmaster***

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

COMPOSERS OF OLIVET CONCERT

7:00 PM
TUESDAY, JANUARY 18, 2005

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Invocation

Icarus' Dream (Commemorating a Century of Flight) — Phil Smith

University Orchestra
Alan White, conductor

Themes from a Funeral — Ben Chew
an Elegy

University Orchestra
Alan White, conductor

Eternity — Ben Chew

Kim Meiste, Katie Benson, Katie Bennett, Debbie Zwirkoski,
Brad Senffner, Chris Clough, Ben Chew, Sam Griggs

Landscapes — Dr. Karen Ball
Horizons

Dr. Karen Ball, piano

The Three Psalms — Dr. Karen Ball
Psalm 63
Psalm 136
Psalm 23

Concert Singers

Sonata for 'Cello — Ben Chew

Melissa Adkins, cello
Dr. Karen Ball, piano

Dance, Dance — Dr. Karen Ball

Chrysalis Women's Choir
Erica Rumbley, piano

NOTES

Icarus' Dream (Commemorating a Century of Flight)

Greek myth tells of Daedalus, creator of the labyrinth—an enormous maze filled with pitfalls and deadly creatures—in which he was unwittingly imprisoned. In order to escape, Daedalus fashioned wings from feathers and wax for himself and his son Icarus. They flew from the maze toward freedom, but Icarus, desiring to fly higher, flew too close to the sun, and it melted the wax holding his wings together. He tumbled into the sea and drowned. Throughout history, humanity has shared Icarus' desire to fly higher and explore the sky above us. This dream compelled two brothers, owners of a bicycle shop in Dayton, Ohio, to achieve the first powered flight of a heavier-than-air vehicle in 1903. In the century since Orville and Wilbur Wright took flight, humans have conquered the skies with a bewildering array of flying machines. They have fought wars and brought peace, carried the commerce of wealthy nations and served as the lifeline for besieged nations, destroyed cities and built a global society. In only 100 years humanity has gone from a hop over the length of a football field to the surface of the moon and back, thanks to Icarus' dream of soaring higher than anyone thought possible. ***Icarus' Dream*** reflects on this quest to conquer the skies, on courage and sacrifice, and on the triumphs and tragedies of those who have dared to dream his dream.

Themes from a Funeral: an Elegy

An elegy is a mournful poem, a lament for the dead. In ***an Elegy*** each section of the orchestra carries its own theme representing individual mourners who have lost a loved one. As the piece opens, word of the death spreads throughout the orchestra. The funeral begins with each section of the orchestra representing the loss in a different way, using hymns and funeral songs. These themes interact, eventually merging into a bittersweet melody: "Death is not the end; it is only the transition to a better life." Then the mourners march to the gravesite to bury their loved one. They are forever changed.

Landscapes: Horizons

The horizon, shrouded in mystery, ambiguity, so indiscernible, so very far away.
Human nature anointed, reaching, ever striving for that distant mark..
Excitement born with each mile gained, the soul aflame with inspired thought.
When all becomes clear, that great distance breached,
the eyes gazing upward see -
The horizon, shrouded in mystery, ambiguity, so indiscernible, so very far away.

Dance, Dance

Zamru Elohim, zamru 'lmalkhenu, halluhu, ugav!
(Sing praises to God, sing praises to our King, praise, dance!)

Upcoming Events

January 20 – *Senior Recital: Phil Smith, saxophone*
January 25 – *Senior/Junior Recital: Ryan Schultz, euphonium and Phil DeYoung, horn*
February 4-5 – *Band Variety Show*

*All events start at 7:00pm
in Kresge Auditorium

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

SENIOR RECITAL

PHIL SMITH
SAXOPHONE

ASSISTED BY
DR. KAREN BALL
PIANO, HARPSICHORD

DAN MATTHEWS
SAXOPHONE

7:00 PM
THURSDAY, JANUARY 20, 2005

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Invocation

Sonata in F Major — G. Sammartini
Allegro — transc. A.M. Preisler

Sonata No. 3 in A^b Major — G.F. Handel
Adagio — arr. S. Rascher
Allegro

Sonata for Alto Saxophone — P. Creston
Tranquilo

Romance — W. G. Still

Our Great Savior — Prichard/arr. D. Everson
with Dan Matthews, alto saxophone

Upcoming Events

January 25 – *Senior/Junior Recital: Ryan Schultz, euphonium and Phil DeYoung, horn*

February 4-5 – *Band Variety Show*

February 12 – *Senior Recital: Rachel Smith, mezzo-soprano*

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

UNIVERSITY ORCHESTRA TOUR

DR. NEAL WOODRUFF
DIRECTOR

JANUARY 21 – 23, 2005

University Orchestra
Spring 2005

Flute
Katie Benson
Sarah Manuel
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Sarah Denault
Ryan Holcomb
Abby Stevenson

Bassoon
Robin Pugh
Dan Matthews

Alto Saxophone
Kevin Barnett

Tenor Saxophone
Kate Wendorf

Horn
Phi DeYoung
Melissa Marta
Kendra Skodak
Shauntia Mettlin

Trumpet
Alan White
Steven Williams

Trombone
Ryan Schultz
Jonathan Newton
Ogie Curtis

* Concert Master

Tuba
Wes McKain

Harp
Kate Wendorf

Percussion
Rich Calhoun
Christ Davis
Carolyn Stipp
Katie Sweet

Violin I
Bethany Smith*
Jennifer Engelland
Monica Adkins
Joel Carl

Violin II
Michael Block
Lauren Kehl
Priscilla Ramos
Lauren Campbell
Tania Pavlovcik

Viola
Heather Eaton
Julia Trout
Erin Crofford
Joyce Kang

'Cello
Melissa Adkins
Jessica Caudle
Diane Michel

Bass
Kevin Payton
Kyle Cotsones
Katie Michels
Pennal Johnson

Notes:

Members of the University Orchestra strive to fulfill the call to musical excellence to the glory of God. The University Orchestra is one of more than a dozen instrumental and choral ensembles at Olivet Nazarene University. 350 students from all majors and concentrations across campus participate in music-making at Olivet on an annual basis.

Students participating in Orchestra play several concerts each year, playing standard orchestral literature such as Dvorak's *"New World Symphony,"* Copland's *Appalachian Spring,* and Mozart's *"Jupiter Symphony."* The University Orchestra accompanies the Choral Union in the annual performance of Handel's *Messiah*, and other choral-orchestral masterworks, in addition to serving as the pit orchestra for operetta and Broadway musicals on campus.

The University Orchestra is under the direction of Dr. Neal Woodruff (ONU, '91). In his fifth year at ONU, Dr. Woodruff also directs Testament Men's Choir, Concert Singers, and the Handbell Choir. His other responsibilities include private voice, conducting, church music, and music history.

Dr. Woodruff completed a D.M.A. in conducting at the University of Oklahoma in 2002, and a M.M. in vocal pedagogy/performance and conducting at Stephen F. Austin State University in 1995. His teachers have included: Dennis Shrock, Terry Eder, Harlow Hopkins, Deborah Dalton, and Shirley Watterston. He has served on the faculties of Southern Nazarene University, Bethany, OK; Malone College, Canton, OH; and the Herscher, IL Public School District. In addition, Woodruff has held numerous church staff positions in Illinois, Texas, Oklahoma, and Ohio.

Neal Woodruff is married to Shannon (Dunn), and they are the proud parents of Ryan Isaiah (7) and Kayelyn Hope (14 months). The Woodruffs reside in Kankakee.

elections from:

Mighty Fortress is Our God	arr. Harlow Hopkins
Great is Thy Faithfulness	arr. David Clydesdale
heep May Safely Graze	Bach; arr. Lucien Cailliet
mphony #3, Op.97; "Rhenish" Feierlich; Dei Halben wie Lebhaft; schneller	Robert Schumann
ales from the Vienna Woods	Johann Strauss

Upcoming Events

January 25 – *Senior/Junior Recital: Ryan Schultz, euphonium and Phil DeYoung, horn*

February 4-5 – *Band Variety Show*

February 12 – *Senior Recital: Rachel Smith, mezzo-soprano*

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Ryan Schultz

euphonium

Junior Recital

Philip DeYoung

horn

with

Dr. Karen Ball

piano

Tuesday, January 25 • 7:00 p.m.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Romance for Trombone and Piano — A. Jorgensen

Mr. Schultz, euphonium
Dr. Ball, piano

Concerto for Horn and Orchestra — R. Strauss

I. Allegro
II. Andante
III. Rondo-Allegro

Mr. DeYoung, horn
Dr. Ball, piano

Concerto for Euphonium — J. Horovitz

I. Moderato
II. Lento
III. Con moto

Mr. Schultz, euphonium
Dr. Ball, piano

Quintet — W.A. Mozart

I. Allegro
II. Andante
III. Allegro

Phil DeYoung, horn
Bethany Smith, violin
Heather Eaton, viola
Julia Trout, viola
Melissa Adkins, 'cello

Fantasia for Euphonium — G. Jacob

Mr. Schultz, euphonium
Dr. Ball, piano

Canon à l'Octave — J. Francaix

Mr. DeYoung, horn
Dr. Ball, piano

Lyric Suite — D.H. White

III. Andante sostenuto
IV. Allegro

Mr. Schultz, euphonium
Dr. Ball, piano

Fanfare for Bima — L. Bernstein

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

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or using flash photography

NOTES

Romance

Axel Jorgensen spent most of his childhood in Skanderborg town, where his father was Director of Music. He played the tenor horn and violin, and, at age 16, was accepted into the Royal Academy of Music in Copenhagen, tuition-free because he demonstrated exceptional talent. Studying violin and composition, in 1916 he became a member of the Tivoli Concert Hall Orchestra. He also spent some time in Paris as an orchestra player before he returned to Denmark, where he became a violist in the Royal Opera & Ballet House Orchestra.

As a composer Jorgensen is probably best remembered for his pieces for trombone and piano, and his Brass Quintet (for 5 valve instruments). His good friend,, legendary Danish trombone virtuoso Anton Hansen, played with Jorgensen, first in Tivoli and later in the Royal Orchestra. It is because of the influence of Hansen's trombone performances that Jorgensen wrote several pieces for brass instruments, representing this period in Danish music life.

Romance for Trombone and Piano was premiered in 1916 by Hansen, who played it with an arrangement for orchestra. (This version was lost in the conflagration of Tivoli Concert Hall during WWII). The version for trombone and piano was published in Paris by Evette & Schaeffer in 1921.

Concerto in Eb Major for Horn and Orchestra or Piano, Op. 11

Richard Strauss was one of two children born to Josephine Strauss and Franz Strauss, who had served for 17 years as principal horn of the Bavarian Court Orchestra. He was the most respected horn player of his day, serving in the orchestra for 42 years, during which he garnered lavish praise from the likes of Richard Wagner and the conductor Hans von Bülow (who, invoking one of the era's leading violinists, called him "the Joachim of the French horn"). Richard would grow up enveloped by the sound of his father's horn, and he would eventually enrich the instrument's repertoire with two splendid concertos, not to mention numerous passages of breathtaking virtuosity in his orchestral scores. (When Strauss the Father objected that the horn solo at the opening of *Till Eulenspiegel* was unplayable, Strauss the Son is said to have responded, "Don't be silly; I've heard you warm up with that passage every day of my life.")

At age 14 Richard composed two pieces for his father. The Introduction, Theme, and Allegro is for the predictable combination of horn and piano; the song "Alphorn" is for singer and piano with obbligato horn. It seemed inevitable that a full-blown horn concerto would spring from Richard's pen eventually; Papa, after all, had written one back in 1865. The moment arrived in 1882–83, during the period in which the precocious younger Strauss was producing a group of major-genre works, all of which enjoy at least occasional performances today: his Symphony in D minor and A major String Quartet (both in 1880), Violin Concerto (1882), Cello Sonata (1880–83), Horn Concerto No. 1, and Symphony in F minor and Piano Quartet (both in 1883–84).

Of these early pieces the Horn Concerto No. 1 is the most thoroughly successful. A tightly constructed work, its three movements are fused into a single, elegantly flowing span, with eight measures of *Allegro* serving to connect the slow movement to the *Rondo* finale. On one hand, this is a conservative piece, its cheerful good humor somewhat evoking the Classical spirit of Mozart. Franz Strauss would have appreciated that aspect of it, since his musical tastes (about which he was very outspoken) veered toward the old school. On the other hand, this concerto—like the symphonies and

chamber works that are its contemporaries—already sounds unmistakably like Richard Strauss, presaging the symphonic poems and operas that lay not far in his future.

The elder Strauss never performed this concerto in public, and the composer's sister reported that when he played it at home, with Richard assisting at the piano, he complained about there being too many high notes in it, which seems an odd criticism. Papa Strauss received the dedication of his son's concerto, in its horn and piano version, whether he wanted it or not.

The dedication of the full orchestral score, however, went to another noted horn player, the Dresden-based Oscar Franz, who, as it happened, also never performed it in public. (He didn't have all that much time to do so since he died in 1886, at the age of only 43.) The premiere, which was of the piano reduction, was entrusted to a different hornist, Bruno Hoyer, reputedly Franz Strauss's favorite pupil at the Munich Academy of Music. The orchestra version was premiered by Gustav Leinhos, first horn of von Bülow's acclaimed orchestra at the Ducal Court of Meiningen, who several months after the premiere would serve as that conductor's emissary in inviting Strauss to become von Bülow's musical apprentice—the step that decisively launched Strauss's career.

The title page of Strauss's Horn Concerto No. 1 calls the piece "Concerto for the Waldhorn", literally "forest horn," suggesting its connection to the hunt, and refers to a "natural horn," a horn of the pre-valve era limited to notes of a single overtone series, with slight chromatic alterations possible through placement of the player's hand in the instrument's bell. A critical advance in horn design occurred in the first half of the 19th Century: the introduction of valves that could alter the length of the instrument's tubing—and its chromatic possibilities—with the flick of a finger. Despite the greater facility of the new valved horns, old-fashioned Waldhorns didn't go out of style, and some composers (such as Brahms) preferred them for their atmospheric tones.

It is dispute whether Strauss's Concerto can be played on a Waldhorn with any degree of accuracy. Some players say it can, although with immense effort, if one installs a crook that pitches the instrument in E-flat. Others proclaim it impossible, insisting that it absolutely requires the chromatic facility of a valved horn. Many assume that Strauss was using the older term generically, simply to mean a horn in general.

Euphonium Concerto

Joseph Horovitz (b. 1926) emigrated to England in 1938. He studied music at New College, Oxford, while lecturing in music appreciation to the Armed Forces and giving piano recitals in army camps. After taking his B.Mus. and MA degrees, he studied composition with Gordon Jacob at the Royal College of Music, where he won the Farrar Prize, and for a further year with Nadia Boulanger in Paris.

His first post was as music director of the Bristol Old Vic, where he composed, arranged, and conducted the incidental music for two seasons. The Festival of Britain in 1951 brought him to London as conductor of ballet and concerts at the Festival Amphitheatre. He then held positions as conductor to the Ballet Russes, associate director of the Intimate Opera Company, on the music staff at Glyndebourne, and as guest composer at the Tanglewood Festival, USA. He toured extensively in Great Britain and abroad, conducting major London orchestras as well as on the BBC.

The **Euphonium Concerto** was composed in 1972 as a commission from the National Brass Band Championships of Great Britain. Trevor Groom gave the first performance on October 14th of that year with the famous GUS Footwear Band the end

conductor Stanley Boddington, at London's Royal Albert Hall. The work was subsequently recorded shortly after by the same soloist and band with the composer conducting.

It was, almost unbelievably, the euphonium's first concerto, save for one or two theme-and-variation solos that erroneously called themselves "concerto."

As a concerto, it is based on the classical form while acknowledging modifications to it. Horovitz is always meticulous to mark exact details of tempi, articulations, and dynamics, more so than many other large scale euphonium works. The first Moderato movement reflects the composer's melodic instinct, although within this framework the soloist embellishes the material freely. A lento movement which follows, contains the only Cadenzas in the work, recalling folk tunes. This is one of the greatest slow movements ever composed for the euphonium; its beautifully shaped phrases and calm harmonies create an incredible atmosphere in a live concert. The finale is strongly driven at first by a rhythmic motive stated by trombones and timpani, but the soloist provides a contrast with a sprightly Rondo theme. A whole-tone version of the theme concludes the work in a flourish of virtuoso display.

Quintet for Horn and Strings in Eb, K. 407

Mozart's *Horn Quintet* was inspired by and composed for a specific instrumentalist: the Austrian horn player Ignaz Leutgeb (or Leitgeb), who was, by all accounts, an extraordinarily gifted player. He held the position of first horn in the Archbishop of Salzburg's private band. It was here that he and Mozart became acquainted. Leutgeb later moved to Vienna where, continuing as a horn player, he opened a cheese shop, partly financed by a loan from none other than Mozart's father, Leopold. Mozart composed his four horn concerti, a rondo, and the quintet, which he called "Das Leitgebische" for Leutgeb.

However, having Mozart's friendship also meant suffering his pranks and practical jokes. It is said that when Leutgeb came to Mozart to find out how his pieces were progressing, he found that Mozart had covered the floor with loose pages of music from symphonies and concertos which Leutgeb was made to arrange in correct order as Mozart continued to write music. It is also said that he once had Leutgeb crouch down behind the stove until he had finished his writing. The scores Mozart produced for his friend were peppered with what in that genteel age might pass for verbal abuse. One of the concerti bears the dedication "W.A. Mozart has taken pity on Leutgeb, ass, ox and fool, at Vienna, 27 March 1783." The horn part contains many such remarks as "Go it, Signor Asino" - "Take a little breath" - "Wretched pig" - "Thank God, here's the end."

Despite all the crude humor at his friend's expense, clearly, Mozart had great respect for Leutgeb's musicianship. Of all the works written for horn by Mozart, the quintet is the most difficult, requiring the utmost in virtuosity, and thus, it remains, for today's players as well. However, it should be noted that the horn on which Leutgeb played was a valveless horn, thus compounding the difficulties. In this work, Mozart pushed the player and instrument of his time to the limit.

This work is essentially a miniature concerto with the strings—a violin, two violas, and cello—serving as accompaniment to the solo instrument. Yet in the second movement the strings come to the fore with much of the interplay of a string quartet. This lovely intermezzo is undoubtedly motivated by practical, as well as aesthetic considerations. It provides a needed rest for the soloist from the pyrotechnics of the first and last movements. Here, Mozart had mercy on his friend where it most counted.

