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OLIVET NAZARENE UNIVERSITY

2006 - 2007 Programs

Department of Music

OLIVET NAZARENE UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital

Jacob Chastain

baritone

Dr. Jeff Bell

piano

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Thursday, September 28

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Votre toast, je peux vous le rendre — **G. Bizet**
(from *Carmen*)
Ständchen — **F. Schubert**
Du bist die Ruh — **F. Schubert**

♦ ♦ ♦ ♦ ♦

From *Songs of Travel* — **R. Vaughn Williams**
- **The Vagabond**
- **The Roadside Fire**
- **Youth and Love**
- **Whither must I wander?**
- **Bright is the ring of Words**

♦ ♦ ♦ ♦ ♦

Largo al Factotum (from *Il Barbiere di Siviglia*) — **G. Rossini**

♦ ♦ ♦ ♦ ♦

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

Thank you for turning off cellular phones and for refraining from the use of flash photography

Jacob would like to thank God for all the blessings and guidance bestowed upon him. He would also like to thank his parents, Rachel, Dr. Woodruff, and all other friends for their constant support

NOTES

Votre toast, je peux vous le rendre (Toreador Song) from *Carmen*
A torchlight procession brings the bullfighter Escamillo to the tavern of Lillas Pastia. The crowd toasts him, and he describes to his admirers the excitement and drama of the bullring.

Translation

I can reciprocate your toast gentlemen, for with soldiers, yes, bullfighters can agree for pleasure, they have fights! The arena is full; it's a holiday! The arena is full from top to bottom. The spectators, losing their heads heckle each other boisterously! Insults, screams, and commotion pushed to the point of frenzy! For it's the celebration of courage. It's the celebration of people of spirit. Let's go! On guard! Ah!

Toreador, on guard! And do keep in mind, yes in mind, while fighting that a dark eye is watching you and that love awaits you!
Toreador, love awaits you!

All of a sudden the people are silent. Ah, what is happening? No more screaming-this is the moment! The bull rears, bounding out of the pen! He rears, he enters, he strikes! A horse rolls over, dragging along a picador "Ah, well done, bull" roars the crowd. The bull goes, come, and strikes again! Shaking his little flags, full of rage, he runs! The arena is strewn with blood! People are running away. They are leaping over the railings! It's your turn now! Let's go! On guard! Ah!

Ständchen
Schubert set only the original poem of one verse from Shakespeare's "Cymbeline," in A. W. Schlegel's translation. The latter reproduces the meter of the original and is an almost exactly literal translation. Consequently, Schubert's music fits the original perfectly. The second and third verses of the German are by F. Reil, and were added to the song long after Schubert's death. The first verse of the English is the original one from "Cymbeline".

Translation:

Hark hark the lark at heave's gate sings and Phoebus 'gins arise. His steeds to water at those springs on chaliced flowers that lies and winking Mary-buds begin to open their golden eyes with everything that pretty be in my lady sweet, arise.

When, during this long, lovely night the ever-changing starry hosts watch high above you and hope eternally, that your shining eyes will greet them awake then! They await you who are so seductive my lady sweet, arise.

And if all this does not awake you may you, through this sound of love, be tenderly disturbed O, then surely you will awake. How often Love has drawn you to the window it knows its powers, arise then, and be gentle with the one who sings to you, my lady sweet, arise.

Du Bist die Ruh

This timeless example of romantic German lieder acquires its text from the original poem written by *Friedrich Rückert*. It has been sung for ages by a variety of vocalists on a wide spectrum of venues. It speaks very strongly of love and Jacob's interpretation of this piece is a prayer to his heavenly Father.

Translation:

Thou art rest and gentle peace, Thou art longing, that which stills it. Consecrate to thee, with my joys and griefs, as thy dwelling-place, my eyes and heart.

Enter into me and close thou the gates softly behind thee. Drive other griefs from this breast. Let this heart be filled with thy joys.

My world of sight thy radiance alone can illuminate, O fill it to the full!

Songs of Travel

This song cycle, written by Vaughan Williams (1872-1958) in 1904, is set after a cycle of poems by Robert Louis Stevenson. Vaughan Williams studied at the Royal College of Music and Trinity College, Cambridge, and served as a lieutenant in World War I. He wrote nine symphonies, as well as chamber music, opera, choral music, and film scores. He was also a collector of British folk music and served as president of the English Folk Dance and Song Society, whose memorial Library is named for him.

Largo al Factotum (from *Il Barbiere di Siviglia*)

In this remarkable aria Figaro, the barber of Seville, rushes onstage (into the street) and introduces himself as a man of great talents, famed throughout the city.

Translation:

Make way for the top man of the city. Hurry to your shops because it's already daybreak. Ah, what a beautiful life! What beautiful pleasure for a barber of such high class. Ah, well done, Figaro- very well done. Most lucky, in truth! Well done! Ready to do everything, night and day, he's always out and about. A better feast for the barber, a more noble life cannot be found. Razors and combs, lancets and scissors at my command, everything is here. There are benefits beyond the job itself with the ladies, with the gentlemen. Everyone calls me, everyone wants me: ladies, young people, old people, the beautiful! The wig here, a quick shave, the bleeding here, quick, the love note! Hey, Figaro! Mercy, what frenzy! Mercy, what a crowd! One at a time, for heaven's sake! Figaro! I'm here. Hey, Figaro! I'm here. Figaro here, Figaro there, Figaro up, Figaro down, I'm fast, fast as can be, quick as lightening. I'm the top man of the city. Ah, well done, Figaro- very well done! Good fortune will never depart from you.

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OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Opus 3

Sarah Gasse, violin
Daniel Gasse, 'cello
Gerald Anderson, piano

Monday, October 2, 2006
7:00 p.m.
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Miniature Viennese March — Fritz Kreisler

Primavera Porteña — Astor Piazzolla
Oblivion — Astor Piazzolla
Otoño Porteño — Astor Piazzolla

Sarah Gasse, violin
Daniel Gasse, 'cello
Gerald Anderson, piano

La Rosa y el Sauce — Carlos Guastavino
Triste — Alberto Ginastera
Graciela y Buenos Aires — José Bragato

Daniel Gasse, 'cello
Gerald Anderson, piano

Zamba — Froiani-Aublanc
Gato — Héctor Iglesias Villaud

Trio in D minor, op. 49 — Felix Mendelssohn
Andante con moto tranquillo

Sarah Gasse,violin
Daniel Gasse, 'cello
Gerald Anderson, piano

Le Grand Tango — Astor Piazzolla

Daniel Gasse, 'cello
Gerald Anderson, piano

Thank you for turning off cellular phones and for refraining from the use of flash photography

NOTES

Miniature Viennese March

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

Primavera Porteña, Oblivion, and Otoño Porteño

These popular short pieces by Astor Piazzolla are arranged by José Bragato. Originally written for the composer's famous New Tango Quintet, these works carry a strong flavor of Porteño, the Buenos Aires tango style. **Primavera** (Spring) and **Otoño** (Fall) are part of a larger work, *Las Estaciones Porteñas* (The Porteño's Four Seasons), written in homage to Vivaldi's *Four Seasons.* Piazzolla condenses the three movements found in each concerto of Vivaldi's masterpiece into sections within each tango. **Oblivion** is an independent work, mournful in mood, written in the same format.

La Rosa y el Sauce (The Rose and the Willow)

Written in a late romantic European style, **The Rose and the Willow** is a sad love song. The rose represents the bloom of a romance, while the willow, with its falling branches, depicts the sad ending.

Triste

Alberto Ginastera is the best known Argentine composer outside his homeland. His compositions range from late Romantic and Impressionistic music to polytonal and atonal styles. **Triste** is one of his early works, highly influenced by French Impressionism. The music depicts a sad (triste) scene in the Argentine Pampas region. A broken-hearted person is standing in the middle of an immense plain, seeing nothing but tall grass, hearing the sound of the wind, remembering the poignancy of lost love.

Graciela y Buenos Aires

The Argentine tango was born in the ports of Buenos Aires in the early 1900s, and danced in bordellos for many years. From there, its popularity

spread all over the world. By the 1940's, tangos were being performed in the best ballrooms of Europe. This music has now reached the concert hall with the works of Astor Piazzolla. What George Gershwin did to bring the Jazz style to mainstream concert audiences in the United States, Piazzolla did for the Argentine tango. Bragato was the cellist and arranger for Piazzolla's New Tango Quintet. **Gabriela y Buenos Aires** is a rhapsody based on elements of the Tango music tradition.

Zamba
Gato
The Argentine musical folklore tradition has more than 60 distinctive types of dances and songs. **Zamba** and **Gato** are two of the most popular of these dances, both of them coming from the Pampas, that vast interior plain known for its agriculture and cattle ranches. While both dances use the Spanish-American 6/8-3/4 meter, they differ in their character. **Zamba** has a mellow, sensual quality, whereas the **Gato** has an energetic mood, with the personality of a jokester. Iglesias Villaud's **Gato** expresses this humorous character by including abrupt twists and turns in the music.

Trio in d minor, op. 49 (Andante con moto tranquillo)
The Trio in D minor is the first of two works by Mendelssohn for piano trio. This slow movement begins with a piano solo, sounding much like one of his *Songs Without Words*. However, each phrase introduced by the piano gives way to a responding phrase including the strings, changing the texture and color of the music. The form is a clear-cut ABA, infused with a lyrical beauty and noble character.

Le Grand Tango
Dedicated to Mstislav Rostropovich, **Le Grand Tango** is the only piece that Piazzolla wrote for 'cello and piano. It is cast in three distinctive but connected sections, similar to the previously performed tangos. However, in this work, the individual sections are complete, well-developed pieces in themselves, showing a mature compositional style.

THE PERFORMERS

OPUS 3 Piano Trio was formed in January of 1999 when all three members were on the faculty of Olivet Nazarene University in Bourbonnais, IL. Since the inaugural performance in September of 1999 they have performed regularly in the Chicago area and its surroundings. Sponsors for their concerts have included Olivet Nazarene University, Suzuki-Orff School, McHenry County Music Center, Crystal Lake Library, Kankakee Women's Club, Moody Bible Institute, Kankakee High School District and the First Presbyterian Church in Springfield, IL.

Dr. Anderson, piano, has been a full-time member of the music faculty at Olivet Nazarene University since 1978. He is active as a collaborative musician, having been a member of the Canterbury Trio and accompanist for Orpheus Choir and Dean Wilder Singers, with which he has toured extensively though USA and South Korea. He has also appeared as soloist with orchestras in Illinois and Texas. Dr. Anderson holds a Bachelor of Science degree from Southern Nazarene University, Bachelor of Music and Master of Music from Texas Tech University, and the Doctor of Musical Arts from the American Conservatory of Music, in Chicago. He is a member of Phi Mu Alpha Sinfonia national music fraternity, and is a certified teacher through the Music Teachers National Association. His teachers include Thomas Redcay, Judith Burganger, Fernando Valenti, Wanda Paul, Ian Hobson, and Katherine Glaser.

