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OLIVET NAZARENE UNIVERSITY

Music

Department of Music
2005–2006 Programs

OLIVET NAZARENE UNIVERSITY

2005 FALL CALENDAR OF EVENTS

Music

September

13 **Faculty Recital - Karen Ball, Piano** — Kresge Auditorium — 7 p.m.
A wonderful way to start the school year; featuring works by Chopin and Liszt

23–24 **Broadway Revue** — Kresge Auditorium — 7 and 9 p.m.
The student-organized Green Room presents musical theatre favorites in this annual crowd pleaser

29 **Faculty Recital - Dr. Jeff Bell, Baritone** — Kresge Auditorium — 7 p.m.
Dr. Jeff Bell and accompanist Stephanie Parker will present songs by Ibert, Schumann, and Copland; arias by Rossini and Verdi; and Broadway selections by Rodgers and Loesser

October

4 **Choral Union/Orchestra Concert** — Kresge Auditorium — 7 p.m.
A sampling of oratorio choruses and Mussorgsky's "Pictures at an Exhibition"

7 **Student Recital** — Kresge Auditorium — 9:30 a.m.

13 **Faculty Recital - Mrs. Martha Dalton with Guest Recitalist, Brenda Martin** — Kresge Auditorium — 7 p.m.
Featuring works by Strauss, Mozart, Fanny Mendelssohn Hensel, Haydn, Shostakovich, [redacted] Griffes, Offenbach, and [redacted]

21 **Student Recital** — [redacted]

21–22 **Orpheus Variety Show** — Kresge Auditorium — 7 and 9 p.m.
A collage of music, comedy, and laughs for the entire family, presented by Orpheus Choir

25 **Chamber Concert** — Kresge Auditorium — 7 p.m.
A variety of selections presented by *University chamber groups and ensembles*

29 **Department of Music Homecoming Concert** — Kresge Auditorium — 4 p.m.
An afternoon of music featuring the ONU Department of Music ensembles and a great chance to reconnect with alumni and friends

November

3–5 **Orpheus at Praise Gathering** — Indianapolis, Ind.
Orpheus Choir joins other university choirs for this annual weekend of praise and worship hosted by Bill and Gloria Gaither

11–13 **Choir/Jazz Band Tour** — Various Churches
Orpheus Choir, Chrysalis, Testament, and the ONU Jazz Band bring their ministry in song to churches across Illinois, Indiana, Michigan, and Wisconsin

17–20 **Fall Play - *Cotton Patch Gospel*** — Kresge Auditorium — 7 p.m.
This toe-tappin' bluegrass musical is a retelling of the life, death, and resurrection of Jesus Christ set in the contemporary rural South – an exuberant country western hoedown!
Admission: $7.50/Adults, $5/Students and Senior Adults

18–20 **Orchestra Tour** — Various Churches
The University Orchestra performs at various churches

21 **Adjunct Recital** — Kresge Auditorium — 7 p.m.
Select faculty present their musical expertise in a variety of works

18–20 **Orchestra Tour** — Various Churches

The University Orchestra performs at various churches

21 **Adjunct Recital** — Kresge Auditorium — 7 p.m.

Select faculty present their musical expertise in a variety of works

December

2–3 **Messiah** — Kresge Auditorium — 7 p.m.

The 70th annual presentation of G.F. Handel's classic oratorio, featuring guest soloists (Friday) and student soloists (Saturday)

8–9 **Sounds of the Season Christmas Concert** — Kresge Auditorium — 7 p.m.

Let the music of Christmas warm your heart in this seasonal favorite of music decorations and drama presented by the entire Department of Music

Admission: $5/Adults, $3/ Senior Adults and Students

For more information, call (815) 939-5110.

All events are free unless otherwise noted

OLIVET NAZARENE UNIVERSITY

HOMECOMING CONCERT 2005

AND DESSERT

An Evening at the POPS

THE GREAT AMERICAN SONGBOOK

Ovid Young '62
Director

Featuring the
KANKAKEE VALLEY SYMPHONY ORCHESTRA
and members of the
OLIVET NAZARENE UNIVERSITY ORCHESTRA
and ALUMNI GUEST SOLOISTS

Saturday, Oct. 29
7:30 p.m. • Chalfant Hall

Order tickets by calling (815) 928-5790.

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Department of Music
One University Avenue
Bourbonnais, IL 60914

OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

FACULTY RECITAL

DR. KAREN BALL

PIANO

7:00 P.M.
TUESDAY, SEPTEMBER 13, 2005

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Phantasie, Op. 49 — F. Chopin

Sonata II, Op. 35 — F. Chopin
- Grave, Doppio movimento
- Scherzo
- Marcia Funebre
- Finale, Presto

Années de Pèlerinage, Deuxième Année, Sposalizio — F. Liszt

Transcendental Etude, No. 10 — F. Liszt

Rhapsodie Hongroise, No. 10 — F. Liszt

Grand Galop Chromatique — F. Liszt

As a courtesy to the performer and audience, thank you for turning off cellular phones and electronic pagers and for refraining from using flash photography.

NOTES

Phantasie, Op. 49

The *Phantasie in F Minor, Op. 49* was composed and published in Paris in 1841. It represents a mature Chopin with its unity of structure and economy of thematic material. The piece was composed on a large canvas with strong passion, melodies of unsurpassed nobility, and a formal beauty that is dramatic and grand. Themes are developed and unified from seemingly unrelated material, demonstrating Chopin's talent and inventiveness. The *Phantasie*, although neglected for many years, has become a staple of the pianist's repertoire.

Sonata II, Op. 35

Chopin was not comfortable working within the confines of sonata form. His ideas did not bend easily to the restrictions of exposition, development, and recapitulation. He wrote three sonatas, the first of which was an awkward student attempt. Although it is magnificent music, *Sonata II* does not adhere strictly to sonata form, but rather resembles a collection of dramatic tone poems. The passionate first movement is constructed of two contrasting themes. Although the development section expands both of these themes, only the lyrical second theme reappears in the recapitulation. The *Scherzo* is fiery and technically dramatic with a contrasting lyrical Trio. The third movement is unusual in that it is a funeral march constructed on a few simple chords. It is distinctly unrelated to the first two movements. The fourth movement, or *Finale*, is the most unusual of all, consisting of unison triplet passagework that moves chromatically and through various chord progressions. Special effects are created with the use of pedal and *pianissimo* dynamic markings giving the piece an eerie sensation of sinister wind blowing across the newly marked grave.

Sposalizio

Années de Pèlerinage, Deuxième Année, published in 1858, is a collection of pieces written by Liszt during a stay in Italy in 1838. The pieces are inspired by various works of art such as painting, sculpture, poetry and song. *Sposalizio,* or

Betrothal, is the first piece of the set. It was inspired by a painting by Raphael depicting the betrothal of Mary to Joseph. The piece is poignantly expressive, speaking eloquently of sacred love that is both reverent and passionate.

Transcendental Etude, No. 10

The *Transcendental Etudes* are demanding pieces that test the pianist's technique and endurance. They were written in 1827, rewritten and expanded in 1839, and rewritten again in 1852. The etude being performed tonight is from the 1852 revision. It is one of the two of the etudes that do not have programmatic titles. It is characterized by driving rhythms and powerful textures.

Rhapsodie Hongroise, No. 10

The Hungarian Rhapsodies were published between the years 1851 and 1854. Contrary to their title, they are not representative of Hungarian nationalism, but rather are a mixture of gypsy music and Italian clichés. They are both transcription and fantasy. *Rhapsodie, No. 10* with its majestic opening theme, is representative of Liszt's talent for thematic transformation and technical bravura.

Grand Galop Chromatique

The *Grand Galop Chromatique,* composed in 1838, was written purely for performance rather than for profound posterity. Often thought of by music critics as vulgar music lacking true substance, the piece represents Liszt's fascination with technical brilliance and fantasy. It was used often as a closing number to his many concerts, and was aimed towards pleasing the audience. Demanding stamina and endurance from the performer, the *Galop* possesses a humorous quality in the nature of a caricature. It even boasts a respite of one measure near the end to help the performer gear up for the exuberant finish. Hang on and enjoy the ride.

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DEPARTMENT OF MUSIC

FACULTY RECITAL

DR. JEFF BELL
BARITONE

STEPHANIE PARKER
PIANO

7:00 P.M.
THURSDAY, SEPTEMBER 29, 2005

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Ivocation

Care Selve (from *Atalanta*) — G.F. Handel
Cangio d'aspetto (from *Admeto*) — G.F. Handel
Per me giunto (from *Don Carlo*) — G. Verdi
Largo al factotum (from *Il Barbiere di Siviglia*) — G. Rossini

Selections from *Dichterliebe*, Op. 48 — R. Schumann
- Im wunderschönen Monat Mai
- Aus meinen Tränen spriessen
- Die Rose, die Lilie, die Taube
- Wenn ich in deine Augen she'
- Ich will meine Seele tauchen
- Ein Jüngling liebt einMädchen
- Ich grolle nicht

Selections from *Old American Songs, Set 2* — A. Copland
- The Little Horses
- Zion's Walls
- At the River
- Ching-a-ring Chaw

Chansons de Don Quichotte — J. Ibert
- Chanson du Départ de Don Quichotte
- Chanson à Dulcinée
- Chanson du Duc
- Chanson de la Mort de Don Quichotte

Selections from *The Most Happy Fella* — F. Loesser
- Don't Cry
- Somebody, Somewhere
- Warm All Over

As a courtesy to the performers and audience members, thank you for turning off cellular phones and for not using flash photography

NOTES

George Frederick Handel (1685-1759) composed the opera *Atalanta* in 1836 specifically to entertain Frederick, the Prince of Wales, on the occasion of his marriage to Princess Augusta of Sachsen-Coburg-Gotha. ***Care selve*** remains the only familiar aria from the larger work.

> **TRANSLATION:**
> Beloved woods, blessed shadows, I come in search of my love!

Written in 1727 during the composer's "Academy Period," *Admeto* presented Handel with the extra challenge of balancing starring roles between rival sopranos Cuzzoni and Faustina. The strongly-diatonic harmonies and strong rhythms of ***Cangio d'aspetto*** remind the listener of Handel's gift for connection of emotion to music.

> **TRANSLATION:**
> Cruel destiny has changed its aspect, and in my breast complete happiness is reborn.

The setting for *Don Carlo*, by Giuseppe Verdi (1813-1901), is 16th-Century Spain during the Inquisition. In ***Per me giunto*** Rodrigo assures the Prince Don Carlo—who has been imprisoned—that he will help him escape, though it will cost him his own life.

> **TRANSLATION:**
> It is I, dear Carlos. You are about to leave this ghastly tomb. I am glad to embrace you, now that I have saved your life! I have come to say goodbye to you, my Carlos! My last sun has risen today. We will not meet again here on earth. When all the faithful reach Heaven, God will join us again. There are tears in your eyes. Why do you cry? No, take heart; dying is not hard for the one who dies for you.

Largo al factotum della citta is the most recognized aria from Giaochinno Rossini's (1792-1868) opera *Il Barbiere di Siviglia* (*The Barber of Seville*). In this classic example of the comic opera "patter" song—where the sounds of the Italian language and the rapid musical notes seem inseperable—Figaro humorously recounts his many exploits as the town factotum, or Jack-of-all-trades.

TRANSLATION:
Make room for the factotum! It's a new day and I must get busy. Ah, it's a great life, being a barber and used to the best. No one can compare to the brilliant Figaro! Fortune smiles upon him, it's true. Early or late, everyone needs me; nothing can tire me, I'm always ready! Of all the professions, being a barber is the best. With scissors and combs ready I wait on everyone. Here and there I'm a diplomat; with a sighing damsel or a spirited young man. Everyone wants me! "Do you have my wig?" "Quick, shave me! "I have a headache!" "Deliver this letter!" "Figaro! Figaro! FIGARO!" I'm there. Here, there, high, low, coming, going—I'm indispensable, the rescuer of the whole town!

In 1840 Robert Schumann (1810-1856) composed musical settings for 16 poems selected from Heinrich Heine's *Lyriches Intermezzo*. This cycle of songs was published a few years later with the title ***Dichterliebe*** (Poet's Love).

TRANSLATION:
1. In the wonderfully beautiful month of May when all the buds are bursting open, there, from my own heart, bursts forth my own love. In the wonderfully beautiful month of May when all the birds are singing, so have I confessed to her my yearning and my longing.

2. From my tears sprout forth many blooming flowers, and my sighing becomes joined with the chorus of the nightingales. And if you love me, dear child, I will send you so many flowers; and before your window should sound the song of the nightingale.

3. The rose, the lily, the dove, the sun, I loved them all once in love's bliss. I love them no more, I love only the Small, the Fine, the Pure, the One; I love only them. She herself—the source of all love—is rose, lily, dove, sun.

4. When I gaze into your eyes all my pain and woe vanishes; yet when I kiss your lips I am made wholly and entirely healthy. When I lay against your breast it comes over me like longing for heaven; yet when you say, "I love you!" I must cry so bitterly.

5. I want to delve my soul into the cup of the lily; the lily should give resoundingly a song belonging to my beloved. The song should shudder and tremble like the kiss from her lips that she once gave me in a wonderfully sweet hour.

11. A young man loved a girl who had chosen another man; this other man loved yet another girl and wed that one. The first girl married out of spite the first, best man that happened into her path; that young man is not well off. It is an old story, yet it remains ever new; and to whom it has just happened, it will break his heart in two.

7. I bear no grudge, even when my heart is breaking! Love lost forever! I bear no grudge. Although you shine in diamond splendor, no beam falls into the night of your heart. I will know that for a long time. I truly saw you in my dreams, and saw the night in the room of your heart, and saw the snake that bites your heart; I saw, my dear, how truly miserable you are. I bear no grudge.

Aaron Copland (1900-1990) compiled and arranged two sets of traditional American songs in 1951 (First Set) and 1952 (Second Set). Both were premiered by William Warfield (voice teacher of Dr. Bell at the University of Illinois).

The Little Horses is a children's lullaby originating in the Southern states. Copland's adaptation is based in part on John and Alan Lomax's version in *Folk Song U.S.A.*

Zion's Walls is a revivalist song whose original melody and words are credited to John McCurry, published in *Down East Spirituals.*

The words and melody of ***At the River*** are by Rev. Robert Lowry (1865).

Ching-a-ring Chaw is a Minstrel song from the 19th Century.

Originally Maurive Ravel was commissioned in 1932 to compose music for a film about the literary character Don Quixote to star the World-renowned Russian bass Feodor Chaliapin. But before production began, Ravel was told that his services were no longer needed. (His songs were already completed, but the star felt they were not quite right.) Into the breach stepped Jacques Ibert (1890-1962) who provided Chaliapin with songs that richly evoke the imagery of Spain and set well in the bass voice. Ironically, it is Ravel's songs that have become better known than these heard in the film.

TRANSLATION:

Song of Don Quixote's Departure

This new castle, which Love has built, is a rampart, a fortress against vice. It is a castle made so that no one can

approach its gate if he has not saved his people from great kings.

Song to Dulcinea
Each day lasts a year for me if I do not see my Dulcinea. But Love has depicted her face in the spring and in the cloud, in every dawn and every flower.

Song of the Duke
I wish to sing here, Lady of my dreams, who exalts me above this sordid age. For I have attempted high adventures. I have conquered the Magician. Confounded the traitors, and made the world bow down in homage to her.

Song of Don Quixote's Death
Do not weep, Sancho; your master is not dead, he is not far from you. He lives on a happy island where all is pure and free from deceit. I am a shadow in life and real in death—such is the strange fate of Don Quixote.

In 1956 Frank Loesser (1910-1969) wrote the libretto, music, and lyrics for *The Most Happy Fella*, adapted from Sidney Howard's play, *They Knew What They Wanted*. The impressive score contains over 30 musical numbers and makes extensive use of operatic techniques and forms, including recitative, arias, duets, trios and choral numbers, and the original cast included classically-trained Jo Sullivan and opera star Robert Weede. Set in the Napa Valley in the late 1920s, an older man falls in love with a woman he has seen but not met, and becomes fearful that she'll never love him. Choices on both sides tear them apart, but forgiveness brings them together.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

University Orchestra

Dr. Neal Woodruff,
conductor

Choral Union

Dr. Jeff Bell,
Conductor

Tuesday, October 4, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM & NOTES

Invocation

Gloria — Antonio Vivaldi

I. Gloria in excelsis Deo (*Glory to God in the highest*)

II. Et in terra pax hominibus (*And on earth peace to all*)

III. Laudamus te (*We praise You, we bless You, we adore and glorify You*)

Andrea Board, soprano
Kristy Burrows, mezzo-soprano

VI. Gratias agimus tibi (*We offer thanks to You*)

V. Propter magnam gloriam (*Your power is glorious*)

VI. Domine Deus (*God of Gods, King of Heaven, God the omnipotent Father*)

Andrea Board, soprano

VII. Domine Fili Unigenite (*God's Son, Jesus Christ, is the only Son*)

VIII. Domine Deus, Agnus Dei (*God of Gods, Lamb of God, the Father's Son who forgives us, have mercy on us*)

Corinne Mills, contralto

IX. Qui tollis peccata mundi (*Hear us; forgive our sins*)

X. Qui sedes ad dexteram (*Who sits beside God the Father, show us mercy*)

Chelsea M^c^Kay, contralto

XI. Quoniam tu solus Sanctus (*You alone are holy, You alone are Lord most high, Jesus Christ*)

XII. Cum Sancto Spiritu (*With the Holy Spirit in the glory of God the Father*)

Tableaux d'une Exposition — Modest Moussorgsky

Tableaux d'une Exposition (Pictures at an Exhibition) is drawn from Modest Moussorgsky's viewing of an exhibit of the art works of a recently deceased artist friend, Victor Hartmann. Moussorgsky's original work was a series of 10 sketches for piano, taken from the 400 artworks present at the exhibit. These 10 impressions are linked together by a series of four Promenades, with variations inserted into successive movements, recalling the movement of the composer from one work to the next. *Pictures* was published posthumously, and did not enjoy the acclaim it has today until the orchestration by Maurice Ravel in 1922. The existing pictures will be displayed as the movements are played.

Gnomus (The Gnome)

Based on Hartmann's design for a Christmas tree nutcracker, the music depicts a grotesque little imp creeping through a murky background, pausing, lunging suddenly from the shadows, performing a mad, spastic dance. The image typically associated with this movement was a costume design for the opera *Russlan and Ludmilla*.

Il vecchio castello (The Old Castle)

While studying architecture in Italy, Hartmann painted a watercolor of an unidentified medieval tower. A minstrel with a lute was sketched in before the gates, perhaps to indicate the scale. The theme here has an introspective, melancholy beauty.

Tuileries: Dispute a'enfants après jeux (Tuileries Garden: Children Quarreling at Play)

The music depicts a walk in the Tuileries Gardens of Paris, where nurses bring the children in their charge to play.

Bydlo (Cattle)

Hartmann's sketch depicted a Polish dray, drawn by a team of oxen. The music is eloquent of the steady, powerful pull of the beasts.

Ballet des poussins dans leurs coques (Ballet of the Unhatched Chicks)

This is a costume design for the ballet *Trilby*, choreographed by Marius Petipa, with music by Julius Gerber. The ballet contains a scene in which children dance as chicks in their shells.

Samuel Goldenberg and Schmuyle

Hartmann's sketches depict a pair of Jews from Sandomir, in Poland; one richly dressed, the other in rags. Mussorgsky sets up a musical colloquy between the two. The rich man's theme is overbearing and pompous, with dire overtones, heedless of the poor man's wheedling entreaties. Gradually both themes merge, the rich man's theme drowning out the poor man's.

Limoges – Le Marché (The Market)

The music recreates the bustle depicted by Hartmann's drawing of French women haggling and gossiping in a market.

Catacombae: Sepulcrum Romanum (Catacombs)

A slow succession of deep, mournful chords depicts this self-portrait of Hartmann and two accomplices exploring the old Roman catacombs in Paris. The music modulates into a dolorous variation of the *Promenade*, over which the composer inscribed in the original manuscript *Con mortuis in lingua mortua* (With the dead in a dead language).