Fantasia

Gordon Jacob was bitten early by the composing bug and wrote quite ambitious works for orchestra. Clearly, he felt that these early compositions were significant because he gave them opus numbers, although he soon abandoned this practice. His obvious talent was rewarded by Herbert Doulton, who organized performances of some of these works in concerts performed by a school orchestra, Jacob himself conducting on occasions. This played a significant part in developing his acute aural imagination and feeling for instrumental sounds and combinations that characterized his later compositions.

Jacob overcame two disadvantages. He was born with a cleft palate, which caused speech difficulties and ruled out playing wind instruments. Also, in an accident at age welve, he severed a tendon in his left hand. This never healed properly and restricted his pianistic abilities, though he once performed part of a Mozart piano concerto with the school orchestra.

Jacob's **Fantasia,** originally for euphonium and piano, was rescored for euphonium and band and shows the composer's characteristic touch for the color possibilities of he particular solo instrument. A classic of the genre, **Fantasia** appears somewhat simple, but surprises the ear with fresh and interesting writing. Written for Michael Mamminga in 1973, the solo comes in two versions—one for piano, and one for band. Vritten in one continuous movement, it requires great control and musicianship, especially in the cadenzas. Although listeners may not recall specific melodies, they will appreciate the technical skills required to perform this euphonium classic. *"I onsider the question about communicating important, because one would like to never ook down upon the public. . . on the day on which the melody is completely thrown overboard, can just as well the entire music pack up."* G. J.

anon à l'Octave

Jean Francaiz was born into a musical family: his mother was a singer and teacher of singing, his father Alfred a composer, pianist, musicologist, and director of the Le Mans Conservatoire, and it was they who shaped his earliest musical education. His musical gifts were recognized by Ravel, who wrote to Alfred Françaix: "Among the hild's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither."

Françaix was a prolific composer (more than 200 pieces), and he revealed a keen ense of humor when commenting on his own music. He said punningly that his aim in composing was, ". . .to do something that can be called "Français," with both an S and n X; that is, to be jolly most of the time, even comical; to avoid the premeditated rong note and boredom like the plague. In sum, Emmanuel Chabrier is my good master."

The work performed here, **Canon à l'Octave**, follows in this humorous style. Though short piece—one minute long—one cannot overlook its entertaining complexity. deed, the piece is exactly as the title describes it to be: a canon in octaves. The horn and the piano carry the same melody—the horn an octave lower than the piano, and hey also play the melody in canon to one another. However, the layout of the canon is e entertaining aspect of the music: the piano plays the melody one beat ahead of the orn. With Francaix's rich use of chromaticism, this yields some interesting harmonies and dissonances. Although the instruments are racing towards the end of the piece,

the piano always one step ahead, they manage to end at the same abrupt moment, which is probably the most fascinating quality of the music.

Lyric Suite

The **Lyric Suite**, by Donald H. White, was commissioned by Henry Charles Smith, the long-standing principal trombone player with the Philadelphia Orchestra. Mr. Smith was also an avid supporter of the euphonium and continually sought to expand its repertoire. The **Lyric Suite** was premiered at Indiana University during a euphonium festival. Originally for euphonium and piano, White later transcribed the accompaniment for band. This four-movement piece, a staple in the euphonium literature, contains many different repeated motives, the most recognizable being: B-C-E^{b}. These notes represent Henry Charles Smith, as they are his initials in German.

Fanfare for Bima (from Brass Music)

In 1950 the Julliard Musical Foundation commissioned Leonard Bernstein to compose some music for the New York Philharmonic brass section. The result was a series of short works written when the composer was at his peak of integrating jazz and ethnic sensibilities into classical music. When these five works are combined, the series is known simply as ***Brass Music.***

The five separate works in the complete ***Brass Music*** set are all dedicated "For my brother Burtie," and are all written about dogs. The first, **Rondo for Lifey,** was written for trumpet and piano in affectionate tribute to Lifey, screen comedienne Judy Holliday's little Skye terrier. The next three brief pieces were written in memory of Mippy, a mongrel belonging to Burtie. They are: **Elegy for Mippy I** (horn and piano), **Elegy for Mippy II** (solo trombone), and **Waltz for Mippy** (tuba and piano).

(A brief note: Bernstein added his own style and flare into these pieces; for instance, in **Elegy for Mippy II** the performer is instructed to accompany the music by tapping his foot "four to the bar," something that a professional musician can only vaguely remember doing in Junior High band.)

The final piece in the series—the one being performed tonight—is **Fanfare for Bima** (for brass quartet). Bima was conductor Serge Koussevitzky's black cocker spaniel, and this fanfare is constructed upon a theme that was whistled in the Koussevitzky household to call the pet.

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DEPARTMENT OF MUSIC

WIND ENSEMBLE

SPRING TOUR

DIRECTOR
DR. NEAL MCMULLIAN

FEBRUARY 11 - 12, 2005

RICHLAND CENTER, WI
MILWAUKEE, WI

ONU Wind Ensemble

Flute/piccolo
Sarah Manuel - *Chicago Heights, Ill.*
Jennie McCully – *Muncie, Ind.*
Lori Belmonte – *Tinley Park, Ill.*

Oboe
Katie Jackson – *Leroy, Mich.*

Bassoon
Rebecca Petro – *Tinley Park, Ill.*

Clarinet
Emily Carlson – *Muskegon, Mich.*
Lindsay Mullins – *Valparaiso, Ind.*
Danielle McClendon – *Fort Collins, Colo.*
Kim Wilkes – *Avon, Ind.*
Abby Stevenson – *Ottawa, Ill.*

Bass Clarinet
Scott Maier – *Mokena, Ill.*

Saxophone
Dan Matthews – *Bourbonnais, Ill.*
Kevin Barnett – *Bourbonnais, Ill.*
Kate Wendorf – *Oswego, Ill.*
Phil Smith – *Cleveland, Ohio*
Chris Tupling – *Muncie, Ind.*

Harp
Kate Wendorf – *Oswego, Ill.*

Trumpet
Alan White – *Bourbonnais, Ill.*
Ben Hobbs – *Chantilly, Va.*
Levi Barse – *Auburn, Ind.*

Horn
Phil DeYoung – *Muskegon, Mich.*
Melissa Marta – *Indianapolis, Ind.*
Shauntia Mettlin – *Osco, Ill.*
Kendra Skodak – *Big Rapids, Mich.*

Trombone
Judah Ball – *Bourbonnais, Ill.*
Jon Newton – *Lowell, Ind.*
Nathan Lacher – *Roxana, Ill.*

Euphonium
Ryan Schultz – *Chicago Heights, Ill.*
Bethany Denhart – *Macomb, Mich.*

Tuba
Aaron Gall – *Nappanee, Ind.*
David Twining – *Richland Center, Wi.*

Percussion
Tim Bentley – *Troy, Mich.*
Jerod Collins – *Streator, Ill.*
Heather Eaton – *Custer Park, Ill.*
Adam Moore – *Onarga, Ill.*
Josh Severs – *Homewood, Ill.*

Piano
Adam Moore – *Onarga, Il.*

PROGRAM SELECTED FROM THE FOLLOWING:

On a Hymn Song of Philip Bliss, David Holsinger

Amazing Grace, Frank Ticheli

On an American Spiritual, David Holsinger

Salvation is Created, Tschesnokoff/arr. Houseknecht

God of Our Fathers, Claude Smith

The Pine of Rome, Respighi/arr. Duker

Blue Shades, Frank Ticheli

Lincolnshire Posy, Percy Grainger

The Engulfed Cathedral, Debussy/arr. Patterson

Vesuvius, Frank Ticheli

Come, Christians, join to Sing, arr. Don Goeller

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

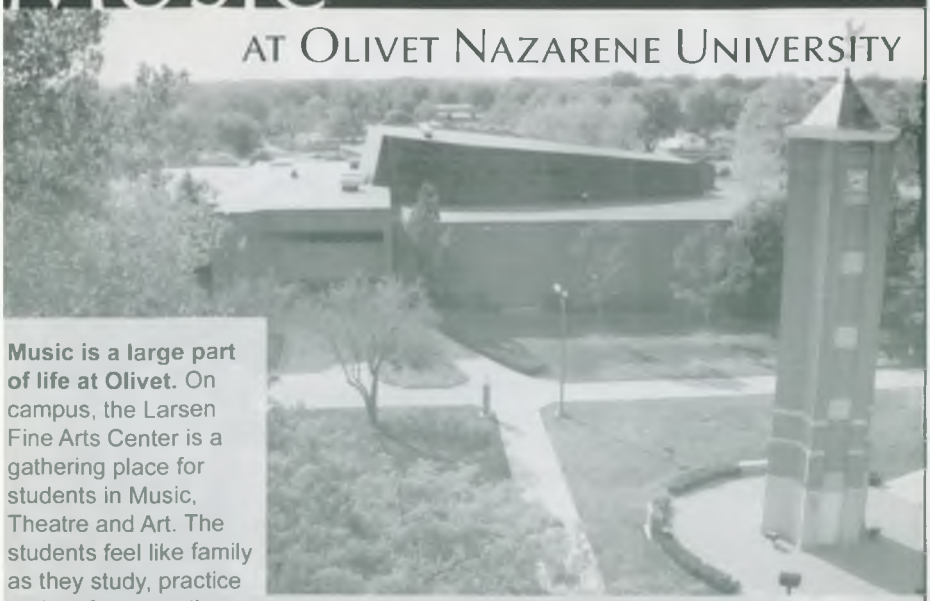
Spring 2005 Program

Olivet Nazarene University
Department of Music

OLIVET
NAZARENE
UNIVERSITY

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.

CHRYSALIS

Martha Dalton
Conductor

Soprano I
Kayla Bailey
Rebecca Boehmer
Marlene Festian
Karlynn Hoisington
Jennifer Justice
Danielle Nuellen
Jamie Pyles
Katie Zurcher

Soprano II
Rachel Durante
Justina Hackman
Rachel Hearn
Amanda Mavichien
Becca Petro
Trisha Riggall
Rochelle Servis

Alto I
Monica Adkins
Rebecca Dillman
Heidi Heisler
Angela Henzman
Jessica Hulsey
Jordan Kelly
Harmony Lappin
Melissa Morehouse
Jessica Pursell

Alto II
Amanda Coutant
Becky Else
Mollie Tippitt
Natalie Zurlinden

PROGRAM SELECTED FROM THE FOLLOWING:

Be Thou My Vision, Traditional Irish Melody/arr. Fettke

Beautiful Savior, Schlesische Volkslieder/arr. Fettke

Clare Benediction, Rutter

Dance, Dance, Ball

Go Where I Send Thee, Gospel Spiritual/arr. Caldwell/Ivory

He's Been Faithful, Cymbala/arr. Kirkland

Lift Thine Eyes, Mendelssohn

A Mighty Fortress, Luther/arr. Allen/Fettke

Psalm 23, Glick

Psalm 100, Clausen

Wade in the Water, Traditional Spiritual/arr. Hayes

Your Love Compels Me with *And Can It Be?*/arr. Fettke

Orpheus Choir

Jeff Bell
Conductor

Soprano

Kristin Amato Bloomingdale, Ill.
Katie Benson Nashville, Tenn.
Andrea Board Evans, W.Va.
Kristy Burrows Coldwater, Mich.
Jenifer Bowman Normal, Ill.
Christy Campolattara Valparaiso, Ind.
Denise Chaney Monte Vista, Colo.
Ann Fabert Munster, Ind.
Holly Frazier Momence, Ill.
Bethany Glendenning Waukee, Iowa
Korie Glover Princeton, Ill.
Laura Jones Bourbonnais, Ill.
Hahnah Jackson Boscobel, Wis.
Stacie Knefelkamp Decatur, Ind.
Sarah Marta Indianapolis, Ind.
Amanda Medley North Canton, Ohio
Melody Stratman Mundelein, Ill.
Carole Vandermark Bourbonnais, Ill.
Jessica White Valparaiso, Ind.

Alto

Katie Bennett Anderson, Ind.
Rachel Bernhardt Green Bay, Wis.
Amy Brooks Milwaukee, Wis.
Alisa Christensen Porter, Ind.
Bethany Demmin Naperville, Ill.
Amber Edwards Crystal Lake, Ill.
Emily Felgenhauer Bolingbrook, Ill.
Briana Kassebaum Belleville, Ill.
Danielle McClendon Fort Collins, Colo.
Chelsea McKay Sterling Heights, Mich.
Kimberly Meiste Lowell, Mich.
Susan Nowak Skokie, Ill.
Dinah Samuelson Brighton, Mich.
Valerie Sass Gardner, Kan.
Rachel Smith Bettendorf, Iowa

Tenor

Justin Alger Flint, Mich.
Matt Angell Marseilles, Ill.
Judah Ball Bourbonnais, Ill.
Jerrod Covert Lansing, Mich.
Tyler Dunlop Huntington, Ind.
Nathan Evenson Lake Orion, Mich.
Brandon Gibbs Ashland, Ky.
Sam Griggs Wright City, Mo.
Joel Heald Naperville, Ill.
Erick Karl Bourbonnais, Ill.
McCartha McKenzie Lansing, Ill.
Jared Morehouse Stockbridge, Mich.
Scott Neild Danville, Ill.
Jonathan Payne Waterford, Mich.
Joshua Vaughn Kankakee, Ill.

Bass

Remington Anksorus Granger, Ind.
Jeremy Bixler Huntington, Ind.
Drey Bohannan Streamwood, Ill.
Zach Bohannon Lebanon, Ohio
Jake Chastain Pendelton, Ind.
Chris Clough Bloomington, Ind.
Aaron Grise Westville, Ind.
Carl Leth Kankakee, Ill.
Brendan Osweiler Saginaw, Mich.
Matthew Scheibel Highland, Ill.
Brad Senffner Clifton, Ill.
Andrew Twibell Muncie, Ind.
Shane Wesley Buenos Aires, Argentina

PROGRAM SELECTED FROM THE FOLLOWING:

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

Abide With Me, W. Monk/arr. J. Rouse

Alma Mater, Olivet, B. Carmony

Almighty and Everlasting God, O. Gibbons

Amazing Love, D. Rasbach

Be Ye Glad, T. Paris/arr. B. Greer

How Can I Keep From Singing/ arr. P. Staheli

I Can Tell the World/ arr. M. Hogan

I Will Sing of Thy Steadfast Love, F. Prentice

*Keep Your Lamps/*arr. A. Thomas

*Little David/*arr. S. Wilkinson

O Crux, K. Nystedt

O For a Thousand Tongues to Sing, C. Wesley/arr. T. Fettke

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

Peace I Leave With You, K. Nystedt

Praise the Name of God With a Song, A. Koepke

Psalm 50, F.M. Christiansen

Sing Me to Heaven, D. Gawthrop

The Lord Bless You and Keep You, P. Lutkin

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

To You I Call, D. Grotenhuis

Walking in the Spirit, M. Hayes

TESTAMENT

Neal Woodruff
Conductor

Tenor I
Ben Borchardt Wausaga, Wis.
Steven Dalton Bourbonnais, Ill.
Jon Leong Bourbonnais, Ill.
Phil Smith Cleveland, Ohio
Jon Swafford Bourbonnais, Ill.
Jake Vaughan Kankakee, Ill.

Tenor II
Jeff Anglin Fort Wayne, Ind.
Jason Athialy Avon, Ind.
Colin Aumiller Fort Wayne, Ind.
Dan Aumiller Fort Wayne, Ind.
Trevor Dace Bourbonnais, Ill.
Phil DeYoung Muskegon, Mich.
Travis Jackson Decatur, Ill.
Malachi Kelly Rantoul, Ill.
Tim Kelley Anchorage, Ark.
Jed Schellhammer Morton, Ill.

Baritone
Josh Ball New Berlin, Wis.
Michael Block Indianapolis, Ind.
David Brown Chicago, Ill.
Lee Chamberlain Martinsville, Ind.
Landon DeCrastos Fishers, Ind.
Michael Flick Wrighttown, N.J.
Matt Gerhard Kokomo, Ind.
Joe Greentree Fairmount, Ind.
Johnny Wakefield Belleville, Ill.
Dan Walker Fort Collins, Colo.
George Warren Schaumberg, Ill.

Bass
Kyle Cotsones Bourbonnais, Ill.
Jon Cunningham Bourbonnais, Ill.
Eric Herendeen Columbia City, Ind.
Dan Matthews Bourbonnais, Ill.
Andy Maynard S. Roxana, Ill.
Chase Means Missouri Valley, Iowa
Jordan Simpson Okemos, Mich.
Ryan Walker Fort Collins, Colo.

PROGRAM SELECTED FROM THE FOLLOWING:

Abide in Me, Bill Gaither

Crown Him with Many Crowns/arr. Bob Kauflin

De Animals a-Comin'/arr. Marshall Bartholomew

Dry Bones/arr. Blue Ridge Quartet

Everything I Desire/arr. Carol Cymbala

Everything's Gonna Be Alright/arr. Don Hart

For Unto Us/arr. Rob Neal, Ed Nalle

God So Loved the World, John Stainer

Grace Alone/arr. Camp Kirkland

Joy to the World/arr. Don Hart

Just a Little Talk with Jesus/arr. Joseph Linn

The Lord is My Light/arr. Avid Samuelson

The Morning Trumpet/arr. Michael Richardson

My Heart's Desire/arr. Joseph Linn

No One Ever Cared for Me Like Jesus/arr. Robert Sterling

O God, Our Help in Ages Past/arr. Tommy Walker

Testify to Love/arr. Russell Mauldin

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

Your Grace Still Amazes Me, Shawn Craig/Connie Harrington

ONU Jazz Band

Don Reddick
Conductor

Saxophone
Kevin Barnett Bourbonnais, Ill.
Kevin Hatcher Wilmore, Ky.
Aaron Payne Columbus, Ind.
Phil Smith Cleveland, Ohio
Christopher Tupling Muncie, Ind.
Kimberly Yates Casey, Ill.

Trumpet
Chris Gibson Fort Wayne, Ind.
Stephen Musselman Fort Wayne, Ind
Valinda Slinker St. Anne, Ill.
Ricardo Thompson Bourbonnais, Ill.
Steven Williams Hannibal, Mo.

Trombone
Judah Ball Bourbonnais, Ill.
Joe Brewer Bradley, Ill.
Ogden Curtis Kankakee, Ill.
Chad St. John Herscher, Ill.

Piano
Michael Block Indianapolis, Ind.
Amy Slonecker Dublin, Ohio

Bass Guitar
Pennal Johnson Justice, Ill.
Kevin Payton Prairie Village, Kan.