Mrs. Gasse teaches viola, violin, and chamber music at The Gasse School of Music in Forest Park where she is also a Founding Director. Mrs. Gasse plays principal viola in the Kankakee Valley Symphony Orchestra, violin in the Opus 3 Piano Trio, and viola in the Convergence String Quartet Mrs. Gasse is a native of Sunderland, England. She attended the Royal Scottish Academy of Music and Drama in Glasgow, Scotland and Glasgow University where she earned the BA (Musical Studies) HONS degree. After performing with renowned ensembles such as the Britten-Pears Orchestra, Scottish Early Music Consort, and the Cruic Quartet, in 1995 she emigrated to the United States for a career in performance and teaching. She has coached the string sections of The McHenry County Youth Orchestra and The Kankakee Valley Youth Symphony Orchestra. She has been on the faculty of Olivet Nazarene University, The Suzuki Orff School for

Young Musicians in Chicago, and the McHenry County Music Center. Mrs. Gasse also was the Director of Chamber Music at the McHenry County Music Center. Her training and experience include both traditional and Suzuki method for strings and early childhood music education.

Dr. Gasse, is a Founding Director of the Gasse School of Music in Forest Park, where he teaches cello and coaches chamber music. Dr. Gasse serves as principal cellist of the Kankakee Valley Symphony Orchestra and plays in Opus 3 Piano Trio. He is a member of the Convergence String Quartet and the Chicago Twentieth Century Music Ensemble. Previous experiences include numerous performances as a recitalist, and soloist with orchestras in Argentina, Brazil, Uruguay, Paraguay and the U.S. as well as holding the position of principal or assistant principal cellist in orchestras in Argentina, Brazil, and the U.S. Dr. Gasse has a Profesor de Violonchelo degree from the Concervatorio Provincial de Musica de la Provincia de Cordoba, a Master and a Doctor in Musical Arts with a minor in Music Education from the University of Illinois. Dr. Gasse has more than 20 years of experience teaching 'cello and coaching chamber music and orchestra. His training and experience include traditional methods as well as the Suzuki method. He is a former music director of the Suzuki-Orff School for Young Musicians in Chicago. He also has experience teaching college students as a former faculty member of the Columbia College and Olivet Nazarene University. Many of his students have taken 'cello for their music major college degrees and three of them have earned the first prize in the Concerto Competition of the Kankakee Valley Symphony Orchestra. Dr. Gasse also is trained in and has large experience in early childhood education. He has extensively taught Orff and Musikgarten classes. Dr. Gasse is also the author of the books *The Music Written for the Cello By Argentinean Composers*, and *The History of Spain Through the Arts*.

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

and

Choral Union

Dr. Jeff Bell, conductor

7:00 p.m.
Tuesday, October 3, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Peer Gynt Suite No.1, Op.46 — E. Grieg
- Morning Mood
- The Death of Ase
- Anitra's Dance
- In the Hall of the Mountain King

Peer Gynt Suite No.2, Op.55 — E. Grieg
- The Abduction
- Arabian Dance
- Peer Gynt's Homecoming
- Solveig's Cradle Song

University Orchestra
Dr. Neal Woodruff, conductor

INTERMISSION

Gloria in excelsis Deo (from *Gloria*) — A. Vivaldi

Hallelujah (from *Mount of Olives*) — L. van Beethoven
Matt Gerhard, piano

How lovely is Thy dwelling place (from *A German Requiem*) — J. Brahms

Alleluia — R. Thompson

The Majesty and Glory of Your Name — T. Fettke
ONU Orchestra and Choral Union
Dr. Jeff Bell, conductor

Thank you for turning off cellular phones and for refraining from the use of flash photography

NOTES

The *Peer Gynt Suites* (1888 and 1891) are the two most popular pieces (and the only two adapted for concert performance) from a stage music consisting of twenty-two parts, which Edvard Grieg was commissioned to write by Norway's greatest poet, Henrik Ibsen, in 1876. Ibsen's five-act drama concerns a young Norwegian ruffian named Peer Gynt, who dreams of becoming emperor of the world. His sundry adventures abducting—a bride-to-be during her wedding, abandoning her for another woman, being tormented by gnomes, posturing as a prophet among the Arabs, eloping with and being subsequently double-crossed by an Arab princess, and finally returning to Norway—are the stuff of high drama and adventure, and are rough and isolated in a way that is peculiarly Nordic. Peer Gynt, a sort of Nordic *everyman-figure* with a mischievous streak, travels through life encountering a range of allegorical adventures, until, after years of wandering he realizes the sterile selfishness of his existence and finds peace in the arms of his beloved Solveig.

First Suite

Morning Mood

Originally played at the beginning of the fourth act, Morning Mood portrays Peer Gynt waking in the Arabian desert, having been robbed and deserted by the seductress Anitra. The music offers radiant portrayal of a crisp, sunlit morning, more reflective of a fresh northern landscape than a desert, and more rapturous than disillusioned.

The Death of Åse

This lament for strings is based on an old Norwegian melody, and accompanies the death of Peer Gynt's aged mother. The music was intended to be played as a prelude to the third act. Peer Gynt returns home only to find her at death's door. While Ibsen makes this scene portray Peer's cavalier attitude, the music portrays more of the underlying solemnity of the moment.

Anitra's Dance

The music depicts the seductive Anitra in an exotic oriental-flavored dance. The orchestra color is written to match the mirage-like nature of this scene in the play.

In the Hall of the Mountain King
Perhaps the most famous movement of either suite, this movement was written to accompany the gnomes's taunting and chasing of Peer Gynt after he refuses to marry the daughter of the Mountian King. The angular ostinato reflects the vigorous, grotesque dance-like chase scene, and is scored and rescored to sound intentionally ridiculous and bizarre.

Second Suite

The Abduction
Ingrid's Lament originally accompanied Peer Gynt's abduction of the maiden, Ingrid, on her wedding day. A violent opening outburst gives way to mournful wailing of the bride. After a passionate climax, the opening outburst is repeated twice, only to sink back, each time, into quiet mourning.

Arabian Dance
The dance captures some of the characteristics of near-Eastern music; colorful use is made of tambourine and piccolo. A middle strain is more flowing, with some melodic imitation between the violins and cellos and a happy woodwind tune. The **Arabian Dance** is probably the most well-known number from the second Suite, and is a favorite piece for "pops" concerts.

Peer Gynt's Homecoming
In Ibsen's play, after his adventures in Africa and with the Arabs, Gynt makes his way back to Norway. The tension builds over a sustained dominant pedal, while occasional swells of hopeful passion do their best to offset the ominous gestures of the horns and bassoons.

Solveig's Cradle Song
This final movement is an orchestral arrangement of the song sung by Solveig, Peer Gynt's patient and devoted wife, upon his final tragic return and death. After the harp starts its gentle rhythm, Solveig sings her song of reminiscence.

UNIVERSITY ORCHESTRA

Flute
Brandon Baumann
Kelli Holcomb
Valinda Prather

Oboe
April Becker
Heather Burns

Clarinet
Emily Carlson
Sarah O'Neal

Bassoon
Elizabeth Lumpkin
Rachel Medley

Horn
Laura Kehoe
Ben Kay
Brittany Harris
Kendra Skodak

Trumpet
Shaun Heitzman
Eric Barkman

Trombone
Matt White
Corey Buttry
Matt Christenson

Tuba
Ben Camp

Harp
Danielle Urfer

Percussion
Tim Hehn
Jonathan Humrichouser
Josh Severs

Violin 1
Rebecca Ibrahim*
Monica Adkins
Christine Wetendorf
Megan Lamping
Jenna Dickey
Joanna Perry

Violin 2
Priscilla Ramos
Karin Mick
Sarah Brubaker
Kristin Erdahl

Viola
Josh Woods
Kelsi Rector
Joyce Kang
Heather Williams

Violoncello
Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel

Bass
Mary Schwarz
Marcie Van Ee
Jim Frausto

*** concertmaster**

CHORAL UNION

Tim Armstrong
Jason Athialy
Elizabeth Bernhardt
Rachel Bernhardt
Andrew Biggs
Andrea Board
Julie Bontz
Jessica Brooks
Jonathan Burkey
Alisa Christensen
Amanda Christensen
Seth Claeys
Jerrod Covert
Brittany Crawley
Stephen Crisp
Stephen Dalton
Matthew Daugherty
Amanda Daughtry
Daniel Devries
Lauren Edwards
Jennifer Emmons
Michael Flowers
Lukas Frame
Jim Fausto
Mathew Gerhard
Brandon Gibbs
Jeremy Gibson
Brian Gladden
Sam Griggs
Amelia Grimaldi
Alex Hassel
Kathryn Hendrix
Hanna Hines
Kelly Holcomb
Hahnah Jackson
Emily Jacobson
Ben Kay
Timothy Kelley
Crystal Kelly
Dawn Kelly
Reuben Lillie
Katharyn Mansfield
Staci Martens
Dan Mau
Ashlie McIntire
Chelsea McKay
David Mohr
Kristen Moller
Jonathan Mulick
Kate Myatt
Rebecca Petro
Emily Poling
Megan Ralston
Angela Reedy
Valerie Sass
Zachary Sassman
Joshua severs
Amy Slonecker
Dan Sutton
Jasper Taylor
Carole Vandermark
Constance Whiteside
Christen Wilson
Stephen Wolfe
Sarah Yanchick
Nick Yarger

OLIVET NAZARENE UNIVERSITY

Centennial

November 2006–November 2007

Department of Music

Chamber Concert

featuring

Handbell Choir
Flute Choir
Brass Quintet
Concert Singers
String Quartet
Wind Quintet

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Thursday, October 12, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Alla Danza (from *Water Music*) — G.F. Handel, arr. H. Hopson
Finale from Symphony no. 1 — J. Brahms, arr. R. Herbek

Handbell Choir
Laura Kehoe, student director
Valinda Prather • Hanna Hines • Kendra Skodak• Caitlin Todd
John Michael Jurika• Kathryn Hendrix • Matt Gerhard
Shauntia Mettlin • Dr. Neal Woodruff

• • • • •

Flower Duet (from *Lakme*) — L. Delibes
arr. T. Caplan-Stonefield

Dizzy Fingers — Z. Confrey
arr. B. Holcombe

Flute Choir
Brandon Baumann • Erica Fox • Kelsi Jones • Hanna Hines
Valinda Prather • Erin Sandoz

• • • • •

Promenade (from *Pictures at an Exhibition*) — M. Mussorgsky
arr. Mark Huxsoll

Sonata (from *Die Bänkelsängerlieder*) — Anonymous (e. 1684)
ed. Robert King

Centone No. V — S. Scheidt
Largo — transcr. V. Reynolds

Brass Quintet
Shaun Heitzman, trumpet
Ryan Herr, trumpet
Laura Kehoe, horn
Matt Christensen, trombone

Ben Camp, tuba

Les Chansons des Roses — M. Lauridsen

En Une Seule Fleur
Contre Qui, Rose
Ton Rêve Trop Plein
La Rose Complète
Dirait-on

Concert Singers

Andrea Board • Steven Cargile • Jake Chastain • Jenna Dickey
Sam Griggs • Brittany Harris • Hahnah Jackson • Laura Kehoe
Reuben Lillie • Ashlie McIntire • Chelsea McKay • Valerie Sass
Jasper Taylor • Dr. Neal Woodruff

Texts by Rainer Maria Rilke
Translations by Barbara and Erica Muhl

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

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

2. Against whom, rose, have you assumed these thorns? Is it your too fragile joy that forced you to become this armed thing? But from whom does it protect you, this exaggerated defense? How many enemies have I lifted from you who did not fear at all? On the contrary, from summer to autumn you wound the affection that is given you.

3. Overflowing with your dream, flower filled with flowers,
Wet as one who weeps, you bow to the morning. Your sweet powers which still are sleeping in misty desire, unfold these tender forms joining cheeks and hearts.