La Cabane sur des pattes de poule (The Hut on Hen's Legs)

The witch Baba Yaga is a familiar figure in Russian folklore. She lives in the woods in a little hut that turns round and round on chicken legs, and flies about in a magical mortar, within which she grinds human bones. Victor Hartmann designed an ornate clock in the shape of Baba Yaga's hut. However, Mussorgsky's music begins with the wild flight of the witch's

mortar, the witch herself peering over the rim. She disappears into the forest, whereupon the music alters momentarily to a slow, eerie passage: the witch's hut stalking through the dim woods on fowl's legs. Suddenly the witch flies forth again, careening through the air and into the final sketch.

La grande porte de Kiev (The Great Gate of Kiev)

This sketch was Hartmann's entry in a competition to design a great gate to commemorate Tsar Alexander II's miraculous escape from an assassination attempt. The project was never carried through for lack of funds. Hartmann had designed a gate in the shape of a great Slavonic helmet, with a chapel over the main arch, and a bell tower to the side. The music, a variation on the *Promenade*, follows a grand and stately procession through the gate.

-from Tim Eagen, 2000

CHORAL UNION

Brandon Baumann
Andrew Biggs
Andrea Board
Jessica Brooks
Kristy Burrows
Jacob Chastain
Greg Cobb
Alisha Cole
Jerrod Covert
Noah Cox
Stephen Dalton
Christopher Davis
Nathan Evenson
Matt Gerhard
Brandon Gibbs
Jeremy Gibson
Brian Gladden
Amanda Gossage
Sam Griggs
Aaron Grise
Cheryl Haluczak
Lyncoln Henry
Hanna Hines
Emily Jacobson
Tim Kelley
Kaitlin Krish
Stephen Maier
Dan Mau
Chelsea M'Kay
Travis Meils
Kyle Meiser
Shauntia Mettlin
Charles Michael
Corinne Mills
David Mohr
Kristen Moller
Dale Motz
Cesar Nicole
Jon Payne
Rebecca Petro
Sean Rose
Erica Rumbley
Daniel Ryan
Valerie Sass
Matthew Seitz
John Thompson
David Twining
Jessica Whitlock
Conrad Wineland

Rehearsal Accompanist
Erica Rumbley

UNIVERSITY ORCHESTRA

Flute
Kelsi Jones
Elissa Olds
Brandon Baumann

Oboe
April Becker
Betsy Kurtz

Bassoon
Paul Houk
Rachel Medley

Contra-Bassoon
Kavin Sampson

Clarinet
Emily Carlson
Danielle M'Clendon
Abby Stephenson

Bass Clarinet
Ryan Holcomb

Alto Saxophone
Kate Wendorf

Horn
Phil DeYoung
Laura KehoE
Christine Coburn
Melissa Marta

Trumpet
Alan White
Sam Thomas
Shaun Heitzman

Trombone
Ryan Schultz
Matt White
Nathan Lacher

Tuba
Benjamin Camp

Piano/Celeste
Erica Rumbley

Percussion
Tim Hehn
Jonathan Humrichhouser
Valinda Slinker
Angela Hess
Steven Williams
Jerod Collins

Harp
Danielle Urfer
Kate Wendorf

Violin I
Rebecca Ibrahim*
Lauren Kehl
Lacy Nowling
Monica Adkins
Joel Carl

***Concertmaster**

Violin II
Priscilla Ramos
Tania Pavlovcik
Kathryn Hendrix
Karin Mick
Gennifer Melton
Kristin Erdahl

Viola
Heather Eaton
Amber Willard
Joyce Kang

'Cello
Lea Corzine
Allison Caudle
Amanda Harrelson
Susan Leib
Nathan Doering
Kristin Lam
Diane Michael

Bass
Pennal Johnson
Kyle Cotsones
Mary Schwarz

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Faculty Recital

Martha Dalton
soprano

Brenda Martin
piano

Thursday, October 13, 2005
7:00 p.m.

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Mein Herr Marquis (from *Die Fledermaus*) — J. Strauss (1825-1899)

Sonata, Hob. XVI: 49 — F. Haydn (1732-1809)

I. Allegro
II. Adagio e cantabile
III. Finale (*Tempo de Minuet)*

Ich wandelte unter den Bäumen — F. Mendelssohn Hensel (1805-1847)
Von dir, mein Lieb, ich scheiden muß
Nachtwanderer
Stimme der Glocken

Preludes No. 6 and No. 9 — D. Shostakovich (1906-1975)
From 24 Preludes, Opus 34

Intermission

Les oiseaux dans la charmille — J. Offenbach (1819-1880)
(from *Les contes d'Hoffmann*)

Four Roman Sketches, Opus 7 — C. Griffes (1884-1920)

I. The White Peacock
II. Nightfall
III. The Fountain of the Acqua Paola
VI. Clouds

Little David, Play on Your Harp — V. Labenske
Were You There?
Sometimes I Feel Like a Motherless Child *with*
I Want Jesus to Walk with Me
The Gospel Train

Il bacio — L. Arditi (1822-1903)

The Performers

Martha Dalton, a coloratura soprano, was born and raised in Nashville, Tennessee where she received her B.S. in Music from Trevecca Nazarene University in 1976. She received a Master of Music (Vocal Performance) from Miami University, Oxford, Ohio in 1994 and a Master of Music (Vocal Pedagogy) from The Chicago College of Performing Arts at Roosevelt University (2004). 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. At both institutions, hour-long recitals of art songs and arias were presented. Professor Dalton has been a member of the faculty at Olivet Nazarene University since 1996. She is married to Dr. Ron Dalton, Professor of Practical Theology at ONU. They have three sons, John (age 24), James (21), and Stephen (20). The Daltons reside in Bourbonnais, Illinois where she sings for church services, weddings, and civic organizations.

Brenda Martin holds a Bachelor of Music Education from Trevecca Nazarene University, a Master of Music Education from Austin Peay State University, and a Master of Music in Solo Performance from Arizona State University. In addition, she has done extensive coursework toward a Doctor of Musical Arts in Solo Performance from Arizona State University. Professor Martin has taught piano at the college level for 23 years and is in her eighth year of teaching at Point Loma Nazarene University. She previously held teaching positions at Northwest Nazarene University and at Trevecca Nazarene University. Professor Martin is active as both a solo player and a chamber player.

In consideration of the performers and audience members, thank you for turning off cellular phones and for not using flash photography

Mein Herr Marquis (from *Die Fledermaus*)

Translation:
My dear Marquis, it seems to me you should employ more tact!
If I may advise, better use your eyes, and think before you act!
This hand is too fine and too sweet, this ankle too slim and petite,
The fashions I am wearing, the language and the bearing,
such polish and finesse no chambermaids possess!
You must admit it, come what may, that was an awful thing to say.

What a funny, ha, ha, ha, situation, ha, ha, ha, so excuse me, ha, ha, ha,
my elation, ha, ha, ha, ha, ha, ha, so funny a Marquis is he!

Just look at me and you will see that nature did her best.
If you think my face is my only grace, then please observe the rest!
Just take one more look and observe, the exquisite line and the curve,
My charming conversation displays imagination.
No chambermaid would be as great a hit as me,
I proved my point sufficiently, you owe me an apology.

Franz Joseph Haydn began his career under the patronage system of Europe and by the end of his career was operating as a free artist under the burgeoning 19th century Romanticism. He spent a large part of his creative years as court composer for the family of Prince Esterhazy. Considered the first of the three Viennese composers (Haydn, Mozart, Beethoven), he is said to have excelled in all areas of composition.

Sonata, Hob. XIV-49 was composed in 1789-90. It was an intimate sonata composed for Maria Anna von Genzinger, who was the wife of the physician to Prince Esterhazy. One of the last sonatas he wrote, it falls into the third group of Haydn's sonatas (Nos. 40-52), written from 1780 to 1794. In these sonatas, Haydn moves away from the intensely passionate and extreme expression of the previous group and moves more towards a more moderate style in which there is a balance between the various affections and the different styles, forms, and characters of the individual movements.

The brilliant first movement is in typical Sonata-Allegro form. The first theme begins with a set of broken double thirds and is playful in character. Instead of typically changing to a different mood for the second theme, Haydn maintains in it the same playful character as the

first. In fact, he derives the second theme from the first, beginning with the same set of broken double thirds, this time in the dominant, then further developing the idea. The expected contrasting material appears in sections other than the second theme; for example, Haydn moves to a more lyrical style in the transition (the passage just before the second theme). He begins the development section with material he has just used in the close a few bars earlier. Following this, he develops the second theme from the exposition, building in intensity to an abrupt halt, and starting the retransition with similar material to that of the close of the exposition. He then leads into the recapitulation with a series of broken thirds on a dominant seventh chord, followed by a cadenza. The recapitulation then ensues, followed by an unusually long coda.

The second movement, one of Haydn's greatest slow movements, is highly ornamented and richly expressive. According to some scholars, Haydn was one of the first composers to introduce variation form in the slow movement. This particular movement is in A–B–A form. Haydn varies the thematic material at each repetition, making it more ornamented and expressive.

The third movement is in a Rondo (ABACA) form played in the style of a minuet. According to *Grove's Dictionary of Music and Musicians*, many of Haydn's works in the 1780s and 90s ended modestly with a *Tempo de Menuet,* a set of variations, or a simple rondo.

Ich wandelte unter den Bäumen

Translation:
I went walking under the trees, alone with my grief.
The old dreaming came and slipped into my heart.
"Who taught you this little song, you birds in the airy heights?
Be still! When my heart hears it, it hurts all over again."
"A young girl came walking; she sang it over and over.
That's where we birds learned the sweet, golden song."
"You should not tell me that, you wondrously sly birds.
You want to steal away my sorrow, but I trust no one."

Von Dir, mein Lieb
Hensel's song is based on a German translation of Robert Burns's poem. The song uses only one of the two original verses.

Translation:
From thee, Eliza, I must go and from my native shore:
The cruel fates between us throw a boundless ocean's roar;
But boundless oceans, roaring wide between my Love and me,
They never, never can divide my heart and soul from thee.

Nachtwanderer

Translation:
I walk outdoors in the quiet night; the moon slips out so quietly from behind its cover of dark clouds. And here and there in the valley a nightingale wakes up, then everything returns again to grayness and silence. O marvelous night song from far away in the land where streams flow, quiet shiver in the dark trees, you confuse my thoughts; my aimless singing here is merely a crying out in the midst of dreams.

Stimme der Glocken

Translation:
No breath of wind disturbs the smooth lake.
The high peaks, the firs, crags, inlets, glaciers that no one visits but the clouds, they all are mirrored in the water unbroken. The withered leaf audibly trembles on the tree, and one can hear the tiniest stone that the chamois sends into the ravine when she senses a hunter. Listen! Bells, sounding from the far distance, awakening my grief and reconciling at the same time: New life can bloom out of death. The ringing reminds me quietly of the peace that went out of the earth forever, already on a morning in Eden.

Dmitri Shostakovich, a Russian composer whose creativity was sometimes affected by the Stalinist regime, composed works full of satire and unexpected harmonies and rhythms. His *24 Preludes, Opus 34* were patterned after the *24 Preludes, Opus 28* of Chopin. They follow the cycle of ascending fifths. Each prelude displays its own mood and character. Shostakovich employs in them a style of writing in which the notes sound "wrong." This creates great playfulness and humor.

Prelude No. 6 is a delightfully humorous polka. It contains dissonance, bitonality, wide leaps, unexpected shifts of key, and halting accompaniments. *Prelude No. 9* is an exciting perpetual-motion

tarantella in 6/8 meter. Written in a two-voice style, it contains biting dissonances and uses the extreme registers of the keyboard.

Les oiseaux dans la charmille (from *Les Contes d'Hoffmann*)

Translation:
The birds in the arbor, the sun in the sky
All speaks to the young girl of love!
Here is the gentle song, the song of Olympia!

All that which sings and resounds and sighs, one by one,
Moves her heart that trembles with love!
Here is the darling song, the song of Olympia!

Charles Griffes, an American composer who spent many years as music director at the Hackley School in Tarreytown, New York (from 1907 – 1920), was a shy and modest man with a sense of humor. His early works exhibited German influences, but by 1911 – 1917 he shifted his focus towards impressionism. His pieces of this era were full of color and free of form. Griffes also used Japanese and Native American themes combined with polyrhythms and polytonality. His piano pieces are pictorial in nature and often contain poetic or descriptive texts.

These influences and characteristics are all evident in his *Four Roman Sketches*, composed in 1917. Each of the four pieces is preceded by a poem by William Sharp (see below), who wrote under the pseudonym of Fiona Macleod. In fact, the poems were the inspiration for the pieces (a number of other Griffes works were also inspired by the poetry of William Sharp).

THE WHITE PEACOCK
Here where the sunlight floodeth the garden,
Where the pomegranate reareth its glory
Of gorgeous blossom; where the oleanders
Dream through the noontides; where the heat lies
Pale blue in the hollows, here where the dream-flowers,
The cream-white poppies, silently waver,
Here as the breath, as the soul of this beauty

Moveth in silence, and dreamlike, and slowly,
White as a snowdrift in mountain valleys
When softly upon it the gold light lingers:

Moves the white peacock, as tho'through the noontide
A dream of the moonlight were real for a moment.
Dim on the beautiful fan that he spreadeth;
Dim on the cream-white are blue adumbrations,
Pale, pale as the breath of blue smoke in far woodlands,
Here, as the breath, as the soul of this beauty,
Moves the White Peacock.

NIGHTFALL (Al far della notte)
The long day is over. Dusk, and silence now:
And night, that is as dew on the flower of the World.

THE FOUNTAIN OF THE ACQUA PAOLA
Shimmering lights, as though the Aurora's wild polar fires
Flashed in thy happy bubbles, died in thy foam.

CLOUDS
Mountainous glories, they move superbly;
Crumbling so slowly, that none perceives when
The golden domes are sunk in the valleys of fathomless snows.

The four Spirituals were arranged by pianist and composer Victor Labenske, a member of the music faculty of Point Loma Nazarene University.

Il bacio (The Kiss), by Luigi Arditi, Italian conductor and composer, is a concert aria composed late in his life. Although he composed in many genres, this aria is by far his most remembered work. A vocal waltz, the text and melody are quite playful.

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OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Student Recital

9:30 a.m.
Friday, October 21, 2005

College Church of the Nazarene

PROGRAM

Invocation

Hommàge a Frescobaldi — Jean Langais

Prélude au "Kyrie"
Fantasie

Mathew Gehard, organ

Peter, Peter (from *Peter Pan*) — Leonard Bernstein

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

Trumpet Tune — Craig Phillips

Dan Mau, organ

OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

NATS

National Association of Teachers of Singing

Recital

Featuring students of Dr. Neal Woodruff

Tuesday, October 25, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Comfort Ye (from *Messiah*) — G.F. Handel
Amarilli, mia bella — Giulio Caccini
Autumn Evening — Roger Quilter

Stephen Dalton, tenor
Matt Gerhard, piano

No Flower that Blows — Thomas Linley
I know that my Redeemer liveth (from *Messiah*) — G. F. Handel
Amarilli, mia bella — Giulio Caccini

Emily Jacobson, soprano
Matt Gerhard, piano

Amarilli, mia bella — Giulio Caccini
Every Valley (from Messiah) — G.F. Handel
Wither Must I Wander (from *Songs of Travel*) — Ralph Vaughn Williams

Jerrod Covert, tenor
Matt Gerhard, piano

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

An Evening of Chamber Music

featuring

Concert Singers
Handbell Choir
Flute Choir
Brass Quintet
Brass Consort

7:00 p.m.
Tuesday, October 25, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

By the Roadside (texts by Walt Whitman) — Michael Hennagin
- Hast Never Come to Thee an Hour
- Gods
- Gliding O'er All

To Be Sung on the Water (text by Louise Bogan) — Samuel Barber

i thank you God for most this amazing day (texts by e.e. cummings) — Cris Temple-Evans

A Parting Blessing — J. Jerome Williams

Concert Singers

Fanfare Celebration — M. Mazzatenta

Salvation is Created — P. Tschesnokoff, arr. B. Ingram

A Joyful Song — A. Sherman

Handbell Choir

Fugue in G Minor — J.S. Bach, arr. Rosenthal

Centone No. V — S. Scheidt
- I. Allegro
- IV. Largo
- V. Allegro

Suite from the Monteregian Hills — Marley Calvert
- La March

Brass Quintet

Carmen Impressions — G. Bizet
- I. Einleitung
- II. Ablosung der Wachen - Lied der StraBenjungen

Alleluia (from *Exultate, Jubilate*) — W.A. Mozart, arr. Axtell

Flute Choir

Canzon Septimi toni No. 1 — G. Gabrieli

Mutations from Bach — S. Barber

Rigaudon — A. Campra, arr. Wetzler

Brass Consort

As a courtesy to the performers and audience, thank you for turning off cellular phones and for not using flash photography

Concert Singers

Jason Athialy • Andrea Board • Jenifer Bowman • Kristy Burrows
Steven Cargile • Jake Chastain • Phil DeYoung • Hahnah Jackson Dr.
Neal Woodruff (conductor) • Debbie Zwirkoski

Handbell Choir

Heater Eaton • Scott Maier • Katie Benson • Shauntia Mettlin
Sarah Manuel • Travis Miles • Kendra Skodak • Matt Gerhard
Ryan Schultz • Phil DeYoung • Dr. Neal Woodruff (conductor)

Brass Quintet

Alan White - trumpet • Shaun Heitzman – trumpet
Phil DeYoung - Horn • Ryan Schultz – euphonium
Ben Camp – Tuba

Flute Choir

Prof. Jennifer Reddick, conductor
Sarah Manuel • Katie Benson • Brian Gladden
Hanna Hines • Rachel Hoffman • Brittany Frost

Brass Consort

Trumpet
Alan White
Eric Barkman
Matt Seitz
Ben Hobbs
Jonathan Kundrat

Horn
Phil DeYoung
Shauntia Mettlin
Laura Kehoe
Kendra Skodak

Trombone
Ryan Schultz
Bethany Denhart
Nathan Lacher

Tuba
Ben Camp
Darren Davis

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OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Homecoming 2005
Choral Concert

featuring

Chrysalis
Concert Singers
Orpheus Choir
Testament

4:00 P.M.
Saturday, October 29, 2005

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Make a Joyful Sound	Psalm 100, J. Ramsfield
Crown Him with Many Crowns	arr. Bob Kauflin
Phil DeYoung, student conductor	
Old Man Noah	arr. M. Bartholomew
Didn't My Lord Deliver Daniel	arr. F. Heath
Love Divine, All Loves Excelling	arr. Buryl Red
Your Grace Still Amazes Me	S. Craig & C. Harrington

Testament
Dr. Neal Woodruff, conductor

To Be Sung on the Water (text by Louise Bogan)	S. Barber
i thank you God for most this amazing day (text by e. e. cummings)	C. Temple-Evans
A Parting Blessing	J. Williams

Concert Singers
Dr. Neal Woodruff, Conductor

Jubilate Fanfare	A. Beck
God Who Made the World	J. Martin
Music Down In My Soul	arr. M. Hogan

Chrysalis
Prof. Martha Dalton, conductor

Get You Up	K. Nystedt
I'm Gonna Sing 'Til the Spirit Moves In My Heart	arr. M. Hogan
Sigalagala	arr. S.A. Otieno
The Lord Bless You and Keep You	P. Lutkin

Orpheus Choir
Dr. Jeff Bell, conductor

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

ADJUNCT RECITAL

FEATURING

NEW HORIZONS BAND
BRIAN REICHENBACH
CHRISTOPHER CREE
BELDEN STRING QUARTET

7:00 p.m.
Monday, November 21, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Strike Up the Band* — George Gershwin, arr. Warren Barker