Drum Set
Kevin Jones Chicago, Ill.

Guitar
Richard Calhoun Braidwood, Ill.
Christopher Davis Marysville, Ohio

PROGRAM SELECTED FROM THE FOLLOWING:

*Amen!**

Change My Heart, O God

Get All Excited

Give Thanks

Go Tell It On the Mountain

Heaven Came Down

Higher Ground

His Faithfulness

His Name Is Wonderful

Jericho

Prasie the Name of Jesus

Praise To the Lord, the Almighty

Swing Low, Sweet Chariot

To God Be the Glory

Victory in Jesus

(*All arrangements by Camp Kirkland)

Wind Ensemble

Neal McMullian
Conductor

Flute/piccolo
Sarah Manuel Chicago Heights, Ill.
Jennie McCully Muncie, Ind.
Lori Belmonte Tinley Park, Ill.

Oboe
Katie Jackson Leroy, Mich.

Bassoon
Rebecca Petro Tinley Park, Ill.

Clarinet
Emily Carlson Muskegon, Mich.
Lindsay Mullins Valparaiso, Ind.
Danielle McClendon Fort Collins, Colo.
Kim Wilkes Avon, Ind.
Abby Stevenson Ottawa, Ill.

Bass Clarinet
Scott Maier Mokena, Ill.

Saxophone
Dan Matthews Bourbonnais, Ill.
Kevin Barnett Bourbonnais, Ill.
Kate Wendorf Oswego, Ill.
Phil Smith Cleveland, Ohio
Chris Tupling Muncie, Ind.

Harp
Kate Wendorf Oswego, Ill.

Trumpet
Alan White Bourbonnais, Ill.
Ben Hobbs Chantilly, Va.
Levi Barse Auburn, Ind.

Horn
Phil DeYoung Muskegon, Mich.
Melissa Marta Indianapolis, Ind.
Shauntia Mettlin Osco, Ill.
Kendra Skodak Big Rapids, Mich.

Trombone
Judah Ball Bourbonnais, Ill.
Jon Newton Lowell, Ind.
Nathan Lacher Roxana, Ill.

Euphonium
Ryan Schultz Chicago Heights, Ill.
Bethany Denhart Macomb, Mich.

Tuba
Aaron Gall Nappanee, Ind.
David Twining Richland Center, Wis.

Percussion
Tim Bentley Troy, Mich.
Jerod Collins Streator, Ill.
Heather Eaton Custer Park, Ill.
Adam Moore Onarga, Ill.
Josh Severs Homewood, Ill.

Piano
Adam Moore Onarga, Ill.

PROGRAM SELECTED FROM THE FOLLOWING:

On a Hymn Song of Philip Bliss, David Holsinger

Amazing Grace, Frank Ticheli

On an American Spiritual, David Holsinger

Salvation Is Created, Tschesnokoff/arr. Houseknecht

God of Our Fathers, Claude Smith

The Pines of Rome, Respighi/arr. Duker

Blue Shades. Frank Ticheli

Lincolnshire Posy, Percy Grainger

The Engulfed Cathedral, Debussy/arr. Patterson

Vesuvius, Frank Ticheli

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

ONU Orchestra

Neal Woodruff
Conductor

Flute
Katie Benson
Sarah Manuel
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Sarah Denault
Ryan Holcomb
Abby Stevenson

Bassoon
Robin Pugh
Dan Matthews

Horn
Phi DeYoung
Melissa Marta
Kendra Skodak
Shauntia Mettlin

Trumpet
Alan White
Steven Williams

Trombone
Ryan Schultz
Jonathan
Newton
Ogie Curtis

Tuba
Wes McKain

Harp
Kate Wendorf

Percussion
Rich Calhoun
Carolyn Stipp
Katie Sweet

Violin I
Bethany Smith*
Jennifer Engelland
Monica Adkins
Joel Carl

Violin II
Michael Block
Lauren Kehl
Priscilla Ramos
Lauren Campbell
Tania Pavlovcik

Viola
Heather Eaton
Julia Trout
Erin Crawford
Joyce Kang

Cello
Melissa Adkins
Jessica Caudle
Diane Michel

Bass
Kevin Payton
Kyle Cotsones
Katie Michels
Pennal Johnson

*Concertmistress

PROGRAM SELECTED FROM THE FOLLOWING:

A Mighty Fortress Is Our God/arr. Harlow Hopkins

Great Is Thy Faithfulness/arr. David Clydesdale

Sheep May Safely Graze, Bach/arr. Lucien Cailliet

Symphony #3, Op.97; "Rhenish", Robert Schumann

Tales from the Vienna Woods, Johann Strauss

2005 Tour Destinations

Chrysalis

Sunday, Feb. 27, 2005
Morning Service
First Church of the Nazarene
Decatur, Ill.
(217) 875-0616

Evening Service
First Church of the Nazarene
Kokomo, Ind.
(765) 453-7078

Saturday, Mar. 12, 2005
First Church of the Nazarene
Sparta, Mich.
(616) 842-7030

Sunday, Mar. 13, 2005
Morning Service
First Church of the Nazarene
Grand Haven, Mich.
(616) 842-7030

Orpheus Choir

Friday, Feb. 25, 2005
First Church of the Nazarene
Martinsville, Ind.
(765) 342-2269

Saturday, Feb. 26, 2005
First Church of the Nazarene
Decatur, Ind.
(260) 724-2332

Sunday, Feb. 27, 2005
Morning Service
First Church of the Nazarene
Indianapolis, Ind.
(317) 897-7700

Evening Service
First Church of the Nazarene
Highland, Ind.
(219) 924-4843

Saturday, Mar. 12, 2005
First Church of the Nazarene
Kalamazoo Mich.
(269) 327-3151

Sunday, Mar. 13, 2005
Morning Service
First Church of the Nazarene
Three Rivers, Mich.
(269) 273-7415

Evening Service
Medinah Baptist Church
Roselle, Ill.
(630) 980-9421

ONU Jazz Band

Saturday, Mar. 12, 2005
First Church of the Nazarene
Jackson, Mich.
(517) 782-7084

Sunday, Mar. 13, 2005
Morning Service
First Church of the Nazarene
Grand Ledge, Mich.
(517) 627-6608

Tuesday, Mar. 29, 2005
First Church of the Nazarene
Springfield, Ill.
(217) 529-6771

Wednesday, Mar. 30, 2005
First Church of the Nazarene
Decatur, Ill.
(217) 875-0616

Thursday, Mar. 31, 2005
First Church of the Nazarene
Champaign, Ill.
(217) 352-8500

Thursday, Apr. 7, 2005
Salem Grace Church
Salem, Ill.
(618) 548-0881

Friday, Apr. 18, 2005
First Church of the Nazarene
Collinsville, Ill.
(618) 345-1661

Testament

Saturday, Feb. 26, 2005
First Church of the Nazarene
Kendalville, Ind.
(260) 347-5145

Sunday, Feb. 27, 2005
Morning Service
First Church of the Nazarene
Angola, Ind.
(260) 665-2045

Evening Service
First Church of the Nazarene
Anderson, Ind.
(765) 643-3137

Saturday, Mar. 12, 2005
Saginaw Swan Valley Church
Saginaw, Mich.
(989) 631-4620

Sunday, Mar. 13, 2005
Morning Service
First Church of the Nazarene
Owosso, Mich.
(989) 723-2229

Wind Ensemble

Friday, Feb. 11, 2005
Richland Center Church
Richland Center, Wis.
(414) 425-6430

Saturday, Feb. 12, 2005
First Church of the Nazarene
Milwaukee, Wisc.
(414) 425-6430

OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Senior Recital

Rachel Smith

mezzo-soprano

with

Michael Block

piano

Saturday, February 12, 2005 • 3:00 p.m.
Kresge Auditorium
Larsen Fine Arts Center

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

PROGRAM

Invocation

Non so piu cosa son, cosa faccio — W.A. Mozart
(from *Le Nozze di Figaro*)

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

Lovesongs — A. Dvorák

1. Never will love lead us
2. Death reigns in many a human breast
3. I wander oft past yonder house
4. I know, that on my love to thee
5. Nature lies peaceful in slumber and dreaming
6. In deepest forest glade I stand
7. When thy sweet glances on me fall
8. Thou only dear one

Nel puro ardor (from *Euridice*) — J. Peri

Gioite al canto mio (Invocazione di Orfeo from *Euridice*) — J. Peri

An Die Ferne Geliebte — L. van Beethoven

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

Si tu le veux — C. Koechlin

L'Hiver — C. Koechlin

Le Thé — C. Koechlin

NOTES

Non so piu cosa son, cosa faccio

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

Voi, che sapete

You ladies who know what love is, see if I have it in my heart! I'll tell you what I'm going through, it's new to me; I can't understand it. I feel a liking full of desire that now is pleasure, now is agony. I freeze, and then feel my soul burning, and in another moment go back to freezing. I look for a good outside myself, I don't know who has it, I don't know what it is. I sigh and groan without wanting to, I quiver and tremble without knowing it, I find no peace night or day, and yet I like suffering this way!

Nel puro ardor; Gioite al canto mio

In a grove a group of people hold funeral rites for Orfeo's wife Euridice, who was bitten by an adder. Orfeo is grief-stricken and pleads so eloquently with the Gods to give Euridice back to him that Amor, God of Love, takes pity on him. He will be allowed to enter the Underworld, and if he can appease Pluto and his Furies through the power of his music, Euridice will be restored to him. If he succeeds, however, he must not look upon her until they are on earth once again. At first his pleas to be allowed to pass are met with roars of "No," but eventually the beauty of his singing placates them and they allow him to enter. Euridice is bewildered and reluctant to leave Elysium, particularly as she cannot understand why Orfeo will not look at her. Finally Orfeo is no longer able to resist her appeals and in despair he turns to her and the couple is once again separated. Now Orfeo is about to kill

himself, but Amor reappears, brings Euridice back to life, and reunites the loving couple. The opera closes with a celebration.

An Die Ferne Geliebte

1. On the hill sit I, peering into the blue, hazy land,
   Toward the far away pastures where I you, beloved, found.

   Far am I, from you, parted, separating us are hill and valley
   Between us and our peace, our happiness and our sorrow.

   Ah! The look can you not see, that to you so ardently rushes,
   And the sighs, they blow away in the space that separates us.

   Will then nothing more be able to reach you,
   Nothing be messenger of love?
   I will sing, sing songs, that to you speak of my pain!

   For before the sound of love escapes every space and every time, and a loving heart reaches,
   What a loving heart has consecrated!

2. Where the mountains so blue out of the foggy gray
   Look down, where the sun dies,
   Where the cloud encircles, I wish I were there!

   There is the restful valley stilled are suffering and sorrow
   Where in the rock quietly the primrose meditates,
   Blows so lightly the wind, I wish I were there!

   There to the thoughtful wood the power of love pushes me,
   Inward sorrow, ah! this moves me not from here,
   Could I, dear, by you eternally be!

3. Light veils in the heights, and you, little brook, small and narrow, should my love spot you,
   Greet her, from me, many thousand times.

See you clouds, her go then, meditating in the quiet valley,
Let my image stand before her in the airy heavenly hall.

If she near the bushes stands, now that autumn is faded and leafless, lament to her, what has happened to me,
Lament to her, little birds, my suffering!

Quiet west, bring in the wind to my heart's chosen one
my sighs, that pass as the last ray of the sun.

Whisper to her of my love's imploring,
Let her, little brook, small and narrow,
Truly, in your waves see my tears without number!

4. These clouds in the heights, these birds gaily passing,
will see you, my beloved. Take me on your light flight!

These west winds will play joking with you about your cheek and breast, in the silky curls will dig. I share with you this pleasure!

There to you from this hill busily, the little brook hurries.
If your image is reflected in it, flow back without delay!

5. May returns, the meadow blooms, the breezes they blow so softly, so mildly, chattering, the brooks now run.

The swallow, that returns to her hospitable roof, she builds, so busily, her bridal chamber, love must dwell there.

She brings, so busily, from all directions, many soft pieces for the bridal bed, many warm pieces for the little ones.

Now live the couple together so faithfully, what winter has separated is united by May, what loves, that he knows how to unite.

May returns, the meadow blooms, the breezes they blow so softly, so mildly, only I cannot go away from here.

When all that loves, the spring unites, only to our love no spring appears, and tears are our only consolation.

6. Take, then, these songs, that I to you, beloved, sang.
Sing them again in the evenings to the sweet sounds of the lute!

When the red twilight then moves toward the calm, blue lake, and the last ray dies behind that hilltop;

And you sing, what I have sung, what I, from my full heart, artlessly have sounded, only aware of its longings.

For before these songs yields, what separates us so far, and a loving heart reaches for what a loving heart has consecrated.

Si tu le veux

If you wish, o my love this evening, as soon as day's end has come when the stars appear and put golden nails on the blue background of the sky, we will leave alone together in the night filled with lovers without anyone seeing us, and I will say to you a song of love, in which I will put all my joy!

But when you return home, if anyone asks you why, charming fairy, your hair is wilder than before, you will tell them that it was the wind that messed up your hair if you wish, o my love.

L'Hiver

In the Bois de Boulogne, the Earth wears its snowy mantle. A thousand irises send up their shoots and pass by like a flash of lightening, all of them under the clear gray sky sing the same solfeggio.

All the whiteness of the flesh and pass by like a radiant procession The Antiopes of Corrége dressed in sables and furs.

Le Thé

Miss Ellen, pour to me the Tea in the beautiful Chinese cup,
where gold fish seek noise with the terrified pink monster.

I like insane cruelty, dreams which one tames:
Miss Ellen, pour to me the Tea in the beautiful Chinese cup.

There, under an irritated red sky, a proud and underhand lady
show in its long eyes of turquoise the ecstasy and naivety:
Miss Ellen, pour to me the Tea.

A note from Rachel:

"Thanks to my parents and to Dr. Woodruff for all their support and instruction throughout the years."

OLIVET
NAZARENE UNIVERSITY
ONE UNIVERSITY AVENUE
BOURBONNAIS, IL 60914
1800 648 1463
WWW.OLIVET.EDU

OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Commencement Concert Audition

6:00 p.m.
Tuesday, February 15, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Piano and Orchestra in G major — M. Ravel
Allegramente
Erica Rumbley, piano
Dr. Gerald Anderson, piano

Euphonium Concerto — J. Horovitz
Movement 2
Ryan Schultz, euphonium
Dr. Karen Ball, piano

Je veux vivre (from *Roméo et Juliette*) — C. Gounod
Bethany Glendenning, soprano
Dr. Jeff Bell, piano

Concerto No. 1 — L. van Beethoven
for Piano and Orchestra in C major, Op. 15
Rondo – Allegro
Michael Block, piano
Dr. Gerald Anderson, piano

Concerto #1 — R. Strauss
Phil DeYoung, horn
Dr. Karen Ball, piano

O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Andrea Board, soprano
Erica Rumbley, piano

Habeñera (from *Carmen*) — G. Bizet
Trisha Riggall, mezzo-soprano
Ryan Schultz, piano

Piano Concerto No. 2, Op. 102 — D. Shostakovich
Andante
Allegro

Heather Eaton, piano
Dr. Karen Ball, piano

Non piú mesta (from *La Cenerentola*) — G. Rossini

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

Pace, pace, mio Dio (from *La Forza del Destino*) — G. Verdi

Stacie Knefelkamp, soprano
Michael Block, piano

Allegro Appassionato — C. Saint-Saëns

Melissa Adkins, 'cello
Erica Rumbley, piano

Concerto No. 2 — S. Rachmaninoff
for piano and Orchestra in C minor, Op. 18
Adagio sostenuto

Adam Moore, piano
Dr. Gerald Anderson, piano

Printemps qui commence (from *Samson et Dalila*) — C. Saint-Saëns
Mon Coeur s'ouvre à ta voix — C. Saint-Saëns
(from *Samson et Dalila*)

Kimberly Meiste, mezzo-soprano
Dr. Karen Ball, piano

Madamina! Il catalogo è questo (from *Don Giovanni*) — W.A. Mozart

Brad Senffner, baritone
Ryan Schultz, piano

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

Brendan Osweiler, bass
Dr. Jeff Bell, piano

Non so piú cosa son (from *Le Nozze di Figaro*) — W.A. Mozart

Rachel Smith, mezzo-soprano
Michael Block, piano

Concerto #1 in B^b minor, Op. 23 — P. Tchaikovsky

Allegro non troppo e molto maestoso

Tim Kelley, piano
Dr. Karen Ball, piano

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

Sam Griggs, tenor
Dr. Jeff Bell, piano

Poem — C. Griffes

Katie Benson, flute
Dr. Gerald Anderson, piano

Trumpet Concerto in E^b — F. Haydn

Alan White, trumpet
Dr. Gerald Anderson, piano

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Larsen Fine Arts Center

Spring 2005

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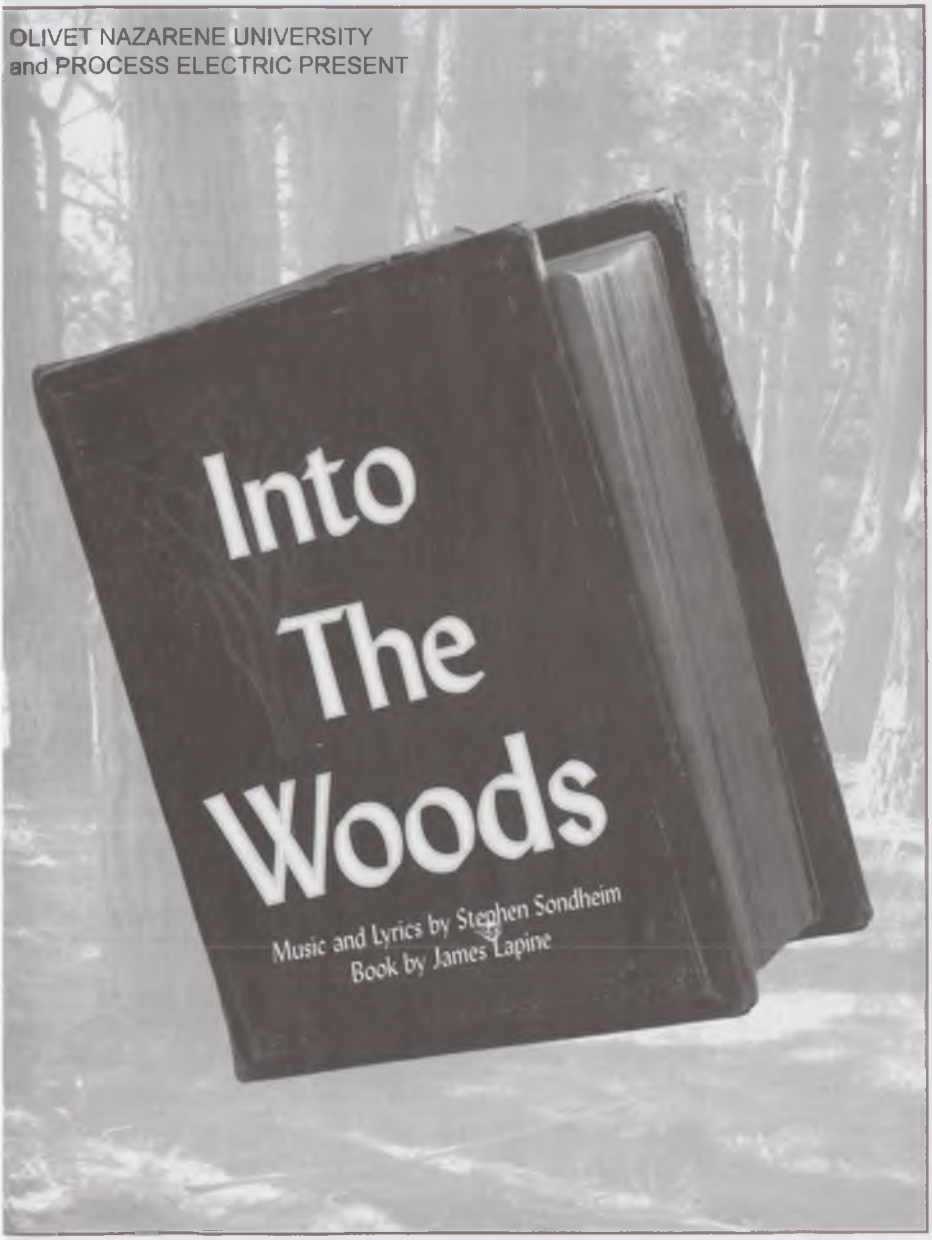

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present

Into The Woods

Music and Lyrics by Stephen Sondheim
Book by James Lapine

Originally Directed on Broadway by James Lapine

Original Broadway Production by

Heidi Landesman Rocco Landesman Rick Steiner
M. Anthony Fisher Frederic H. Mayerson Jujumacyn Theatres

This play is produced in association with the Olivet Nazarene University Division of Languages and Literature and Communication's Theatre Program. It is directed for the Olivet stage by Jerry Cohagan.