4. I have such awareness of your being, perfect rose, that my will unites you with my heart in celebration. I breathe you in, rose, as if you were all of life, and feel the perfect friend of a perfect friend.

5. Abandon surrounding abandon, tenderness touching tenderness. . .
Your oneness endlessly caresses itself, so they say; self-caressing through its own clear reflection. Thus you invent the theme of Narcissus fulfilled.

Op. 29 — F.J. Haydn
Allegro spirituoso
Menuetto
Op. 34 — F.J. Haydn
Finale

String Quartet
Priscilla Ramos, violin
Kristin Erdahl, violin
Joyce Kang, viola
Susan Leib, 'cello

♦ ♦ ♦ ♦ ♦

Funeral March of a Marionette — C. Gounod
Ballet Egyptien — A. Luigini
transcr. G.E. Holmes

Wind Quintet
Brandon Baumann, flute
April Becker, oboe
Emily Carlson, clarinet
Rachel Medley, bassoon
Laura Kehoe, horn

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

Thank you for turning off cellular phones and for refraining from the use of flash photography.

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

STUDENT RECITAL

9:30 a.m.
Friday, October 13, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata V in F Major — G.F. Handel
- Larghetto
- Allegro
- Siciliana
- Giga

Valinda Prather, flute
Dr. Gerald Anderson, piano

Allerseelen (from Acht Lieder aue Letzte Blätter) — R. Strauss

Nathan Evenson, tenor
Laura Kehoe, piano

Sonata 1 — P. Hindemith
- Heiter bewegt

Kelsi Jones, flute
Dr. Gerald Anderson, piano

Come unto him (from *Messiah*) — G.F. Handel

Kathryn Hendrix, soprano
Dr. Jeff Bell, piano

Etüden für Timpani Vol. 3, #2 — R. Hochrainer

Tim Hehn, timpani

Calendar of Events

October			
13	Student Recital	Kresge	9:30AM
15	Jazz Band	Momence HS	3:00PM
20-21	Orpheus Variety Show	Kresge	7PM & 9PM
23-25	Musical Auditions	Rm. 142	7:00PM
26	NATS Preview Recital	Kresge	7:00PM
27	Jazz Band Costume Party	Hidden Cove	8:00PM
27-28	NATS	Campus	---------

November			
2	Sr Recital –Kristy Burrows	Kresge	7:00PM
3	Student Recital	Kresge	9:30AM
3-5	Choir Tour	----------	----------
7	Messiah Auditions	Room 140	7:00PM
11	Homecoming Music Concert	Kresge	4:00PM
12	Orpheus	College Church	9:00AM
16-18	Fall Play - *The Crucible*	Kresge	7:00PM
17-19	Orchestra Tour	---------	----------
27	Student Recital	Kresge	9:30AM

December			
1-2	Messiah	Kresge	7:00PM
3	Chrysalis	College Church	9:00AM
4	Student Recital	Kresge	9:30AM
7-8	Sounds of the Season	Kresge	7:00PM
8	Student Recital	Kresge	9:30AM
10	Concert Band	College Church	9:00AM
17	Handbell Choir	College Church	9:00AM

*Events, dates, and times are subject to change.
Please contact the music office with any questions.
815-939-5110.

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

NATS

National Association of Teachers of Singing

Preview Recital

7:00 p.m.
Thursday, October 26, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Spirate pur spirate — S. Donaudy

Jerrod Covert, tenor
Mathew Gerhard, piano

Bois épais — G. Lully

Kathryn Hendrix, soprano
Dr. Jeff Bell, piano

Amarilli, mia bella — G. Caccini

Jasper Taylor, baritone
Kate Myatt, piano

Ich liebe dich — L. Beethoven

Sarah Brubaker, soprano
Heather Williams, piano

Du bist die Ruh — F. Schubert

Jacob Chastain, baritone
Tim Kelly, piano

Caro mio ben — G. Giordani

Stephen Crisp, tenor
Matthew Gerhard, piano

La pastorella dell'alpi — G. Rossini

Kristy Burrows, soprano
Mathew Gerhard, piano

Bright is the Ring of Words — R. Vaughan Williams
(from *Songs of Travel*)

Reuben Lillie, bass
Tim Kelly, piano

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

Ashlie McIntire, soprano
Tim Kelley, piano

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

Emily Jacobson, mezzo-soprano
Mathew Gerhard, piano

Ridente la calma — W.A. Mozart

Chelsea McKay, mezzo-soprano
Tim Kelley, piano

Psalm XXIII — P. Creston

Sam Griggs, tenor
Dr. Gerald Anderson, piano

Caro mio ben — G. Giordani

Rachel Bernhardt, alto
Tim Kelly, piano

The Singer — M. Head

Jenna Dickey, soprano

La Prière — G. Fauré

Andrea Board, soprano
Tim Kelley, piano

Brother Will, Brother John — J. Sacco

Stephen Dalton, tenor
Mathew Gerhard, piano

Se tu m'ami — A. Parisotti

Jennifer Emmons, soprano
Tim Kelley, piano

As a courtesy to the performers and audience, please silence cellular phones and electronic pagers, and thank you for not using flash photography.

ONU is pleased to host this year's auditions for the Illinois District of NATS (National Association of Teachers of Singing) on Friday and Saturday, October 27 and 28.

Some information about NATS

Scope: NATS is the largest association of teachers of singing in the world, with members in more than 25 countries.

Education: Members have access to lifelong learning experiences such as master classes, workshops and conferences, held at the district, regional and national levels.

Journal of Singing: NATS members receive the *Journal of Singing* as a benefit of membership. Published five times annually, this scholarly magazine features articles on all aspects of singing and the teaching of singing, written by distinguished scholars from around the world.

Student Auditions: One of the benefits widely enjoyed by NATS members is the privilege of taking students to annual state and regional auditions, where they may sing for a panel of teachers and receive positive comments and feedback on their work as singers and performers.

Networking: NATS has over 6300 members, many of whom are faculty at colleges and universities world wide. Most NATS teachers are active in performance as well, and have invaluable contacts in the professional worlds of both singing and teaching. Members may access contact information for any other members through the online directory.

Support for Young/New Teachers of Singing: NATS recognizes an ongoing commitment to support and encourage the development of teachers of singing who are beginning their careers. To that end, qualified members may apply for the NATS Intern Program (an intensive summer course wherein the recipient teaches students under the direction of several master teachers), and/or the YOUNG LEADERS AWARD (a grant to underwrite the cost of attendance to one of the NATS national conferences.) NATS Chats is an interactive discussion group online that many members find invaluable as a resource.

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

Senior Recital

Kristy Burrows

soprano

Mathew Gerhard

piano

with

Kimberly Meiste

mezzo-soprano

7:00 p.m.
Thursday, November 2, 2006
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

La pastorella dell'alpi — G. Rossini

Im Abendrot — F. Schubert

Du Ring an meinem Finger (from *Frauenliebe und -leben*) — R. Schumann

Oh! Had I Jubal's lyre (from *Joshua*) — G. F. Handel

Agnus Dei — G. Bizet

Here's One — arr. V. Labenske

Joshua Fit the Battle of Jericho — arr. M. Hayes

Dôme épais (from *Lakmé*) — L. Delibes
with Kimberly Meiste, mezzo-soprano

As a courtesy to the performers, please silence cellular phones and refrain from using flash photography

Miss Burrows presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music (General). She is the voice student of Prof. Martha Dalton.

NOTES

La pastorella dell'alpi (Words by Carlo Pepoli)
"I come from the mountains to sell flowers. I help anyone, but I love only one." Carlo Pepoli most likely identified himself with many phrases of this poem. He spent a good deal of his life in exile while actively resisting Austria's domination of Northern Italy. Although the title deceivingly seems to be 'The shepherdess of the Alps,' the word 'alpi' actually means 'mountains' and was probably referring to the Tyrolian Alps of Italy, not the Swiss Alps. In typical Rossini style, the music of this piece is marked very specifically, with all artistic intentions spelled out in detail by the composer.

Translation:
I am the beautiful shepherdess that descends every morning and offers a little basket of fresh fruits and flowers. Whoever comes at the first light of dawn will have lovely roses and rosy apples, come to my garden. Whoever in the nocturnal horror lost the good way at my cabin, will again find the path. Come, O traveler: the shepherdess is here, but the flower of her thought to one only she will give.

Im Abendrot
Im Abendrot is among the hundreds of lieder Franz Schubert produced in his short lifetime. At the young age of thirty-one, Schubert died of typhoid fever after battling syphilis for six years. Franz Lizst called him "the most poetic musician who has ever lived." The text of this piece it no exception. It is a beautiful prayer of deep appreciation for God's creation; a wonderful way to show gratitude for the lavish colors of this Fall season.

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

Du Ring an meinem Finger (from *Frauenliebe und -leben*)
This is the fourth piece of an eight-song cycle entitled *A woman's life and love*. Schumann depicts through these pieces the cycle of all a woman experiences: her laughter, her joys, and her sorrows. The ordered pieces follow her from singleness to marriage to widowhood. By the fourth song, she has just become engaged to the love of her life. It is a reflective piece, strangely un-giddy in composition for a woman newly pledged to be married, but the text is filled with deep joy. He has been the light that has opened her eyes to life. Kristy wishes to dedicate this piece to her fiance, whom she thanks most deeply for showing her the ". . .endless, deep value of life."

Translation:
Thou ring on my finger, my little golden ring, I press thee piously upon my lips, piously upon my heart. I had dreamt it, the tranquil, lovely dream of childhood, I found myself alone and lost in barren, infinite space. Thou ring on my finger, thou hast taught me for the first time, hast opened my gaze unto the endless, deep value of life. I want to serve him, live for him, belong to him entire, give myself and find myself transfigured in his radiance. Thou ring on my finger, my little golden ring, I press thee piously upon my lips, piously upon my heart.

Oh! Had I Jubal's lyre (from *Joshua*)
Living through the shift from the Baroque period into the Classical, Handel is said to have helped transition from polyphonic, linear composition to a homophonic, vertical composition; characteristic of the Classical period. Although he composed an outrageous number of works, including twenty-three oratorios, he is most famous for his oratorio, *The Messiah*. *Joshua* is the oratorio from which this piece is taken and reflects a late Baroque style, with many similar melismas and melodies to those found in *The Messiah*.

Agnus Dei
Drama seems to be the best descriptor of the works of Georges Bizet. Clearly a passionate composer, he fit well into the Romanticism of the late nineteenth and early twentieth centuries. Here, dramatic dynamics, swelling melodic lines and desperate pleas for God' s mercy practically plant the hearer in the middle of a tragic tale.

> **Translation:**
> Lamb of God, that takest away the sins of the world. Have mercy upon us, grant us peace.

Here's One
The Negro Spirituals are some of the earliest American folk music, sung in fields as men and women labored in slavery. The pieces contain characteristically serious melodies, reflecting the harsh conditions of slavery in America. However, the texts are usually hopeful and full of strong faith. With simple faith and unfailing integrity, the American slaves left behind a lasting testimony of Christ-likeness and a vast resource of beautiful, rich music.

Joshua Fit the Battle of Jericho
This lively arrangement of a traditional spiritual was arranged by Mark Hayes. He uses innovative, extremely modern harmonies in the accompaniment, which provides both challenge and enjoyment to the singer, pianist, and the listener.