Independentia* — R.B. Hall, arr. Andrew Balent

Summertime+ — George Gershwin, arr. Calvin Custer

Fanfare for a Festival+ — Carl Strommen

New Horizons Band

* Harlow Hopkins, conductor
\+ Keith Ramsden, conductor

Caprice — Eugene Bozza

Brian Reichenbach, trumpet
Dr. Gerald Anderson, piano

Prim — Askell Masson

Christopher Cree, snare

String Quartet in A Minor — F. Schubert

I. Allegro ma non troppo
II. Andante
III. Menuetto
IV. Allegro moderato

Belden String Quartet

S.C.D.B.A. Fanfare* — Larry Clark

Farandole* — Georges Bizet, arr. Andrew Balent

Golden Friendships+ — Henry Fillmore, ed. Robert Foster

Les Miserables+ — arr. Warren Barker

New Horizons Band

* Harlow Hopkins, conductor
\+ Keith Ramsden, conductor

Belden String Quartet
Violet Kois, violin
Lauren Hurd, violin
Nicola Boag, viola
Jason McDermott, 'cello

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New Horizons Band

Flute
Tracy Ahrens
Andrea Baldwin
Angela Devault
Karen Garrett
Sara Michel
Belinda Schirmer
Sherrie Welch

Oboe
Pamela Mann

Bassoon
Angela Johnson

Clarinet
Michael Barnes
Nancy Burnett
Sue Fox
Kathy Fritz
Harlow Hopkins
Frank Hoss
Colleen Metz
Trisha O'Brien

Bass Clarinet
Kathy Dahn

Saxophone
Marvin Kuipers (alto)
Linda Rink (alto)
Edward Chinski (tenor)
Norman Beyer (baritone)

Trumpet
John Boyle
James Brown
Steven Imig
Keith Ramsden
Eric Rauch

Horn
Cheryl Chaney
David Conrad
Loren Flouhouse

Trombone
Howard Dybedock
David Godwin
Edda Prats
Dan Wheelock
Michael Williamson

Baritone Horn
R. Bruce Greenlee
Greg Long

Tuba
Paul Dillinger
Don Kiger

Percussion
Michelle Dahn
Jason Hopkins
Michael Weirman

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The 70th Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell and Dr. Neal Woodruff,
conductors

with
the Olivet Nazarene University Choral Union, Orchestra,
Choirs and featured soloists

Friday, Dec. 2, 2005 7 p.m.
Saturday, Dec. 3, 2005 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 of this "Gentleman universally known by his compositions in all kinds of music, and particularly for his Te Deum, Jubilate and Anthems, and of the compositions in Church Musick" that he compose a new oratorio. The new work, entitled "The Messiah," was composed between August 22 and September 12, a feat of concentrated composition that, while not untypical of Handel, has given rise to numerous apocryphal legends. The fact that it was composed so quickly is explained by Handel's skillful adaptation of music originally conceived for other performance media. However, the resulting music fits the texts of "Messiah" so well that one is easily convinced that the music was written with those words in mind. The choice of Charles 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 apparently felt he could use a libretto derived wholly from Scripture—in 1738 London had soundly rejected "Israel in Egypt," a work similarly based on scripture. His choice of a purely Biblical libretto makes "Messiah" unique among Handel's other oratorios because, unlike them, it is non-dramatic. The oratorio has neither identifiable characters—the soloists are designated only by voice part, and in the Dublin premier nine different soloists were used—nor plot. Lacking the dramatic confrontation and direct narration common to Handel's operas and dramatic oratorios, this work succeeds on the strength of its use of the chorus as the central protagonist. In his use of the chorus, Handel responds not only to the uniqueness of the libretto, but also to the grand, ceremonial anthems that were the foundations of his sacred music.

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

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

PROGRAM

Welcome and Invocation

Part One

Overture

Recitative **Dr. Woodruff ◆ Mr. Grig**

Comfort ye, My people, saith your God. Speak ye comfortably to Jerusale 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 crook 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, f the mouth of the Lord hath spoken it. (Isaiah 40:5)

Recitative **Dr. Bell ◆ Mr. Chasta**

Thus saith the Lord, the Lord of Hosts: Yet once a little while, and I will sha 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, eve the messenger of the covenant, whom ye delight in; behold, he shall come, sai the Lord of Hosts. (Haggai 2:6,7; Malachi 3:1)

Aria **Dr. Bell ◆ Mr. Chasta**

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

Chorus

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

Recitative **Miss Smith ◆ Miss McKay**

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

Aria with chorus **Miss Smith ◆ Miss McKay**

O thou that tellest good tidings to Zion, get thee up into the high mountain! thou that tellest good tidings to Jerusalem, lift up thy voice with strength! Lift 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)

ecitative Dr. Bell ◆ Mr. Chastain

or, 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 entiles shall come to thy light, and kings to the brightness of thy rising. saiah 60:2,3)

Aria Dr. Bell ◆ Mr. Chastain

he 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)

horus

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

Pastoral Symphony

ecitative Miss Knefelkamp ◆ Miss Burrows

There were shepherds abiding in the field, keeping watch over their flock by ight. And lo! The angel of the Lord came upon them, and the glory of the Lord one round about them, and they were sore afraid. (Luke 2:8-9)

ecitative Miss Knefelkamp ◆ Miss Burrows

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

ecitative Miss Knefelkamp ◆ Miss Burrows

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

Chorus

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

Aria Miss Knefelkamp ◆ Miss Burrows

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

ecitative Miss Smith ◆ Miss McKay

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

Aria — **Miss Smith and Miss Knefelkamp ◆ Miss McKay and Miss Burrov**

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

Part Two

Chorus

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

Aria — **Miss Smith ◆ Miss Sass**

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

Chorus

Surely He hath borne our griefs, and carried our sorrows; He was wounded f our transgressions; He was bruised for our iniquities; the chastisement of o 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. Grig**

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 deligh in Him. (Psalm 22:8)

Recitative — **Dr. Woodruff ◆ Mr. Grigg**

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

Aria — **Dr. Woodruff ◆ Mr. Grig**

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. (Psalm 24:7-10)

Aria **Miss Knefelkamp ◆ Miss Jackson**

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

Chorus

Their sound is gone out into all lands, and their words unto the ends of the earth. (Romans 10:18)

Chorus

Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of the world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords, Hallelujah! (Revelation 19:6; 11:15; 19:16)

Part Three

Aria **Miss Knefelkamp ◆ Miss Burrows**

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 **Dr. Bell ◆ Mr. Chastain**

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 — **Dr. Bell ◆ Mr. Chastain**
Mr. White, trumpet

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

Recitative — **Miss Smith ◆ Miss Sass**

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

Duet — **Miss Smith and Dr. Woodruff ◆**
Miss Sass and Mr. Griggs

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

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and 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)

Soloists:
Friday evening:
Stacie Knefelkamp, soprano
Rachel Smith, contralto
Dr. Neal Woodruff, tenor
Dr. Jeff Bell, bass

Saturday evening:
Kristy Burrows, soprano
Hahnah Jackson, soprano
Chelsea McKay, contralto
Valerie Sass, contralto
Samuel Griggs, tenor
Jacob Chastain, bass

Special Thanks
Dr. Timothy Nelson, organ
Miss Erica Rumbley, Harpsichord

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 Department of Music.

University Orchestra

Flute
Elissa Olds
Kelsi Jones

Oboe
April Becker
Betsy Kurtz

Clarinet
Emily Carlson
Danielle McClendon
Abby Stevenson
Ryan Holcomb

Bassoon
Rachel Medley
Paul Houk

Horn
Phil DeYoung
Christine Coburn

Trumpet
Alan White
Sam Thomas

Trombone
Ryan Schultz
Matt White

Tuba
Benjiman Camp

Timpani
Tim Hehn

Harpsichord
Erica Rumbley

Organ
Dr. Timothy Nelson

Violin I
Rebecca Ibrahim*
Lauren Kehl
Lacy Nowling
Monica Adkins
Laura Kehoe

Violin II
Priscilla Ramos
Tania Pavlovcik
Kathryn Hendrix
Karin Mick
Kristin Erdahl
Gennifer Melton
Janna Myers
Shelly Tannehill

Viola
Julia Trout
Amber Willard
Joyce Kang

Cello
Lea Corzine
Allison Caudle
Amanda Harrelson
Susan Leib
Kristin Lam
Diane Michel
Melissa Adkins

Bass
Kyle Cotsones
Mary Schwarz

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STUDENT RECITAL

Monday, December 5, 2005
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Klavierstucke, Op. 119, No. 4 — J. Brahms
Rhapsodie.
Erica Rumbley, piano

Morceau De Concert — C. Saint-Saëns
Kendra Skodak, horn
Ryan Schultz, piano

Steal Away to Heaven — arr. M. Hayes
Denise Chaney, soprano
Erica Rumbley, piano

Sonata, Op. 10, No.1, — L. van Beethoven
Prestissimo
Scott Maier, piano

Capital Dances S. Winteregg

I. A Satiric Dance
II. A Simple Dance
III. A Congressional Dance
IV. A Jazzy Dance

The Olivet Brass Trio
Phil DeYoung, horn • Alan White, trumpet
Ryan Schultz, euphonium

Adagio from *Flute Quartet* W.A. Mozart

Hanna Hines, flute
Tim Kelly, piano

Apres un rêve G. Fauré

Hahnah Jackson, soprano
Laura Kehoe, piano

La Folia for Violin and Piano A. Corelli

Priscilla Ramos, violin
Erica Rumbley, piano

Sonata, Op. 31, No. 3 L. van Beethoven
Menuetto

Heather Eaton piano

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Olivet Nazarene University
Department of Music

Upper Division Recital

9:30 a.m.
Monday, December 12, 2005
College Church of the Nazarene
and
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Trumpet Tune — C. Phillips

In dulci jubilo — J.S. Bach

Sonata in C minor — A. Guilmant
Adagio

Antiphon IV Lo, the Winter is Past — M. Dupré

Trio Sonata I in E^b — J.S. Bach
Allegro

Dan Mau, organ

Widmung — R. Schumann

Marechiare — F. Tosti

If with all your heart (from *Elijah*) — F. Mendelssohn

This is the Moment (from *Jekyll and Hyde*) — F. Wildhorn

Nathan Evenson, tenor
Matt Gerhard, piano

Sonata K.576, D Major — W.A. Mozart
Allegro

Warsaw Concerto — R. Addinsell

Tim Kelley, piano

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ORCHESTRA CLINIC CONCERT

DAVID ANDERSON,
GUEST CONDUCTOR

OLIVET NAZARENE UNIVERSITY
LARSEN FINE ARTS CENTER
KRESGE AUDITORIUM

January 10, 2006, 7 p.m.

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The Daily JOURNAL

David Anderson,
Guest Conductor

David Anderson began his musical studies at age six. After winning several state piano competitions, he attended Baylor University, studying with Krassimira Jordan and earning two degrees in piano performance (BM, 2002, summa cum laude; MM, 2004, with distinction). During his six years at Baylor, David earned numerous awards including: Finalist, Eastern Connecticut Young Artists' Competition (2003); Semifinalist, Hellam (MO) Young Artists' Competition (2003); First place, Baylor Concerto Competition (2001); and two performances as soloist with the Baylor Symphony Orchestra (2002, 2004). He received additional study at summer festivals with Martin Canin at the Bowdoin Summer Music Festival (2003), and Wolfgang Watzinger at the Bösendorfer Piano Academy in Vienna (2000, 2002).

David is currently a graduate student in orchestral conducting at the University of Illinois. After beginning conducting studies at Baylor with Stephen Heyde and Kevin Sedatole, he currently studies with Donald Schleicher. He has worked with the Quad City Symphony, the University of Illinois Symphony Orchestra, Philharmonia, Illini Strings, New Music Ensemble, Baylor Symphony, and various ad hoc ensembles. David has received additional instruction from Gustav Meier, Kenneth Kiesler, Giancarlo Guerrero and Peter Bay.

Glinka: Overture to Russlan and Ludmilla

Mikhail Glinka (1804-1857) is known today for two main things: he was the first Russian composer to gain recognition outside his home country, and he is considered to be the father of Russian Nationalism. His most famous works are the operas *A Life for the Tsar* (1836) and *Russlan and Ludmilla* (1842). To create an authentic Russian sound in his music, he used folk melodies as well as melodies from the church. From today's standpoint, this is nothing extraordinary -- many nineteenth-century composers who wrote in nationalistic styles used folk and church melodies to do so. However, it was Glinka who was one of he very first to do this.

The opera Russlan and Ludmilla is based on a Pushkin fairy tale involving the character Russlan going through many adventures to win the hand of Ludmilla, daughter of the prince of Kiev. The opera is not performed a great deal today, but its overture has become quite popular. As is typical the overture presents the themes that will be used throughout the opera. This short piece contains brilliant string writing, colorful woodwind solos, and even a whole tone scale near the end depicting an evil dwarf.

Prokofiev: Symphony No. 1, Op. 25 "Classical"

While Russia was headed toward revolution in the mid 1910s, Sergei Prokofiev (1891-1953) was living in relative isolation. His first symphony, "Classical," (1916-17) was composed in the countryside outside Petrograd, and does not contain extramusical associations of the times. It is, instead, a charming caricature of a late 18th century genre. Today, caricatures have become quite popular, including pictures exaggerating the features of the originals, or in skits on television shows such as Saturday Night Live poking fun of a celebrity or political figure. In the same way, this is Prokofiev's musical parody of the 18th century symphonic genre.

Neoclassicism was one of the many compositional trends of the time, but Prokofiev's use of it in this symphony was vastly different from others. Stravinsky, for example, took a few aspects of an older time (form, instrumentation, etc) and applied them to his own compositions. Prokofiev composed his Classical Symphony as if Haydn were still alive today -- filling it with much of the fun and spontaneity that is so characteristic of both composers.

Prokofiev: Suite from Lieutenant Kijé, Op.60

Because of the October Revolution, Prokofiev left Russia for the United States shortly after the completion of the Classical Symphony. Here, he had some success as a pianist and composer, but he always seemed to be in the shadow of Rachmaninoff. He moved to Europe in 1922 and from here,

stayed in close contact with the Soviet Union, even visiting several times. He was continually torn between nostalgia for his homeland and the uncertain political future he would face if he decided to go back. He finally decided to permanently live in the Soviet Union, and his Op. 60 Suite from Lieutenant Kijė (1934) was his first composition upon returning.

The suite is extracted from the film Lieutenant Kijė that tells of a mistake in the high levels of government during the reign of Tsar Paul I. A fictitious soldier, Lieutenant Kijė, was accidentally created through a misunderstanding. At first, the officials responsible did not want to admit their mistake, but it later turned out that this character became extremely convenient to have around. When someone in the government would mess up, somehow the blame found its way to Lieutenant Kijė. The officials were successful in making sure that something came up every time the Tsar was supposed to meet him. However, this could not keep happening, so the soldier eventually had to die.

This project marked the first time that Prokofiev composed music for the cinema. The suite extracted from the film is in five movements: The Birth of Kijė, Romance, Kijė's Wedding, Trōika, and the Burial of Kijė. As expected, the music in the suite is comical and witty at times- almost always with a hint of irony. Russian Nationalism can be seen often, and especially in the fourth movement. In the fast section of the Trōika (which actually depicts a sleigh ride), the orchestra portrays the plucked Russian string instrument known as the balalaika.

Tchaikovsky: Marche Slave, Op.31

In 1876, there was a conflict between Christians and Muslims in the countries of Eastern Europe. The Serbs among other Slavonic groups came to the rescue of the Bulgarians who had just been attacked by the Turks. Although Russia did not get officially involved in this war, many soldiers came to the aid of their fellow Christians. A certain Slavonic Charity Committee commissioned Tchaikovsky (1840-1893) to compose a piece to be performed at a benefit to raise money to help out the Russian soldiers. He took only five days to compose the result, Marche Slave.

This piece is full of Serbian folk tunes as well as quotations of "God Save the Tsar," a piece that has been known as one of Russia's "unofficial" National Anthems. It was extremely popular, and received an instant encore, helping to achieve the ends of the benefit concert. The piece in its original form could not be played in the Soviet Union because of its references to the Tsar. As a result, the sections containing the quote were altered or omitted. The version most often heard today is Tchaikovsky's original version, and this is the version played this evening.

--Program Notes by David Anderson

Program

Overture to Russlan and Ludmilla	Glinka
Marche Slave	Tchaikovsky
Symphony No. 1 in D major, Op.25 "Classical"	Prokofiev
Lieutenant Kijé Suite, Op.60	Prokofiev

I. The Birth of Kijé
II. Romance
III. Kijé's Wedding
IV. Troïka
V. The Burial of Kijé

University Orchestra

Flute
Kelsi Jones
Winnebago, Ill.
Elissa Olds
Laingsburg, Mich.
Brandon Baumann
Hamilton, Ohio
Valinda Slinker
Saint Anne, Ill.

Oboe
April Becker
Redford, Mich.
Betsy Kurtz
Joliet, Ill.

Clarinet
Emily Carlson
Galesburg, Ill.
Danielle McClendon
Fort Collins, Colo.
Abby Stevenson
Ottawa, Ill.

Bass Clarinet
Ryan Holcomb
Lake Villa, Ill.

Alto/Tenor Saxophone
Kate Wendorf
Oswego, Ill.

Bassoon
Rachel Medley
Fayetteville, N.C.
Brianna Robbins
Bourbonnais, Ill.

Horn
Phil DeYoung
Muskegon, Mich.
Laura Kehoe
Suffield, Conn.
Kendra Skodak
Big Rapids, Mich.
Christine Coburn
St. Joe, Ind.
Melissa Marta
Indianapolis, Ind.
Shauntia Mettlin,
Osco, Ill.

Trumpet
Alan White
Bourbonnais, Ill.
Sam Thomas
Kankakee, Ill.
Shaun Heitzman
Aurora, Ill.
Steven Williams
Hannibal, Mo.

Trombone
Nathan Lacher
Roxanna, Ill.

University Orchestra (continued)

Ryan Schultz
Chicago Heights, Ill.
Matt White
Gaylord, Mich.

Tuba
Benjamin Camp
Gregory, Mich.

Percussion
Seth Burkey
Hannibal, Mo.
Tim Hehn
Monticello, Ill.
Jonathan Humrichouser
Danville, Ill.
Valinda Slinker
Saint Anne, Ill.
Angela Hess
Oregon, Ill.
Steven Williams
Hannibal, Mo.

Harp
Danielle Urfer
Loveland, Colo.
Kate Wendorf
Oswego, Ill.

Piano/Celeste
Timothy Kelley
Anchorage, Ark.

Violin I
Rebecca Ibrahim*
Bourbonnais, Ill.
Lauren Kehl
Orland Park, Ill.
Lacy Nowling
Bloomington, Ind.
Monica Adkins
Sellersburg, Ind.
Megan Lamping,
Olathe, Kans.
Jennifer Engelland
Bourbonnais, Ill.

Violin II
Priscilla Ramos
Portage, Ind.
Tania Pavlovcik
Plainfield, Ill.
Kathryn Hendrix
Buckingham, Ill.
Karin Mick
Valparaiso, Ind.
Gennifer Melton
Danville, Ill.
Kristen Erdahl
Tinley Park, Ill.

Viola
Heather Eaton
Custer Park, Ill.
Amber Willard
Chesterton, Ind.
Joyce Kang
Mount Prospect, Ill.

Cello
Allison Caudle
Bourbonnais, Ill.
Amanda Harrelson
Olathe, Kan.
Susan Leib
Rock Island, Ill.
Kristin Lam
Bolingbrook, Ill.
Diane Michel
Bourbonnais, Ill.

Bass
Kyle Cotsones
Bourbonnais, Ill.
Mary Schwarz
Champlin, Minn
Pennal Johnson
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Elissa Olds
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Brandon Baumann
Hamilton, Ohio
Valinda Slinker
Saint Anne, Ill.

Oboe
April Becker
Redford, Mich.
Betsy Kurtz
Joliet, Ill.