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THE DAILY JOURNAL

about the play

Into the Woods blends various familiar fairy tales with an original story of a childless baker and his wife, who catalyze the action of the story by attempting to reverse a curse on their family in order to have a child.

In the first act, the characters set out to achieve their goal of living *"Happily Ever After"* through familiar routes. At the end of Act I, all of the characters seem poised to live "*Happily Ever After.*"

Act II, however, deals with the consequences that traditional fairy tales conveniently ignore. What does one do with a dead giant in the back yard? Does marrying a prince really lead to a happy and fulfilling life? Is carving up the wolf the solution? Is the giant always wrong? In Act II, all the characters must deal with what happens *after* "*Happily Ever After.*" As they face a genuine threat to their community, they realize that all actions have consequences and that lives are inescapably interdependent. But, they learn that interdependence is their greatest strength, too.
- from sondheim.com

As a courtesty to our performers ...

Flash photography is prohibited at all times.
Please silence all cell phones and pagers.

We will observe one 10-minute intermission.

the cast

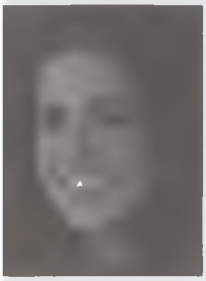
STACIE KNEFELKAMP (Narrator)
Stacie Knefelkamp is a senior Music Education major at Olivet and is finishing her stage career at ONU with this role. She has appeared in the chorus in *Oklahoma*, as Ethel Toffelmaier in *The Music Man*, as Grandma Tzeitel in *Fiddler on the Roof*, and as an officer in *Pirates of Penzance*. She has participated in 24-hour theater has been involved in *Broadway Revue* from 2000–2005, and directed it for the past two years. Stacie has appeared as a *Messiah* soloist for the past three years with the Olivet Choral Union and University Orchestra. She would like to thank her entire family for their constant love and support.

BETHANY DEMMIN (Cinderella)
Bethany is a senior Biology major with a Pre-Med concentration. She is from Naperville, Ill. This is Bethany's first musical on the Olivet stage. Performing in this show is a lifelong dream, and she dedicates this opportunity to her family and friends and to the memory of her grandmother, Beth Cady.

SCOTT NEILD (Jack)
Scott is a senior Music major from Danville, Ill. He is pleased to be performing in one of his favorite shows. Scott has been actively involved in music and theater on and off the Olivet campus. Local audience members may remember him as the Calypso brother in KVT's recent production of *Joseph and the Amazing Technicolor Dreamcoat*. He is eagerly awaiting graduation and the pursuit of an acting career in Chicago.

LUKE WADSWORTH (Baker)
Luke is a senior Business major and has appeared in several Olivet productions, including *Pirates of Penzance*, *The Boys Next Door* and *Fiddler on the Roof*. Luke is a Cadet in Olivet's Army ROTC program and will enter active duty as a Second Lieutenant upon graduation. Some of Luke's fondest memories of Olivet are from time spent on the stage. Luke thanks his family and friends for their support.

the cast



KRISTY BURROWS (Baker's Wife)
Kristy is a junior Music Education major from Coldwater, Mich. She is a member of Orpheus Choir and the *As You Wish* a cappella group. She has appeared on the Olivet stage in *Pirates of Penzance* and in *Broadway Revue.* She thanks her mom and dad for their love and support and for introducing her to her Lord and Savior, Jesus Christ.

KIMBERLY MEISTE (Cindy's Stepmom)
A senior Church Music and Vocal Performance major from Lowell, Mich., this marks Kimberly's third musical at Olivet. Previous appearances include *The Pirates of Penzance* and *Fiddler on the Roof.* Kimberly has performed in *The Pajama Game* and *Once Upon a Mattress.* She played Wendy in *Peter Pan*, too. She would like to thank Zachary Bohannon, Homesick, and Ann Fabert for their constant love and support.

MELODY STRATMAN (Florinda)
Melody is a sophomore majoring in Music Education. Last season, she appeared as a maiden in *Pirates of Penzance* on the Olivet mainstage. Her prior performing credits include Hope Harcourt in Cole Porter's *Anything Goes.*

ANDREA BOARD (Lucinda)
Andrea is a freshman majoring in both Music Performance and Church Music. A native of West Virginia, she appeared in numerous all-state choirs, chamber choirs, and state choruses. Andrea is making her acting debut in this musical and looks forward to being involved in future productions. She dedicates this show to her mom, dad, sister, and grandmother.

the cast

AMY BROOKS (Jack's Mother)
A Milwaukee Wis., native, Amy is a senior Psychology student, seeking minors in both Music and Theater. She has taken part in a variety of Olivet productions, including *You Can't Take It With You* (Gay Wellington), *Curious Savage* (Florence), and *Pirates of Penzance* (cop), along with annual appearances in *Broadway Revue*. "This one is for you, Dad!"

KRISTIN AMATO (Lil' Red)
Kristin is a senior Criminal Justice major from Bloomingdale, Ill. Her many credits on the Olivet stage include *The Music Man* (Zanetta), *Fiddler on the Roof* (Golde), and *Pirates of Penzance* (Edith). Kristin tahnks her parents for their constant support in her my theater adventures.

KATIE BENNETT (Witch)
Katie is a senior English Education major from Anderson, Ind. She has appeared in various musicals, including *Grease*, *Guys and Dolls* (Sarah Brown), *The Sound of Music* (Mother Abbess), and *Th Music Man* (Eulelie Shinn).

JACOB CHASTAIN (Cindy's Father)
Jacob is a junior from Pendleton, Ind., seeking a Church Music major and a minor in Youth Ministry. Previously, Jacob has performed in *Fiddler on the Roof* (Mordcha) and in last fall's *Broadway Review* (Gaston). He is a member of the *Orpheus Choir* and the Men's Residential Life council. Jacob travels with *The Olivetians* as a ministry team.

the cast

JERROD COVERT (Mysterious Man)
Jerrod is making his debut on the Olivet stage with this production. A freshman majoring in Church Music with a minor in Youth Ministry, he adds this performance to a list that includes *The Music Man*, *Fiddler on the Roof*, and *Man of La Mancha*.

SCOTT MAIER (Wolf)
Scott Maier is a junior Music Education major from Mokena, Ill. This play marks Scott's third musical at Olivet, having appeared in performances of *Fiddler on the Roof* and *Pirates of Penzance*.

AMANDA MEDLEY (Rapunzel)
Amanda is a senior Music Education major from North Canton, Ohio. She has performed at Olivet in *Pirates of Penzance* (Mabel), *Fiddler on the Roof* (Hodel), and *The Music Man* (Amaryllis). Being a member of this production of *Into the Woods* has been challenging and rewarding, as well as a dream come true for her.

NATHAN EVENSON (Rapunzel's Prince)
Nathan is a junior majoring in Music Education with a concentration in voice and comes to Olivet as a transfer student from the University of Michigan. Previously, Nathan appeared in Janacek's *Cunning Little Vixen*, Handel's *Xerxes*, and in several small roles, including the priest and servant in Mozart's *Don Giovanni* with University Productions.

the cast

DENISE CHANEY (Grandmother)
Denise is majoring in Interior Design with minors in Fashion Merchandising and Music. She is from Monte Vista, Colo., and has been in several productions at Olivet, including *Fiddler on the Roof* *Pirates of Penzance*, and *Broadway Review*. Denise is a member o *Orpheus Choir*, the student section of Family and Consumer Science, and the Family and Consumer Sciences honor society.

BRAD SENFFNER (Cinderella's Prince)
Brad is a senior Music Education and Performance major from Clifton, Ill. Theatrical highlights include Major-General Stanley in *Pirates of Penzance* and Motel in *Fiddler on the Roof*, as well as performances at CTW as Joseph in *Joseph and the Amazing Technicolor Dreamcoat*, and as the music director for YPT's production of *Dear Edwina*. Brad plans to pursue a master's degree in vocal performance.

JOEL HEALD (Steward)
Joel is very excited to be performing in his first production on the Olivet mainstage. Prior to coming to Olivet, he appeared as Motel i *Fiddler on the Roof* and as Baby John in *West Side Story*, to name a few. Joel is pursuing a career in Youth Ministry, majoring in Religion with a double minor in Youth Ministry and Biblical Languages. Joel hopes to one day use his experiences in the arts to help youth grov closer to God.

ALISA CHRISTENSEN (Cindy's Mother, Giant)
Alisa is a sophomore Elementary Education major from Porter, Ind. This marks Alisa's first performance at Olivet. On campus, she is a member of *Orpheus Choir* and the *As You Wish* a capella group. Alisa has played roles in *Fiddler on the Roof*, *Les Miserables*, *Singin' in the Rain*, *Godspell*, and *Will Rogers Follies*.

the cast

MEGAN CAMPBELL (Snow White/Scenic Design)
Megan is majoring in both Business (marketing) and Art with a graphic concentration. This production marks her debut as scenic designer. She would like to work within the theatre community.

ENNIFER GUNNERSON (Sleeping Beauty/Choreographer)
ennifer is a freshman majoring in both Fashion Merchandising and usiness. She is from Canton, Ohio. Jennifer has been a dancer for 5 years and is honored to have the opportunity to choreograph for livet's *Broadway Revue* and *Into the Woods*.

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pecial Thanks

teven Reyes and WONU/Shine.fm, Rob Rodewald, Dr. Diane Richardson and the epartment of Family and Consumer Sciences, Jim Shaw at J&J Printing and everyone ho has contributed after this program was printed.

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Office of Marketing Communications,
George Wolff, director; Monique Perry, designer.

OLIVET NAZARENE UNIVERSITY

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production team

JERRY COHAGAN (Director)
JEFF BELL (Musical Director)
NEAL WOODRUFF (Conductor)
MEGAN CAMPBELL (Scenic Designer)
SHAY REID (Stage Manager)
DINAH SAMUELSON, ANN FABERT (Properties Master)
HAHNAH JACKSON (Costume Designer)
MICHAEL BLOCK (Rehearsal Pianist)
HARMONY LAPPIN (Makeup Artist)
JENNIFER GUNNERSON (Choreographer)
MIKE RYBA (Lighting Designer/Director)
JON CROFT (Assistant Lighting Director)
MATT MCMAHAN (Technical Director)
NOAH HANSEN (House Manager)

Stage Crew/Props
Britney Reddick, Stephanie Heikila, Katherine Michels, Amanda Coutant, Diana Fairfield, Melissa Betancourt, Caleb Floyd, Joel Floyd, Rosha Reid, DeJuan Shelby, Jon Brown

Construction Crew
Dan Matthews, Ciera Sifferd, Adam Netzel, Corinne Norem, Amanda Haymaker, Diana Fairfield, Melissa Betancourt, DeJuan Shelby, Jason Athialy

Lights/ Sound
Britney Reddick, Megan Stone, Noah Hansen, Jon Brown, Andy Gorrell, Rosha Reid, Chris Clough, Shay Reid

Makeup
Harmony Lappin, Heidi Lautenschleger

Costume Crew
Ashley Dahms, Hahnah Jackson, Cindy Pecka, Michelle Swiger, Kimberly Voth

Publicity
Maggie Ness

orchestra

Dr. Neal W. Woodruff, Conductor

Flute
Katie Benson

Clarinet
Ryan Holcomb

Bassoon
Christine Becker

Trumpet
Alan White
Steven White

Horn
Phil DeYoung
Melissa Marta

Percussion
Ryan Schultz
Chris Davis
Katie Sweet

Piano
Michael Block

Keyboard
Erica Rumbley

Violin I
Bethany Smith
Jennifer Engelland
Monica Adkins
Joel Carl

Violin II
Lauren Kehl
Priscilla Ramos
Lauren Campbell
Tania Pavlovcik

Viola
Heather Eaton
Julia Trout
Joyce Kang

Cello
Melissa Adkins
Allison Caudle
Diane Michel

Bass
Kevin Payton
Kyle Cotsones
Katie Michels
Pennal Johnson

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

WIND ENSEMBLE & CONCERT BAND

7:00 P.M.
March 8, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Country Gardens — P. Grainger

Images — R. Sheldon

Firenze (from *Suite Italienne*) — Y. Desportes
featuring the flute section

Concert Band
Prof. Don Reddick, conductor

♬ ♬ ♬ ♬ ♬ ♬

The Liberty Bell — J. P. Sousa
ed. W. Revelli

Lincolnshire Posy — P. Grainger
I. Dublin Bay (Sailor's Song)
II. Harkstow Grange (The Miser and his Man—a local Tragedy)
III. Rufford Park Poachers (Poaching Song)
IV. The Brisk Young Sailor (who returned to wed his True Love)
V. Lord Melbourne (War Song)
VI. The Lost Lady Found (Dance Song)

The Engulfed Cathedral — C. Debussy
trans. M. Patterson

Third Suite for Band — R. Jager
I. March
II. Waltz
III. Rondo

October — E. Whitacre

Vesuvius — F. Ticheli

Wind Ensemble
Dr. Neal M^c^Mullian, conductor

NOTES

According to America's leading Sousa scholar, Paul E. Bierley, Sousa was inspired to write **The Liberty Bell** because of a huge painting he had seen of the Liberty Bell in Chicago. This march is in typical Sousa style, full of bouncy rhythms, brilliant in its orchestration, both melodic and stirring. It is one of Sousa's finest marches, bringing the audience's attention to the Liberty Bell itself through the use of chimes during the trio.

Grainger's suite for wind band, ***Lincolnshire Posy***, was premiered at the American Bandmaster's Convention in Milwaukee, Wisconsin in 1937. Grainger, who considered it to be his "best band composition," turned back for material to the Lincolnshire folksingers he had met in the first decade of the century. He said of the work:

> "Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody…his regular or irregular rhythm, his preferences for gaunt or ornately arabesqued delivery, his tendency towards breadth or delicacy of tone. This bunch of 'musical wildflowers' (hence the title) is dedicated to the kings and queens of folk song who sang so sweetly to me." (Percy Grainger)

The Engulfed Cathedral (La Cathedrale engloutie) is No. 1, Book 1 of Claude Debussy's *Preludes*. It is one of his best known and most popular works, not only in its original version for solo piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. The Engulfed Cathedral depicts an old legend from Brittany: To punish the people for their sins, The Cathedral of Y's is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water, and then sinks slowly into the ocean.

Third Suite for Band is a tuneful work for band, yet it includes certain elements which provide a challenge for the players and conductor, as well as added interest for the listener. In the first movement the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. In the "Waltz" the

same kind of distortion of time occurs, but now it is the familiar 3/4 which receives the treatment. Near the end of the waltz, the opening flute theme is repeated and cut short before the movement closes with a spirited coda. The form of the Rondo is ABACABA. The movement opens with a five chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. (Eric Whitacre) October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in **Vesuvius**. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the Medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii. (Frank Ticheli)

As a courtesy to performers and audience, please turn off cellular phones and electronic pagers, and refrain from using flash photography. Thank you.