Dôme épais (from Lakmé)
From the opening scene of the opera, Lakmé, this duet depicts the Indian daughter of a Brahmin priest with her slave as they prepare to bathe in a river, not knowing the tragedy about to take her father and his household under siege. This was Delibes last opera and featured an American soprano, Marie Van Zandt. At the Saint Petersburg premier in 1884, she received thirty curtain calls for her performance! No doubt, Delibes's use of parallel thirds included in this "flower duet" served to impress her listeners. Made famous most recently by its inclusion in a British Airways commercial, this duet is soothingly pretty with a quaint simplicity.

> **Translation:**
> Come, Mallika, the flowering lianas are casting their shadow on the sacred stream which flows, calm and dark, aroused by the song of the noisy birds! Oh! Mistress, it is the hour when I see you smile, when I can read Lakmé's ever-hidden heart! In a thick canopy, the jasmine and rose unite, the flowering bank and the cool morning summon us. Ah! let us slip into the water, following the swift current; in the foaming water, with a lazy hand, we reach the bank where the bird is singing. The thick canopy and the white jasmine summon us! Let us go down together! I do not know what sudden fear takes hold of me; when my father goes to their accursed city, I tremble with fright! So that the god Ganesa may protect him, let us go to the pool where the snowy-winged swans love to play, and there gather blue lotus-flowers. Yes, with the snowy-winged swans. Ah!

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

♦ ♦ ♦ ♦ ♦

9:30 a.m.
Friday, November 3, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto in G Major — J. Quantz
Allegro vivace — rev. J. Wummer

Hanna Hines, flute
Tim Kelley, piano

Tu lo sai — G. Torelli

Crystal Kelly, soprano
Dr. Jeff Bell, piano

Sonata for Horn and Piano Op. 17 — L. Beethoveen
Allegro moderato

Kendra Skodak, horn
Gerald Anderson, piano

Concerto in A major, K. 622 — W.A. Mozart
Allegro

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Come unto Him (from *Messiah*) — G.F. Handel

Carole Vandermark, soprano
Dr. Jeff Bell, piano

Sonata for Horn and Piano — B. Heiden
Moderato

Laura Kehoe, horn
Andrew Biggs, piano

Concerto No. 1 in G Major — W.A. Mozart
Rondo; tempo di menuetto

Brandon Baumann, flute
Dr. Karen Ball, piano

OLIVET NAZARENE UNIVERSITY
Centennial
November 2006 - November 2007

Department of Music

Music Department Homecoming Concert

❖ ❖ ❖ ❖ ❖ ❖

Saturday, November 11, 2006
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Fanfare — C. Dobrinski

Handbell Choir

Laura Kehoe, student director

Valinda Slinker • Hanna Hines • Kendra Skodak • John Michael Jurika
Kathryn Hendrix • Matt Gerhard • Shauntia Mettlin
Caitlin Todd • Dr. Neal Woodruff

Norwegian Dance — E. Grieg, ed. H. Aaron

Wind Quintet

Brandon Baumann, flute • April Becker, oboe
Emily Carlson, clarinet • Rachel Medley, bassoon
Laura Kehoe, horn

I Will Rejoice — M. Smith; arr. T. Fettke
Open Thou Mine Eyes — J. Rutter
Dirait-on (from *Les Chanson des Roses*) — M. Lauridsen

Concert Singers

Andrea Board • Steven Cargile • Jake Chastain • Jenna Dickey
Sam Griggs • Brittany Harris • Hahnah Jackson • Laura Kehoe
Timothy Kelley • Reuben Lillie • Ashlie M^c^Intire • Chelsea M^c^Kay
Valerie Sass • Jasper Taylor • Dr. Neal Woodruff

Dizzy Fingers — Z. Confrey, arr. B. Holcombe

Flute Choir

Brandon Baumann • Erica Fox • Kelsi Jones • Hanna Hines
Valinda Prather • Erin Sandoz

Three Short Pieces — J. Pezel, ed. Robert King

(from *Fünff-Stimmigte Blasende Music*)

1. Intrade
2. Sarabande
3. Bal

Brass Quintet

Shaun Heitzman, trumpet • Ryan Herr, trumpet
Laura Kehoe, horn • Matt Christensen, trombone
Benjamin Camp, tuba

Ogoun Badagris — C. Rouse

Percussion Ensemble

Jonathan Humrichouser • Trevin Frame
Jordan Thorse • Todd Hespell • Prof. Christopher Cree
Dr. Neal Woodruff, conducting

❖ ❖ **INTERMISSION** ❖ ❖

Peer Gynt Suite No.1, op 46 — E. Grieg

I. Morgenstimmung (Morning Mood)
IV. In der Halle des Bergkönigs
(In the Hall of the Mountain-King)

University Orchestra

Dr. Neal Woodruff, conductor

Gloria in excelsis Deo (from *Gloria*)	A. Vivaldi
Hallelujah! (from *Messiah*)	G.F. Handel
How lovely is Thy dwelling place (from *A German Requiem*)	J. Brahms
Alleluia	R. Thompson
The Majesty and Glory of Your Name	T. Fettke

ONU Orchestra - Dr. Neal Woodruff, conductor
Chrysalis Women's Choir - Prof. Martha Dalton, conductor
Testament Men Choir - Dr. Neal Woodruff, conductor
Orpheus Choir - Dr. Jeff Bell, conductor

Thank you for turning off cellular phones and for refraining from the use of flash photography

The Music Department of Olivet Nazarene University has a long history of excellence in education and performance. In addition to the ensembles featured on today's program student musicians may also be involved in String Quartet, Brass Consort, Marching Band, and Wind Ensemble. Music Majors may choose an emphasis in Music Education, Church Music, Composition and Theory, Music Performance, and Music (General). All programs are accredited by the National Association of Schools of Music. Scholarships are available to incoming students by audition.

To learn more about what is offered by Olivet's Music Department visit us at www.music.olivet.edu.

OLIVET NAZARENE UNIVERSITY

Centennial

November 2006–November 2007

Department of Music

STUDENT RECITAL

9:30 a.m.
Monday, November 27, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Bassoon and Orchestra, Op. 75 — C.M. von Weber
Allegro ma non troppo — ed. W. Waterhouse

Rachel Medley, bassoon
Heather Williams, piano

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

Kelsi Jones, piano

First Fantaisie — G. Marty

Emily Carlson, clarinet
Tim Kelley, piano

Sonata, Op. 24 "Spring Sonata" — L. van Beethoven
Allegro

Priscilla Ramos, violin
Dr. Karen Ball

Can't Help Lovin' Dat Man (from *Show Boat*) — J. Kern

Alisa Christensen, alto
Dr. Jeff Bell, piano

Arutunian Trumpet Concerto (excerpts) — A. Arutunian
ed. R. Voisin

Eric Barkman, trumpet
Dr. Karen Ball

Calendar of Events

December

1-2	Messiah	Kresge	7:00PM
3	Chrysalis	College Church	9:00AM
4	Student Recital	Kresge	9:30AM
7-8	Sounds of the Season	Kresge	7:00PM
8	Student Recital	Kresge	9:30AM
10	Concert Band	College Church	9:00AM
17	Handbell Choir	College Church	9:00AM

*Events, dates, and times are subject to change.
Please contact the music office with any questions.
815-939-5110.

OLIVET NAZARENE UNIVERSITY *and* KING MUSIC

present

The 71st Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell, conductor

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

Friday, Dec. 1, 2006 7 p.m.
Saturday, Dec. 2, 2006 7 p.m.

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

National City.

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JOURNAL

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. Griggs

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

Aria — Dr. Woodruff ◆ Mr. Griggs

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

Chorus

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

Recitative — Mr. Yates

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

Aria — Mr. Yates

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 Meiste ◆ 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 Meiste ◆ Miss McKay

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

Recitative **Mr. Yates**

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60:2,3)

Aria **Mr. Yates**

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

Chorus

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

Pastoral Symphony

Recitative **Mrs. Dalton ◆ Miss McIntire**

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

Recitative **Mrs. Dalton ◆ Miss McIntire**

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

Recitative **Mrs. Dalton ◆ Miss McIntire**

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

Chorus

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

Aria **Mrs. Dalton ◆ Miss Dickey**

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

Recitative **Miss Meiste ◆ Miss Bernhardt**

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

Aria **Miss Meiste and Mrs. Dalton ◆ Miss Bernhardt and Miss Kell**

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 rest 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 Meiste ◆ Miss Sass**

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

Chorus

Surely He hath borne our griefs, and carried our sorrows; He was wounded fo our transgressions; He was bruised for our iniquities; the chastisement of ou 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. Cover**

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

Chorus

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

Recitative **Dr. Woodruff ◆ Mr. Griggs**

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

Aria **Dr. Woodruff ◆ Mr. Griggs**

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

Recitative **Dr. Woodruff ◆ Mr. Griggs**

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

Aria **Dr. Woodruff ◆ Mr. Griggs**

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

Chorus

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

Aria **Mrs. Dalton ◆ Miss Dickey**

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; 21:15; 19:16)

Part Three

Aria **Mrs. Dalton ◆ Miss McIntire**

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

Chorus

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

Recitative **Mr. Yates**

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

Aria — **Mr. Yates**
Mr. Heitzman, trumpe

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

Recitative — **Miss Meiste ◆ Miss Sas**

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

Duet — **Miss Meiste and Dr. Woodruff ◆**
Miss Sass and Mr. Grigg

O death, where is thy sting? O grave, where is thy victory? The sting of deatl 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 sittet upon the throne, and unto the Lamb, for ever and ever. Amen.
(Revelation 5:12-13)

Soloists:
Friday evening:
Martha Dalton, soprano
Kimberly Meiste, contralto
Dr. Neal Woodruff, tenor
Gregory Yates, bass

Saturday evening:
Jenna Dickey, soprano
Ashlie McIntire, soprano
Crystal Kelly, soprano
Rachel Bernhardt, contralto
Chelsea McKay, contralto
Valerie Sass, contralto
Jerrod Covert, tenor
Samuel Griggs, tenor

Special Thanks
Matt Gerhard and Dan Mau, organ
Dr. Gerald Anderson, 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); University Orchestra (Dr. Neal Woodruff, conductor); and Dr. Don Reddick, chairman of the Department of Music.

University Orchestra

Flute
Brandon Baumann
Kelli Holcomb

Oboe
April Becker
Heather Burns

Clarinet
Emily Carlson
Sarah O'Neal

Bassoon
Elizabeth Lumpkin
Rachel Medley

Horn
Laura Kehoe
Ben Kay

Trumpet
Shaun Heitzman
Eric Barkman

Trombone
Matt White
Corey Buttry
Matthew Christensen

Tuba
Benjamin Camp

Timpani
Tim Hehn

Harpsichord
Dr. Gerald Anderson

Organ
Dan Mau
Matt Gerhard

Violin I
Rebecca Ibrahim*
Monica Adkins
Christine Wetendorf
Megan Lamping
Jenna Dickey
Joanna Perry

Violin II
Priscilla Ramos
Karin Mick
Sarah Brubaker
Kristin Erdahl

Viola
Josh Woods
Kelsi Rector
Joyce Kang
Heather Williams

'Cello
Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel

Bass
Mary Schwarz
Marcie Van Ee

*Concertmaster

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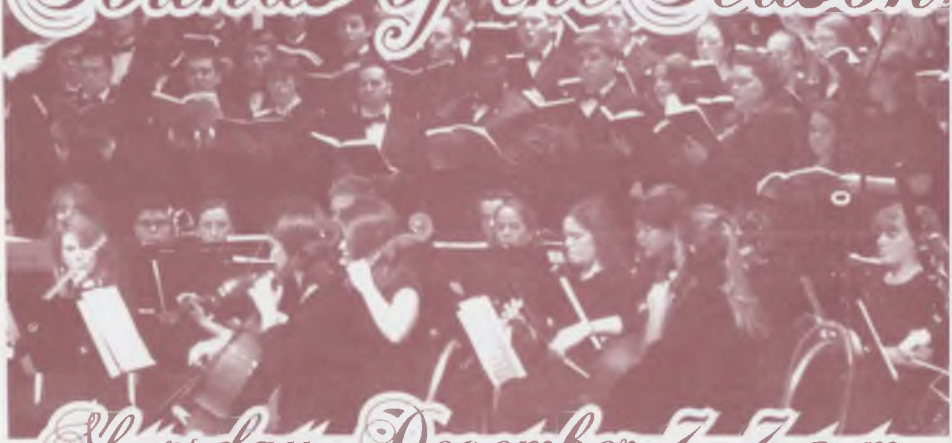

Thursday, December 7, 7 p.m.
Friday, December 8, 7 p.m.