Clarinet
Emily Carlson
Galesburg, Ill.
Danielle McClendon
Fort Collins, Colo.
Abby Stevenson
Ottawa, Ill.

Bass Clarinet
Ryan Holcomb
Lake Villa, Ill.

Alto/Tenor Saxophone
Kate Wendorf
Oswego, Ill.

Bassoon
Paul Houk
Rachel Medley
Fayetteville, N.C.

Horn
Phil DeYoung
Muskegon, Mich.
Laura Kehoe
Suffield, Conn.
Christine Coburn
St. Joe, Ind.
Melissa Marta
Indianapolis, Ind.
Shauntia Mettlin,
Osco, Ill.

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Orland Park, Ill.
Lacy Nowling
Bloomington, Ind.
Monica Adkins
Sellersburg, Ind.
Megan Lamping,
Olathe, Kans.
Jennifer Engelland
Bourbonnais, Ill.
Joel Carl
Waukegan, Ill.

Violin II
Priscilla Ramos
Portage, Ind.
Tania Pavlovcik
Plainfield, Ill.
Kathryn Hendrix
Buckingham, Ill.
Karin Mick
Valparaiso, Ind.
Gennifer Melton
Danville, Ill.
Kristen Erdahl
Tinley Park, Ill.

Viola
Heather Eaton
Custer Park, Ill.
Amber Willard
Chesterton, Ind.
Joyce Kang
Mount Prospect, Ill.
Julia Trout
Crown Point, Ind.

Cello
Allison Caudle
Bourbonnais, Ill.
Amanda Harrelson
Olathe, Kan.
Susan Leib
Rock Island, Ill.
Kristin Lam
Bolingbrook, Ill.
Diane Michel
Bourbonnais, Ill.

Bass
Kyle Cotsones
Bourbonnais, Ill.
Mary Schwarz
Champlin, Minn.
Pennal Johnson
Justice, Ill.

*Concertmistress

Program selected from:

Great is Thy Faithfulness	arr. David Clydesdale
Jesus Paid It All	arr. David Winkler
Lt Kije Suite, Op.60	Sergei Prokofiev
Majesty	arr. David Clydesdale
Marche Slave	Pytor Ilych Tchaikovsky
Overture to Russian and Ludmilla	Mikhail Glinka
Rejoice, the Lord is King	arr. Keith Christopher
Symphony No. 1, Op.25	Sergei Prokofiev
To God Be the Glory	arr. David Clydesdale

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2006 SPRING CALENDAR OF EVENTS

Music

January

10 **Orchestra Clinic Concert** — Kresge Auditorium — 7 p.m.
Featuring the music of Russian composers: Prokofiev, Tchaikovsky and Glinka.
Guest conductor will be David Anderson from the University of Illinois.

13–15 **Orchestra Tour** — TBA — All Weekend

16 **Guest Lecturer – Kathleen Leonard** — Kresge Auditorium — 9:30 a.m.
This seminar will help Music Education majors prepare for teaching in inner-city schools, teaching multiple ethnicities, effectively handling discipline issues and maintaining their faith in the schools. Ms. Leonard is the sister of music professor, Dr. Karen Ball.

19 **Composers of Olivet Concert** — Kresge Auditorium — 7 p.m.
Music students and alumni will present original works.

24 **Sr. Recital – Alan White** — Kresge Auditorium — 7 p.m.
A trumpet potpourri featuring the works of Clarke, Ketting, Haydn, Telemann, Pedrell, Stevens and Bernstein. Assistants include Phil DeYoung and Ryan Schultz with Dr. Karen Ball performing works of Paul Dukas and Jules Massanet.

February

3–4 **Band Winter Showcase** — Kresge Auditorium — 7, 9 p.m.
Featuring members of the ONU band, this venue offers members a chance to bring creative marching and visual ideas to the stage!

10–12 **Orpheus, Chrysalis, Testament Tours** — TBA — All Weekend

21–24 **Spring Musical – The Fantasticks** — Kresge Auditorium — 7 p.m.
"The Fantasticks" is the longest-running musical in the world, and with good reason: at the heart of its breathtaking poetry and subtle theatrical sophistication is a purity and simplicity that transcends cultural barriers. The result is a timeless fable of love that manages to be nostalgic and universal at the same time.
Admission: Adults: $10; Students and Seniors: $5

25 **Spring Musical – The Fantasticks** — Kresge Auditorium — 2, 7 p.m.

March

2 **Sr. Recital – Erica Rumbley** — Kresge Auditorium — 7 p.m.
Miss Rumbley will be playing a Beethoven Sonata, Brahms opus 119, Liszt Totentanz and Gottschalk "Battle Cry of Freedom."

14 **Sr. Recital – Phil DeYoung** — Kresge Auditorium — 7 p.m.
With selections by Mozart, Brahms and Schubert, and featuring the talents of Dr. Karen Ball, Dr. Neal Woodruff and Dr. Gerald Anderson.

16 **Chamber Concert** — Kresge Auditorium — 7 p.m.
Featuring Concert Singers, Handbells, Brass Quintet, Flute Choir and Brass Consort.

17–19 **Band Tour** — TBA — All Weekend

21 **Sr. Recital – Heather Eaton & Scott Maier** — Kresge Auditorium — 7 p.m.

23 **Concert Band** — Kresge Auditorium — 7 p.m.

28 **Night of Jazz** — Chalfant Hall — 7 p.m.
The ONU Jazz Band will treat you to a lovely evening of jazz.

31–32 **Orpheus, Chrysalis, Testament Tours** — TBA — All Weekend

April

6	**Testament Concert**	TBA	7 p.m.
6–8	**Spring Play – Ten Little Indians**	Kresge Auditorium	7 p.m.
7–9	**Band Tour**	TBA	All Weekend
11	**Orchestra/Concert Singers Concert** *Featuring Stravinsky's Firebird Suite (1919) and the Rutter Gloria.*	Kresge Auditorium	7 p.m.
18	**Orpheus Concert**	Kresge Auditorium	7 p.m.
20	**Chrysalis Concert**	Kresge Auditorium	7 p.m.
25	**Jazz Band & Concert Band**	Kresge Auditorium	7 p.m.
29	**Commencement Concert** *University Orchestra and student soloists*	Kresge Auditorium	7 p.m.

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7:00 p.m.
Thursday, January 19, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Variations on *Ein' Feste Burg* — arr. Phil Smith

ONU Brass Quintet

Alan White, trumpet • Shaun Heitzman, trumpet
Phil DeYoung, horn • Ryan Schultz, euphonium • Ben Camp, tuba

Autumn Leaves — Phil Smith

ONU Chamber Strings

A Scottish Token — Sean Rose

ONU Chamber Strings

On My Knees — Ben Chew
A Peck of Gold — Ben Chew

Dr. Neal Woodruff, tenor
Dr. Karen Ball, piano

Intermezzo — Priscilla Ramos

Priscilla Ramos, violin
Dr. Karen Ball, piano

Songs of the Children — Dr. Karen Ball
I wish
Nature is Wild

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

Landscapes, Waters — Dr. Karen Ball

Bountiful waters, dancing in bubbling springs and gentle springs,
Majestic rivers surging relentlessly on as they flow to the sea,
The ocean's tide a magnificent power, its swirling depths a shrouded mystery.
O bountiful waters, the substance of life, the power of death,
O paradox divine.

Dr. Karen Ball, piano

NOTES

Variations of *Ein' Feste Burg*

As one of the most time-honored of all Protestant hymns, Martin Luther's *A Mighty Fortress is Our God* has already been arranged and orchestrated a number of times. Most famous among these is an entire cantata by J.S. Bach. Tonight's piece seeks to distance itself from previous settings of the hymn tune, while still attempting to capture the spirit and power of Ein' Feste Burg that has allowed the hymn to endure for nearly half a millennium.

Autumn Leaves

This piece was influenced by the works of early 20th-Century British composers Ralph Vaughn Williams and Percy Grainger. Both created simple yet poignant melodies in a time of frenetic experimentation, surrounding them in an expanded, yet functional tonality at a time when tonality itself was thought to be a thing of the past. Their works are eminently pleasing to the ear, maintaining a certain simplicity and earnestness that this Autumn Leaves seeks to emulate. The slightly Celtic feel of the melodies, the sweeping, shifting currents of rhythm, and the placid harmonies are all intended to capture the peacefulness in the Fall air and the gentle fluttering descent of autumn leaves.

A Scottish Token

Although developing for nearly four years, A Scottish Token had not taken shape until recently. As I have been discovering and learning about my own Scottish heritage, the piece has written itself. Imagine two young children who have found a precious and captivating token, reveling in their discovery and running around with excitement, though never losing their sense of wonder.

Intermezzo

This is a lyric piece inspired by feelings of long and hope. The expressive opening theme is contrasted by a robust and exuberant middle section.

On My Knees

On My Knees is a musical testimony depicting the conversion experience and God's grace. The piece begins with a dissonant and chromatic theme, then works its way into the resolution of harmonies and key, depicting the lost soul's redemption into God's mercy.

A Peck of Gold

A Peck of Gold is based on the poem by Robert Frost. In the accompaniment, the rise and fall of a pick-ax is heard, with a driving rhythm that reflects the image of a miner hard at work.

Songs of the Children

Songs of the Children is a song cycle based on the poetry of children afflicted with cancer. Their poetry was published in the book *I Will Sing Life,* by Larry Berger and Dahlia Lithwick. Two of the 6 pieces are being performed this evening, *I Wish* by Jason Orcutt, and *Nature is Wild* by Elizabeth Ball, the daughter of the composer. These poems are infused with the irresistible energy and vivaciousness of youth, yet tinged with very adult emotions of anger, fear and foreboding. Cancer is a ferocious beast that hides and spreads without warning. The incredible children who have struggled and died have given insight into the meaning of life and death, at times without being aware they are doing so. They are God's special gifts.

I Wish
By Jason Orcutt

I wish there was a bird from God
And got me well
From his wings on me
And got me well

Nature is Wild
Written by Elizabeth Ball at the age of 7

Nature is wild and very quiet
The wind passes by it
As you look in the middle

Nature has ferocious beasts
That you hear softly through the breeze,
In the hot, hot summer.

Landscapes, Waters

Landscapes is a set of tone poems for solo piano based on the musings and writings of the composer. A short poem appears under the title of each piece, and is used as a point of reference for the music. The second piece of the set, *Waters,* was inspired by the awesomeness of the destructive force of the tsunami of 2005. The life-giving waters of innocent springs and rivers turn deadly and uncontrollable when unleashed with formidable power on the earth.

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DEPARTMENT OF MUSIC

Senior Recital

Alan White

trumpet

with

Dr. Gerald Anderson, piano
Ryan Schultz, euphonium
Phil DeYoung, horn
Dr. Karen Ball, piano

Tuesday, January 24, 2006
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in D major — G. Torelli
- I. Allegro
- II. Adagio-Presto-Adagio
- III. Allegro

Vocalise-Etude pour Voix Moyennes — C. Pedrell

Mr. White, trumpet
Dr. Anderson, piano

Villanelle — P. Dukas

Mr. DeYoung, horn
Dr. Ball, piano

Concerto for Trumpet in E-flat major, Hob.: VII e, 1 — F.J. Haydn
- I. Allegro
- II. Andante
- III. Finale - Allegro

Mr. White, trumpet
Dr. Anderson, piano

Intermission

Intrada — O. Ketting

Mr. White, trumpet

Sonata for Trumpet and Piano — H. Stevens
- I. Allegro moderato

Mr. White, trumpet
Dr. Anderson, piano

Meditations on "Thais" — J. Massanet

Mr. Schultz, euphonium
Dr. Ball, piano

The Bride of the Waves — H. L. Clarke

Rondo for Lifey — L. Bernstein

Mr. White trumpet
Dr. Anderson, piano

NOTES

Sonata in D major
Giuseppe Torelli (1658-1709) is considered to be one of the innovators of the solo concerto. Though he started his musical career as a violinist in Bologna, he ultimately ended up in Vienna as both a composer and performer.

Torelli's work on this program is one of roughly 25 works for solo trumpet. In the outer movements, one can hear the intense struggle between the soloist and keyboardist, yet a sense of balance is provided in the second movement where the keyboard is free to explore a variety of tempi and intricate harmonies. Originally composed for the valveless natural trumpet, Mr. White performs the piece on the modern piccolo trumpet in A.

Vocalise-Etude pour Voix Moyennes
Little is known of Carlos Pedrell (1878-1941). He was a Uruguayan of Spanish descent. He studied in Spain and France followed by a stint of teaching in South America after which he returned to Paris. He composed in a French style while taking advantage of Spanish influences.

The vocalise is a study of 19th century origins that is meant to be a wordless, vocal exercise with the intent of training both vocalists and instrumentalist alike in the great lyrical style the human voice can produce. For many years, the vocalise was thought to be unworthy of concert performance, yet composers of the 20th century wrote many a vocalise with the intent of having them performed. Pedrell's *Vocalise-Etude pour Voix Moyennes* is not meant to be a flashy, technically demanding piece but demands much lyrical expression from the performer.

Villanelle
A gifted but highly self-critical composer, Dukas allowed only a small number of his works to be published; indeed, several of his works were destroyed by his own hand upon completion due to his personal judgmental nature. Works in extant include an opera, Ariane et Barbe-Bleue, a symphony, songs, chamber music and piano pieces. He devoted much of his energies to teaching, serving as instructor to many of the most significant members of the succeeding generation of French composers, including Olivier Messiaen and Maurice Duruflé. His music

combines classical, romantic and impressionist elements into a rich and sturdy style.

He composed the *Villanelle* in 1906 as a test-piece for the Paris Conservatoire. The name derives from the Italian word *villanella*, a light-hearted, unaccompanied rustic part-song popular during the 16th and early 17th centuries. Dukas' piece has something of that same open-air atmosphere, both contented and zestful. The solo horn part is extremely demanding. Dukas' original scoring was for horn and orchestra; this piano setting was created upon the loss of the original orchestral accompaniment. (*Villanelle* notes by Kevin Mitchell)

Concerto in E-flat major, Hob.: VII e, 1

Franz Josef Haydn (1732-1809) is often described as the master of the classical era. He composed in most every genre, and is hailed by many of his time and beyond as an unmatched musical genius. Haydn was also well known for his sense of humor. From being dismissed from his church choir as a teenager to his late symphonies, Haydn was a prankster. Haydn's humor is revealed in his works. He would parody the classical style of music as well as use his music to poke fun at his working conditions and other issues of the time.

Haydn composed his one and only concerto for trumpet in 1796. The concerto was composed for Anton Weidinger and his new keyed trumpet, a trumpet with keys similar to that of woodwind instruments rather than valves. Once the piece was finally premiered in 1800, it was dormant for over one hundred years. It was revived through the 20th century once the manuscript and a piano-orchestral reduction were published in the 1920's. After numerous recordings, the trumpet concerto is hailed as one of Haydn's most popular pieces. The first movement is powerful, requiring command of range and dexterity ending with a cadenza. The second movement is a light beautiful movement that gently carries the listener into the third movement. The finale is light and quick and even has a hint of Haydn's humor when a single note is played by the soloist seemingly out of place. This evening, Mr. White will perform the concerto on the modern E-flat trumpet.

Intrada

Otto Ketting (b. 1935) was a trumpeter and composer at The Hague Conservatory. After years as a trumpeter, he abandoned his trumpet position and studies to pursue composition. Ketting has held posts as a composition professor and a 20th century music conductor. He has won

numerous awards for his compositions and written for numerous publications.

Intrada for unaccompanied trumpet was written in 1958 for Ketting's own exam at the The Hague Conservatory. Unable to rely on other musicians, the soloist is required to generate all drama and musicality without any exterior source from which to draw.

Sonata for Trumpet and Piano

Halsey Stevens (1908-1989) was born and raised in New York. He was a composition student under Ernest Bloch, and he served on numerous college faculties. As a composer, Stevens has composed for numerous instrumental and vocal combinations.

Sonata for Trumpet and Piano is different from most instrumental solo works in that it is written specifically for trumpet and piano. The piano part is not an accompaniment part but an equal collaborator with the trumpet. The first movement is an energetic piece placing great musical demands on the performers. A great sense of timing and musicianship is required for the movement to be executed correctly.

Meditation on *Thaïs*

Jules Massenet (1842 - 1912) was a popular composer of French lyric opera. Like Gounod and Bizet, his music is known for its charm and beautiful melodies. He was the leader of the musical society, and honor winning student at the Paris Conservatory where he later became a professor of music. His opera *Thaïs* is set in Egypt during the early Christian days. The opera is a lyric comedy in three acts and seven scenes. It was first produced at the Opéra on March 16, 1894. This piece, "Meditation," is taken from his opera, *Thaïs*. Thaïs is the central character in the opera, a seductive courtesan that repulses a monk, Athanaël, with her worldly attitudes. She learns to resent her shallow existence, and after being confronted by Athanaël and spending a night in meditation, agrees to retire from the secular world and become a nun. Athanaël, ironically, has been smitten by Thaïs's allure and decides that he is in love with her. He arrives at the convent where Thaïs now resides and finds her on her deathbed. Athanaël proclaims his love and renounces his vows of faith, while Thaïs steadfastly holds to her new found spirituality and dies, leaving Athanaël with neither faith nor love.

In the Opera, *Meditation* is played after the fall of the curtain in the second Act as Thaïs contemplates her dilemma, i.e., whether to repent of

her worldly ways or not. The original version is for solo violin with harp accompaniment.

The Bride of the Waves

Herbert L. Clarke (1867–1945) was one of history's finest cornet players. He was a phenomenal soloist in John Philip Sousa's band and went on to conduct his own bands as well as compose many pieces. He is documented as the composer of hundreds of pieces. Composed for cornet, *The Bride of the Waves* was composed in 1900. It is a light, entertaining dance piece subtitled "Polka Brillante." The piece has a lyrical introduction which leads into a variety of light sections. A cadenza and quick coda bring the piece to conclusion. The cornet is a mellow, lyrical instrument capable of both great expression and lightning fast technique. The challenge for the trumpeter is to play the less mellow trumpet with the light, deft qualities possessed by the cornet. This evening the piece will be performed on the B-flat trumpet

Rondo for Lifey

Leonard Bernstein (1918-1990) was one of American's finest musicians. He was one who wanted to share music with all people. He abhorred the term "classical music" and felt that a much wider umbrella of a term should apply to "serious music." Bernstein composed for many genres, although it is likely his most memorable compositions will be his musicals. Bernstein also appeared on podiums all over the world with his longest engagement with the New York Philharmonic. Bernstein not only held the title of composer-conductor, but he was also a fine pianist, often leading many orchestras from behind the keyboard. *Rondo for Lifey* is from a set of canine pieces Bernstein composed around 1950. Lifey was screen comedienne Judy Holliday's Skye terrier. It is a light piece written in a simple ABA form. Other works in the set include the brass quartet for trumpet, horn, trombone, and tuba entitled "Fanfare for Bima." 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. Along with the pieces for Lifey and Bima, Bernstein composed three brief solos in memory of Mippy, a dog belonging to his brother, Burtie. They are entitled "Elegy for Mippy I," for horn; "Elegy for Mippy II," for trombone; and "Waltz for Mippy" for tuba.