PERSONNEL

Concert Band

FLUTE
Beals, Adriel
Gorski, Karen
Hahn, Sarah
Hines, Hanna
Mallett, Abby
McClain, Stevie
Slinker, Valinda
Voth, Kimberly

OBOE
Reddick, Britney

CLARINET
Roberts, Lenae

BASS CLARINET
Schwartz, James

ALTO SAXOPHONE
Chalfant, Sonja

FRENCH HORN
Jackson, Hahnah

TROMBONE
Vaughn, Jake
White, Matt

EUPHONIUM
Herendeen, Eric

TUBA
Schafer, Mark

PERCUSSION
Heald, Jon
Jones, Kevin

Wind Ensemble

FLUTE/PICCOLO
Sarah Manue;
Jennie McCully
Lori Belmonte

OBOE
Katie Jackson

BASSOON
Rebecca Petro

CLARINET
Emily Carlson
Lindsay Mullins
Danielle McClendon
Kim Wilkes
Abby Stevenson

BASS CLARINET
Scott Maier

SAXOPHONE
Dan Matthews
Kevin Barnett
Kate Wendorf
Phil Smith
Chris Tupling

HARP
Kate Wendorf

TRUMPET
Alan White
Ben Hobbs
Levi Barse

HORN
Phil DeYoung
Melissa Marta
Shauntia Mettlin
Kendra Skodak

TROMBONE
Judah Ball
Jon Newton
Nathan Lacher

EUPHONIUM
Ryan Schultz
Bethany Denhart

TUBA
Aaron Gall
David Twining

PERCUSSION
Tim Bentely
Jerod Collins
Heather Eaton
Adam Moore
Josh Severs

PIANO
Adam Moore

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DEPARTMENT OF MUSIC

presents

Senior Recital

Adam Moore

piano

with

Dr. Gerald Anderson

piano

Thursday, March 10 7:00 p.m.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in G major, op. 79 — L. van Beethoven
Presto alla tedesca

Intermezzo in A major, op. 118, no. 2 — J. Brahms

Rêverie — C. Debussy

Fantasy Brillo Obscuro — A. Moore

Concerto #2 for Piano and Orchestra, op 18 — S. Rachmaninoff
Adagio sostenuto
with Dr. Gerald Anderson, piano

NOTES

Sonata in G major, op. 79

Though his personal eccentricities were to consume his disposition primarily due to his realization that he was going deaf, Beethoven would not allow adversity to destroy his ambition. While he was not a quick or facile worker, his musical genius revolutionized every music form he touched. He composed out of spiritual inner necessity rather than as provider of virtuoso display material. His mastery of structure and key relationships revolutionized the sonata-form. The three-movement sonata op. 79 in G major was a throwback from the romantic dramatizations of previous works to the architectural structuring of classicism. The first movement carries a rollicking lightness and humor, certainly unexpected from a composer who had gone deaf though not uncommon of his work. Beethoven was quoted as having said, "We mortals with immortal minds are only born for sufferings and joys, and one could almost say that the most excellent receive joy through sufferings."

Intermezzo in A major, op.118, no.2

People generally love the music of Brahms for the warmth and tenderness behind a gruff exterior and the dark but beautiful mood. Brahms was quoted as having said, "When ideas come to you, go for a walk; you'll discover what you thought was a complete idea was actually only the beginning of a much larger one." How true for this piece are his words! His Klavierstücke, Opus 118, consists of six separate pieces often presented independently. These sonorous, cryptic pieces invite endless study of interpretation. The second intermezzo haunts with a poignant eloquence, speaking best perhaps through the depressed. The work opens with a very introspective section, contrasts with a dark and dreary middle section within which is inserted an ethereal chorale-like variation, and closes with a return to the original theme.

Reverie

Debussy refused to submit to the standardized rules, shunning traditional theory and counterpoint. He was quoted as having said, "There is no theory. You have only to listen. Pleasure is the law." He acquainted with very few musicians but relished his camaraderie with impressionist poets and painters. His use of rich harmonies and varied timbres evoked moods and created atmosphere. One of his earlier works, "Reverie" introduced the warmth and fluidity to be found in his later impressionistic work. When sustained with the damper pedal and played slowly and deliberately, the music produces sonorous waves of mellow tones. The way the tranquil and serene music builds with slight crescendos only to die away lures the listener to envision small rippling waves lapping the shores of a small lake and white puffy clouds floating gently across the sky, simply drifting away and letting one's thoughts move off where they will.

Fantasy Brillo Obscuro

For those aimlessly wandering, losing their sight,
A lucent moon gleams alone in the midst of the night;
Much darkness it fades with its far distant light,
Gives vision to all does this lunar crescent so bright!

Concerto in C minor for Piano and Orchestra, op. 18 Adagio sostenuto

Rachmaninoff was a notoriously stoic and quiet man but spoke straight from his heart through his music. At a point in his life when faced with grave depression, he was encouraged by his family to visit Dr. Nikolai Dahl, a specialist in neurological hypnosis. Though Rachmaninoff was financially insecure, Dr. Dahl philanthropically treated him at no charge. These sessions focused on brightening his daytime mood and reawakening his desire to compose. After four months of therapy, he emerged with sketches for the second piano concerto which has since been dedicated lovingly to Dr. Dahl. In the tender second movement, the pianist begins as an accompanist to the orchestra and then reverses roles. The music wanders away from its tonal center, thus growing restless, and gradually intensifies until the pianist lashes out with a cadenza. The pianist is then relaxed by the orchestra with the same softly swaying figures that opened the movement. The final passage with the pianist and orchestra belting out affectionately is perhaps the most romantic moment in this concerto. Today, this concerto remains as timeless as ever.

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Olivet Nazarene University
Music Department

presents

Student Recital

❖ ❖ ❖ ❖ ❖

9:30 a.m. ♦ Monday, March 14, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Call (from *Five Mystical Songs*) R. Vaughn Williams

Drey Bohannan, baritone
Dr. Jeff Bell, piano

Minuet and Dance of the Blessed Spirits (from *Orfeo*) C. Gluck

Valinda Slinker, flute
Ryan Schultz, piano

Bist du bei mir anonymous
ed. C. Ware

Aaron Grise, baritone
Dr. Jeff Bell, piano

Sonata H. Eccles
Movement 3 arr. S. Rascher
Movement 4

Chris Tupling, alto saxophone
Michael Block, piano

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Senior Recital

Bethany Smith

piano

with

Dr. Gerald Anderson, piano
Violet Kois, violin

❖ ❖ ❖ ❖ ❖

7:00 p.m. • Monday, March 14, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Twelve American Preludes — A. Ginastera

3. Creole Dance
2. Sadness
6. Tribute to Roberto Garcia Morillo
8 Tribute to Juan Jose Castro
9. Tribute to Aaron Copland

Sonata #12 in A-flat major, op. 26 — L. van Beethoven

Andante con Variazioni
Scherzo et Trio – Allegro molto
Marcia funèbre – Maestoso andante
Allegro

INTERMISSION

Ballade #2 in F major, op. 38 — F. Chopin

Sonata #2 in A major for Violin and Piano, op. 100 — J. Brahms

Allegro amabile
Andante tranquillo – Vivace

With Violet Kois, violin

NOTES

12 American Preludes

Ginastera is one of the most prominent Argentine composers of the 20th Century. His music is generally accessible and tonal, blended with vibrant, sizzling rhythms. It typically represents the culture of Argentina, ranging from the silent grandeur of the pampas to the dynamix dances of gauchos. Several of the *Preludes* are tributes to fellow composers. Prelude 6 is a tribute to Garcia Morillo, a native of Buenos Aires, who was a composer, professor, and music critic. Jose Castro, an important 20th-Century Argentine composer, and Aaron Copland are also given tribute by Ginastera in preludes 8 and 9.

Sonata in A-flat major, op. 26

German-born composer Ludwig van Beethoven is one of the most famous composers in the world, and was also one of the most influential. He composed 32 piano sonatas, dedicating many of them to his patrons. Sonata #12 is dedicated to Karl Lichnowsky, one of Vienna's foremost patrons of the arts during the 1880s. This is the only piano sonata of Beethoven to begin with a set of variations, rather than conventional sonata form, and all four movements are in the same key. The variations of the first movement seem to convey Beethoven's state of mind while composing, and they appear to set up the rest of the work. The second movement is a dance, the third a funeral march, and the last is a "perpetual motion" piece.

Ballade #2 in F major, op. 38

Frederick Chopin, a polish nationalist composer of the 19th Century, wrote almost exclusively for the piano, with a distinctly expressive style. His second *Ballade*, dedicated to Robert Schumann, incorporates simple strains in the opening section, while later taking the listener by surprise with the entrance of the *presto*. The episodal nature of the ballade is the fruit of the esoteric moods of the composer, evident in the abrupt transitions used throughout.

Sonata #2 in A major for Violin and Piano, op. 100

The violin sonatas of Brahms have been referred to by one writer as "wordless songs." The music is purely Brahms, with no echoes of Beethoven, just as the autumnal hue that graces so much of his music.

Miss Smith is the piano student of Dr. Gerald Anderson, and she presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Performance.

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Olivet Nazarene University
Music Department

presents

Senior Recital

Heather Eaton

piano

Heidi Heisler

piano

❖ ❖ ❖ ❖ ❖

7:00 p.m. • Thursday, March 17, 2005

Kresge Auditorium
Larsen Fine Arts Center

Miss Eaton is the piano student of Dr. Karen Ball, and she presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Performance.

Miss Heisler is the piano student of Dr. Karen Ball, and she presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music (General).

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

PROGRAM

Invocation

Nocturne, Op. 9, No. 1 — F. Chopin

Miss Heisler

Moderato, Nocturne — B. Britten

Miss Eaton

Prelude and Fugue in A^b Major, WTC I — J.S. Bach

Miss Heisler

Ballade No. 3, Op. 47 — F. Chopin

Miss Eaton

Sonata in D Minor, Op. 31, No. 2 — L. van Beethoven

Largo, Allegro
Adagio
Allegretto

Miss Heisler

Concerto No. 2, Op. 102 — D. Shostakovich

Andante
Allegro

Miss Eaton
Dr. Karen Ball, piano

Slavic Dances, Op. 46, No. 1 — A. Dvorák

Miss Heisler & Miss Eaton

Upcoming Events

March 18 – Student Recital at College Church (9:30am)

March 31 – Chamber Concert in Kelley Prayer Chapel (7:00pm)

April 1 – Student Recital in Kresge (9:30am)

April 2 – Senior Recital – Katie Benson and Amanda Medley in Kresge (7:00pm)

April 4 – Senior Recital – Scott Neild and Brad Senffner in Kelley Prayer Chapel (7:00pm)

Olivet Nazarene University
Music Department

presents

Student Recital

♫ ♫ ♫ ♫

9:30 a.m.
Friday, March 18, 2005

College Church of the Nazarene

PROGRAM

Invocation

June (from *The Seasons*) — P. Tchaikovsky
Hannah Hines, flute
Bethany Smith, piano

Toccata in D Major — D. Buxtehude
Matt Gerhard, organ

Zwei braune Augen — E. Grieg
Kayla Bailey, mezzo-soprano
Dr. Jeff Bell, piano

Sonata in C minor, Op. 56 — A. Guilmant
I. Preludio
Dan Mau, organ

Improvisation et Caprice — E. Bozza
Improvisation
Dan Matthews, alto saxophone

M'appari tutt'amor (from *Martha*) — F. von Flotow
Sam Griggs, tenor
Dr. Jeff Bell, piano

Maid of the Mist — H. Clarke
Alan White, trumpet
Ryan Schultz, piano

Finch'han dal vino (from *Don Giovanni*) — W. A. Mozart
Andy Maynard, bass
Matt Gerhard, piano

Olivet Nazarene University
Music Department

Student Recital

April 1, 2005 • 9:30 a.m.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Pavane pour une infante defunte — M. Ravel
Shauntia Mettlin, horn
Heather Eaton, piano

Send in the Clowns (from *A Little Night Music*) — S. Sondheim
Kimberly Meiste, contralto
Dr. Jeff Bell, piano

Widmung — R. Franz
Jonathan Payne, tenor
Dr. Jeff Bell, piano

Concertino — C. Chaminade
Stephanie McClain, flute
Dr. Karen Ball, piano

Nel cor più non mi sento — G. Paisiello
Carole Vandermark, soprano
Dr. Jeff Bell, piano

O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Andrea Board, soprano
Erica Rumbley, piano

Flee as a Bird — H. Dana/arr. Bell
Amber Edwards, contralto
Dr. Jeff Bell, piano

Sonatina — M. Clementi
Aaron Palmer, marimba
Joey Brewer, trombone

Duetto Buffo di Due Gatti — G. Rossini
(Comic Duet for Two Cats) — English translation by R. Hess
Melody Stratman, mezzo-soprano
Alisa Christensen, mezzo-soprano
Dr. Jeff Bell, piano

Olivet Nazarene University
Music Department

presents

Senior Recital

Amanda Medley

soprano

with Michael Block
piano

Katherine Benson

flute

with Dr. Gerald Anderson
piano

Saturday, April 2, 2005 • 7:00 p.m.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in F major — G.F. Handel
- Larghetto
- Allegro
- Siciliana
- Allegro

Miss Benson

Ich folge dir gleichfalls (from *Johannes-Passion*) — J.S. Bach

Miss Medley and Miss Benson

In dem Schatten meiner Locken — H. Wolf
Bescheidene Liebe — H. Wolf

Miss Medley

Quartet in D (KV 285) — W.A. Mozart
- Allegro
- Adagio
- Rondeau

Miss Benson
Michel Block, violin
Heather Eaton, viola
Melissa Adkins, 'cello

Serate Musicali — G. Rossini
1. La Promessa
8. La Danza

Miss Medley

Fantasie — G. Hüe

Miss Benson

Mélodie passagères — S. Barber

1. Puisque tout passé
2. Un cygne
3. Tombeau dans un parc
5. Départ

Miss Medley

Poem — C. Griffes

Miss Benson

Wouldn't it be Loverly (from *My Fair Lady*) — F. Loewe

So many People (from *Saturday Night*) — S. Sondheim

Miss Medley

Sonata for Flute and Piano — R. Muczynski

Allegro deciso
Vivace
Andante
Allegro con moto

Miss Benson

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NOTES

Handel's **Sonata in F major** begins with a beautiful *Larghetto* movement that contains a climbing melody. As it is quite lyrical, much control of the airstream is required. The second movement, *Allegro*, is lively and upbeat, and contains some difficult technique. Following the *Allegro*, the *Siciliana* is also lovely and lyrical, containing a small cadenza that leads directly into the final *Allegro* movement.

J.S. Bach's *Johannes-Passion* (*St. John Passion*) is the first of Bach's two passion settings, using the gospel of John as a reference, with the libretto following mainly the 18th and 19th chapters of the gospel. The first performance of *St. John Passion* was in 1724 on Good Friday. Bach used outside sources to influence the chorales of this work. **Ich folge dir gleichfalls** was a Passion based on *Saint John* by a poet/librettist from Hamburg, Christian Heinrich Postel. The aria comments on the part of the passion that takes us through Peter's betrayal of Jesus.

Translation:
I follow Thee also. I'll follow thee likewise with gladdening paces and thee not forsake, my life and my light. Now forward my course and do thou not cease thyself me to draw and to press and to summon.

Hugo Wolf is widely known for his fine work in composing lieder. **In dem Schatten meiner Locken** is a part of his collection, *Spanisches Liederbuch: Weltliche Lieder*. Using the text of poet Paul Heyse, Wolf matches witty text with a complementary piano accompaniment. **Besheidene Liebe** is an art song based on a text written by an anonymous author and is part of Wolf's *Lieder aus der Jugendzeit*. Again Wolf uses witty text to comment on love in a humorous manner.

Translation:
In the shadow of my tresses my beloved has fallen asleep. Shall I awaken him now? Ah, no! Carefully I comb my ruffled locks, early every day; yet for nothing is my trouble, for the wind makes them disheveled yet again. The shadows of my tresses, the whispering of the wind, have lulled my darling to sleep. Shall I awaken him now? Ah, no!

I must listen to him complain that he pines for me so long, that life is given and taken away from him by this, my brown cheek, and he calls me a snake; yet he fell asleep by me. Shall I awaken him now? Ah, no!

Translation:
I'm not like other girls who, if in love, hide their secret, silently withdrawing, and bow their head in sorrow. Yes, my love is not mute; I won't shut up; that's how I am if in love.

I'm not like other girls who, if in love, secretly hope; I show my feelings for all the world to see. Often already has my dearest mother seen me hand in hand with my loved one.

I'm not like other girls but happy none the less I think, because my love strives not for a ring and bonnet; he remains my beloved bridegroom, cooing sweetly, as tame as a dove he is my love.

Mozart's **Quartet in D major** begins with an *Allegro* that is both bright and lively. A cheerful movement, the flute and violin play back and forth with each other in an almost spontaneous nature. It is quite a contrast with the second movement—a slow *Adagio* in B minor. Here, the flute plays a tender melody over pizzicato strings. The melody in the *Adagio* movement contains a cadenza that gradually changes tone color and proceeds into the closing *Rondeau*, a witty and energetic movement.

Gioachino Rossini is well-known for his work in opera, particularly his comic opera *The Barber of Seville*. While living in Paris, Rossini departed from his usual work in opera to compose a set of eight chamber arias and four duets, *Serate Musicali* (Musical Evenings). Typical of Rossini, each piece in the set reflects a distinct mood, **La Promessa**, written for soprano and piano, uses a sweet melody to comment on love. **La Danza**, originally written for tenor and piano, has a much livelier feel. With attractive melodies and attention to detail, Rossini's talent is manifest in this set.

Translation:
1. That I will ever be able to stop loving you, no, don't believe it, dear eyes! Not even to joke would I deceive you about this.

You alone are my sparks, and you will be, dear eyes, my beautiful fire as long as I live, ah!

8. Already the moon dips into the sea, my goodness, he'll jump right in; the hour is pleasant for dancing, and no one in love would want to miss.

Swiftly dancing round and round, my dear gentlemen, come to me; see a handsome smiling woman willing to dance with everyone.

While the evening star shines in the sky and the moon glows brightly, the most handsome with the fairest will dance the night away.

Jump, jump, turn and turn, every couple circling round, back and forth and over again and return where you began.

Hold on tightly to the blonde, take the brunette here and there, take the redhead for a turn, the wallflower you better don't touch.

Hooray for dancing round and round, I'm a queen, a pasha too;This is the greatest pleasure on earth, And the dearest passion!

Mamma mia, my goodness...

Georges Hüe's **Fantasie** was composed in 1913 for the annual competition at the Paris Conservatory, and Hüe dedicated the piece to the flute professor there, Adolphe Hennebains. Characteristic of many pieces written for the Conservatory, **Fantasie** changes character often, which provides many opportunities to display different tone colors that are both powerful and fragile, as well as a command of advanced technique. **Fantasie** was also written in the same style as many of Hüe's ballets, operas, and theater works, so an active imagination is useful for interpreting this dazzling piece.

One of the most honored and most frequently performed American composers, Samuel Barber began composing at the age of ten. Barber focused on lyrical, expressive music, instead of experimental techniques. His pioneering use of increased dissonance, chromaticism, and tonal ambiguity, make his compositions unique and memorable. The combination of these tonal nuances and his lyrical, expressive style make him one of the great composers of the twentieth-century. **Melodies passageres** (Fleeting Melodies) is based on a set of French poems by Rainer Maria Rilke. Each song has complicated accompaniment that adds to the text painting of the poem, and which Barber uses to aid the aid the listener in understanding the emotions of each poem.