Kresge Auditorium, Larsen Fine Arts Center
Olivet Nazarene University

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

To purchase tickets in advance,
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OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

❖ ❖ ❖ ❖ ❖

9:30 a.m.
Monday, December 4, 2006

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Aubade; Concerto chorégraphique pour piano et dix-huit instruments — F. Poulenc

Allegro Féroce

Laura Kehoe, piano
Dr. Gerald Anderson, piano

Sonata III in G Major — G. F. Handel

Adagio
Allegro

Brian Gladden, flute
Heather Williams, piano

Musette et Tambourin — L. Niverd

April Becker, oboe
Laura Kehoe, piano

Polonaise in A flat Major, Op. 53, No. 6 — F. Chopin

Tim Kelley, piano

Sonate für Trompete in B und Klavier — P. Hindemith
First Movement

Matt Seitz, trumpet
Dr. Gerald Anderson, piano

More Bach Talk — J.S. Bach
(Excerpt from *Two-part Invention No. 4*) — ed. J. Feist

Kristen Moller, guitar

Horn Concerto No. 1 in E-Flat — R. Strauss
Allegro

Shauntia Mettlin, horn
Dr. Gerald Anderson, piano

The Black Swan (from *The Medium*) — G. Menotti

Hahnah Jackson, soprano
Tim Kelley, piano

Piano Concerto — A. Khachaturian
Allegro ma non troppo e maestoso

Andrew Biggs, piano
Dr. Gerald Anderson, piano

❄ ❄ ❄ ❄ ❄

OLIVET NAZARENE UNIVERSITY

Centennial

November 2006–November 2007

Department of Music

STUDENT RECITAL

9:30 a.m.
Friday, December 8, 2006

College Church of the Nazarene

PROGRAM

Invocation

Sonata, Op. 10, No. 3 — L.van Beethoven
Menuetto
Brandon Baumann, piano

Sonata in G Major — G.B. Sammartini
Allegro non troppo
Susan Leib, violoncello
Kristen Erdahl, piano

Valet will ich dir geben — M. Reger
(from *Fifty-Two Chorale Preludes*, Op.67)
Dan Mau, organ

Liebst du um Schönheit — C. Schumann
Jessica Brooks, soprano
Brandon Bauman, piano

Prelude, Fugue, and Variation, Op.18 — C. Franck
Fugue
Matt Gerhard, organ

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Orpheus Choir

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2006 Fall Tour

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Bloomington, IL
Bradley, IL

PROGRAM SELECTED FROM

A Mighty Fortress	Luther; arr. Mueller
Alma Mater	B. Carmony
Amazing Love	D. Rasbaugh
Christ, we do all adore Thee	arr. J. Rouse
Come, let us sing a song of joy	G. Gabrielli
Elijah Rock	arr. M. Hogan
Fight the Good Fight	J. Bell
Give me Jesus	arr. L.L. Fleming
Hope, Faith, Life, Love	E. Whitacre
Hosanna	R. Clausen
How Beautiful	Paris; arr. B. Greer
How can I keep from singing	arr. R. Staheli
How Deep the Father's Love	Townend; arr. J. Bell
I will sing of Thy might	P. Nesheim
Lord, I want to be a Christin	arr. V. Johnson
My Jesus, I Love Thee	Jordan; arr. J. Rouse
Praise God	J. Walker
Prayer of the Children	K. Nestor
Psalm 136	K. Ball
Search me, O God	J.R. Day
Set me as a seal	R. Clausen
Song of Praise	K. Nystedt
The Lord Bless You and Keep You	P. Lutkin
Truly Thou Art God	A. Petker

PERSONNEL

Soprano

Andrea Board Evans, WV
Jessica Brooks Kouts, IN
Sarah Brubaker Morton, IL
Kristy Burrows Coldwater, MI
Jenna Dickey Bloomfield Hills, MI
Shalena Drake Muskegon, MI
Andrea Enke Ottawa, IL
Stephanie Fleschner Terre Haute, IN
Andrea Hayes Richland Center, WI
Kathryn Hendrix Buckingham, IL
Emily Jacobson Dixon, IL
Laura Kehoe Suffield, CT
Crystal Kelly Rantoul, IL
Ashlie McIntire Longmont, CO
Heidi Melin Winnebago, IL
Janina Mengarelli Darien, IL
Megan Ralston New Albany, IN
Carole Vandermark Bradley, IL

Alto

Rachel Burnhardt Green Bay, WI
Alisa Christensen Porter, IN
Abby Day Shelbyville, IN
Ashley DeArmond Berne, IN
Amber Edwards Crystal lake, IL
Emily Felgenhauer Bolingbrook, IL
Briana Kassebaum Belleville, IL
Jennifer Matthews Hazel Crest, IL
Danielle McClendon Fort Collins, CO
Chelsea McKay Sterling Heights, MI
Megan Reed Huntington, IN
Dinah Samuelson Brighton, MI
Valerie Sass Gardner, KS
Anna Smit Byron Center, MI
Amy Wade Circleville, OH
Jacqueline Warren Bolingbrook, IL
Debbie Zwirkoski Oak Lawn, IL

Tenor

Justin Alger Bradley, IL
Brandon Baumann Fairfield, OH
Andrew Biggs Chesterton, IN
Jerrod Covert Lansing, MI
Tyler Dossett Danville, IL
Nathan Evenson Lake Orion, MI
Luke Frame Williamsburg, IN
Brandon Gibbs Ashland, KY
Sam Griggs Wright City, MO
Joel Heald Naperville, IL
Tim Kelley Anchorage, AK
McCartha McKenzie Lansing, IL
Ben Moore Uxbridge, MA
Jared Morehouse Stockbridge, MI
Derek Phillips Casey, IL
Sean Rose Indianapolis, IN

Bass

Drew Benson Bourbonnais, IL
Jeremy Bixler Huntington, IN
Zach Bohannon Lebanon, OH
Jacob Chastain Fortville, IN
Daniel DeVries Middleville, MI
Aaron Grise Westville, IN
Alex Hassel Jerseyville, IL
Reuben Lillie Greenville, PA
Michael McIntire Kirksville, MO
Chase Means Honey Creek, IA
Danny Quanstrom Bourbonnais, IL
Blake Reddick Bourbonnais, IL
Matt Scheibel Highland, IL
Dan Sutton Williamsburg, IN
Jasper Taylor Flossmoor, IL
Josh Woods Brunswick, OH
Nick Yarger Huntington, IN

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 also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

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

To learn more about what is offered by Olivet's Music Department visit us at www.music.olivet.edu.

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WITH THE OLIVET NAZARENE UNIVERSITY ORCHESTRA AND MEMBERS OF THE BRADLEY-BOURBONNAIS COMMUNITY HIGH SCHOOL ORCHESTRA

OLIVET NAZARENE UNIVERSITY
LARSEN FINE ARTS CENTER
KRESGE AUDITORIUM

January 9, 2007, 7 p.m.

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Centennial Celebration
2006 – 2007

Dr. Harlow E. Hopkins,
Guest Conductor

Harlow E. Hopkins '53, (M.M.Ed., D.Mus.) was born in Flint, Michigan and began playing the clarinet at the age of 11. In September 1949, he enrolled at Olivet and began what resulted in a lifelong association with the school.

Following graduation, he taught music at Olivet and began work on a master's degree at the American Conservatory of Music, Chicago, Illinois. While in the U.S. Army from 1955–1957, Hopkins played with the Third Armored Division Band and the Seventh Army Symphony traveling throughout Germany, France and Greece.

After returning to Olivet, he reassumed full-time responsibilities, including conducting Concert Band and University Orchestra and teaching music history, music literature, instrumental conducting, music education and teaching courses.

In 1968, Hopkins occupied the principal clarinet chair with the Kankakee Symphony Orchestra and was later asked to conduct, which he did from 1968–1970.

In 1974, Ovid Young asked Hopkins to rejoin the Symphony as principal clarinetist, and on three occasions Hopkins has appeared as soloist with the orchestra, most recently during its 25th anniversary year. On April 17, 2006 he completed 32 years as principal clarinetist with the Symphony.

In 1995, Olivet Nazarene University honored Hopkins by naming the Alumni Center for him. He retired in 1996, having completed 29 years as head of the Division of Fine Arts and Department of Music, 39 years as director of bands, and 42 years of full-time service to the University. He has now completed 51 years of full- and part-time teaching at ONU.

In December 2006, he conducted a portion of the annual St. Louis Symphony Orchestra Brass Section Christmas Concert in the Cathedral Basilica. Dr. Hopkins conducted the inaugural University Orchestra clinic in January 2002.

Dr. William and Mrs. Wanda Woodruff Principal 'Cellist Scholarship

William J. Woodruff is Associate Professor of Biblical Literature Emeritus, having served at ONU from 1968-1991. In addition to completing the Ph.D. in Theology from Christian Bible College ('02), he received the Master of Theology from Asbury Theological Seminary ('64), Master of Religious Education from Asbury ('63), Master of Divinity from Fuller Theological Seminary ('58), and the Bachelor of Arts from Ottawa University ('54). Dr. Woodruff served one tour of duty in Korea while a corporal in the United States Army (1951-1954). Other professional responsibilities have included pastorates in Kansas, New Jersey, and Pennsylvania.

Wanda L. Woodruff (M.A. Ed., ONU '79) received her B.A. from Northwestern Oklahoma State University in 1959. She taught elementary school classes for over 30 years in Kansas, Kentucky, and Illinois, including teaching in the Bradley, IL School District from 1968-1993. Mrs. Woodruff's volunteer activities include: Sunday School Ministries, Caravans, Special Olympics, Pilot Club president, and local NMI president.

This endowed award has been generously funded by **Dr. Teresa K. Woodruff** (ONU, '85), past principal 'cellist of the Olivet Orchestra. Dr. Teresa Woodruff, Watkins Memorial Professor in Obstetrics and Gynecology, joined the Northwestern University faculty in 1995. She is the Associate Director for Basic Sciences in the Robert H. Lurie Comprehensive Cancer Center of Northwestern University, and director of the Center for Reproductive Research. Dr. Woodruff was recently appointed director of the Feinberg School's newly created Institute for Women's Health Research and chief of the newly established Division of Fertility Preservation.

Má vlast (traditionally translated as *My Country* or more literally *My Fatherland*) is a set of six symphonic poems composed between 1874 and 1879 by the Czech composer Bedrich Smetana. While it is occasionally presented as a single work in six movements, the individual pieces were conceived as a set of individual works.