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Department of Music

♫ ♫ ♫

Student Recital

♫ ♫ ♫

9:30 a.m.
Thursday, February 9, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Vedrai, Carino (from *Don Giovanni*) — W.A. Mozart
Andrea Board, soprano
Tim Kelley, piano

Berceuse, Op. 57 — F. Chopin
Amy Slonecker, piano

Una furtive lagrima (from *L'Elisir d'Amore*) — G. Donizzetti
Sam Griggs, tenor
Dr. Jeff Bell, piano

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

Voi, che sapete (from *Le Nozze di Figaro*) — W.A. Mozart
Emily Jacobson, soprano
Matt Gerhard, piano

Nocturne in Bb Minor, Op. 9, No. 1 — F. Chopin
Brandon Baumann, piano

OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

COMMENCEMENT CONCERT AUDITION

7:00 P.M.
THURSDAY, FEBRUARY 9, 2006

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Invocation

Warsaw Concerto — R. Addinsell

Tim Kelley, piano
Dr. Karen Ball, piano

Piano Concerto in F Minor, Op. 21 — F. Chopin

Larghetto

Heather Eaton, piano
Dr. Karen Ball, piano

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

Andrea Board, soprano
Tim Kelley, piano

Una furtive lagrima (from *L'Elisir d'Amore*) — G. Donizzetti

Sam Griggs, tenor
Dr. Jeff Bell, piano

Concerto for Trumpet — F.J. Haydn

Allegro

Alan White, trumpet
Dr. Gerald Anderson, piano

Salce, salce (recitative and aria from *Otello*) — G. Verdi

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

Concertino — C.M. von Weber

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Questa o quella (from *Rigoletto*) — G. Verdi

Stephen Dalton, tenor
Matt Gerhard, piano

Totentanz 'Danse Macabre' — F. Liszt

Erica Rumbley, piano
Dr. Gerald Anderson, piano

Concerto No. 1 — W.A. Mozart

Allegro
Rondo

Phil DeYoung, horn
Dr. Karen Ball, piano

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

Emily Jacobson, mezzo-soprano
Matt Gerhard, piano

Rhapsody in Blue — G. Gershwin

Jonathan King, piano
Dr. Karen Ball, piano

Meditation (from *Thaïs*) — J. Massenet
transc. R. Schultz

Ryan Schultz, euphonium
Dr. Karen Ball, piano

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Orpheus Choir

Winter Tour 2006

♫ ♪ ♫ ♪ ♫ ♪

Friday, February 10, 2006
Christian Fellowship of Crystal Lake

Saturday, February 11, 2006
Marseilles Church of the Nazarene

Sunday, February 12, 2006 – AM
College Church of the Nazarene

Sunday, February 12, 2006 – PM
Kankakee First Church of the Nazarene

Orpheus Choir
A Ministry in Music

Program selected from:

A Mighty Fortress is Our God	arr. C.F. Mueller
Canticle of Praise	M. Hayes
Down In the Valley to Pray	arr. M. Petterson
Get You Up	K. Nystedt
Great is Thy Faithfulness	arr. J. Rouse
How Deep The Father's Love	arr. J. Bell
I'm Gonna Sing 'Til the Spirit Moves in My Heart	M. Hogan
In Remembrance	J. Ames
Lamb of God	arr. J. Bell
Little David	arr. S. Wilkinson
O Let Your Soul Now Be Filled With Gladness	arr. F. Bock
O love that will not let me go	arr. J. Rouse
Peace I Leave with You	K. Nystedt
Prayer of Being	M. Hayes
Sigalagala	S.A. Otieno
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. J. McKelvey

Soprano

Andrea Board
Evans, WV
Jessica Brooks
Kouts, IN
Kristy Burrows
Coldwater, MI
Denise Chaney
Monte Vista, CO
Shalena Drake
Muskegan, MI
Andrea Enke
Ottawa, IL
Stephanie Fleschner
Terre Haute, IN
Holly Frazier
Momence, IL
Korie Glover
Princeton, IL
Andrea Hayes
Richland Center, WI
Kathryn Hendrix
Buckingham, IL
Emily Jacobson
Dixon, IL
Laura Jones
Bourbonnais, IL
Laura Kehoe
Suffield, CT
Janina Mengarelli
Darien, IL
Keri Shay
Hinsdale, IL
Megan Wallace
San Diego, CA
Jessica White
Valparaiso, IN

Alto

Rachel Bernhardt
Green Bay, WI
Alisa Christensen
Porter, IN
Abby Day
Shelbyville, IN
Ashley DeArmond
Berne, IN
Amber Edwards
Crystal Lake, IL
Emily Felgenhauer
Bolingbrook, IL
Rachel Helmerichs
Virden, IL
Briana Kassebaum
Belleville, IL
Danielle M'Clendon
Fort Collins, CO
Chelsea M'Kay
Sterling Heights, MI
Corinne Mills
Naperville, IL
Susan Nowak
Skokie, IL
Allison Reader
Mason, MI
Megan Reed
Huntington, IN
Dinah Samuelson
Brighton, MI
Valerie Sass
Gardner, KS
Amy Wade
Sterling, IL
Jacqueline Warren
Bolingbrook, IL

Tenor

Matt Angell
Marseilles, IL
Brandon Baumann
Fairfield, OH
Andrew Biggs
Chesterton, IN
Jerrod Covert
Lansing, MI
Tyler Dunlop
Kankakee, IL
Nathan Evenson
Lake Orion, MI
Brandon Gibbs
Ashland, KY
Sam Griggs
Wright City, MO
Joel Heald,
Naperville, IL
Erick Karl
Bradley, IL
Tim Kelley
Anchorage, AK
Jonathan King
Owego, NY
M'Cartha M'Kenzie
Lansing, IL
Jared Morehouse
Stockbridge, MI
Jon Payne
Waterford, MI
Derek Phillips
Casey, IL
Sean Rose
Indianapolis, IN

Bass

Josh Baker
Indianapolis, IN
Drew Benson
Bourbonnais, IL
Jeremy Bixler
Huntington, IN
Zach Bohannon
Lebanon, OH
Jake Chastain
Fortville, IN
Aaron Grise
Westville, IN
Tyler Karl
Manteno, IL
Pete Lustig
Columbus, IN
Michael McIntire
Kirksville, MO
Chase Means
Missouri Valley, IA
Danny Quanstrom
Belleville, IL
Matt Scheibel
Highland, IL
Andrew Twibell
Muncie, IN

Just a reminder that the Orpheus CD's, *A Mighty Fortress* and *Great is Thy Faithfulness* will be available after the service for $15 a piece.

Orpheus Choir

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university's educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at many general assemblies of the Church of the Nazarene.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen, led the choir after her husband's passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir has also represented Olivet at the annual Praise Gathering in Indianapolis each year since 1978.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

Dr. Jeff Bell

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, and is a published composer and arranger. He and his wife Carole, and daughters Christin and Katie Jo reside in Bradley, IL.

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Onstage

Larsen Fine Arts Center

Spring 2006

OLIVET NAZARENE UNIVERSITY
and PIGGUSH SIMONEAU INC PRESENT

The Fantasticks

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present

The Fantasticks

Words by Tom Jones
Music by Harvey Schmidt

(suggested by a play called "Les Romanesques" by Edmund Rostand)

This play is produced in association with the
Olivet Nazarene University's
Department of Theatre and Department of Music

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JOURNAL

A History of *The Fantasticks*

Who would have known a show that began as the large-scale, Rodgers and Hammerstein-inspired *Joy Comes to Dead Horse*, opened as a low-budget one act musical, and never saw the gleaming lights of Broadway would alter the record books of musical theatre history forever?

No other show in American theatre history has had the longevity of *The Fantasticks*. From May 3, 1960 until January 13, 2002, *The Fantasticks* played an astonishing 17,122 performances at the Sullivan Street Playhouse in New York's Greenwich Village. The record-breaking run, which originally opened to neutral or negative reviews, eventually earned an Obie Award for best off-Broadway musical, a special Tony Award in 1992 and earned its creators, author Tom Jones and lyricist and composer Harvey Schmidt, the Richard Rodgers Award in 1993.

In addition to its success at the Sullivan Street Playhouse, the show has been a sensation throughout the world. With more than 700 performances from Australia to Zimbabwe, *The Fantasticks* has proven itself a universal timeless story, sure to captivate every audience.

As a courtesy to our performers ...

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

We will observe one 10–minute intermission.

musical numbers

Act One

Overture.....The Company
Try to Remember.....El Gallo
Much More.....Luisa
Metaphor.....Matt and Luisa
Never Say "No".....Hucklebee and Bellomy
Abductions.....El Gallo, Bellomy, and Hucklebee
Soon It's Gonna Rain.....Matt and Luisa
The Abduction Ballet.....The Company
Happy Ending.....Matt, Luisa, Hucklebee and Bellomy

Act Two

This Plum Is Too Ripe.....Matt, Luisa, Hucklebee and Bellomy
I Can See It.....Matt and El Gallo
Plant A Radish.....Hucklebee and Bellomy
Round & Round.....El Gallo, Luisa and Company
They Were You.....Matt and Luisa
Try to Remember (reprise).....El Gallo

the cast

Sarah Henning (The Mute)
Sarah is a freshman from Glenview, Illinois. She is a communication studies major with a passion for theatre. She was extremely involved in her high school theatre department, and last fall made her Olivet debut in *Cotton Patch Gospel*. Sarah feels extremely blessed to be in this production.

Michael McIntire (El Gallo)
The Fantasticks marks Michael's second performance at Olivet. He was also involved in last fall's *Cotton Patch Gospel*. Michael is in his first year at Olivet and is majoring in communications with emphases in film studies, and television and video production. Before coming to Olivet, Michael was involved in church productions and his high school drama program.
He is excited about continuing to perform at Olivet.

Megan Reed (Louisa)
This is Megan's second production at Olivet, her first being last fall's *Cotton Patch Gospel*. Megan is a freshman from Huntington, Indiana, where she participated in both community and high school theatre as an actress and a student director.

Andrew Biggs (Matt)
This performance marks Andrew's first mainstage production at Olivet. A freshman, Andrew is majoring in piano performance and English. He would like to thank all the wonderful people who helped in this "fantastick" production.

the cast

Heather Eaton (Bellomy)

Heather, a senior piano performance major, is making her debut on the Olivet stage. Primarily an instrumentalist, Heather usually spends her time playing in the orchestra during Olivet's musical productions; but she is very excited for this opportunity to be on stage! Heather thanks God for her musical talents, and her parents for encouraging her in her pursuit of music.

Erin Mages (Hucklebee)

Erin is a senior psychology major who will begin to work on a master's degree in social work in the fall. In her time at Olivet, she has been in *All I Really Need to Know I Learned in Kindergarten*, *The Curious Savage*, *You Can't Take it With You*, and *An Ideal Husband*.

Scott Maier (Henry)

Scott is a senior music education major from Mokena, Illinois. He has appeared in Olivet musical productions of *Fiddler on the Roof*, *Pirates of Penzance*, and *Into the Woods*.

Joel Floyd (Mortimer)

Joel has performed in several high school productions including *Little Shop of Horrors* as Seymour and *Hillbilly Weddin'* as Chiz. Although he has helped on several productions backstage at Olivet, Joel is making his debut performance in *The Fantasticks*.

the orchestra

Dr. Jeff Bell, conductor

Flute/Piccolo
Kelsi Jones
Brandon Baumann

Oboe
Betsy Kurtz

Clarinet/Bass Clarinet
Ryan Holcomb

Horn
Phil DeYoung

Trumpet
Shaun Heitzman
Steven Williams

Trombone
Matt White
Jake Chastain

Percussion
Tim Hehn
Jonathan Humrichouser
Valinda Slinker

Harp
Danielle Urfer

Keyboards
Tim Kelley
Matt Gerhard

Violin 1
Monica Adkins*
Lauren Kehl
Lacy Nowling
Megan Lamping

Violin 2
Priscilla Ramos
Karin Mick
Kristin Erdahl

Viola
Joyce Kang

Cello
Susan Leib
Kristi Lam
Amanda Harrelson
Diane Michel

Bass
Laura Kehoe

*Concertmaster

Ensemble
Andrea Board
Jenifer Bowman
Steve Cargile
Sam Griggs
Hahnah Jackson
Dr. Neal Woodruff
Deborah Zwirkoski

Olivet Onstage is a publication of the Olivet Nazarene University
Office of Marketing Communications,
George Wolff, director; Monique Perry, designer.

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production team

Jerry Cohagan (Director)
erry is in his fourth year as director of the theatre program at Olivet Nazarene Jniversity, and he is thrilled to have such a talented ensemble of actors for this production. Before joining the faculty, he and his longtime comedy partner, Stephen Hicks, spent 25 years performing original comedy and drama with Christian perspective throughout the United States. He has authored more nan 20 books of sketches and one-act plays and has directed and appeared in more than 30 productions and musicals. Some of his favorites are *Cotton Patch Gospel*, *All I Really Need To Know I Learned in Kindergarten*, *The Fantasticks*, nd *God's Favorite*. In 2003, he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

leal Woodruff (Musical Director)
Neal teaches in the department of music, with responsibility for the University Orchestra, Testament Men's Choir, Concert Singers, and Applied Voice. He erves on the board of the Kankakee Valley Symphony Orchestra, and leads nusic at College Church. Dr. Woodruff lives in Kankakee with his wife, Shannon, and children Ryan and Kayelyn.

eff Bell (Orchestra Conductor)

Hahnah Jackson (Set, Costume and Props Designer)

Jessica Chadwick (Assistant to the Director)

ndrew Biggs (Choreography)

Harmony Lappin (Makeup)

ackie Norgard (Stage Manager)

Michael Ryba, Noah Hansen (Lighting Designer)

Cathy Haynes (Spotlight Operator)

achael Nichols, Carmel Swift, Dominique Taylor (Set Construction)

Special Thanks

Timothy Kelley, Cirena Sifferd, Pat Whalen
Thank you to everyone who contributed after this program went to print.

scene and heard

Into the Woods
Spring 2004

The Boys
Next Door
Fall 200

Cotton
Patch
Gospel
Fall 2005

Coming up...

April 6, 7 & 8
Agatha Christie's murder mystery *Ten Little Indians*
November 16, 17 & 18
Arthur Miller's *The Crucible*

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OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

Senior Recital

Erica Rumbley

piano

with

Dr. Gerald Anderson

piano

7:00 p.m.
Thursday, March 2, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in E flat major, op. 81a Les Adieux" L. van Beethoven
Adagio – Allegro "Les Adieux"
Andante espressivo "L'Absence"
Vivacissimamente "Le Retour"

Klavierstücke. op 119 J. Brahms
1. Intermezzo – Adagio
2. Intermezzo – Andantino un poco agitato
3. Intermezzo – Grazioso e giocoso
4. Rhapsodie – Allegro risoluto

Totentanz – Danse Macabre F. Liszt
with Dr. Gerald Anderson, piano II

Grand Caprice de Concert – Battle Cry of Freedom L. Gottschalk

NOTES

Piano Sonata Opus 81a (Beethoven)

This piano sonata is unique among Beethoven's 32 compositions in that genre because it includes programmatic—or extra musical—ideas. It is dedicated to the Archduke Rudolph of Austria, who was Beethoven's friend and student. In 1809 the Archduke was forced to leave Vienna with the rest of the court when French armies attacked the city, inspiring Beethoven to write

this, the "Farewell," sonata. Its three movements are titled *Das Lebewohl (Farewell), Abwesenheit (Absence),* and *Das Wiedersehen (Return).* The respective movements aptly evoke the images suggested by their titles, using various techniques such as the horn calls heard in the *adagio* introduction to the first movement and the joyous nature of the third or return movement. Another interesting aspect of this sonata is the elision of the second and third movements; the second movement could almost be mistaken for a slow introduction to the third movement, but upon examination they are clearly separate.

Opus 119 (Brahms)

This opus, completed in 1893, proved to be Brahms' last work for the piano before his death in 1897. It is a set of short "character pieces," each depicting its own mood and idea. The first three are titled *intermezzo*, which gives the idea of a relatively simple, unimportant work composed between larger works. The fourth is a *Rhapsodie* in a rather free form.

No. 1 is a very short, delicate piece, yet there is much harmonic activity and interest; it serves as a perfect example of Brahms' ability to write dense harmonies and intellectual, deep pieces.

No. 2 is in an ABA form; it opens with an incessant rhythmic section, followed by a lovely, graceful *andantino* and ending with a return to the first idea. It is a work of varied emotion, including both drive and grace.

No. 3 is a short, nearly euphoric piece with constantly changing harmonies which make it hard to even detect the tonal center of C major. The melody of this piece is in an inner voice, adding interest and again showing the depth and intellectuality of many of Brahms' compositions.

No. 4 is a bravura rhapsodie in the heroic key of E-flat major. However, the strong opening section is soon contrasted by a moody second theme and a lyrical middle section, before returning to the beginning idea for a flourishing finale.

Totentanz (Liszt)

This work was written in the 1840s, revised in 1853 and 1859, and finally debuted in 1865. It is based on the *Dies Irae*, a section of chant used in the requiem, or funeral, mass. Liszt probably got

his inspiration for incorporating this theme from Hector Berlioz, who had previously used it in his "Symphonie Fantastique." The title *Totentanz* is German for *Dance of the Dead*, and also serves as the title of a Goethe poem which no doubt led Liszt to title his piano variations in the same way. The piece itself is a set of 6 variations on the basic theme of the *Dies Irae*. It concludes with a long cadenza segment followed by a dramatic restatement of the main theme and an ending rush of cascading octaves shared by orchestra and soloist.

Battle Cry of Freedom (Gottschalk)

Gottschalk was an American composer born in New Orleans, although he received much of his training in Paris. After several years of touring in Europe he returned to the United States and traveled thousands of miles while giving concerts during the Civil War.

Although Gottschalk was born in the South, he was against slavery and ultimately swore allegiance to the union. This piece was one of his patriotic, virtuoso compositions in the tradition of *L'Union*. It is based on a song of the same title by his friend George F. Root, which was used as a rallying cry for Union troops. Gottschalk admired this work so much he even thought it should become the national anthem; thus it was only natural for him to compose such a virtuosic, brilliant piece based on the theme.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Phil DeYoung

horn

with

Dr. Karen Ball, piano
Dr. Neal Woodruff, tenor
Dr. Gerald Anderson, piano
Becky Parks, violin
Ryan Schultz, euphonium
Alan White, trumpet

7:00 p.m.
Tuesday, March 14, 2006
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

En Foret — E. Bozza

Auf dem Strom, D. 943 — F. Schubert
with Dr. Neal Woodruff, tenor

Vintage — D. Gillingham
Ryan Schultz, euphonium

Horn Concerto No. 1, K. 412 — W.A. Mozart
I. Allegro
II. Rondo (Allegro)

Parable for Horn (Parable VIII) — V. Persichetti

Intermission

Romance, Op. 67 — C. Saint-Saëns

The Bride of the Waves — H. Clark
Alan White, trumpet

Horn Trio in E-flat Major, Op. 40 — J. Brahms
I. Andante
II. Scherzo (Allegro)
III. Adagio Mesto
IV. Allegro con Brio
with Becky Parks, violin

Le Basque — M. Marais

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NOTES

En Foret is, simply, a showpiece for the French horn. Eugene Bozza wrote it to be a "final exam" for graduate horn students at the Paris Conservatory. French composers, beginning with Hector Berlioz in the late 19th century, were the first to explore the unique timbres of modern wind instruments. One can hear the technical requirements of bounding intervals, rapid-fire lip trills, sonorous glissandos, intricate hand-stopping, and other heart-stopping maneuvers.

Franz Schubert's ***Auf dem Strom***, written in 1828, is based on a text by Ludwig Rellstab, and was composed for a concert of his own music on March 26, 1828—the first anniversary of Ludwig von Beethoven's death. Amazingly, this was the first public concert to feature solely the music of Schubert, and sadly, this was to be the year of Schubert's own death. The landmark concert proved to be both a musical and financial success. Much of Schubert's fame rests upon his treatment of the German Lied, bringing it to the status of an 'art' song and thereby making it one of the primary vehicles of German Romantic composers. Schubert's poignant textures and synthesis of text and music set the stage for European song composers for the rest of the 19th century. ***Auf dem Strom*** was originally written for tenor voice, horn and piano, although it is commonly sung by soprano.

Translation:

Take the last parting kiss, and the wavy greeting that I'm still
sending ashore before you turn your feet and leave!
Already the waves of the stream are pulling briskly at my boat,
yet my tear-dimmed gaze keeps being tugged back by longing!

And so the waves bear me forward with unsympathetic speed.
Ah, the fields have already disappeared where I once
discovered her! Blissful days, you are eternally past!
Hopelessly my lament echoes around my fair homeland, where
I found her love.