Translations:
1. Since all things pass, let's make a passing melody; the one to quench our thirst will be the one to win us.

What leaves us, let us sing with love and art; and swifter let us be than the swift departure.

2. A swan moves over the water surrounded by itself, like a painting that glides; thus, at times, a being one loves is a whole moving space. And draws near, doubled, like the moving swan, on our troubled soul. . .which to that being adds the trembling image of happiness and doubt.

3. At the end of the avenue, sleep, tender child, beneath the stone; around your interval we'll sing the song of summer. If a white dove flies overhead, I will lay upon your grave only its shadow that falls.

5. My sweet, I must go away. Would you like to see the place on the map? It's a black point. In me, it will be if the thing succeeds, a rose-red point in a green land.

Reminiscent of the French Impressionist style, Griffes's **Poem** calls for advanced technique and the ability to communicate the emotion within the piece through varying tone colors. Griffes composed the work for a friend, Georges Barrère, who premiered it on November 16, 1919, with the New York Symphony Society. Barrère arranged the work for flute and piano in 1922.

One of the most popular musical of the 1950s was *My Fair Lady*, words by Alan Jay Lerner and music by Frederick Loewe. An adaptation of George Bernard Shaw's 1914 play *Pygmalion*, the story revolves around a flower peddler named Eliza Doolittle who agrees to take speech lessons from Henry Higgins, hoping to fulfill her dream of working in a flower shop. She succeeds and finds herself in a higher social set, managing to win the heart of Henry Higgins along the way. **Wouldn't it be Loverly** is sung by Eliza in the beginning of the show, as the audience sees the unrefined side of Eliza as she wishes for a better life for herself.

Saturday Night was supposed to be Stephen Sondheim's debut as a composer/lyricist on Broadway, but because of the death of the producer, and other unfortunate circumstances, the project was abandoned. It was not until December 17, 1997, that *Saturday Night* appeared on stage in London.

The story revolves around a group of three twenty-something men living in Brooklyn in 1929. Over the course of three Saturday nights, they go in search of love and a good time. Through a chance encounter, one of the men, Gene Gorman, meets Helen, a Brooklyn native pretending to be a southern aristocrat. They immediately develop feelings for each other and start a relationship. Helen sings **So Many People**, admitting to Gene that although he is not perfect, she still loves him.

Robert Muczynski's **Sonata for Flute and Piano**, composed in 1965, has quickly become a standard in the flutist's repertoire. The piece is centered on rhythms, and combines elements of jazz, rock, and swing in a neo-classical style. At times, these rhythms must be metronomically precise; yet there are slight variations in the piano's melodic motives which add excitement and drive to the musical line.

Miss Medley is the voice student of Dr. Neal Woodruff. She presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education.

Miss Benson is the flute student of Prof. Jennifer Reddick. She presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music Performance.

A note from Amanda:
Thank you to all of my family and friends for your continuous love and support. Thank you to my "Dodge" who has inspired me to do great things, and to my amazingly talented family for instilling such a great passion for music.

A note from Katherine:
Thank you to Dr. Michael and Gwen Benson, for your consistency in your support as I took the time to study my passion. You have always been a blessing to me!; to Mrs. Jennifer Reddick for your patience, support, and constant belief that I will succeed. I would not have made here it without your careful guidance; to Alan White, Ryan Schultz, and Philip DeYoung, for your outstanding dedication and determination to be the best you can possibly be. You have been an inspiration to me. Amanda Medley, I could not have asked for a better friend. You have helped me so much through the past four years, and I am so grateful for you!

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Senior Recital

Brad Senffner

baritone

with Ryan Schultz, piano
and Dr. Karen Ball, piano

Scott Neild

tenor

with Michael Block, piano

♫♫

Monday, April 4, 2005 ♦ 7:00 p.m.
Kelley Prayer Chapel

PROGRAM

Invocation

Vittoria, mio core!	G. Carissimi
Come raggio di sol	A. Caldara
Non lo dirò col labbro	G.F. Handel
Madamina! Il catalogo è questo (from *Don Giovanni*)	W.A. Mozart

Mr. Senffner

Deh, vieni alla finestra (from *Don Giovanni*)	W.A. Mozart
Danza, Danza, fanciulla	F. Durante
Lungi dal caro bene	G. Sarti

Mr. Neild

Ein Mädchen oder Weibchen (from *Die Zauberflöte*)	W.A. Mozart
Ständchen	F. Schubert
Widmung	R. Schumann
Heimliche Aufforderung	R. Strauss

Mr. Senffner

Wie Melodien	J. Brahms
Die Forelle	F. Schubert
An die Musik	F. Schubert
Chanson d'Amour	G. Fauré
Romance	C. Debussy
Chanson d'Avril	G. Bizet

Mr. Neild

Mab, la reine des mensonges (from *Roméo et Juliette)*	C. Gounod
Le colibri	E. Chausson
Automne	G. Fauré
Beau soir	C. Debussy
Lamento	H. Duparc

Mr. Senffner

Blackberry Winter — A. Wilder
On the Street Where You Live (from *My Fair Lady*) — A. J. Lerner
Being Alive (from *Company*) — S. Sondheim

Mr. Neild

Songs of Travel — R. Vaughan Williams

The Vagabond
Let Beauty Awake
The Roadside Fire
Youth and Love
In Dreams
The Infinite Shining Heavens
Whither Must I Wander
Bright Is the Ring of Words
I Have Trod the upward and the Downward Slope

Mr. Senffner

Lily's Eyes (from *The Secret Garden*) — L. Simon

Mr. Senffner & Mr. Neild

♫ ♫ ♫

Mr. Senffner is the voice student of Dr. Jennifer Fitch. He presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music Performance and Music Education.

Mr. Neild is the voice student of Dr. Jennifer Fitch. He presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music.

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

NOTES

Vittoria, mio core, **Come raggio di sol**, and **Non lo dirò col labbro** are good examples of Baroque-era writing, when the da capo (or A-B-A) form was popular and singers ornamented the return of the A section. In **Madamina! il catalogo è questo,** from Mozart's *Don Giovanni*, Leporello, the Don's servant, details his master's conquests. Humor is heightened through musical elements—for example silence when counting—and long and short notes describing various sizes of women.

Translations:

(Vittoria, mio core!) Victory, my heart! Do not weep any more. The abject slavery of love is dissolved. Formerly the evil one, to make you suffer, with many glances, with false charms set her traps. The fraud, the pain no longer take place. The ardor of her cruel fire is extinguished. From her smiling eyes no longer darts and arrow that hurls a mortal wound into my chest. In sadness, in torment I no longer tear myself to pieces. Every snare is broken; fear has disappeared.

(Come raggio di sol) As a ray of sun mild and serene, rests upon the placid waves, while in the deep bosom of the sea the tempest remains hidden, so laughter, sometimes gay and peaceful, with contentment and joy touches the lips, while in its secret depths the wounded heart suffers anguish and martyrdom.

(Non lo dirò col labbro) I will not say it with my lips, which have not that courage; perhaps the sparks of my burning eyes, revealing my passion, my glance will speak.

(Madamina! il catalogo è questo)
My lady, this is the list of the beauties that my master has loved; a list that I made myself; look here, read with me. In Italy 640; in Germany 231; 100 in France, in Turkey 91; but in Spain there are already a 1003. There are among these peasant girls, servants, townspeople, there are countesses, baronesses, Marquesses, princesses. And there are women of every class, of every shape, of every age. With the blondes he usually praises their manners, with the brunettes their faithfulness, with the gray-haired ones their sweetness. In the winter he wants the heavy ones, in the summer he wants the slim ones; the big ones are majestic, the little ones are charming, he goes after the old ones for the pleasure of putting them on the list; his overriding passion are the young beginners. He doesn't care if a woman is rich if she's ugly, if she's pretty; as long as she has a skirt on, you know what he does.

♬ ♬ ♬

In Mozart's (1756-1791) opera *Don Giovanni* the title character attempts to fascinate yet another woman by serenading her beneath her window with this romantic aria, ***Deh vieni alla finestra***.

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

Francesco Durante (1684-1755), considered to be one of the founding fathers of the Neapolitan school of composition, originally wrote **Danza, danza, fanciulla gentile**, a light madrigal-like song, as a *solfeggio* used to teach staccato singing.

Translation:
Dance, dance, young girl to my song; dance, dance, gentle young girl to my song; Twirl lightly and softly to the sound, To the sound of the waves of the sea. Hear the vague

rustle of the playful breeze that speaks to the heart with its languid sound, and invites you to dance without stopping. Dance, dance, gentle young girl to my song.

Italian Classical composer, Giuseppe Sarti (1729-1802), wrote many beautiful melodies, including ***Lungi dal caro bene***, set to a text about lovesick longing. Listen for the swell in the musical line that paints a despairing picture of the ebb and flow of pain.

Translation:
Far from my dear beloved, I cannot live; I am in a sea of pain; far from my dear beloved, I feel my heart give way. A sweet dark dream steals over me if she is not near; light fails me.

♬ ♬ ♬

Ein Mädchen oder Weibchen (from *Die Zauberflöte*) portrays the light-hearted Papageno, bird catcher to the Queen of the Night. Mozart uses the music to provide comic relief through *staccatos*, providing a lighthearted character, and phrases that seem to be laughed rather than sung. In Schubert's **Ständchen** the *staccato* eighth notes in the accompaniment mimic a serenader's guitar. Schumann developed the genre of *Lieder* (Art Songs) by giving stronger consideration for the poetry, as well as giving even greater importance to the piano. Strauss went even further and chose texts that contained striking images or situations, but added more intricate harmonies reflective of those of Wagner. **Widmung**, presented to Schumann's wife-to-be, Clara, after a two-year legal battle with her father, represents the intensity of their relationship. **Heimliche Aufforderung** is one of a set of four songs given by Strauss to his wife, Pauline, on their wedding day.

Translations:
(Ein Mädchen oder Weibchen) A sweetheart or a little wife Papageno wants for himself. Oh, such a soft little dove would be bliss for me. Then I'd enjoy drinking and eating; then I'd rank myself with princes, be happy as a philosopher of life, and be as if in Elysium. Alas, so I can't be pleasing to one among all the charming girls? May just one help me out of my need, or else I'll surely die of a broken heart. If no one will grant me love, then the flame must consume me; but if a womanly mouth should kiss me, then I'll be well again.

(Ständchen) Gently plead my songs through the night to you; into the quiet grove below, sweetheart, come to me. Whispering, slender treetops rustle in the moon's light; of a betrayer's unfriendly eavesdropping be not afraid, lovely one. Do you hear the nightingale's call? Ah, they implore you; with the sound of sweet laments they plead you for me. They understand the heart's longing; they know love's pain. They stir, with silvery tones, every tender heart. Let your heart also be moved; sweetheart, hear me! Trembling, I await you; come, make me happy.

(Widmung) You my soul, you my heart, you my delight, o you my pain, you my world in which I live, my heaven you, into which I soar, o you my grave in which I have buried forever my sorrows! You are rest, you are peace, you were given to me by heaven. Your love makes me feel worthy, your glance has transfigured me in my own eyes. You lift me lovingly above myself, my guardian spirit, my better self! You my soul, you my heart, you my delight, o you my pain, you my world in which I live, my heaven you, into which I soar, my guardian spirit, my better self!

(Heimliche Aufforderung) Up, raise the sparkling vessel up to your mouth, and drink at the feast to your heart's health, and when you raise the vessel, waves secretly to me, then I will smile and drink quietly like you… and quietly, like me, watch around us the multitude of the drunken babblers – do not despise them too much. No, lift the shining vessel, filled with wine, and let them be happy at the noisy banquet. But when you have enjoyed the meal and quenched your thirst, then leave the noisy scene of the festive party and wander out into the garden to the rose bush, there I will wait for you as is our old

custom. I will sink on your breast, before you had hoped for it, and drink your kisses, as so often before, and braid into your hair the rose's splendor. Oh come, you wonderful, longed-for night!

♫ ♫ ♫

German Romantic composer Johannes Brahms (1833-1897) acutely expresses "a thought like music" through use of Romantic tonality in **Wie Melodien**. While Brahms uses conservative form for many of his compositions, the harmonies in his pieces are daring and very interesting.

Translation:
A thought, like music, holding my heart in soft control, like flowers of spring unfolding, it thrilleth through my soul, but if a word were spoken, its beauty to convey, the spell at once is broken 'twill vanish quite away in melody deep hidden, a fragrance lies concealed, that bringeth tears unbidden, unspoken joy 'twill yield.

The art song **Die forelle** exemplifies strophic form, a versified structure often employed by Franz Schubert (1797-1828). He uses impressive text painting in the accompaniment where the rolling sixteenth notes convey the sound of a rushing brook.

Translation:
In a limpid brook the capricious trout in joyous haste darted like an arrow. I stood on the bank in blissful peace, watching the lively fish swim in the clear brook an angler with his rod stood on the bank, cold-bloodedly watching the fish's contortions. As long as the water is clear, I though he won't catch the trout with his rod. But at length the thief grew impatient; cunningly he made the brook cloudy, and in an instant, his rod quivered. The fish struggled on it, and I, my blood boiling, looked at the cheated creature.

Franz Schubert composed a thankful salute to the art of music and music-making in one of his most beloved art songs, **An die Musick**. Listeners might only imagine what music truly meant to Schubert during his "gray hours" of life.

Translation:
You lovely art, in how many gray hours, in which my life's wild circle encircles have you my heart to warm love kindled, have me into a better world carried away. Often has a sign, from your harp escaped, a sweet holy chord of yours, the heaven of better times to me opened up, You lovely art, I thank you for that!

French composer, Gabriel Fauré (1845-1924), used his innate sense of delicacy in musically depicting this lovely poem. ***Chanson d'Amour*** shows a fluidity in Fauré's writing that stems from his strong piano background.

Translation:
I love your eyes, I love your face, O my rebellious, O my fierce one, I love you eyes, I love your lips where my kisses will exhaust themselves. I love your voice, I love the strange gracefulness of everything that you say, O my rebellious, O my dear angel, my inferno and my paradise! I love your eyes, I love your face, I love everything that makes you beautiful, from your feet to your hair, O you, to whom ascend all my desires!

In close correlation with the Impressionist era of visual art, Claude Debussy (1862-1918) excelled at captivating the listener with impressions of reality through his music. Just as one may see a wash of color in a work by Monet, one might also hear a wash of sound in songs such as Debussy's **Romance**.

Translation:
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 one 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?

Almost as if urging the joy of childhood play, and adolescent spring romances to return, Georges Bizet (1838-1875) wrote a beautiful *mélodie* for April. The ascending vocal lines of **Chanson d'Avril** give hope that winter is over, and spring has come!

Translation:
Arise! The spring is born! There, over the valleys floats a rosy veil! All the garden shivers and sings, and your window, like a joyful glance, is full of sunshine! By the lilacs, purple-clustered,
flies and butterflies hum together and wild lilies of the valley shaking their tiny bells, have wakened love, sleeping in the woods!
Since April has sown her white daisies, put aside your cloak and cozy muff; already birds are calling you, and your sisters the periwinkles will smile in the grass as they see your blue eyes! Come! Let's go! In the morning the springs are clearer! Arise! Come let's go! Let's not await the burning heat of day; I want to wander with damp feet through the morning dew, and talk to you of love under the flowering pear trees!

♬ ♬ ♬

Mab le reine des mesonges is Mercutio's monologue from *Romeo and Juliet*. **Le colibri, Automne, Beau Soir, Lamento** are prime examples of French *mélodie* (Classical Song). The nearly visual representation of hummingbirds through rising and falling musical lines in **Le colibri** was possibly inspired by the paintings of Gauguin. The unusual meter (5/4) gives the piece a relaxed feeling. **Automne** was composed after Fauré's break-up with Marianne Viardot, for which he blamed his own impatience, his distress reflected through the minor key and the somber text set over a dramatically unsettling accompaniment. **Beau Soir**, composed by Debussy at age 20, hints toward Massenet with its graceful vocal melodies and elegant harmonies. Notice the beautiful triplet accompaniment and the text reflecting a beautiful night. **Lamento** is one of thirteen extant Duparc songs. He destroyed all his others thinking they were insufficient. The song is a dedication to his teacher, Fauré, but one can hear his fascination with the music of Wagner through intricate harmonies, great dynamic changes, and large chordal progressions.

Translations:
(Mab le reine des mesonges) Mab, the queen of illusions, presides over dreams. Lighter than the fickle wind, through space, through the night, she passes, she slips away! Her chariot, which the swift mite draws through the limpid ether, was made from a hollow hazelnut by an earthworm, the wheelwright! The harness, delicate lace, was carved from the wing of some green grasshopper by her coachman, the gnat! A cricket's bone serves as handle for his whip, whose white lash is fashioned from a ray of light shed by Phoebus while assembling his court. Every night, in that carriage, Mab visits, along her way, the husband who dreams of widowerhood and the suitor who dreams of love! At her approach, the coquette dreams of finery and of dressing up, the courtier shows servile deference, the poet rhymes his verses! To the miser in his dingy quarters she opens numberless treasures, and freedom smiles in the darkness at the prisoner fettered with chains. The soldier dreams of ambushes, of battles, and of thrusts; she pours him bumpers of wine with which his laurels are celebrated. And you, whom a sigh startles when you are resting on your bed, oh maiden – she grazes your mouth and makes you dream of kisses!

(Le colibri) The green hummingbird, the king of the hills, seeing the dew and the bright sunlight shining on his nest woven from fine grasses like a fresh ray, escapes into the air. He hurries and flies to the nearby springs where bamboos make a sound like the sea, where the divinely perfumed red hibiscus unfolds the dewy brilliance of its heart. To the

gilded flower he descends, he hovers and drinks so much love from the red cup that he dies, not knowing if he has drained it! On you pure lips, o my beloved, my soul would also have wished to die, of the first kiss, which perfumed it!

(Automne) Autumn of misty skies, of heart-rending horizons, of hasty sunsets, of pale dawns, I see flowing like the waters of a torrent, your days filled with melancholy. My thoughts, carried away on wings of regret, as if our lifetime could be reborn, roam dreaming through the enchanted hills, where, in days gone by, my youth delighted! I feel in the bright sunlight of triumphant recollections, the scattered roses blooming again in a bouquet, and I feel tears rising to my eyes, which in my heart my twenty years had forgotten!