In these works Smetana combined the symphonic poem form pioneered by Franz Liszt with the ideals of nationalistic music which were current in the late nineteenth century. Each poem depicts some aspect of the countryside, history, or legends of Bohemia.

In *Vltava*, also known as *Die Moldau* (the German name), Smetana uses tone painting to evoke the sounds of one of Bohemia's great rivers. In his own words:

> *The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St. John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe.*

The piece contains Smetana's most famous tune. It is an adaptation of an ancient folk song of indeterminate origin, which is also the basis for the Israeli national anthem, *Hatikva*. Smetana probably adapted the melody from a Swedish version called *Ack, Värmeland*.

Peter and the Wolf is a composition by Sergei Prokofiev written in 1936 after his return to Russia. It is a children's story (also written by Prokofiev) spoken by a narrator accompanied by the orchestra.

Under the communist regime in the Soviet Union, leader Joseph Stalin had ordered that art had to reflect the communist ideal and that music had to be simple and understandable. Prokofiev wrote this piece, which has been a great success with children and adults alike.

Scheherazade or **Shahrazada** is a legendary Persian queen and the storyteller of *The Book of One Thousand and One Nights*. The tale is that every day Shahryar (Persian: king) would marry a new virgin, and every day he would send yesterday's wife to be beheaded. This was done in anger, having found out that his first wife was betraying him. He had killed three thousand virgins by the time he was introduced to Scheherazade, the vizier's daughter.

Against her father's protestations, Scheherazade volunteered to spend one night with the King. Once in the King's chambers, Scheherazade asked if she might bid one last farewell to her beloved sister, Dunyazad, who had secretly been prepared to ask Scheherazade to tell a story during the long night. The King lay awake and listened with awe to Scheherazade's first story and asked for another, but Scheherazade said there wasn't time as dawn was breaking, and regretfully so, as the next story was even more exciting.

And so the King kept Scheherazade alive as he eagerly anticipated each new story, until, one thousand and one adventurous nights, and three sons later, the King had not only been entertained but wisely educated in morality and kindness by Scheherazade who became his Queen.

Program

Die Moldau (Vltava) — Smetena
(from Má Vlast)

Peter and the Wolf (Petya I volk), Op67 — Prokofiev
Dr. John C. Bowling, narrator

Intermission

Scheherazade, Op35 — Rimsky-Korsakov
I. The Sea and Sinbad's Ship
II. The Tale of Prince Kalendar
III. The Young Prince and the Princess
IV. The Festival at Bagdad; The Sea;
The Ship Goes to Pieces on a Rock

University Orchestra

Flute
Brandon Baumann
Hamilton, Ohio
Kelli Holcomb
Lake VIlla, Ill.
Valinda Prather
Saint Anne, Ill.

Oboe
April Becker
Redford, Mich.
Heather Burns
Beach Park, Ill.

Clarinet
Emily Carlson
Muskegon, Mich.
Sarah O'Neal
Hamilton, Ohio

Bassoon
Elizabeth Lumpkin
Galveston, Ind.
Rachel Medley
Fayetteville, N.C.

French Horn
Laura Keyhoe
Suffield, Conn.
Ben Kay
Wesville, Ind.
Brittany Harris
Perry, Mich.

Trumpet
Shaun Heitzman
Aurora, Ill.
Eric Barkman
Davison, Mich.

Trombone
Matt White
Waynesburg, Penn.
Corey Buttry
Middletown, Ind.
Matt Christenson
Porter, Ind.

Tuba
Benjamin Camp
Gregory, Mich.

Harp
Danielle Urfer
Loveland, Colo.

Timpani/Percussion
Tim Hehn
Monticello, Ill.
Jonathan Humrichouser
Danville, Ind.
Josh Severs
Homewood, Ill.

Violin I
Priscilla Ramos*

University Orchestra (continued)

Portage, Ind.
Monica Adkins
Sellersburg, Ind.
Christine Wetendorf
Conrad, Mon.
Megan Lamping
Olathe, Kans.
Jenna Dickey
Bloomfield Hills, Mich.
Joanna Perry
Lees Summmit, Mo.
Jennifer Engelland
Bourbonnais, Ill.

Violin II
Rebecca Ibrahim
Bourbonnais, Ill.
Karin Mick
Valporaiso, Ind.
Sarah Brubaker
Morton, Ill.
Kristin Erdahl
Tinley Park, Ill.
Reeve Hutchens
Nicholasville, Ken.

Viola
Josh Woods
Brunswick, Ohio
Kelsi Rector
Woodstock, Ill.
Joyce Kang
Mount Prospect, Ill.
Heather Williams
Bradley, Ill.

'Cello
Allison Caudle
Bourbonnais, Ill.
Susan Leib
Rock Island, Ill.
Amanda Harrelson,
Olathe, Kans.
Diane Michel
Bourbonnais, Ill.
Stephanie Smith
Bourbonnais, Ill.

Bass
Mary Shwarz
Champlin, Minn.
Marcie Van Ee
Eldridge, Iowa

*Concertmistress

Bradley-Bourbonnais Community High School Orchestra

Alan White, Conductor

Violin I
Samantha Engelland
Lauren Decker
Logan Verdi
Ali Shomali
Amanda Winkle

Violin II
Alexandra Whitehead
Meggie Hall
Dan Goldfain
Kelsy VanWert

Viola
James Chesterfield
Matt White
Beria Sipahi
Lydia Norwick
Tom Miller

'Cello
Ryan Fitzpatrick
Chet Lord-Remmert
Amanda Ling

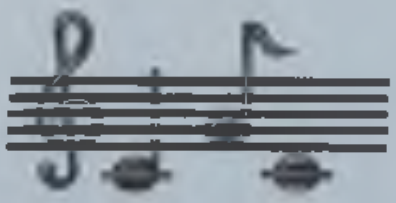
Bass
Eric Fitts
Alyssa Stasicky

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

ADJUNCT FACULTY RECITAL



7:00 p.m.
Tuesday, January 16, 2007

Kresge Auditorium

Program

Invocation

No Me Esqueca (Recordame) — Joe Henderson
arr. F. B. Franken

Stolen Moments — Oliver Nelson
arr. F. B. Franken

Nate Lerohl, Acoustic Bass
Jerry Luzeniecki, Tenor Sax
Freddie B. Franken, Guitar
Dean Adamczyk, Drums (Guest Artist)

Four Rotations for Marimba — Eric Sammut
II.
IV.

Music for Tambourine — Ed Martin
Christopher Cree

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Senior Recital

Valerie Sass

alto

Dr. Jeff Bell, piano

Junior Recital

Timothy Kelley

piano

7:00 p.m.
Thursday, January 18, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Bind auf dein Haar — J. Haydn

Bist du bei Mir — anonymous

Du bist wie eine Blume — F. Liszt

Miss Sass

The Cat and the Mouse, Scherzo Humoristique — A. Copland

Mr. Kelley

O cessate di piagarmi — A. Scarlatti

Dimmi amor — A. del Leuto

Miss Sass

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

Allegro

Mr. Kelley

Lullaby (from *The Consul*) — G. Menotti

Who Am I? (from *Peter Pan*) — L. Bernstein

Memories — C. Ives
- A. Very Pleasant
- B. Rather Sad

The Light that is Felt — C. Ives

Miss Sass

Petite Suite, En Bateau — C. Debussy

Mr. Kelley
with Dr. Karen Ball, piano

Le Charme — E. Chausson

Les Papillons — E. Chausson

En Priére — G. Fauré

Sois Heureuse — C. Widor

Miss Sass

Polonaise in A-flat Major, Op. 53, No. 6 — F. Chopin

Mr. Kelley

Thank you for silencing cellular phones and for refraining from using flash photography

NOTES

Bind auf dein haar

The text for Haydn's song was originally a pastoral poem written by Anne Hunter, an English writer alive in the late 1700s. Haydn is said to have set this poem sometime around 1794.

Translation

My mother bids me bind my hair with bands of rosy hue;
Tie up my sleeves with ribbons rare, and lace my bodice blue!

"For why," she cries, "sit still and weep,
While others dance and play?"
Alas! I scarce can go, or creep, while Lubin is away!

Bist du bei Mir

Translation

If you are with me, then I will gladly go to my death and to my rest. Ah, how satisfying will my end be, for your dear, fair hands will shut my faithful eyes!

Du Bist wie eine Blume

Liszt was at the peak of his success as a piano virtuoso when he wrote this piece in 1843. A german composer he was influenced by non-german composers such as Berlioz and Chopin. His music is marked with his experimental harmonies, especially in his later works. More than 200 composers have published settings of *Du bist wie eine Blume*, but Liszt's is one of the more well known.

Translation

You are like a flower, so lovely and beautiful and pure; when I look at you, melancholy feelings come into my heart. I think that I should lay my hands on your head, praying that God will keep you just this pure and beautiful and lovely.

***The Cat and the Mouse* (1920)**
Scherzo Humoristique
The Cat and the Mouse, Aaron Copland's first publication, was based on Jean de la Fontaine's "Le Vieux Chat et la Jeune Souris" ("The Old Cat and the Young Mouse"). In the poem, an old cat captures a young mouse that tries to convince the old cat not to eat him by the use of several arguments. The unaffected cat eats the mouse, and the poem concludes by saying that "Youth deludes itself into believing that it can obtain everything; Old age is merciless."

O cessate di piagarmi
Originally from Scarlatti's opera *Pompeo*, this aria is now known as a stand alone Italian art song. Like many of Scarlatti's operas, it tells idealized stories about nobility caught in a conflict between love and duty. This aria is characteristically dramatic and tragic.

Translation
O cease to wound me, o let me die. Ungrateful, pitiless eyes, colder than marble, cold and deaf to my torture. O cease to wound me, O let me die.

Dimmi Amor

Translation
Tell me, Love, tell me, I pray, where my Lover dear doth stray. Since he left me, as thou dost ken, by a stray fancy captive taken, this poor heart so rudely forsaken never yet has seen him again! Tell me, Love, tell me, I pray, where my lover dear doth stray. Once my heart sent a thought to explore, and to find him in his chains. But redoubled are my pains, for the thought returns no more! Tell me, Love, tell me I pray, where my lover dear doth stray.

Sonata in D Major, K. 576
I. Allegro
The Allegro movement of Mozart's last piano sonata is contrapuntal in nature with the left hand acting as a "second violin" to the right hand rather than providing mere accompaniment. Mozart crafted a very interesting main theme consisting of two contrasting ideas. The opening

octave arpeggios are brisk and straight, while the answer is a playful lilt. In addition to an interesting melody line, the development in this sonata is interesting; it modulates quite a few times, starting in B-flat major and somehow ending in D major.

Lullaby (from *The Consul*)
Set in Europe after WWII, a family has been waiting for nearly a month to receive papers to flee the country, the grandmother discovers her sick grandchild has died of starvation. This bittersweet lullaby is the last for her grandchild, and her sadness is heard in dissonant accompaniment against a lyrical melody.

Who am I? (from *Peter Pan*)
Leonard Berntein's *Peter Pan*, written in 1950, tells the story of young people facing adulthood with hope and unease. In this song, Wendy starts having her first "grown up" thoughts, as she wonders aloud why she is here, who she is, and where she came from.

Memories
Ives admitted that not all his music was necessarily performable, but was more concerned with letting a song be what it was. This allows the performer more freedom to choose how the song sounds for them, and gives the audience an opportunity to feel and experience the music. This text, most likely drawn from personal experience, describes two very different kinds of memories and lets the audience experience them more fully because of the contrast.