See how the shore dashes past; yet how drawn I am to cross:
I'm pulled by unnamable bonds to land there by that little hut
and to linger there beneath the foliage; but the waves of the
river hurry me onward without rest, leading me out to the sea!

Ah, before that dark wasteland far from every smiling coast,
where no island can be seen—oh how I'm gripped with
trembling horror! Gently bringing tears of grief, songs from
the shore can no longer reach me; only a storm, blowing coldly
from there, can cross the grey, heaving sea!

If my longing eyes, surveying the shore, can no longer glimpse
it, then I will gaze upward to the stars into that sacred distance!
Ah, beneath their placid light I once called her mine; there
perhaps, O comforting future! There perhaps I shall meet her gaze.

David Gillingham has earned an international reputation as a composer of quality wind and percussion music, and this reputation has precipitated many commissions. Gillingham's compositions have been performed throughout the United States, Europe and Japan. He is the recipient of numerous awards and honors, including First Prize in the International Barlow Composition Contest in 1990 for *Heroes, Lost and Fallen*, and he has been Composer-in-Residence at several Midwest universities. Dr. Gillingham is currently Professor of Music Composition at Central Michigan University. In addition to his expertise as a composer and teacher, he is an accomplished pianist, organist, and euphonium player.

Gillingham uses fresh tonal colors and textures in ***Vintage***, to craft a work that never gets in the soloist's way. ***Vintage*** is a very expressive piece, with much emphasis on triplets, especially quarter notes on the same pitch. A good low register is required, as one must play melodically below F. Most of the piece has a quarter note pulse, with a short 6/8 section. A wonderful 46-measure cadenza before the end allows the performer a chance to show off in all registers. Stephen Mead, a master performer and advocate of the euphonium and its repertoire, calls the piece ". . .a modern classic. . .filled with romantic musical pictures. . .fanfares, dramatic percussion features, and difficult rhythmic figures."

Vintage was commissioned by the Big Rapids, Michigan, High School Symphonic Band and it was premiered on January 18, 1991 at the Midwestern Conference on School Vocal and Instrumental Music in Ann Arbor, Michigan.

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No solo performer profited more from Mozart's talent and generosity than the virtuoso horn player Joseph Leutgeb. When Leutgeb first joined the Salzburg orchestra in 1763, across town Leopold Mozart was beginning to manage the career of his seven-year-old son, already an unusually accomplished pianist and a budding composer. Wolfgang and Joseph eventually became both friends and colleagues, and the horn virtuoso even went on tour throughout Italy with the Mozarts in 1773. "He will certainly make his mark here," Wolfgang told his sister at the time, and when they arrived in Milan, Leopold wrote home to Salzburg, "He will make quite a fortune here, for he is extraordinarily popular."

Apparently Leutgeb never did make a fortune, and in 1777 when he relocated to Vienna (where he ran a cheese shop to supplement his income), he borrowed money from Leopold to make the trip. Wolfgang and Leutgeb remained unusually close, and after the composer himself moved to Vienna in 1781, they saw each other frequently. Several of Mozart's last letters make passing reference to his good friend: "I am going to give Leutgeb a surprise by going out to breakfast with him," the composer wrote to his wife Constanze, who was taking the cures at Baden; on another occasion, after he had spent the night at Leutgeb's home, he complained of the wretched job Joseph's wife had done laundering his nightcap and necktie. His next-to-last surviving letter, dating from early October of 1791, talks of taking Joseph to see The Magic Flute not once, but twice. "Joseph begged me to take him a second time. . ."

Although Leutgeb apparently asked Mozart for a concerto as early as 1777, the year the horn player moved to Vienna, the composer didn't get around to writing anything for another four years, when he turned out a lovely rondo for horn and orchestra. The celebrated series of four horn concertos, all of them written for Leutgeb, began in 1783. The standard numbering of these concertos is messy—they were actually written in the order 2, 4, 3,

and 1 (which was left unfinished)—reflecting the order of publication, not composition.

The so-called ***First Horn Concerto*** (renumbered 386b) was in fact the last to be composed and was left incomplete, missing the middle movement. For several years musicologists dated it 1782 and thought that the Finale was revised seven years later. Only recently has it become clear that Mozart composed the concerto in 1791, the year he died.

Parable for Solo Horn (Parable VIII) is a musically stimulating and dramatically varied work of art. Its immediate effect is simple here-and-now reality; the second, and more vital, message suggested is of a lasting inner quality. Persichetti wrote a series of 24 parables in the later part of his life. These works are typically in one movement, and are written in an improvisatory manner, employing various unusual special effects possible with the given instrumentation. Most of the parables are for solo instruments, such as the ones for flute, oboe, bassoon, carillon, organ, harp, horn, alto saxophone, piccolo, clarinet, trumpet, English horn, viola, double bass, trombone, piano, guitar, tuba, and harpsichord. It seems as if Persichetti were attempting to accomplish what Paul Hindemith did. Hindemith wrote a sonata for every major instrument, but most of his sonatas included piano. Persichetti also wrote parables for brass quintet, band, string quartet, piano trio, and opera.

Written in 1866, ***Romance, Op. 67*** is an appealingly melodious, slow, dreamy, subdued piece, featuring long high melodies and graceful arpeggios. The 1860s were perhaps the most contented years of Camille Saint-Saëns life. His home environment was comfortable, and in public he enjoyed a formidable reputation as a composer and virtuoso pianist. Although his material success and his sarcastic tongue made him many enemies, Gounod described him as "the French Beethoven." This period also included the only professional teaching appointment Saint-Saëns held. From 1861 to 1865 he taught at the Ecole Niedermeyer, an institution founded to improve musical

standards in French churches. Although strict about purely technical matters, Saint-Saëns was an inspiring teacher, and his students remembered the intellectual excitement he stimulated with his revelation of modern music and the arts in general.

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Herbert L. Clarke was one of history's finest cornet players. He was a phenomenal soloist in John Philip Sousa's band and went on to conduct his own bands and to compose hundreds of pieces.

Intended for cornet, ***The Bride of the Waves*** was composed in 1900. Herbert Clarke entitled many of his pieces after the names of various ships. ***The Bride of the Waves*** is a light, entertaining dance piece subtitled "Polka Brillante." The piece has a lyrical introduction which leads into a variety of light sections. A cadenza and quick coda bring the piece to conclusion. The cornet is a mellow, lyrical instrument capable of both great expression and lightning fast technique. The cornet solo genre was geared toward showing off the soloist, which can mean extreme tempi, range, and even dramatizing by the performer. The challenge for the trumpeter is to play the less mellow trumpet with the light, deft qualities possessed by the cornet.

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Early one morning in the summer of 1865, Johannes Brahms went for a walk in the woods of the Black Forest and conceived the opening theme of his ***Horn Trio in E-flat Major***. He later showed his friend Albert Dietrich the spot ". . .on the wooded heights among the fir-trees. . ." where the theme first came to him. As he told Dietrich, "I was walking along one morning and as I came to this spot the sun shone out and the subject immediately suggested itself."

Although Brahms was very happy with his lodgings in the summer of 1865, something had occurred earlier in the year that gave him great sadness. In early February 1865, he experienced for the first time a death in his immediate family with the passing of his mother, Christiane. A telegram from his brother Fritz brought him the news that she had suffered a stroke, informing him, "If you want to see our mother once again, come home

immediately." By the time Brahms arrived in Hamburg, Christiane was dead.

Brahms was deeply affected by his mother's death. For the most part he retained his composure, taking care of the funeral arrangements and other business. His pain did show through on occasion, however. For example, a cellist named Josef Gänsbacher dropped by on Brahms unexpectedly and found a weeping Brahms practicing Bach on the piano. Continuing to play, Brahms told him about his mother's death.

In the year after his mother's death, the only other piece Brahms worked on besides the *German Requiem* (Clara Schumann told Florence May, "We all think he wrote it in her memory, though he has never expressly said so. . .") was the ***Horn Trio***. His mother's presence can be found in several places in the trio, from the slow movement marked mesto (sorrowful) to the possibility that a theme that appears in the last two movements is based on a folk tune that Christiane taught Brahms as a child. It is possible that the loss of his mother, and Brahms's subsequent thoughts about his childhood, even helped determine the unusual instrumentation of the piece: horn, violin and piano are all instruments Brahms studied as a boy.

La Basque, by Marin Marais, is the famous one minute encore piece used by horn virtuoso Dennis Brain, who called it ". . .a little French dance, which also happens to be the shortest piece I know."

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

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DEPARTMENT OF MUSIC

Senior Recital

Heather Eaton
piano

Scott Maier
piano

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7:00 p.m.
Tuesday, March 21, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Prelude and Fugue in D minor (WTC I) — J.S. Bach
Miss Eaton

Perilous Night No. 1, 2, and 3 — J. Cage
Mr. Maier

Sonata, Op. 31, No. 3 — L. van Beethoven
Allegro
Scherzo
Minuetto
Presto con fuoco
Miss Eaton

Valse Brillante, Op. 18 — F. Chopin
Mr. Maier

INTERMISSION

Concerto #2 in F minor, Op. 21 — F. Chopin
Larghetto
Miss Eaton
with Dr. Karen Ball, piano

Sonata, Op. 10, No. 1 — L. van Beethoven
Allegro con molto brio
Molto adagio
Prestissimo
Mr. Maier

Trio in G minor, Op. 17 — C. Schumann
Allegro moderato
Scherzo
Andante
Miss Eaton
with Casey McGrath, violin and Robert Hauser, 'cello

NOTES

The **Prelude and Fugue in D Minor** is the sixth set in the first collection of *The Well-Tempered Clavier*, a two-volume collection of preludes and fugues arranged chromatically in the twelve major and minor keys. Bach composed the collection shortly after the discovery of well-tempered tuning, in which the interval of a third was used as the tuning measurement rather than the 5th as in the older system. The tuning by thirds, allowing for slight discrepancies of a few cents between certain pitches, assured that the entire keyboard could be tuned rather than just certain keys. In the older system, referred to as just intonation, the keyboard was tuned in fifths. Acoustically, it is not possible to tune all the fifths of the keyboard equally. As a result, certain keys were avoided as being untunable. Today, keyboard instruments are tuned by half steps or equal temperament.

John Cage wrote "My favorite music is the music I haven't yet heard. I don't hear the music I write, I write in order to hear the music I haven't yet heard." The desire to discover new sounds and abandon tradition were hallmarks of John Cage's career. ***The Perilous Night*** is a piece written for prepared piano, in which various objects are inserted between the strings of the piano, thus completely transforming the timbral characteristics of the instrument. *The Perilous Night* is one of Cage's more complex preparations and calls for materials such as bolts, screws, nuts, rubber, weather stripping and bamboo slivers. The piece is based on an Irish myth recounted by mythographer and long time friend of Cage, Joseph Campbell. In this story a hero must spend the night on a 'perilous bed' which rests on a floor of slick, polished jasper. As the hero approaches the bed, it ricochets off the walls and across the floor. Once able to take his place on the bed, the hero is pelted with arrows and attacked by a lion. This legend is said to tell of the dangers of erotic life; and the music, written during a sad stage of Cage's life recounts the feelings of misery from separation and the loneliness and terror one feels when love becomes unhappy.

The works of Beethoven are categorized into three developmental periods. The **Sonata, Op. 31, No. 3** was composed during Beethoven's second compositional period. It is the only four movement sonata composed in this period. Typical sonatas in the classical period were made up of three or four movements. These movements usually come in the form of fast-slow-fast, or fast-fast-slow-fast, but in this sonata the typical slow movement is missing. Beethoven's intention to give vaster dimensions to his sonatas is evident in the expansive work-out demanded in each individual movement.

Chopin's **Grand Valse Brilliante** was his first published waltz (though not earliest composed). Written in 1831 and published in the summer of 1834 in dedication to his pupil Laura Horsford, this waltz stands as unique among his previous waltzes. It alone is denoted as "Grand". The waltzes composed earlier then the Opus 18 are shorter, simpler, and much less like ballroom music,

whereas Opus 18 is a true ballroom picture, a spirited work with infectious rhythms unfolding one attractive melody after another.

The **Concerto in F Minor** is the first of two concertos written by Chopin. At the time of its writing, Chopin, was in love with a woman by the name of Constantia Gladowska. The Larghetto is Constantia musically idealized. Chopin never did declare his love to Constantia. His only love-song was heard in this concerto as a tonal monument to consecrated passion.

The three sonatas of **Opus 10**, written in the years 1796-1797 are dedicated to the Countess von Browne. By this time it is clear that Beethoven had a very good notion of his own worth. If he believed Opus 9 to be his best work up until that point, he had no reason to regard Opus 10 as better still. He indeed had good reason to be proud of it. The passionate first sonata of the set in C minor displays the impulsiveness of youth and is a considerable advance in personal expressiveness. The first movement is characterized by its far-flung opening gesture, its melodic suspensions suggesting suppressed agitation, and its dramatic, breathless pauses. This same passion is seen in the quick, nearly violent arpeggio figures in the second and slower movement, and by the abruptness and short temperedness of the finale.

The **Piano Trio in G Minor** is the only chamber work by Clara Schumann. Her main output was that of solo piano music. It is also the only four-movement work in sonata form that she allowed to be published. Tonight's program contains three of these movements. The Trio is one of the most successful works of this composer. Being a woman composer in the 19th Century was very intimidating. Clara wrote of this work: "There are several attractive passages in the trio, and I think it is also quite successful formally. . . Of course it remains a woman's work, always lacking in strength and now and then in invention." Although she was not sure what to think of her own work, it is among the most attractive pieces of Romantic literature for piano trio.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Chamber Concert

featuring

Concert Singers
Handbell Choir
Brass Consort
Flute Choir
Percussion Ensemble

♫ ♪ ♫ ♪ ♫ ♪

7:00 p.m.
Thursday, March 23, 2006
First Church of the Nazarene
Kankakee, Illinois

PROGRAM

Invocation

Straighten Up and Fly Right	Nat King Cole/Irving Mills arr. Kirby Shaw
It Might as Well Be Spring	Rodgers and Hammerstein arr. Frank DelMiero
If this is a Dream	Jack Kunz
Fugue Sandwich	Richard Manners
Summertime	DuBose Heyward/George Gershwin arr. Kirby Shaw

Concert Singers
Dr. Neal Woodruff, director
Andrea Board • Jenifer Bowman • Kristy Burrows • Steve Cargile
Jake Chastain • Phil DeYoung • Sam Griggs • Hahnah Jackson
Tim Kelley • Debbie Zwirkoski
with
Tim Kelley, piano • Jonathan Humrichouser, drums
Dave Mohr, bass

♫ ♪ ♫ ♪ ♫ ♪

Regal March	Hart Morris
Prelude and Fugue in D minor	Vaclav Nelhybel

Handbell Choir
Dr. Neal Woodruff, director
Phil DeYoung • Heather Eaton • Matt Gerhard • Kelsi Jones
Laura Kehoe • Sarah Manuel • Travis Meils • Shauntia Mettlin
Kendra Skodak • Valinda Slinker • Matt White

Renaissance Suite — Tylman Susato
arr. John Iveson

- La Mourisque
- Basse Danse Bergeret
- Ronde Mon Amy
- Pavane Bataille

Funeral March — Edvard Grieg
arr. Geoffrey Emerson

Brass Consort
Prof. Brian Reichenbach, director

Trumpet
Eric Barkman • Jonathan Kundrat • Matthew Seitz • Alan White

Horn
Philip DeYoung • Laura Kehoe • Shauntia Mettlin
Kendra Skodak

Trombone
Nathan Lacher • Michael White

Euphonium
Bethany Denhart • Ryan Schultz

Tuba
Benjamin Camp • Darren Davis

Percussion
Jerrod Collins • Tim Hehn • Jonathan Humrichouser

♫ ♪ ♫ ♪ ♫ ♪

Overture (From *Die Zauberflöte*) — W.A. Mozart
arr. Austin Alan Scott

Simple Gifts — Traditional
arr. Ricky Lombardo

Flute Choir
Prof. Jennifer Reddick, director

Katie Benson • Erica Fox • Brittany Frost • Hanna Hines
Rachel Hoffman • Michele McNett • Valinda Slinker

Pulse — Henry Cowell

Guaguancô and Bembê — arr. Christopher Cree
(Afro-Cuban folkloric styles)

Percussion Ensemble
Prof. Christopher Cree, director
Seth Burkey • Jerod Collins • Tim Hehn • Todd Hespell
Jonathan Humrichouser

♫ ♪ ♫ ♪ ♫ ♪

As a courtesy to performers and audiences, thank you for silencing cellular phones before the program begins

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Olivet Nazarene University
Department of Music

Student Recital

9:30 a.m.
Friday, March 24, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Cat and The Mouse — A. Copland
Timothy Kelley, piano

Canzone — S. Barber
Valinda Slinker, flute
Dr. Gerald Anderson, piano

Mouvements Perpétuels — F. Poulenc
Assez modéré
Très modéré
Laura Kehoe, piano

When I am Laid In Earth (from *Dido and Aeneas*) — H. Purcell
Kayla Bailey, mezzo-soprano
Timothy Kelley, piano

Air à l'Italien (from Suite in A minor) — G.P. Telemann
Brandon Baumann, flute
Dr. Karen Ball, piano

Sea Wrack — H. Harty
Chelsea McKay, contralto
Timothy Kelley, piano

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Concert Band

♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪

7:00 p.m.
Tuesday, March 28, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

INTRADA: Adoration and Praise — Claude T. Smith

Overture to *Candide* — Leonard Bernstein
transcribed for Band by Clare Grundman

Amazing Grace — arr. Frank Ticheli

Do Not Go Gentle Into That Good Night — Elliot Del Borgo

First Suite in E^b for Military Band — Gustav Holst

When the Morning Stars Sang — James Curnow

Chorale Prelude: Rejoice Ye Pure in Heart — Claude T. Smith

♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪

NOTES

INTRADA: Adoration and Praise is based on the hymn "Praise To The Lord, The Almighty." The composer of the hymn-tune is not known, but the basic melody first appeared in the *Stralsund Gesangbuch* in 1665. This magnificent hymn of praise to God is given several melodic, harmonic, and rhythmic variations.

Candide, the comic operetta based on Voltaire's work, had an unfortunate musical life on Broadway in 1956. However, the **Overture to *Candide*** had its premiere by the New York Philharmonic Orchestra under the direction of the composer in 1957, and has become a favorite in the concert repertoire of both orchestras and bands. The work is very rhythmic, combining the classical and popular style into a clever and modern composition. (WGM)

The spiritual, **Amazing Grace**, was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evil of his acts. First published in 1835 by William Walker in *The Southern Harmony*, Amazing Grace has become one of the most beloved of all American songs.

Do Not Go Gentle Into That Good Night was inspired by a Dylan Thomas poem of the same name. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle." The piece closes with a strong sense of affirmation and continuance.

> Do not go gentle into that good night,
> Old age should burn and rave at close of day;
> Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wve by, crying how bright
Their frail deeds might have danced in the green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Written in 1909, **First Suite in E^b for Military Band** is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceivingly simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *ffff* !

The creation of **When the Morning Stars Sang** was inspired by the biblical story of Job. His story is one that many people can relate to today. During his life he went through much turmoil, trial and tribulation, but never gave up. His spirit was unquenchable and infectious and his positive approach to life can be an important lesson for today's youth because of its "never give up" philosophy. When the Morning Stars Sang incorporates the old spiritual, *Balm in Gilead,* the text of which is a plea for healing (a balm), courage, and strength to get through tough times and to have the determination to go on even when the going becomes overwhelming. The music is a text painting of this old spiritual; sometimes intimate and reflective, sometimes boisterous and unrelenting, yet it never loses its positive, courageous, and tenacious attitude. It strives to inspire all performers and listeners to search for an inner and higher power in their being, which will give them strength and endurance to be courageous during difficult times.