(Beau Soir) When at sunset the rivers are rose-tinted and a warm breeze shivers across the wheat fields, a suggestion to be happy seems to emanate from all things and rises toward the restless heart. A suggestion to savor the pleasure of being alive while one is young and the evening is beautiful for we shall go, as this wave goes: in to the sea, we to the tomb.

(Lamento) Do you know the white tomb where with a plaintive sound, floats the shadow of a yew tree? On the yew a pale dove, sad and alone in the setting sun, sings its song. As thought the awakened soul weeps, under the earth, in unison with the song, and from the unhappiness of being forgotten moans in cooing sounds very softly. Ah! Nevermore near the tomb shall I go, when night descends in its black cloak, to hear the pale dove sing on the branch of a yew its plaintive song.

♬ ♬ ♬

The song **Blackberry winter**, by Alec Wilder (1907-1980), refers to a brief period of coolness in the South that is expected around the beginning of June, following the blossoming of blackberry briars. The coolness stays for only a brief time and the weather returns back to the warmth of summer.

Freddy Eynsford-Hill, a young aristocrat, proclaims his love for the disguised cockney flower girl Eliza Doolittle in **On the Street Where You Live** from Alan Jay Lerner's (1918-1986) musical production *My Fair Lady*.

Company is set in the crazed Manhattan world of Stephen Sondheim (b. 1930), where bachelor Bobby, on his 35th birthday, begins to re-evaluate his own life in terms of his "crazy married friends." What's really at issue in the song **Being Alive**, is Bobby's willingness to commit to another person—and all the pain and anguish (and joy) that go along with sharing one's life.

♬ ♬ ♬

The cycle **Songs of Travel** was one of Vaughan Williams's first works as a serious composer. This work incorporates verses from a particular poet with a single story line which follows the journey of one man's life. The characteristics of a song cycle become even more evident when the musical motif in the accompaniment of the first song returns in the final song, reflecting the beginning strains and bringing the entire work to closure.

♬ ♬ ♬

Lily's Eyes, from the musical *The Secret Garden* (based on the book by Frances Burnett), depicts the story of a little girl, Mary Lennox, who comes to live in her uncle's house after the death of her parents. Dr. Neville Craven and his brother Archibald sing of the love they had for the same woman, Archibald's late wife Lily, brought back into memory through the eyes of the little girl.

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OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

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Student Recital

♫ ♫ ♫ ♫ ♫

9:30 a.m.
Monday, April 11, 2005

Kresge Auditoriumn
Larsen Fine Arts Center

PROGRAM

Invocation

The Perilous Night — J. Cage
II and III
Scott Maier, prepared piano

Wanderers Nachtlied — F. Schubert
Bethany Glendenning, soprano
Dr. Jeff Bell, piano

American Lullaby — G. Rich
Chelsea McKay
Erica Rumbley, piano

Menuet — H. Schlemuller
arr. S.J. Price
Dr. Karen Ball, piano
Pennal Johnson, string bass

Lachen und Weinen — F. Schubert
Mandie Gossage, mezzo-soprano
Bethany Smith, piano

Concerto No.3 in Eb major — Mozart
Romanze — Kendra Skodak, french horn
Ryan Schultz, piano

Du Ring an meinem Finger — R. Schumann
(from *Frauenliebe und –leben*)
Kristy Burrows, mezzo-soprano
Dr. Jeff Bell, piano

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DEPARTMENT OF MUSIC

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Hale / Wilder Auditions

7:00 p.m.
Monday, April 11, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Du bist wie eine Blume	F. Liszt
O cessate di piagarmi	A. Scarlatti
Lullaby (from *The Consul*)	G. Menotti
Sois heureuse	Ch. M. Widor

Valerie Sass, mezzo-soprano
Dr. Jeff Bell, piano

Every Valley (from *Messiah*)	G.F. Handel
Ici-bas!	G. Fauré
Du bist wie eine Blume	R. Schumann
M'appari, tutt'amor (from *Martha*)	F. von Flotow

Sam Griggs, tenor
Dr. Jeff Bell, piano

I love all Graceful Things	E. Thiman
Danza, danza, fanciulla gentile	F. Durante
En Priere	G. Fauré
Du Ring an meinem Finger (from *Fraunliebe und –leben*)	R. Schumann

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

Nina	G. Pergolesi
Ständchen	J. Brahms
Bois épais	J.B. Lully
Jeanie with the Light Brown Hair	S. Foster

Brandon Gibbs, tenor
Dr. Jeff Bell, piano

Un moto di gioio	W.A. Mozart
Psalm XXIII	P. Creston
Wanderers Nachtlied	F. Schubert
Je veux vivre (from *Romeo et Juliette*)	C. Gounod

Bethany Glendenning, soprano
Dr. Jeff Bell, piano

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Nielson/Young Scholarship Auditions

♫♫♫♫♫

7:00 p.m.
Tuesday, April 12, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata, Op. 10, No. 1 — L. van Beethoven
Adagio

Valse Brillante, Op. 18 — F. Chopin

The Perilous Night — J. Cage
II
III

Scott Maier

Sonata No. 2, Op 14 — S. Prokofiev
Vivace

Partita VI — J.S. Bach
Allemande

Concerto in G for Piano and Orchestra — M. Ravel
Allegramente

Erica Rumbley

Sonatina Romantica — B. Britten
Moderato
Nocturne

Troisième Ballade, Op 117 — F. Chopin

Piano Concerto No. 2, Op. 102 — D. Shostakovich
Andante
Allegro

Heather Eaton

Fugue in C minor, WTC I — J.S. Bach

Sonata, Op 2, No. 1 — L. van Beethoven
Allegro

Piano Concerto No. 1, Op 23 — P. Tchaikovsky
Allegro, non troppo e molto maestoso
Tim Kelley

Prelude in G minor, WTC I — J.S. Bach

Sonata, Op. 2, No. 3 — L. van Beethoven
Adagio

Rhapsodie, Op 79, No. 2 — J. Brahms
Amy Slonecker

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Upcoming Events

Thursday, April 14 – *Orchestra Concert*
7:00pm - Kresge

Friday, April 15 – *Sr/Jr Recital,*
Trisha Riggall and Erica Rumbley
7:00pm – Kresge

Thursday, April 21 – *Choral Concert*
7:00pm – Kresge

Friday, April 22 – *Student Recital*
9:30am – Kresge

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

ONU Orchestra

Dr. Neal Woodruff, conductor

Mr. Alan White, student conductor

❖ ❖ ❖ ❖ ❖

7:00 P.M.
Thursday, April 14, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Symphony No. 41 in C Major ("Jupiter") K. 551 — W.A. Mozart

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto. Trio. Menuetto
IV. Allegro molto

Dr. Woodruff, conductor

L'Arlésienne Suite No. 2 — G. Bizet

I. Pastorale
II. Intermezzo
III. Menuet
IV. Farandole

Mr. White, conductor

Finlandia, Op. 26 — J. Sibelius

Mr. White, conductor

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Mr. White is a conducting student of Dr. Neal Woodruff, and he conducts this evening in partial fulfillment of the requirements for a Music Department Honors Project.

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NOTES

Mozart completed his Symphony No. 41 in C Major, (K. 551) on the 10th of August, 1788. Soon after the composer's death, the symphony was nicknamed "Jupiter," and the name stuck. Woody Allen once said that the "Jupiter" Symphony of Mozart proves the existence of God. He may have been right. In this, his last and greatest symphony, Mozart brought together his ingenious talents for lyrical melody and intricate counterpoint. It opens with a truly vivacious first movement, continues with an elegant, sophisticated slow movement and minuet, and closes with an amazing finale in which several melodies are played at the same time in perfect combination. This particular symphony is clearly the point where the pre-Beethoven classical symphony reaches its highest peak, and it is exceptional for two reasons. First, there is a persistent *cantus firmus* formula throughout the work, though not strictly adhered to, the formula being made up of the following notes: c-d-f-e-a-g-f-e-d-c. Second, the finale, with its elaborate polyphony, is given unusual emphasis by Mozart, clearly breaking with Classical tradition by emphasizing the last movement of the symphony instead of the first. This latter move would have a profound effect on the early symphonies of Beethoven. The "Jupiter" is triumphant and optimistic, a celebration of music and, perhaps, of Mozart's own joy in his art.

Georges Bizet will always be best known for his wildly popular opera *Carmen*, but he is far from a one-hit wonder. Bizet composed the music to accompany the play *L'Arlésienne*, but when the drama proved to be a flop he extracted some of the numbers and set them as a suite. In 1879, four years after Bizet's death, his friend Ernest Guiraud decided to extract a second suite. The task was difficult, because Bizet, in his first suite, had used the finest orchestral pieces of the original score—the majority of the remaining pieces were short choruses without accompaniment. Guiraud was thus compelled to imitate Bizet's style by considerably developing some pieces, transposing choral numbers for orchestra, and even transcribing one scene from another operatic work of Bizet. Each of the four charming sections of this Suite conveys a different character.

Jean Sibelius, so closely identified with his native Finland, vividly brings to life the wildness and grandeur of the North. Indeed, for most people he was Finland. His achievement in Finland is all the more remarkable in the absence of any vital indigenous musical tradition. He sprang from virtually virgin soil and without the stimulus of either a native music tradition or a great deal of musical activity. His power as a symphonist is of a world order. Each of his symphonies is totally fresh in its approach to structure. His symphonic tone poem, *Finlandia*, composed for a pageant portraying the history of Finland and a work which became a rallying point for national sentiment, made him a household name. Today, its famous central theme is revered by the Finns as almost a second national anthem. Its importance in terms of Finnish national self-awareness was immeasurable. From the time of *Finlandia* onward, Sibelius was probably the best-known Finn, and many people who might never have become aware of Finland's existence in those days, did so because of his music. ❖❖❖

PERSONNEL

Flute
Katie Benson
Sarah Manuel
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Sarah Denault
Ryan Holcomb
Abby Stevenson

Bassoon
Robin Pugh
Dan Matthews

Alto Saxophone
Dan Matthews

Horn
Phi DeYoung
Melissa Marta
Kendra Skodak
Shauntia Mettlin

Trumpet
Alan White
Steven Williams
Dr. Neal Woodruff

Trombone
Ryan Schultz
Jonathan Newton
Ogie Curtis

Tuba
Wes McKain

Harp
Kate Wendorf

Percussion
Chris Davis
Carolyn Stipp
Katie Sweet

Violin I
Bethany Smith*
Jennifer Engelland
Monica Adkins
Joel Carl

Violin II
Michael Block
Lauren Kehl
Priscilla Ramos
Lauren Campbell
Tania Pavlovcik

Viola
Heather Eaton
Julia Trout
Joyce Kang

'Cello
Melissa Adkins
Jessica Caudle
Diane Michel
Dr. Shirlee McGuire

Bass
Kevin Payton
Kyle Cotsones
Katie Michels

* Concertmaster

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DEPARTMENT OF MUSIC

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Senior Recital

Trisha Riggall

soprano

with

Ryan Schultz, piano

◆◆◆

Junior Recital

Erica Rumbley

piano

with

Dr. Gerald Anderson, piano

7:00 P.M.
Friday, April 15, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Partita No. 6 in E minor — J.S. Bach
- Toccata
- Allemande
- Corrente
- Air
- Sarabande
- Tempo di Gavotta
- Gigue

Voi, che sapete (from *Le Nozze di Figaro*) — W.A. Mozart
Lascia ch'io pianga (from *Rinaldo*) — G.F. Handel
Quella fiamma — B. Marcello

Sonata No. 2 in D minor, Op 14 — S. Prokofiev
- Allegro, ma non troppo
- Allegro marcato
- Andante
- Vivace

Immer leiser wird mein Schlummer — J. Brahms
Lachen und Weinen — F. Schubert
Allerseelen — R. Strauss
Nuit d'etoiles — C. Debussy
Habeñera (from *Carmen*) — G. Bizet

The Banjo, Op 15 — L. Gottschalk

A Simple Song (from *Mass*) — L. Bernstein
The Crucifixion (from *Hermit Songs*) — S. Barber
His Eye is On the Sparrow — C. Gabriel/arr. H. Alexander

Concerto in G for Piano and Orchestra — M. Ravel
- Allegramente

with Dr. Gerald Anderson

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NOTES

Concerto in G for Piano and Orchestra

Maurice Ravel (1875-1937) was a French composer of the impressionistic school. He composed two piano concerti, one for the left hand and the G Major, which was written from 1929-31. This piece shows the influences of American jazz and of Ravel's Spanish heritage as well as incorporating some traditional French sounds and Ravel's characteristic colorful harmonies.

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Voi, che sapete

Mozart, though a child prodigy receiving only informal musical training, has become a famous historical composer. His compositions are dramatic and individual in character. After facing opposition from the Italian emperor who had banned excessive encores, Mozart produced *Le Nozze di Figaro* in 1785. Today, *Figaro* is considered Mozart's most popular opera. This opera features a crazy day in the life of the court of the Almavivas, with drama due to everything from trickery to love. The character, Cherubino, an adolescent boy who has an undying, yet ridiculous love for the Countess, sings this particular aria. As Susanna disguises Cherubino in order that he may take Susanna's place and compromise the Count, Cherubino cannot keep his eyes off the Countess.

Translation:

You that know what love is, Ladies, see if I have it in my heart. That which I experience, I will repeat to you. It is new to me; I do not understand it. I feel a longing full of desire, that now is delight; that now is suffering. I freeze, and then I feel my soul burst into flame, and in a moment I go back to freezing; I search for a blessing outside of me, I do not know who holds it; I do not know what it is. I sigh and moan without wishing to, I throb and tremble without knowing that I do. I cannot find peace night or day, yet it pleases me.

Lascia ch'io piango

Rinaldo, an opera in three acts, was not only Handel's premiere opera in London, but also the first Italian opera written specifically for the London stage. *Rinaldo* was a great success and was performed 15 times during the 1710-11 season, with revivals performed until 1731. To begin this opera, Goffredo remembers that he has promised the hand of his lovely daughter, Almirena, to the knight Rinaldo if the city is captured. Saracen King Argante comes to the city and demands a three-day treaty, which is granted by Goffredo. Argante appeals to Armida, the Queen of Damascus and a sorceress, for her help. She promises Argante that she will secure his victory by capturing Almirena and seducing Rinaldo. *Lasica ch'io pianga* features Almirena, who is crying out in despair because she has been captured by the horrific Armida, separating her from her love forever.

Translation:

Pitiless Armida! With fiendish force you have abducted me from the blessed Heaven, from my happiness. And here, in eternal pain, you hold me alive, tormented in Hell. Oh Lord, have pity, let me weep my cruel fate and let me breathe freedom! Let sorrow break these chains of my sufferings, for pity's sake.

Quella fiamma

An Italian composer, Benedetto Marcello, was the youngest child of Venetian nobleman Agostino Marcello. Despite his father's discouragement of his interest in composition, Benedetto Marcello composed approximately 700 works. Of the 700, 500 of these are secular works composed for one or two voices, 100 are instrumental, and 50 are based on the Psalms of David. Besides Marcello's obvious interest in music, he also held a great interest in literature, which turned into criticism and satire. In his *Il teatro all moda*, a satire on opera, he criticizes the common musical techniques of his day including excessive ornamentation and unprepared dissonances. Despite his criticism, Marcello was guilty of breaking his own rules, falling victim to the popular compositional techniques of his day.

Translation:

Flames within me fiercely burning, so a light my fading spirit, that it never more shall die. If, Ó radiant sun, my fate can ever lead me back again, within your wandering rays enfolding, I will seek no other light. Flames within me fiercely burning, so a light my fading spirit, that it never more shall die.

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Partita VI in E minor

J. S. Bach (1685-1750) is the most well-known composer of the Baroque period. Born into a musical German family, he was an outstanding organist who composed not only keyboard pieces but orchestral, chamber and choral music of both sacred and secular genres. His keyboard works form a substantial part of Baroque keyboard literature, and Partita No. 6 in E minor is one of the largest of those works. The last of Bach's keyboard partitas, which were composed in Leipzig between 1726 and 1731, this piece contains the four standard dances of the Baroque dance suite—Allemande, Corrente, Sarabande and Gigue—as well as an introspective opening toccata, a light Air and a frolicking Gavotte.

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Immer leiser wird mein Schlummer

In 1853, Schumann predicted of Brahms that he was destined to "give expression to his age in an ideal fashion." Indeed, the music of Brahms had a powerful influence on the composers that would follow him. By 1890, Brahms' music filled the major conservatories of Austria and Germany. In addition, Brahms' compositional style – that is his two-against-three rhythmic patterns, thick chordal structure, and triadic melodies – became the basic foundation of musical modernism. Young composers such as Heinrich von Herzogenberg and Robert Fuchs could not seem to get beyond the reach of Brahms' style and influence. Brahms' techniques also touched the compositional styles of well-known composers, Schoenberg and Hindemith.

Translation:

Always fainter grows my slumber, and like veils lies my sorrow trembling upon me. Often in dream, I hear you call outside before my door, nobody awakes and opens for you, I awake and weep bitterly. Yes, I must die, another one will

you kiss, when I am pale and cold. Before the May breezes blow, before the thrust sings in the forest, will you see me once more? Come, oh come soon!

Lachen und Weinen

Franz Schubert was born a native Viennese during the time of Vienna's most celebrated musicians including such composers as Haydn, Mozart, and Beethoven. He was musically trained by his father, Franz Theodor Florian, and began composing at a very young age. *Fantasie in G for piano duet* and the song *Hagars Klage* are among Schubert's first surviving compositions, written in his thirteenth year. Most of his compositions were written to suit the talents of specific performers and ensembles. Schubert published nearly 200 songs in his lifetime, many of which are performed in groupings. *Lachen und Weinen* is the last song in a group of four songs published in 1826. Schubert opens this grouping with two heart breaking songs, *Du liebst mich nicht* and *Dass sie hier gewesen*. The third song, *Du bist die Ruh*, is different from the previous songs in that it is characterized by a more comforting mood. Schubert closes this grouping on a whimsical, bittersweet note with *Lachen und Weinen*.

Translation:

Laughing and weeping at every hour depends in matters of love upon so many a reason. In the morning I laughed for joy, and why I now weep in the evening's shine, I do not know. Weeping and laughing at every hour depends in matters of love upon so many a reason. In the evening, I wept for grief; and why you awake in the morning with laughter, I must ask you, oh heart.