The light that is felt
Charles Ives took the text for this piece from a poem by John Greenleaf Whittier. The originally three stanza poem (Ives used just the first two) was published in 1884, but it was almost 20 years later before Ives set the text. Ives dates the finished song 1904, but it was adapted from earlier work. This unique setting of text and music creates an ethereal perspective on the theological symbolism of a parent and child.

***Petite suite* for piano, four hands**

I. En bateau

En bateau, which translates as "In a Boat," is the first movement of the song cycle *Petite suite.* It has a beautifully simple melody, accompanied by broken chords and whole-tone scales, quite common in the music of Debussy, which give the impression of eddies and swirls in a lake as the water is broken by a boat.

Le Charme

Translation

When you surprised me with your smile, all my being thrilled with emotion. What it unmanned me the while, I had at first no notion. And when your glances fell on me, all my soul was melted within me; what this sudden passion may be, 'Twas beyond my power to define me. But the charm that made me your slave is one that grief holds in its keeping. I did not know 'twas love I gave 'til that day when I found you weeping.

Les Papillons

Translation

The beautiful butterflies fly over the sea. They would like to lend me their wings. Do you know where I would fly, oh beautiful butterfly? I would fly to your lips, and there I could die.

En Priére

Translation

If the voice of a child can reach you, Oh my Father,
Listen to the prayer of Jesus on his knees before you.
If you have chosen me to teach your laws on the earth,
I will know how to serve you, Holy King of Kings, Oh light!
Place on my lips, o Lord, the salutary truth,
So that whoever doubts, should with humility revere you.
Do not abandon me, give me the gentleness so necessary,

To relieve the suffering, to alleviate pain, the misery!
Reveal yourself to me, Lord, in whom I have faith and hope,
I want to suffer for you and die on the cross at Calvary.

Sois Heureuse

Translation

Be thou happy, my dear beloved, Who knows, alas, how much longer the sunshine will be? On the river of time as it dreamily flows, we'll drift with the tide to the sea. For we, alas, may soon be parted, or you so far away be called, or I be gone. Ah! I must then give up life broken hearted; I could have loved, but I must depart. Be thou happy, my dear beloved, Who knows, alas, how much longer the sunshine will be? On the river of time as it dreamily flows, we'll drift with the tide unto the sea.

"Heroic" Polonaise in A-flat Major, Op. 53

Although the polonaise was originally a polish dance, Chopin's polonaises are highly stylized and nearly impossible to dance to. They are stirring testimonies of Chopin's love for his homeland of Poland. The "Heroic" polonaise is no different. The easily recognized main theme is very noble, while the contrasting intermediary sections seem to represent aspects of the polish military such as the cannons and cavalry.

Miss Sass presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education. She is the voice student of Dr. Jeff Bell.

Mr. Kelley presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Performance. He is the piano student of Dr. Karen Ball.

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Faculty Recital

Dr. Karen Ball
piano

Heather Williams
piano

❖ ◆ ❖ ◆ ❖ ◆ ❖ ◆ ❖

7:00 P.M.
Jan. 23, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Fantasy in F Minor, Op. 103 — F. Schubert

Lindaraja — C. Debussy

Suite No. 2, Op. 17 — S. Rachmaninoff
Romance

Danses Andalouses — M. Infante
Ritmo

Tre Valzer Romantici — E. Chabrier
Presto impetuoso

Spanish Rhapsody — I. Albeniz

Hungarian Rhapsodie No. 2 — F. Liszt

The Piano Ladies

Thank you for silencing cellular phones and for refraining from using flash photography

NOTES

Fantasy in F Minor, Op. 103

The *Fantasy in F Minor*, written in 1828 by Franz Schubert was dedicated to Countess Caroline Esterhazy. The piece is divided into four distinct sections which resemble four separate movements. In the first, Allegro molto moderato, two themes are evident, and both are passed from pianist to pianist, undergoing transformation and transposition. The second section, Largo, may be said to resemble a French overture with its noble dotted rhythms. Repeated fortissimo chords announce the beginning of the third section, Allegro vivace, a spirited scherzo-like movement with trio. The piece returns to the initial allegro theme heard at the beginning of the piece, and works its way into a fugue based on the second theme of the allegro. The Fantasy is a work of orchestral dimensions, and demonstrates Schubert's thorough understanding of this genre.

Lindaraja

Debussy's *Lindaraja* was published posthumously in 1926. The original manuscript, dated April of 1901, had gone unnoticed during the composer's lifetime until finally being discovered between the pages of an orchestral work. The piece is not well known and is rarely performed. It is based on the Habanera rhythm, which is presented in various contexts throughout the piece. Although the piece is not characteristically something one would think of as Debussy's work, the air of mystery contrasted with playfulness and the occasional lyrical melody make it come alive. *Lindaraja* begins with a light-hearted banter, is joyous and energetic before ending somewhat mysteriously with an almost ominous dying away into nothingness.

Suite No. 2 for Two Pianos, Op. 17

Rachmaninoff composed the *Suite No. 2* while working on his Second Piano Concerto, and it resembles the concerto in style and effect. It was composed after a period of severe doubt and depression concerning his compositional abilities, and with the help of a doctor and hypnosis, he returned to composition with great enthusiasm. This work for two pianos is a heavyweight in the piano repertoire with its momentum, rhythmic verge and technical tenacity. The Romance, third in the set of four, is languid and dreamy in its lyricism, and shows a deeply emotional side to the composer.

Danses Andalouses

Manuel Infante, a native of Sevilla, Spain, is best known for his piano works. Trois Danses Andalouses, is a three movement work, the first of which will be played this evening. *Ritmo* is an effective movement based on characteristic Spanish rhythms and also the Andalusion scale. It is also a very colorful and dance like piece with an occasional lyrical melody. It is the most known and often played of the three movements.

Tre Valzer

Emmanuel Chabrier (1841-1894) wrote little piano music, much of which is relatively unknown. He is remembered in music history for sewing the seeds of Impressionism in his music. He gained fame first in Germany before becoming known in his native France. His personality is readily seen in his music, which exudes vitality, optimism and fantasy. His music is rhythmically energized through the use of hemiola and shifting accents. His interesting and sometimes dissonant harmonic color is achieved through the use of chromaticism. Chabrier's sense of humor is seen in Valze No. 1 with an almost confrontational play between the two pianos.

Rhapsody Española

Spanish composer, Isaac Albéniz, is best known for his piano music, in which he evokes the feel of his native Spanish home. His music is inspired by Spanish folklore and therefore seasoned with Spanish folk idioms. His *Rhapsody Española* was originally written for two pianos and later transcribed for piano and orchestra. The piece emanates Spanish sounds in the various dances it presents, including beautiful melodic lines and vivacious rhythms.

Hungarian Rhapsodie No. 2

Franz Liszt (1811-1886) was a Hungarian pianist/composer who pushed piano technique to its limits. The most widely played of his compositions are the Hungarian Rhapsodies, No. 2 in particular. It has been subjected to numerous transcriptions and parodies, such as the one performed tonight by the audacious Piano Ladies. Written between the years 1851 and 1854, the Rhapsodies are enjoyable to listen to with their numerous coloristic effects. The Hungarian Rhapsodies are not truly representative of Hungarian nationalism, but rather represent a mixture of gypsy music, technical flamboyance, and Italian clichés.

OLIVET NAZARENE UNIVERSITY Centennial

Department of Music

Testament Men's Choir

Dr. Neal Woodruff
Conductor

2006-2007

Program

Ain'-a That Good News	William L. Dawson
The Creation	Willy Richter
Cry Out and Shout	Knut Nystedt
God's Son Has Made Me Free	Edvard Grieg arr. Oscar Overby
Grace Alone	Scott Wesley Brown
He'll Do Whatever it Takes	Dan Dean
He Never Failed Me Yet	Robert Ray arr. Keith Christopher
How Deep the Father's Love	Stuart Townsend arr. Bob Kauflin
Just a Little While	arr. Lari Goss trans. Matt Gerhard
Lord, Make Me an Instrument Of Thy Peace	John Rutter
A Mighty Fortress	Martin Luther arr. Carl Mueller
Praise the Lord! I've Been Redeemed	AL Butler
Prepare Ye the Way of the Lord from Godspell	Stephen Schwartz

A Psalm of Faith	arr. Eugene Butler
The Solid Rock	arr. Jay Rouse
Trust in the Lord	Donna Butler
When I Think About the Lord	arr. Lari Gross trans. Matt Gerhard
Your Grace Still Amazes Me	Shawn Craig & Connie Harrington

Student Conductor/Accompanist: Matt Gerhard

Tenor I

Seth Claeys	LaPorte, IN
Stephen Crisp	Blanchester, OH
Stephen Dalton	Bourbonnais, IL
Stephen Wolf	Tecumseh, MI

Tenor II

Jeff Anglin	Fort Wayne, IN
Trevor Dace	Bourbonnais, IL
Michael Flowers	Flint, MI
Jim Frausto	Mundelein, IL
Reeve Hutchens	Nicholasville, KY
Jamie Hsu	Wilmette, IL
Travis Jackson	Bloomington, IL
Jon Mulick	San Diego, CA

Baritone

Jason Calvelage	Fountain City, IN
Lee Chamberlain	Martinsville, IN
Michael Flick	Wrightstown, NJ
Matt Gerhard	Kokomo, IN
Joe Greentree	Point Isabel, IN
Luke Mingus	Richmond, IN
Randall Knowles	Mascoutah, IL
Matt Seitz	Indianapolis, IN
Dan Walker	Fort Collins, CO

Bass

Aaron Feigen	Schaumburg, IL
Brian Gladden	Wilmington, IL
Eric Herendeen	Columbia City, IN
Jordan Simpson	Okemos, MI
Matt White	Waynesburg, PA

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

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

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

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

Chrysalis Women's Choir

Martha Dalton
Conductor

2006-2007

Program

Go Down, Moses	Spiritual, Arr. M. Hayes
Have Thine Own Way, Lord Soloist, Becky Bard	C. Bass
Ride On, King Jesus	Spiritual, Arr. M. Hogan
Now Let Us All Praise God and Sing	G. Young
Were You There? Soloist, Sarah Yanchick	Spiritual, Arr. R. Ringwald
God Who Made the World *with* Holy, Holy, Holy	J. Martin/J. Dykes
Music Down in My Soul	Spiritual, Arr. M. Hogan
He, Watching Over Israel *from* "Elijah"	F. Mendelssohn Adapted C. Deis
You Are My All in All Flute, Kelsi Jones Adriel Beals Piano, Kate Myatt	D. Jernigan/arr. B. Greer
Be Thou My Vision	Irish Folk Melody, Arr. J. Linn

Soprano I

Becky Bard	Bloomington, IL
Adriel Beals	Milford, IL
Becky Boehmer	Woodridge, IL
Rachel Hoover	Flint, MI
Emily Schmidt	Willmar, MN
Beckie Thompson	Gulfport, MS
Jessica Whitlock	Princeton, IL
Sarah Yanchick	Joliet, IL

Soprano II

Elizabeth Bernhardt	Green Bay, WI
Sarah Clark	New Castle, IN
Amanda Daughtry	Binghamton, NY
Julia Goodman	Shipshewana, IN
Lauren Green	Belle, WV
Johanna Kearney	Sycamore, IL
Dawn Kelly	Rantoul, IL
Sarah Rutledge	Bloomington, IL
Marcie Van Ee	Eldridge, IA
Dana Yost	Denver, CO