Chorale Prelude: Rejoice Ye Pure In Heart has as its theme Psalm 20:5, "*We will rejoice in Thy salvation, and in the name of our God we will set up our banners.*" The words were written in 1865 by Edward Plumptre as a processional hymn for a choir festival, and originally had 11 stanzas, to accommodate the length of time it would take a large choir to traverse the center aisle of a great cathedral. The tune MARION was composed by Arthur Messiter, and was named for his mother. It undergoes an unusual number of key changes for a short hymn: F major, D minor, C major, B^b major, D major, and back to F major!

♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

CONCERT BAND

Flute
Sarah Manual
Valinda Slinker
Hanna Hines
Brandon Baumann
Brian Gladden
Abby Mallett
Karen Gorski
Jayme Karenko

Oboe
April Becker

Bassoon
Rachel Medley
Ashley DeArmond

Clarinet
Emily Carlson
Danielle McClendon
Kristen Erdahl
Melanie Carroll
Julie Bentley
Lenae Roberts
Brandon Upchurch

Bass Clarinet
Scott Maier

Contrabass Clarinet
James Schwarz

Saxophone
Kate Wendorf
Andrea Hayes

Trumpet
Eric Barkman
Shaun Heitzman
Alan White
Matt Seitz
Derek Phillips
Jonathan Kundrat

Horn
Laura Kehoe
Melissa Marta
Kendra Skodak
Shauntia Mettlin
Travis Meils

Trombone
Nathan Lacher
Matt White

Euphonium
Ryan Schultz
Bethany Denhart
Eric Herendeen
Conrad Wineland

Tuba
Aaron Gall
Ben Camp
Darren Davis

Percussion
Tim Bentley
Tod Hespell
Jonathan Humrichouser

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DEPARTMENT OF MUSIC

Testament Men's Choir

Spring Tour 2006

♫ ♪ ♫ ♪ ♫ ♪

Friday, March 31, 2006
Indian Lake Nazarene Camp

Sunday, April 2, 2006 - AM
Mason First Church of the Nazarene

Sunday, April 2, 2006 – PM
Lansing South Church of the Nazarene

Testament Men's Choir

Program selected from:

Abide in Me	Bill and Gloria Gaither
Abide with Me	arr. Phil DeYoung
Ain'-a that Good News	William Dawson
Ching-A-Ring Chaw	Aaron Copland arr. Irving Fine
Crown Him with Many Crowns	arr. Bob Kauflin
Day by Day	arr. Paul Sjolund
Didn't My Lord Deliver Daniel	arr. Fenno Heath
God So Loved the World	arr. Bob Kauflin
Grace Alone	arr. Camp Kirkland
Hallelujah (from *Mount of Olives)*	Ludwig von Beethoven arr. Fenno Heath
He Never Failed Me Yet	Robert Ray
Old Man Noah	Marshall Bartholomew
Love Divine, All Loves Excelling	Charles Wesley/J. Zundel arr. Buryl Red
Make a Joyful Sound	Psalm 100 Jerome Ramsfield
Midnight Cry	Greg Day arr. Tom Fettke

Psalm 150	Kent Newbury arr. Richard Schilling
The Twenty-Third Psalm	Albert Hay Malotte
The Voice of Truth	arr. Phil DeYoung
Your Grace Still Amazes Me	Shawn Craig Connie Harrington

Tenor I
Ben Borchardt
Wausau, WI
Stephen Burse
Kankakee, IL
Stephen Dalton
Bourbonnais, IL
Josh Hoover
Flint, MI
Cesar Nicole
Bourbonnais, IL

Tenor II
Jeff Anglin
Fort Wayne, IN
Dan Aumiller
Fort Wayne, IN
Trevor Dace
Bourbonnais, IL
Phil DeYoung
Muskegon, MI
Travis Jackson
Decatur, IL
Malachi Kelly
Rantoul, IL
Robby Michael
Noblesville, IN

Baritone
Andrew DeYoung
Muskegon, MI
Michael Flick
Wrightstown, NJ
Mathew Gerhard
Kokomo, IN
Randall Knowles
Mascoutah, IL
Ryan Schultz
Chicago Heights, IL
Matt Seitz
Williamsburg, IN
Dan Walker
Fort Collins, CO

Bass
Eric Herendeen
Columbia City, IN
Ryan Walker
Fort Collins, CO
Matt White
Waynesburg, PA

Accompanist
Mathew Gerhard
Kokomo, IN

Dr. Neal Woodruff

Dr. Neal Woodruff ('91) joined the Olivet faculty in the Fall semester of 2000. After receiving his B.A. in Music Education from Olivet, Woodruff went on to complete an M.M. in Vocal Pedagogy/Performance and Choral Conducting at Stephen F. Austin State University ('95), and a D.M.A. in Conducting at the University of Oklahoma ('02). His primary teachers have been Dennis Shrock (conducting), Terry Eder (conducting), and Deborah Dalton (voice).

A former member of the Chicago Symphony Chorus, Woodruff was twice selected as an understudy soloist, performing under the baton of such noted conductors as Sir Georg Solti, Zubin Mehta, James Levine, and Margaret Hillis. Other performance credits include the title role in Offenbach's *The Tales of Hoffmann*, and Ferrando in *Cosi fan Tutte* by Mozart; oratorio work includes Handel's *Messiah*, Beethoven's *Missa Solemnis* and *Mass in C*, and Haydn's *Creation*.

Dr. Woodruff's teaching assignments at the university include: Testament Men's Choir, University Orchestra, Concert Singers, Handbell Choir, Music in Worship, Music History, Vocal Pedagogy, and Music Drama. In addition, Dr. Woodruff maintains a private voice studio.

Married for 10 years to Shannon (Dunn), the Woodruff's have two children: Ryan Isaiah (8) and Kayelyn Hope (2). The Woodruff's reside in Kankakee.

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DEPARTMENT OF MUSIC

Orpheus Choir

Spring Tour 2006

♫ ♪ ♫ ♪ ♫ ♪

Saturday, April 1, 2006
Marion First Church of the Nazarene

Sunday, April 2, 2006 - AM
Middletown Church of the Nazarene

Sunday, April 2, 2006 - PM
Kokomo First Church of the Nazarene

Orpheus Choir
A Ministry in Music

Program selected from:

A Mighty Fortress is Our God	arr. C.F. Mueller
Canticle of Praise	M. Hayes
Down In the Valley to Pray	arr. M. Petterson
Get You Up	K. Nystedt
Great is Thy Faithfulness	arr. J. Rouse
How Deep The Father's Love	arr. J. Bell
I'm Gonna Sing 'Til the Spirit Moves in My Heart	M. Hogan
In Remembrance	J. Ames
Lamb of God	arr. J. Bell
Little David	arr. S. Wilkinson
O Let Your Soul Now Be Filled With Gladness	arr. F. Bock
O love that will not let me go	arr. J. Rouse
Peace I Leave with You	K. Nystedt
Prayer of Being	M. Hayes
Sigalagala	S.A. Otieno
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. J. McKelvey

Soprano
Andrea Board
Evans, WV
Jessica Brooks
Kouts, IN
Kristy Burrows
Coldwater, MI
Denise Chaney
Monte Vista. CO
Shalena Drake
Muskegan, MI
Andrea Enke
Ottawa, IL
Stephanie Fleschner
Terre Haute, IN
Holly Frazier
Momence, IL
Korie Glover
Princeton, IL
Andrea Hayes
Richland Center, WI
Kathryn Hendrix
Buckingham, IL
Emily Jacobson
Dixon, IL
Laura Jones
Bourbonnais, IL
Laura Kehoe
Suffield. CT
Janina Mengarelli
Darien, IL
Keri Shay
Hinsdale, IL
Megan Wallace
San Diego, CA
Jessica White
Valparaiso, IN

Alto
Rachel Bernhardt
Green Bay, WI
Alisa Christensen
Porter, IN
Abby Day
Shelbyville, IN
Ashley DeArmond
Berne, IN
Amber Edwards
Crystal Lake, IL
Emily Felgenhauer
Bolingbrook, IL
Rachel Helmerichs
Virden, IL
Briana Kassebaum
Belleville, IL
Danielle McClendon
Fort Collins, CO
Chelsea McKay
Sterling Heights, MI
Corinne Mills
Naperville, IL
Susan Nowak
Skokie, IL
Allison Reader
Mason, MI
Megan Reed
Huntington, IN
Dinah Samuelson
Brighton, MI
Valerie Sass
Gardner, KS
Amy Wade
Sterling, IL
Jacqueline Warren
Bolingbrook, IL

Tenor
Matt Angell
Marseilles, IL
Brandon Baumann
Fairfield, OH
Andrew Biggs
Chesterton, IN
Jerrod Covert
Lansing, MI
Tyler Dunlop
Kankakee, IL
Nathan Evenson
Lake Orion, MI
Brandon Gibbs
Ashland, KY
Sam Griggs
Wright City, MO
Joel Heald,
Naperville, IL
Erick Karl
Bradley, IL
Tim Kelley
Anchorage, AK
Jonathan King
Owego, NY
McCartha McKenzie
Lansing, IL
Jared Morehouse
Stockbridge, MI
Jon Payne
Waterford, MI
Derek Phillips
Casey, IL
Sean Rose
Indianapolis, IN

Bass
Josh Baker
Indianapolis, IN
Drew Benson
Bourbonnais, IL
Jeremy Bixler
Huntington, IN
Zach Bohannon
Lebanon, OH
Jake Chastain
Fortville, IN
Aaron Grise
Westville, IN
Tyler Karl
Manteno, IL
Pete Lustig
Columbus, IN
Michael McIntire
Kirksville, MO
Chase Means
Missouri Valley, IA
Danny Quanstrom
Belleville, IL
Matt Scheibel
Highland, IL
Andrew Twibell
Muncie, IN

Just a reminder that the Orpheus CD's, *A Mighty Fortress* and *Great is Thy Faithfulness* will be available after the service for $15 a piece.

Orpheus Choir

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university's educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at many general assemblies of the Church of the Nazarene.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen, led the choir after her husband's passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir has also represented Olivet at the annual Praise Gathering in Indianapolis each year since 1978.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

Dr. Jeff Bell

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, and is a published composer and arranger. He and his wife Carole, and daughters Christin and Katie Jo reside in Bradley, IL.

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Olivet Nazarene University
Department of Music

Student Recital

❖ ❖ ❖ ❖ ❖ ❖

9:30 a.m.
April 3, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Suite of Eight Dances: — C. Salzedo
8. Rumba

Danielle Urfer, harp

Concerto for Bassoon and Piano — L. Koželuh
I. Allegro

Rachel Medley, bassoon
Dr. Karen Ball, piano

Memories — C. Ives
A. Very Happy
B. Rather Sad

Valerie Sass, alto
Jonathan Payne, tenor
Dr. Jeff Bell, piano

Pavane pour une Infante Défunte — M. Ravel
arr. M. Jones

Laura Kehoe, horn
Andrew Biggs, piano

Give Me Jesus — arr. H.T. Burleigh

Alisa Christensen, alto
Dr. Jeff Bell, piano

Rhythm Song — P. Smadbeck

Tim Hehn, marimba

Vision Fugitive (from *Hérodiade*) — J. Massenet

Nathan Evenson, tenor
Dr. Gerald Anderson, piano

Suite Modal — E. Bloch
Movement III

Brian Gladden, flute
Jonathan King, piano

A Simple Song (from *MASS*) — L. Bernstein

Brandon Gibbs, tenor
Dr. Jeff Bell, piano

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Russel G. & Verda E. Hopkins Scholarship Audition

❖ ❖ ❖ ❖ ❖

7:00 p.m.
Monday, April 3, 2006

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Bassoon and Piano — L. Koželuh
Allegro

Rachel Medley, bassoon
Dr. Karen Ball, piano

❖ ❖ ❖ ❖ ❖

Concerto No. 1 in G Major — W.A. Mozart
Allegro maestoso

Suite in A Minor — G.P. Telemann
Air à l'Italien

Brandon Baumann, flute
Dr. Karen Ball, piano

❖ ❖ ❖ ❖ ❖

Sonata No. 1 — G.F. Handel
Adagio
Allegro

April Becker, oboe
Kelsi Jones, piano

❖ ❖ ❖ ❖ ❖

Concertino — C. M. von Weber

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

❖ ❖ ❖ ❖ ❖

Concerto No. 1 in D Major — W.A. Mozart
Allegro

Pavane pour une Infante Défunte — M. Ravel
arr. M. Jones

Laura Kehoe, horn
Andrew Biggs, piano

❖ ❖ ❖ ❖ ❖

French Suite — W. Kraft
Allemande
Courante

Rhythm Song — P. Smadbeck
Tim Hehn, multiple percussion and marimba

❖ ❖ ❖ ❖ ❖

Cantabile et Presto — G. Enesco

Sonatina — E. Burton
Allegretto
Andantino

Valinda Slinker, flute
Dr. Gerald Anderson, piano

❖ ❖ ❖ ❖ ❖

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

The **Russel G. and Verda E. Hopkins Scholarship** was established by Dr. and Mrs. Harlow Hopkins in memory of his parents. The scholarship is available to music majors whose applied instrument is in the area of winds, strings, or percussion, and it is awarded annually through a competitive audition.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Hale-Wilder Voice Scholarship Audition

7:00 p.m.
Tuesday, April 4, 2006

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Vedrai, carino (from *Don Giovanni*)	W.A. Mozart
Die Lotosblume (from *Myrthen*)	R. Schumann
Tout est si beau!	S. Rachmaninoff
Luke Havergal	J. Duke

Andrea Board, soprano
Timothy Kelley, piano

Hör ich das Liedchen klingen (from *Dichterliebe*)	R. Schumann
Psalm XXIII	P. Creston
Bonjour, Suzon!	L. Delibes
Una furtive lagrima (from *L'Elisir d'Amore*)	G. Donizetti

Sam Griggs, tenor
Dr. Jeff Bell, piano

THE HALE-WILDER VOICE SCHOLARSHIP

The scholarship is available to music majors with Voice as their applied area. Selection is made through a competitive audition in which participants sing four songs, one each in English, Italian, French, and German.

THE BENEFACTORS

Robert Hale, formerly with the New York City Opera Company now sings actively throughout Europe, appearing in all the major venues, and on occasion at the Metropolitan Opera Company in New York City. The late Dean Wilder was Director of Vocal Instruction at William Jewell College, Independence, Missouri, and led the Dean Wilder Singers. Both men teamed up to sing over 2500 concerts, with several taking place on Olivet's campus.

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Nielson-Young Piano Scholarship Audition

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Monday, April 10, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata (K. 576) — W.A. Mozart
Allegro

The Cat and the Mouse — A. Copland

Warsaw Concerto — R. Addinsell

Tim Kelley, piano
with Dr. Karen Ball, piano

♦ ♦ ♦ ♦ ♦ ♦

Toccata — A. Khachaturian

Fantasie in C Minor — J.S. Bach

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

Andrew Biggs, piano

♦ ♦ ♦ ♦ ♦ ♦

Rhapsody in Blue — G. Gershwin

Sonata in G (K283) — W.A. Mozart
Allegro

Intermezzo in E^b Major, Op. 18 — J. Brahms

Jonathan King, piano
With Dr. Karen Ball, piano

♦ ♦ ♦ ♦ ♦ ♦

Invention in F Major — J.S. Bach

Sérénade, Op. 29 — C. Chaminade

Sonata #40 in G Major (1784) — J. Haydn
Allegretto innocente

Waltz in D^b Major, Op. 64, No. 1 — F. Chopin
Elissa Olds, piano

♦ ♦ ♦ ♦ ♦ ♦

Prelude in G Minor — J.S. Bach

Sonata No. 7 in D Major, Op.10, No. 3 — L. van Beethoven
Largo e mesto

Nocturne in B^b Minor — F. Chopin
Brandon Baumann, piano

♦ ♦ ♦ ♦ ♦ ♦

Mouvements Perpétuels — F. Poulenc
Assez modéré
Très modéré

Novelletten, Op. 21, No. 1 — R. Schumann

Allegro a la Turca — W.A. Mozart
Laura Kehoe, piano

♦ ♦ ♦ ♦ ♦ ♦

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

The Nielson-Young Piano Scholarship

Duo-pianists Stephen Nielson and Ovid Young are former faculty members of the Olivet Nazarene University, and men continue to maintain busy careers in performances throughout the world. The scholarship is available to Music Majors whose major instrument is piano, and it is awarded though a competitive audition where the pianists must play a fifteen- minute program including works from at least three style periods.

♦ ♦ ♦ ♦ ♦

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Concert Singers and University Orchestra

7:00 p.m.
Tuesday, April 11, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Gloria — J. Rutter

Gloria in excelsis Deo
Domine Deus, Rex ceolestis
Quoniam tu solus sanctus

Dan Mau, organ
Concert Singers
Dr. Neal Woodruff, conductor
Andrea Board • Jenifer Bowman • Kristy Burrows
Steve Cargile • Jake Chastain • Phil DeYoung • Sam Griggs
Hahnah Jackson • Tim Kelley • Debbie Zwirkoski

❖ ❖ ❖ ❖ ❖ ❖

Capriccio Italien — P. Tchaikovsky

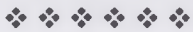
L'oiseau de feu (1919) — I. Stravinsky

Introduction
L'oiseau de feu et sa danse
Variation de l'oiseau de feu
Ronde des princesses
Danse infernale du roi Kastcheï
Berceuse
Final

University Orchestra
Dr. Neal Woodruff, conductor

TRANSLATION

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax	And on earth peace
Hominibus bonae voluntatis.	To men of good will.
Laudamus te. Benedicimus te.	We praise Thee. We bless Thee.
Adoramus te. Glorificamus te.	We adore Thee. We glorify Thee.
Gratias agimus tibi	We give thanks to Thee.
Propter magnam gloriam tuam.	According to Thy great glory.
Domine Deus, Rex coelestis,	Lord God, Heavenly king,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite, Jesu Christe.	Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,	Domine Deus, Agnus Dei,
Filius Patris.	Son of the Father.
Qui tollis peccata mundi,	Thou who takest away the sins of the world,
Miserere nobis.	Have mercy upon us.
Qui tollis peccata mundi,	Thou who takest away the sins of the world,
Suscipe deprecationem nostrum.	Receive our prayer.
Qui sedes ad dexteram Patris,	Thou who sittest at the right hand of the Father,
Miserere nobis.	Have mercy upon us.
Quoniam tu solus sanctus.	For Thou alone art holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus, Jesu Christe	Thou alone art on high, Jesus Christ
Cum Sancto Spiritu	With the Holy Spirit
In Gloria De Patris. Amen.	In the glory of God the Father. Amen.