Allerseelen

Though a prominent composer of opera, Richard Strauss also composed German lieder in the late 19th and early 20th centuries, a time of great transition for this genre. His earlier songs of the 1860s and 70s have a youthful flavor, conforming to the typical compositional style of the early 19th century. In 1885, the year in which he wrote *Allerseelen*, marks a significant year in Strauss's musical career. His compositional work during this time is characterized by great musical maturity. In addition, poetry flourished during this time encouraging the imaginative and creative. Although written in 1885, *Allerseelen* made a reappearance in *Arabella*, an opera collaborated by Strauss and Hofmannsthal in 1929-32. *Arabella* is a Viennese comedy, taking place in the Vienna of 1860 when the Austrian capital was experiencing its final upsurge. *Allerseelen* comes in the final scene of the opera and marks the greatest moment. In this scene, Arabella performs a 'Hungarian custom,' invented by Hofmannsthal, in which she offers a glass of pure water to her betrothed. Despite this act of submission, Arabella is a strong woman with a strong sense of control in all circumstances that come her way.

Translation:

Put on the table the fragrant mignonettes, carry the last red astors here, and let us again talk of love like once in May. Give me your hand, that I may secretly press it, and if anyone sees it, it makes no difference to me; give me only one of your sweet glances like once in May. Today it blossoms and smells sweet on

each grave, one day in the year indeed the dead are free, come to my heart, that I have you again, like once in May.

Nuit d'etoiles

Although not born of a musical family, Claude Debussy was one of the most important composers of piano music in the early 20th century. Debussy's influences were many. He became familiar with the traditional musical canons of Bach, Mozart, Beethoven, Schumann, and Weber during his many years at the Conservatoire. His work with the Concordia choral society introduced Debussy to the choral works of Handel, Liszt, and Gounod. Still, his experience was expanded upon hearing the early works of Palestrina, Lassus, and Victoria in Rome and at St. Genvais in Paris. In addition, Franck's use of cyclic work as a unifying element and Chabrier's free use of harmony and form can be seen in Debussy's compositional work. Debussy lived in a time of self-expression and individuality known as Impressionism. Impressionists "sought to renew a sense of the mystery of life and the beauty of the world through perception itself, using art to reveal the deep intuitions of the unconscious." Impressionist musicians believed that the way sounds are produced affects the way in which they are perceived. For example, in *Nuit d'etoiles*, Debussy uses rolling chords in the accompaniment to help the listener envision twinkling stars.

Translation:

Night of stars beneath your veils, beneath your breeze and your perfumes, sad lyre that sighs, I dream of loves defunct. The serene melancholy comes to blossom at the bottom of my heart and I hear the soul of my darling tremble in the wood. Night of stars beneath your veils, beneath your breeze and your perfumes, sad lyre that sighs, I dream of loves defunct. I see again your glance at our fountain, blue as the heavens, this rose, it is your breath, and these stars are your eyes. Night of stars beneath your veils, beneath your breeze and your perfumes, sad lyre that sighs, I dream of loves defunct.

L'amour est un oiseau rebelle (Habañera)

Habanera is a French aria from the opera comique, *Carmen*, which has been and continues to be one of the most frequently performed operas to this day. *Carmen's* great success is due to its make-up of comic and sentimental scenes along with a sense of realism and risqué morality. In this opera, La Carmencita (Carmen) is a gypsy and seductress who makes a game out of love. She expresses this distorted view of love in the ever-popular *Habanera*. Bizet borrowed the melody of *Habanera* from a song by Iradier and transformed it with his 'inimitable harmonic style and the haunting habanera rhythm.' A habanera is an Afro-Cuban dance and song whose themes center on romantic relationships, sad farewells, and loneliness at sea, all signifying that men tended to have families in both Spain and Cuba.

Translation:

Love is a wild bird that cannot be tamed, and it is quite in vain that one calls him if it suits him to refuse. Nothing avails, threat or prayer, one speaks well, the other is silent; and it is the other that I prefer. He has said nothing; but I like him. Love. . .Love is free like a gypsy, it has never, never known any law.

If you do not love me, I love you; if I love you, beware! The bird that you thought you were capturing fluttered his wings and took flight; when love is distant, you expect it in vain; when you no longer expect it, it is here! All around you, quickly, quickly, it comes, it goes away, then it returns; when you think you hold it, it evades you; when you think you evade it, it holds you! Love. . .Love is free like a gypsy, it has never, never known any law. If you do not love me, I love you; if I love you, beware!

Sonata No. 2, op. 14

Sergei Prokofiev (1891-1953) was a Russian composer who wrote some Neoclassic works. This piece, composed in 1912, is one such work and presents a young man's sarcastic view of the world. The first theme of the opening movement has a precise, machine-like quality which contrasts with the lyrical second theme. The second movement, a scherzo which is unusual because of its duple, rather than traditional triple, meter, presents another contrast between its rough-and-tumble scherzo section and its middle section, an elegant minuet. The third movement depicts a mournful human element but this gives way to the extremely robotic, almost mocking finale.

A Simple Song

Leonard Bernstein hardly grew up in a musical family, still he insisted on taking piano lessons at the age of ten despite his father's objections. His interest in music led him to Harvard where he demonstrated a commitment to creating music with American flavor. *A Simple Song* comes from *Mass*, a multimedia piece of musical theatre. It was written during the time of the Vietnam War and shortly after Woodstock. As a product of its time, it faced much opposition from the Catholic Archbishop of Cincinnati because of Bernstein's treatment of religious ritual as informal and with vernacular style. Bernstein's criticized vernacular style included the use of "electronic tapes, amplified guitars and keyboards, rock singers, and a chorus of 'street people.'" *A Simple Song*, specifically, is 'a piece of true Bernstein sentiment.'

The Crucifixion

Samuel Barber was one of the most popular and most frequently performed composers in Europe and the Americas in the mid-20th century. Though a new musical horizon began to appear in his lifetime, Barber continued to compose expressive and lyrical music using the forms and tonal language of the 19th century. By 1940, however, Barber began experimenting with the dissonance and chromaticism of the 20th century as is seen in his *Nocturne* and *Prayers of Kierkegaard*. *The Crucifixion* comes from a song cycle of ten songs called *Hermit Songs*. These ten songs are based on the comments of Irish monks written on the margins of medieval manuscripts. This song cycle is characterized by modal harmony and stylistic integrity, which led William Schuman 'to hail Barber as an unmatched art-song composer.'

His Eye is On the Sparrow

American composer Charles H. Gabriel is one of the most successful composers of gospel hymns. Gabriel often was associated with key evangelists such as

Gipsy Smith, J. Wilbur Chapman, Dwight L. Moody, and Homer Rodeheaver. In his lifetime, he wrote over 8000 works and edited 35 gospel songbooks, eight I-School packages, 19 anthem collections and a monthly periodical called "Gospel Choir" (1915-23). Civilla D. Martin wrote the text of this beautiful hymn, *His Eye is on the Sparrow*, in 1905. Concerning the inspiration for this hymn she writes, "Early in the spring of 1905, my husband and I were sojourning in Elmira, New York. We contracted a deep friendship for a couple by the name of Mr. and Mrs. Doolittle—true saints of God. Mrs. Doolittle had been bedridden for nigh twenty years. Her husband was an incurable cripple who had to propel himself to and from his business in a wheel chair. Despite their afflictions, they lived happy Christian lives, bringing inspiration and comfort to all who knew them. One day while we were visiting with the Doolittles, my husband commented on their bright hopefulness and asked them for the secret of it. Mrs. Doolittle's reply was simple: 'His eye is on the sparrow, and I know He watches me.' The beauty of this simple expression of boundless faith gripped the hearts and fired the imagination of Dr. Martin and me. The hymn *His Eye Is on the Sparrow* was the outcome of that experience."

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The Banjo, op. 15

Louis M. Gottschalk (1829-1869) was an American composer and pianist who grew up around New Orleans. His compositions often reflect this culture, sometimes even foreshadowing jazz as well as incorporating a South American flair which resulted from some of his trips abroad. However, this piece presents a more rustic, 'American,' feel using rhythmic sound to imitate a banjo, as well as containing quotations of some folk pieces, notably 'Camptown Races.' Although Gottschalk and Stephen Foster, the composer of 'Camptown Races,' had completely different styles, they were able to find some common ground in folk music, as this piece shows.

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Miss Riggall is the voice student of Dr. Jennifer Fitch. She presents this Senior Recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Church Music.

Miss Rumbley is the piano student of Dr. Gerald Anderson. She presents this Junior Recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music Performance.

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Olivet Nazarene University
Music Department

presents

Student Recital

PROGRAM

Invocation

The Daisies — S. Barber
Mark Sexton, tenor
Matt Gerhard, piano

Sonata in E-flat major, Op. 27, no. 1 — L. van Beethoven
I. Andante - Allegro - Andante
Michael Block, piano

Caro mio ben — T. Giordani
Andrea Harshman, soprano
Erica Rumbley, piano

Rhapsodie, Op.79, no. 2 — J. Brahms
Amy Slonecker, piano

Olivet Nazarene University
Music Department

presents

Concert Singers

Dr. Neal Woodruff, conductor

ONU Jazz Band

Prof. Don Reddick, conductor

❖ ❖ ❖ ❖ ❖

7:00 p.m.
Tuesday, April 26, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concert Singers Selections from:

Flanders Fields	Paul A. Aitken
Alleluia	Randall Thompson
Three Choral Settings from *Alice in Wonderland*	Irving Fine
1. The Lobster Quadrille	
2. Lullaby of the Duchess	
3. Father William	
Auction Cries	John Biggs

It's Only a Paper Moon	arr. Kirby Shaw
Take the A Train	arr. Steve Zegree
A Nightingale Sang in Berkley Square	arr. Gene Puerling
That Old Black Magic	arr. Steve Zegree
Candy	arr. Kirby Shaw
Love is Just Around the Corner	arr. Phil Mattson

Concert Singers

Jason Athialy • Drey Bohannon • Phil DeYoung
Hahnah Jackson • Dan Matthews • Amanda Medley
Rachel Smith • Dr. Neal W. Woodruff
Debbie Zwirkoski

Jazz Band Selections from:

Every Step of the Way	Freeman/Benoit, arr Goodwin
Loch Ness Monster	Dean Sorenson
Greener Pastures	Lenny Stack
Celebration	Chuck Sayre
Soft Lights	Dean Sorenson

ONU Jazz Band

Prof. Don Reddick, conductor

SAXOPHONE

Kevin Barnett	Bourbonnais, IL
Aaron Payne	Columbus, IN
Phil Smith	Cleveland, OH
Christopher Tupling	Muncie, IN
Kimberly Yates	Casey, IL

TRUMPET

Chris Gibson	Fort Wayne, IN
Stephen Musselman	Fort Wayne, IN
Valinda Slinker	St. Anne, IL
Ricardo Thompson	Bourbonnais, IL
Steven Williams	Hannibal, MO

TROMBONE

Joe Brewer	Bradley, IL
Lauren Jackson	Midlothian, IL
Ogden Curtis	Kankakee, IL

PIANO

Michael Block	Indianapolis, IN
Amy Slonecker	Dublin, OH

BASS GUITAR

Kevin Payton	Prairie Village, KS

DRUM SET

Kevin Jones	Chicago, IL

GUITAR

Richard Calhoun	Braidwood, IL

Upcoming Events

Thursday, May 28th
Concert Band / Wind Ensemble Concert
Kresge Auditorium
7:00pm

Saturday, May 30th
Commencement Concert
Kresge Auditorium
7:00pm

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

presents

Concert Band

Prof. Don Reddick, conductor

Handbell Choir

Dr. Neal Woodruff, conductor

Wind Ensemble

Dr. Neal McMullian, conductor

♬ ♬ ♬ ♬ ♬

7:00 p.m.
Thursday, April 28, 2005

Krege Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

When Angels Weep — D. Shaffer

An American Elegy — F. Ticheli

Incantation and Dance — J. B. Chance

Concert Band and Wind Ensemble

♫ ♫ ♫ ♫ ♫

Festive Overture — A. Proctor

Andante Cantabile — M. Frazier

Handbell Choir

♫ ♫ ♫ ♫ ♫

March Militaire Français — C. Saint-Saëns, transc. M. Hindsley

Blue Shades — F. Ticheli

The Pines of Rome, Movement 4 — O. Respighi, trans. G. Duker

Wind Ensemble

♫ ♫ ♫ ♫ ♫

CONCERT BAND
Prof. Don Reddick, conductor

Flute
Adriel Beals
Karen Gorski
Sarah Hahn
Hanna Hines
Abby Mallett
Stevie McClain
Valinda Slinker
Kimberly Voth

Oboe
Britney Reddick

Clarinet
Lenae Roberts

Bass Clarinet
James Schwartz

Alto Saxophone
Sonja Schwartz

Horn
Hahnah Jackson

Trombone
Jake Vaughn
Matt White

Euphonium
Eric Herendeen

Percussion
Jon Heald

♫ ♫ ♫ ♫ ♫

HANDBELL CHOIR
Dr. Neal Woodruff, conductor

Heather Eaton • Katie Benson • Dan Matthews
Sarah Manuel • Kim Meiste • Matt Gerhard
Ryan Schultz • Phil DeYoung •Dr. Neal W. Woodruff

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

WIND ENSEMBLE
Dr. Neal Mc Mullian, conductor

Flute/piccolo
Sarah Manuel
Jennie McCully
Lori Belmonte

Oboe
Katie Jackson

Bassoon
Rebecca Petro

Clarinet
Emily Carlson
Lindsay Mullins
Danielle McClendon
Kim Wilkes
Abby Stevenson

Bass Clarinet
Scott Maier

Saxophone
Dan Matthews
Kevin Barnett
Kate Wendorf
Phil Smith
Chris Tupling

Harp
Kate Wendorf

Trumpet
Alan White
Ben Hobbs
Levi Barse

Horn
Phil DeYoung
Melissa Marta
Shauntia Mettlin
Kendra Skodak

Trombone
Judah Ball
Jon Newton
Nathan Lacher

Euphonium
Ryan Schultz
Bethany Denhart

Tuba
Aaron Gall
David Twining

Percussion
Tim Bentley
Jerod Collins
Heather Eaton
Adam Moore
Josh Severs

Piano
Adam Moore

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Olivet Nazarene University
Department of Music

The 92nd Annual Commencement Concert

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

Saturday, April 30, 2005
7 P.M.
Kresge Auditorium
Larsen Fine Arts Center

Department of Music

Commencement Concert

Program

Invocation . . . . . Dr. John C. Bowling

Horn Concerto, Op. 11 . . . . . R. Strauss
Allegro
Andante
Allegro
Phil DeYoung, horn

Madamina! Il catalogo è questo (from *Don Giovanni*) . . . . W.A. Mozart
Brad Senffner, baritone

Concerto No. 2, Op. 102 . . . . . D. Shostakovich
Andante
Allegro
Heather Eaton, piano

Concerto for Euphonium . . . . . J. Horovitz
Lento
Ryan Schultz, euphonium

Presentation of Music Award-Winners and Graduating Seniors

Poem . . . . . C. Griffes
Katie Benson, flute

Pace, pace, mio Dio (from *La Forza del Destino*) . . . . . G. Verdi
Stacie Knefelkamp, soprano

Concerto in G major . . . . . M. Ravel
Allegramente
Erica Rumbley, piano

About the Performers

Phil DeYoung, Muskegon, Michigan
Junior, French Horn Performance

Brad Senffner, Clifton, Illinois
Senior, Voice Performance

Heather Eaton, Wilmington, Illinois
Junior, Piano Performance

Ryan Schultz, Chicago Heights, Illinois
Senior, Music Education

Katie Benson, Bourbonnais, Illinois
Senior, Flute Performance

Stacie Knefelkamp, Decatur, Indiana
Senior, Music Education

Erica Rumbley, Boonville, Indiana
Junior, Piano Performance

ONU Division of Fine Arts
Department of Music
2005–2006 Foundation Scholarships

Walter B. Larsen Award of Music Excellence
and Naomi Larsen Scholarship
Ryan Schultz

Robert Hale/Dean Wilder Voice Scholarship
Kristy Burrows

Russel G. & Verda F. Hopkins
Instrumental Scholarship
Phil DeYoung and Ryan Schultz

Stephen Nielson/Ovid Young Piano Scholarship
Heather Eaton

University Orchestra

Dr. Neal W. Woodruff, Conductor

Flute/Piccolo
Katie Benson
Sarah Manuel
Cari Jasonowicz

Oboe
Jessica Caudle
Katie Jackson

Clarinet
Sarah Denault
Ryan Holcomb
Abby Stevenson

Bassoon
Robin Pugh
Dan Matthews

Horn
Phil DeYoung
Melissa Marta
Kendra Skodak
Shauntia Mettlin

Trumpet
Alan White
Steven Williams

Trombone
Ryan Schultz
Matt White
Ogden Curtis

Tuba
Wesley McKain

Harp
Kate Wendorf

Percussion
Jerod Collins
Chris Davis
Josh Severs
Carolyn Stipp
Katie Sweet

Violin
Bethany Smith*
Jennifer Engelland
Monica Adkins
Joel Carl

Violin II
Michael Block
Lauren Kehl
Tania Pavlovcik
Erin Mages
Priscilla Ramos
Lauren Campbell

Viola
Heather Eaton
Julia Trout
Erin Crofford
Joyce Kang

'Cello
Melissa Adkins
Allison Caudle
Diane Michel
Dr. Shirlee McGuire

Bass
Kevin Payton
Kyle Cotsones
Katie Michels

*concertmaster

Olivet Nazarene University
Department of Music

2004-05 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

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B.M.E., 1976, University of Southern Mississippi
M.Mus.Ed., 1978, University of Southern Mississippi
D.M.A., 1997, University of Georgia

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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., 2002, University of Oklahoma

Adjunct Faculty

Edith Allen
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M.Mus.Ed., University of Illinois
Doctoral Studies, University of Illinois

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B.A., 1999, Royal Scottish Academy
Diploma in Performance, 2000,Royal Scottish Academy
M.M., 2002, Ohio State University
Certificate in Performance, 2004, DePaul University

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B.A. (Music Ed.), 1989, Governors State University

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M.M., Indiana University

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M.Mus., University of Illinois
D.M.A., University of Southern California

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Voice
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M.Mus., University of Michigan
D.M.A., University of Michigan

Harlow Hopkins
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M. Mus. Ed., American Conservatory of Music
D.Mus., Indiana University
Graduate work, University of Illinois

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B.M.E, 2002, University of Illinois
M.M., 2004, DePaul University

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

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M.M., University of Illinois
Doctoral Studies, University of Illinois

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B.A., 1981, Southern Illinois University
M.M., Southern Illinois University

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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

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B.A., Olivet Nazarene University

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

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