UNIVERSITY ORCHESTRA

Flute
Kelsi Jones
Elissa Olds
Brandon Baumann

Oboe
April Becker
Betsy Kurtz

Clarinet
Emily Carlson
Danielle McClendon
Abby Stevenson

Bass Clarinet
Ryan Holcomb

Bassoon
Rachel Medley

Horn
Phil DeYoung
Melissa Marta
Laura Kehoe
Kendra Skodak
Shauntia Mettlin

Trumpet
Alan White
Shaun Heitzman
Steven Williams
Laura Kehoe

Trombone
Ryan Schultz
Matt White
Bethany Denhart

Tuba
Benjamin Camp

Percussion
Jonathan Humrichouser
Tim Hehn
Valinda Slinker
Jerrod Collins

Harp
Danielle Urfer

Piano
Timothy Kelley

Violin I
Rebecca Ibrahim*
Lauren Kehl
Lacy Nowling
Monica Adkins
Megan Lamping

Violin II
Priscilla Ramos
Karin Mick
Kristin Erdahl
Gennifer Melton

Viola
Heather Eaton
Joyce Kang

'Cello
Allison Caudle
Susan Leib
Kristin Lam
Dr. Shirlee McGuire
Amanda Harrelson
Diane Michel

Bass
Mary Schwarz

*Concertmistress

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Orpheus Choir

Spring Concert

♫ ♪ ♫ ♪ ♫ ♪

7:00 P.M.
Tuesday, April 18, 2006

Kresge Auditorium
Larsen Fine Arts Center

Orpheus Choir
A Ministry in Music

Program selected from:

A Mighty Fortress is Our God	arr. C.F. Mueller
Canticle of Praise	M. Hayes
Down In the Valley to Pray	arr. M. Petterson
Get You Up	K. Nystedt
Great is Thy Faithfulness	arr. J. Rouse
How Deep The Father's Love	arr. J. Bell
I'm Gonna Sing 'Til the Spirit Moves in My Heart	M. Hogan
In Remembrance	J. Ames
Lamb of God	arr. J. Bell
Little David	arr. S. Wilkinson
O Let Your Soul Now Be Filled With Gladness	arr. F. Bock
O love that will not let me go	arr. J. Rouse
Peace I Leave with You	K. Nystedt
Prayer of Being	M. Hayes
Sigalagala	S.A. Otieno
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. J. McKelvey

Soprano

Andrea Board
Evans, WV
Jessica Brooks
Kouts, IN
Kristy Burrows
Coldwater, MI
Denise Chaney
Monte Vista. CO
Shalena Drake
Muskegan, MI
Andrea Enke
Ottawa, IL
Stephanie Fleschner
Terre Haute, IN
Holly Frazier
Momence, IL
Korie Glover
Princeton, IL
Andrea Hayes
Richland Center, WI
Kathryn Hendrix
Buckingham. IL
Emily Jacobson
Dixon, IL
Laura Jones
Bourbonnais, IL
Laura Kehoe
Suffield, CT
Janina Mengarelli
Darien, IL
Keri Shay
Hinsdale, IL
Megan Wallace
San Diego, CA
Jessica White
Valparaiso, IN

Alto

Rachel Bernhardt
Green Bay, WI
Alisa Christensen
Porter, IN
Abby Day
Shelbyville, IN
Ashley DeArmond
Berne, IN
Amber Edwards
Crystal Lake, IL
Emily Felgenhauer
Bolingbrook, IL
Rachel Helmerichs
Virden, IL
Briana Kassebaum
Belleville, IL
Danielle M^c^Clendon
Fort Collins, CO
Chelsea M^c^Kay
Sterling Heights, MI
Corinne Mills
Naperville, IL
Susan Nowak
Skokie, IL
Allison Reader
Mason, MI
Megan Reed
Huntington, IN
Dinah Samuelson
Brighton, MI
Valerie Sass
Gardner, KS
Amy Wade
Sterling, IL
Jacqueline Warren
Bolingbrook, IL

Tenor

Matt Angell
Marseilles, IL
Brandon Baumann
Fairfield, OH
Andrew Biggs
Chesterton, IN
Jerrod Covert
Lansing, MI
Tyler Dunlop
Kankakee, IL
Nathan Evenson
Lake Orion, MI
Brandon Gibbs
Ashland, KY
Sam Griggs
Wright City, MO
Joel Heald,
Naperville, IL
Erick Karl
Bradley, IL
Tim Kelley
Anchorage, AK
Jonathan King
Owego, NY
M^c^Cartha M^c^Kenzie
Lansing, IL
Jared Morehouse
Stockbridge, MI
Jon Payne
Waterford, MI
Derek Phillips
Casey, IL
Sean Rose
Indianapolis, IN

Bass

Josh Baker
Indianapolis, IN
Drew Benson
Bourbonnais, IL
Jeremy Bixler
Huntington, IN
Zach Bohannon
Lebanon, OH
Jake Chastain
Fortville, IN
Aaron Grise
Westville, IN
Tyler Karl
Manteno, IL
Pete Lustig
Columbus, IN
Michael McIntire
Kirksville, MO
Chase Means
Missouri Valley, IA
Danny Quanstrom
Belleville, IL
Matt Scheibel
Highland, IL
Andrew Twibell
Muncie, IN

Just a reminder that the Orpheus CD's, *A Mighty Fortress* and *Great is Thy Faithfulness* will be available after the service for $15 a piece.

Orpheus Choir

Orpheus Choir, now in its eighth decade of annual performances, represents Olivet in concerts on the university's educational region (Illinois, Indiana, Michigan, and Wisconsin), and has sung at many general assemblies of the Church of the Nazarene.

The choir was founded by Prof. Walter B. Larsen in 1932. Prof. Naomi Larsen, led the choir after her husband's passing in 1957, conducting until 1972. Dr. D. George Dunbar served as conductor of Orpheus from 1972 until retiring in 1999. Appointed conductor of Orpheus Choir in 1999, Dr. Jeff Bell serves as Professor of Music at Olivet, where he earned an undergraduate degree in Music Education in 1981. He also earned the M.Mus. degree from the University of Illinois in 1983, and the Doctor of Arts degree from Ball State University in 1996.

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir has also represented Olivet at the annual Praise Gathering in Indianapolis each year since 1978.

The repertoire of this select group of singers includes anthems, hymns, spirituals, and contemporary compositions, representing different styles and periods of choral music.

Dr. Jeff Bell

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, and is a published composer and arranger. He and his wife Carole, and daughters Christin and Katie Jo reside in Bradley, IL.

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Spring Concert

Chrysalis Women's Choir

Prof. Martha Dalton, conductor

7:00 P.M.
Thursday, April 20, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

I'm Gonna Sing	André Thomas
Music Down in My Soul	traditional/arr. Moses Hogan
Jubilate Fanfare	Andy Beck
Like a Tree	Douroux/arr. Beery
Praise, My Soul, the King of Heaven	Andrews/arr. Tom Fettke
The Honors of Thy Name *O For a Thousand Tongues to Sing* *Blessed Be the Name*	arr. Tom Fettke
God Who Made the World	Joseph M. Martin
Be Thou My Vision	arr. Joseph Linn
I Want to Be Like Jesus *with* Lord, Be Glorified	arr. Tom Fettke
Praise You	arr. Cymbala/Linn
He's Been Faithful	Cymbala/Kirkland
Clare Benediction	John Rutter

Chrysalis Women's Choir
Prof. Martha Dalton, conductor

Spring 2006

Soprano I
Rebecca Bard
Rachel Bedell
Rebecca Boehmer
Lauren Buys
Vanessa Draear
Karlynn Hoisington
Jennifer Justice
Jamie Pyles
Rebecca Thompson
Jessica Whitlock

Soprano II
Raina Bensyl
Julia Goodman
Justina Hackman
Elizabeth Leigh
Whitney Lyons
Sondra Lynn
Megan Ralsten
Rochelle Servis
Dana Yost

Alto I
Audra Bell
Rebecca Bailey
Amanda Bosworth
Melanie Crump
Harmony Lappin
Melissa Morehouse
Jessica Peugh
Amy Rushing
Megan Schield
Sarah Warren

Alto II
Rebecca Else
Rachel Hearn
Lydia Kelly
Stephanie Leth
Britni McDonald
Michele McNett
Vanessa Moreno

Erica Rumbley, accompanist

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

Chrysalis Women's Choir is a group of 36 soprano and alto voices under the direction of Prof. Martha Dalton. This is a well-rounded group of women whose majors and concentrations vary. During the school year, these young women bring their music ministry to various churches throughout the ONU educational region. Concerts and other appearances round out the choir's busy schedule.

Martha Dalton, a coloratura soprano, was born and raised in Nashville, Tennessee where she received her B.S. in Music from Trevecca Nazarene University in 1976. She received a Master of Music (Vocal Performance) from Miami University, Oxford, Ohio in 1994 and a Master of Music (Vocal Pedagogy) from The Chicago College of Performing Arts at Roosevelt University (2004). Professor Dalton has been a member of the faculty at Olivet Nazarene University since 1996. She is married to Dr. Ron Dalton, Professor of Practical Theology at ONU. They have three sons, John (age 24), James (21), and Stephen (20). The Daltons reside in Bourbonnais, Illinois where she sings for church services, weddings, and civic organizations.

UPCOMING EVENTS

Friday, April 21 – 9:30AM
Sr. Honors Recital: Erica Rumbley, piano

Monday, April 24 – 9:30AM
Upper Division Recital at College Church

Monday, April 24 – 7:00PM
Sandip Burman, music of India - *$5.00 Admission*

Tuesday, April 25 – 7:00PM
Concert Band & Jazz Band Spring Concert

Friday, April 28 – 9:30AM
Upper Division Recital

Saturday, April 29 – 7:00PM
Annual Commencement Concert

**All events are of no charge and are in Kresge Auditorium, unless otherwise stated.*

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Upper Division Hearing Recital

9:30 a.m.
Monday, April 24, 2006

College Church of the Nazarene

PROGRAM

Invocation

Psalm XXIII — P. Creston

Bonjour, Suzon! — L. Delibes

Una furtiva lagrima (from *L'Elisir d'Amore*) — G. Donizetti
Sam Griggs, tenor
Dr. Jeff Bell, piano

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

Ridente la calma — W.A. Mozart

Chanson Triste — H. Duparc

Love's Philosophy (from *Three Songs*) — R. Quilter
Kayla Bailey, mezzo-soprano
Tim Kelley, piano

Toccata in C, BWV 564 — J.S. Bach
Dan Mau, organ

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

An dem Mond — F. Schubert

Tout est si beau! — S. Rachmaninoff

Luke Havergal — J. Duke

Andrea Board, soprano
Timothy Kelley, piano

Prelude, Fugue et Variation, Op. 18 — C. Franck
Prelude

A Prophecy for Organ — D. Pinkham

Fantasy and Fugue in C Minor, BWV 537 — J.S. Bach
Fugue

Mathew Gerhard, organ

The Upper Division Recital

Students desiring to complete one of the five Music Emphases must pass an Upper Division Hearing consisting of an interview and a performance evaluation. Today's recital satisfies the performance requirement for Miss Bailey, Miss Board, Mr. Gerhard, and Mr. Griggs. Mr. Mau has completed the Upper Divisional requirements.

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

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UPCOMING EVENTS

Monday, April 24 – 7:00PM
Sandip Burman, music of India
$5.00 Admission

Tuesday, April 25 – 7:00PM
Concert Band & Jazz Band Concert

Friday, April 28 – 9:30AM
Upper Division Recital

Saturday, April 29 – 7:00PM
Annual Commencement Concert

**All events are of no charge and are in Kresge Auditorium, unless otherwise stated.*

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Concert Band

Dr. Neal McMullian, conductor

and

Jazz Band

Dr. Don Reddick, conductor

❖ ❖ ❖ ❖ ❖

7:00 p.m.
Tuesday, April 25, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation	
Loafin'	Frank Mantooth
Mood Indigo	Ellington, Mills, Bigard arr. Nestico
Brass Machine	Mark Taylor
The Follow	Doug Beach & George Shutack
Bradley's Bebop Express	Doug Beach

ONU Jazz Band
Dr. Don Reddick, conductor

❖ ❖ INTERMISSION ❖ ❖

Tempered Steel	Charles Rochester Young
October	Eric Whitacre
Inventions from The Sacred Harp	James Curnow
Star Wars Medley	John Williams arr. James H. Burden

Concert Band
Dr. Neal M^c^Mullian, conductor

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

NOTES

TEMPERED STEEL – As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association. -CY

OCTOBER – 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. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. –EW

INVENTIONS from THE SACRED HARP – This repertoire was first published in shape-note collections, which used a special shape for each note of the scale in three-part (sometimes four-part) unaccompanied choral settings. The most popular shape-note books were *Southern Harmony* and *The Sacred Harp*, both published and widely used in the Appalachian regions. People would gather by the thousands in various locations in the south to sing these great songs.

Inventions from the Sacred Harp presentes a set of variations on the tune *Resignation* (text based on the Twenty-Third Psalm), which was first published in this collection in 1835. When *Resignation* is introduced (first slow section), the harmonic setting is very similar to the way it would have sounded (archaic, raw, linear harmony) when it was first published in the early 1800s. The title, *Sacred Harp*, refers to the human sacred harp—the voice. –JC

STAR WARS MEDLEY – The brilliant musical score of Star Wars, by John Williams, is full of high adventure and soaring spirits in keeping with the character of the film itself. Themes for each of the characters, written in the manner of leitmotifs, appear in a variety of permutations determined by the dramatic action as it unfolds on the screen.

For the *Star Wars Medley*, arranger James H. Burden has chosen representative portions of both the main and end titles, using their major themes to fashion what might be more suitably titled an overture. This faithful transcription to the medium of the concert band retains all the fire and excitement, tension, and exuberance of the original score. –JB

Jazz Band Personnel

SAXOPHONE
Barnett, Kevin
Cobb, Greg
Gladden, Brian
Yates, Kimberly
Helmerichs, Rachel

TRUMPET
Williams, Steven
Barkman, Eric
Seitz, Matthew
Kundrat, Jon
Gibson, Jeremy

TROMBONE
Dever, Sam
Brewer, Joe
Curtis, Ogden

PIANO
Slonecker, Amy

BASS GUITAR
Meiser, Kyle
Johnson, Pennal

DRUM SET
Jones, Kevin
Davis, Christopher

GUITAR
Mohr, David
Moller, Kristen

Concert Band Personnel

FLUTE
Sarah Manual
Valinda Slinker
Hanna Hines
Brandon Baumann
Brian Gladden
Abby Mallett
Karen Gorski
Jayme Karenko

OBOE
April Becker

BASSOON
Rachel Medley
Ashley DeArmond

CLARINET
Emily Carlson
Danielle McClendon
Kristen Erdahl
Melanie Carroll
Julie Bentley
Lenae Roberts
Brandon Upchurch

BASS CLARINET
Scott Maier

CONTRABASS CLARINET
James Schwarz

SAXOPHONE
Kate Wendorf
Andrea Hayes

TRUMPET
Eric Barkman
Shaun Heitzman
Matt Seitz
Derek Phillips
Jonathan Kundrat

HORN
Laura Kehoe
Melissa Marta
Kendra Skodak
Shauntia Mettlin
Travis Meils

TROMBONE
Nathan Lacher
Matt White

EUPHONIUM
Ryan Schultz
Bethany Denhart
Eric Herendeen
Conrad Wineland

TUBA
Aaron Gall
Ben Camp
Darren Davis

PERCUSSION
Tim Bentley
Aaron Gall
Tim Hehn
Tod Hespell
Jonathan Humrichouser
Melissa Marta
Valinda Slinker

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OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Upper Division Hearing Recital

9:30 a.m.
Friday, April 28, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

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

Concerto in G Major — J. Quantz
Allegro

Hanna Hines, flute
Dr. Karen Ball, piano

Nocturne — R. Gliére

Concerto No. 1 in E^b Major — R. Strauss
Allegro

Shauntia Mettlin, horn
Dr. Gerald Anderson, piano

La donna è mobile (from *Rigoletto*) — G. Verdi

Die Forelle — F. Schubert

My Life's Delight — R. Quilter

Many Moons Ago (from *Once upon a Mattress*) — R. Rodgers

Jerrod Covert, tenor
Matt Gerhard, piano

Czardas — V. Monti

Concerto No. 3 in G Major — W.A. Mozart
Allegro

Priscilla Ramos, violin
Tim Kelley, piano

Intermezzo in E^b Minor, Op. 118 — J. Brahms

Jonathan King, piano

Morceau de Concert — C. Saint-Saëns

Andante for Horn and Klavier — R. Strauss

Kendra Skodak, horn

Dr. Gerald Anderson, piano

French Suite — W. Kraft

1. Allemande
4. Gigue

Rhythm Song — P. Smadbeck

Tim Hehn, multiple percussion and marimba

The Upper Division Recital

Students desiring to complete one of the five Music Emphases must pass an Upper Division Hearing consisting of an interview and a performance evaluation. Today's recital satisfies the performance requirement for Mr. Covert, Mr. Hehn, Miss Hines, Miss Mettlin, Miss Ramos, and Miss Skodak. Mr. King performs as a guest on this recital.

As a courtesy to performers and audience, thank you for silencing cellular phones before the program begins

Upcoming Events

Saturday, April 29th – 7:00pm
Annual Commencement Concert

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DEPARTMENT OF MUSIC

Student Recital

❖ ❖ ❖ ❖ ❖

10:30 a.m.
Friday, April 28, 2006

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Trumpet Concerto — J. N. Hummel
Allegro

Matthew Seitz, trumpet
Dr. Gerald Anderson, piano

Solo de Concours — A. Messager

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Sonata No. 1 — G.F. Handel
Allegro

April Becker, bassoon
Jon King, piano

Amarilli, mia bella — G. Caccini

Jessica Brooks, soprano
Tim Kelley, piano

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

Corinne Mills, alto
Tim Kelley, piano

Sonatina for Clarinet and Piano — M. Arnold
Allegro con brio
Andantino
Furioso

Emily Carlson, clarinet
Jon King, piano

Andante et Allegro — G. Ropartz

Eric Barkman, trumpet
Laura Kehoe, piano

❖ ❖ ❖ ❖ ❖

Olivet Nazarene University Department of Music

The 93rd Annual Commencement Concert

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

Kresge Auditorium, Larsen Fine Arts Center

Saturday, April 29, 2006, 7 p.m.

PROGRAM

Invocation — Dr. John C. Bowling

Trumpet Concerto in Eb Major — Franz Joseph Haydn
Allegro
Alan White, trumpet

Concerto for Piano in F minor, Op. 21, no. 2 — Frédéric Chopin
Larghetto
Heather Eaton, piano

Meditation (from *Thaïs*) — Jules Massenet
Ryan Schultz, euphonium

Horn Concerto No. 1 in D Major, K. 412
Wolfgang Amadeus Mozart
Allegro
Rondo-Allegro
Philip DeYoung, horn

Presentation of Awards

Rhapsody in Blue — George Gershwin
orchestrated by Ferde Grofé
Jonathan King, piano

Una furtiva lagrima (from *L'Eliser d'Amore*) — Gaetano Donizetti
Sam Griggs, tenor

Totentanz, Op. 457 — Franz Liszt
Erica Rumbley, piano

The Performers

Alan White, Kankakee, Ill.
Senior, Music Education

Heather Eaton, Wilmington, Ill.
Senior, Piano Performance

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

Philip DeYoung, Muskegon, Mich.
Senior, Horn Performance

Jonathan King, Owego, N.Y.
Freshman, Piano Performance

Sam Griggs, Wright City, Mo.
Sophomore, Music Education

Erica Rumbley, Boonville, Ind.
Senior, Piano Performance

ONU College of Arts and Sciences
Department of Music
2006–2007 Foundation Scholarships

Walter B. Larsen Award for Music Excellence
and Naomi Larsen Scholarship
[illegible]

Robert Hale - Dean Wilder Voice Scholarship
Sam Griggs

Russel G. and Verda E. Hopkins
Instrumental Scholarship
Tim Hehn

Stephen Nielson - Ovid Young Piano Scholarship
Jonathan King

University Orchestra

Dr. Neal W. Woodruff, Conductor

Flute/Piccolo
Kelsi Jones
Elissa Olds
Brandon Baumann

Oboe
April Becker
Betsy Kurtz

Clarinet
Emily Carlson
Danielle McClendon
Abby Stevenson

Bass Clarinet
Ryan Holcomb

Alto/Tenor Saxophone
Kate Wendorf

Bassoon
Rachel Medley

Horn
Phil DeYoung
Melissa Marta
Laura Kehoe
Kendra Skodak
Shauntia Mettlin

Trumpet
Alan White
Shaun Heitzman
Steven Williams

Trombone
Ryan Schultz
Matt White
Bethany Denhart

Tuba
Benjamin Camp

Percussion
Tim Hehn
Jonathan Humrichouser
Valinda Slinker
Jerrod Collins

Harp
Danielle Urfer

Violin I
Rebecca Ibrahim*
Lauren Kehl
Lacy Nowling
Monica Adkins
Megan Lamping

Violin II
Priscilla Ramos
Karin Mick
Kristin Erdahl
Gennifer Melton

Viola
Heather Eaton
Joyce Kang

'Cello
Allison Caudle
Amanda Harrelson
Susan Leib
Kristin Lam
Diane Michel
Dr. Shirlee McGuire

Bass
Mary Schwarz

*concertmaster

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