Alto I

Rebecca Bailey	Geneva, IN
Audra Bell	Columbus, OH
Stephanie Bertolozzi	Sterling, IL
Brittany Carpenter	Schoolcraft, MI
Angela Davis	Springfield, IL
Kristen Erdahl	Tinley Park, IL
Angela Grupe	Boonville, IN
Sarah Hamminga	Defiance, OH
Harmony Lappin	Danville, IL
Melissa Morehouse	Stockbridge, MI
Megan Schield	Wausau, WI

Alto II

Crystal Brais	Renton, WA
Keilyn Davenport	Homewood, IL
Brittany Denhart	Macomb, MI
Lauren Edwards	Wilmore, KY
Becky Else	Crestwood, IL
Heather Flowers	Gaithersburg, MD
Stephanie Leth	Kankakee, IL
Amy Loeffler	Muskegon, MI
Kate Myatt	Dublin, OH
Emily Poling	Lancaster, OH
Constance Whiteside	Matteson, IL
Lindsay Zavitz	Normal, IL

Accompanist

Kelsi Jones	Winnebago, IL

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

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

ORCHESTRA TOUR

Neal Woodruff
Conductor

2006-2007

PROGRAM SELECTED FROM

Blessed Assurance	arr. David T. Clydesdale
Fanfare and Celebration	Claude T. Smith
Great is Thy Faithfulness	arr. David T. Clydesdale
Majesty	arr. Richard Kingsmore
Peer Gynt Suite No.1, op.46	Edvard Grieg
Morning Mood	
The Death of Ase	
Anitra's Dance	
In the Hall of the Mountain King	
Peer Gynt Suite No. 2, op55	Edvard Grieg
The Abduction	
Arabian Dance	
Peer Gynt's Homecoming	
Solveig's Cradle Song	
Praise God (Doxology)	Old 100th; arr. David Winkler
To God Be the Glory	arr. James Curnow

Personnel

Flute
Brandon Baumann — Hamilton, OH
Kelli Holcomb — Lake Villa, IL
Valinda Prather — Saint Anne, IL

Oboe
April Becker — Redford, MI
Heather Burns — Beach Park, IL

Clarinet
Emily Carlson — Muskegon, MI
Sarah O'Neal — Hamilton, OH

Bassoon
Elizabeth Lumpkin — Galveston, IN
Rachel Medley — Fayetteville, NC

French Horn
Laura Kehoe — Suffield, CT
Ben Kay — Westville, IN
Brittany Harris — Perry, MI
Kendra Skodak — Big Rapids, MI

Trumpet
Shaun Heitzman — Aurora, IL
Eric Barkman — Davison, MI

Trombone
Matt White — Waynesburg, PA
Corey Buttry — Middletown, IN
Matt Christenson — Porter, IN

Tuba
Ben Camp — Gregory, MI

Harp
Danielle Urfer — Loveland, CO

Percussion
Tim Hehn — Monticello, IL
Jonathan Humrichouser — Danville, IN
Josh Severs — Homewood, IL

Piano
Brandon Baumann — Hamilton, OH

Violin I
Rebecca Ibrahim* — Bourbonnais, IL
Monica Adkins — Sellersburg, IN
Christine Wetendorf — Conrad, MT
Megan Lamping — Olathe, KS
Jenna Dickey — Bloomfield Hills, MI
Joanna Perry — Lees Summit, MO

Violin II
Priscilla Ramos — Portage, IN
Karin Mick — Valparaiso, IN
Sarah Brubaker — Morton, IL
Kristin Erdahl — Tinley Park, IL

Viola
Josh Woods — Brunswick, OH
Kelsi Rector — Woodstock, IL
Joyce Kang — Mount Prospect, IL
Heather Williams — Bradley, IL

'Cello
Allison Caudle — Bourbonnais, IL
Susan Leib — Rock Island, IL
Amanda Harrelson — Olathe, KS
Diane Michel — Bourbonnais, IL

Bass
Mary Schwarz — Champlin, MN
Marcie Van Ee — Eldridge, IA

*concertmaster

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OLIVET NAZARENE UNIVERSITY

"Education With a Christian Purpose." Since 1907, Olivet Nazarene University has made this more than a motto, but a mission. At Olivet, considered one of the nation's premier Christian colleges, faith is at the heart of superior academics, athletics, social atmosphere, and ministry opportunities.

Here, students not only learn how to make a living; they learn how to live. Since Olivet's founding, more than 20,000 degrees have been granted to graduating students. Whether their chosen fields are in medicine, business, education, ministry or a myriad of other professions, Olivetians make a difference in the world for Christ and His kingdom. At Olivet, ambitious dreams meet uncommon opportunity.

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OLIVET NAZARENE UNIVERSITY Centennial

Department of Music

Orpheus Choir

A Ministry in Music

75th Year

2007 Winter Tour

Columbus, IN
Alexandria, IN
Huntington, IN

PROGRAM SELECTED FROM

A Mighty Fortress	Luther; arr. Mueller
Alma Mater	B. Carmony
Amazing Love	D. Rasbaugh
Christ, we do all adore Thee	arr. J. Rouse
Come, let us sing a song of joy	G. Gabrielli
Elijah Rock	arr. M. Hogan
Fight the Good Fight	J. Bell
For All These Things	G. Nelson/B. Farrell
Give me Jesus	arr. L.L. Fleming
Hope, Faith, Life, Love	E. Whitacre
How Beautiful	Paris; arr. B. Greer
How can I keep from singing	arr. R. Staheli
How Deep the Father's Love	Townend; arr. J. Bell
I will sing of Thy might	P. Nesheim
Lord, I want to be a Christin	arr. V. Johnson
My Jesus, I Love Thee	Jordan; arr. J. Rouse
Praise God	J. Walker
Psalm 136	K. Ball
Search me, O God	J.R. Day
Song of Praise	K. Nystedt
The Lord Bless You and Keep You	P. Lutkin
Truly Thou Art God	A. Petker

PERSONNEL

Soprano

Andrea Board Evans, WV
Jessica Brooks Kouts, IN
Sarah Brubaker Morton, IL
Jenna Dickey Bloomfield Hills, MI
Shalena Drake Muskegon, MI
Andrea Enke Ottawa, IL
Stephanie Fleschner Terre Haute, IN
Andrea Hayes Richland Center, WI
Kathryn Hendrix Buckingham, IL
Holly Huff Greenville, PA
Emily Jacobson* Dixon, IL
Laura Kehoe* Suffield, CT
Crystal Kelly Rantoul, IL
Ashlie McIntire Longmont, CO
Heidi Melin Winnebago, IL
Janina Mengarelli Darien, IL
Megan Ralston New Albany, IN
Carole Vandermark Bradley, IL
Megan Wallace San Diego, CA

Alto

Rachel Burnhardt Green Bay, WI
Alisa Christensen Porter, IN
Abby Day* Shelbyville, IN
Ashley DeArmond Berne, IN
Amber Edwards Crystal lake, IL
Emily Felgenhauer* Bolingbrook, IL
Briana Kassebaum Belleville, IL
Jennifer Matthews Hazel Crest, IL
Danielle McClendon* Fort Collins, CO
Chelsea McKay Sterling Heights, MI
Megan Reed Huntington, IN
Dinah Samuelson Brighton, MI
Valerie Sass Gardner, KS
Anna Smit Byron Center, MI
Amy Wade Circleville, OH
Jacqueline Warren Bolingbrook, IL
Debbie Zwirkoski Oak Lawn, IL

Tenor

Brandon Baumann Fairfield, OH
Andrew Biggs Chesterton, IN
Jerrod Covert Lansing, MI
Tyler Dossett Danville, IL
Nathan Evenson Lake Orion, MI
Luke Frame Williamsburg, IN
Brandon Gibbs Ashland, KY
Sam Griggs* Wright City, MO
Joel Heald Naperville, IL
Tim Kelley Anchorage, AK
McCartha McKenzie Lansing, IL
Ben Moore Uxbridge, MA
Jared Morehouse Stockbridge, MI
Jonathan Payne Waterford, MI
Derek Phillips Casey, IL

Bass

Drew Benson Bourbonnais, IL
Jeremy Bixler* Huntington, IN
Zach Bohannon* Lebanon, OH
Jacob Chastain* Fortville, IN
Aaron Grise Westville, IN
Alex Hassel Jerseyville, IL
Reuben Lillie Greenville, PA
Michael McIntire Kirksville, MO
Chase Means Honey Creek, IA
Danny Quanstrom Bourbonnais, IL
Blake Reddick Bourbonnais, IL
Matt Scheibel Highland, IL
Dan Sutton Williamsburg, IN
Jasper Taylor Flossmoor, IL
Josh Woods Brunswick, OH

*Choir Officer

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 also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

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

To learn more about what is offered by Olivet's Music Department visit us at www.music.olivet.edu.

OLIVET NAZARENE UNIVERSITY

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OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Commencement Concert Audition

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6:00 p.m.
Tuesday, February 6, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Aria in Classic Style — M. Grandjany
Danielle Urfer, harp
Dr. Jeff Bell, piano

The Black Swan (from *The Medium*) — G. Menotti
Hahnah Jackson, soprano
Timothy Kelley, piano

O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Ashlie M^c^Intire, soprano
Timothy Kelley, piano

Piano Concerto in A Minor — E. Grieg
Adagio
Brandon Baumann, piano
Dr. Karen Ball, piano

Batti, batti, o bel Masetto (from *Don Giovanni*) — W.A. Mozart
Holly Huff, soprano
Timothy Kelley, piano

Non più andrai (from le Nozze di Figaro) — W.A. Mozart
Reuben Lillie, bass
Timothy Kelley, piano

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

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

Jenna Dickey, soprano
Dr. Jeff Bell, piano

Che faro senza Euridice (from *Orfeo ed Euridice*) C. Gluck

Emily Jacobson, soprano
Matt Gerhard, piano

Piano Concerto A. Khachaturian

Allegro ma non troppo e maestoso

Andrew Biggs, piano
Dr. Gerald Anderson, piano

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

Sarah Brubaker, soprano
Heather Williams, piano

Second Concerto C. von Weber

Allegro

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Concerto in C Minor A. Marcello

Allegro moderato
Adagio

April Becker, oboe
Dr. Karen Ball, piano

Aubade F. Poulenc

Recitatif: Larghetto
Recitatif: Allegro Feroce
Conclusión

Laura Kehoe, piano
Dr. Gerald Anderson, piano

Una furtiva lagrima (from *L'Elisir d'Amore*) G. Donizetti
Jerrod Covert, tenor
Matt Gerhard, piano

Lord God of Abraham (from *Elijah*) F. Mendelssohn
Jasper Taylor, bass
Kate Myatt, piano

La donna è mobile (from *Rigoletto*) G. Verdi
Sam Griggs, tenor
Dr. Jeff Bell, piano

Concertino C. Chaminade
Kelsi Jones, flute
Dr. Karen Ball, piano

Quando m'en vo (from *La Boheme*) G. Puccini
Crystal Kelly, soprano
Dr. Jeff Bell, piano

Largo al factotum della citta G. Rossini
(from *Il Barbiere di Siviglia*)
Jacob Chastain, baritone
Dr. Jeff Bell, piano

Prologue, Dirge, and Hymn B. Britten
Laura Kehoe, horn
Sam Griggs, tenor
Dr. Gerald Anderson, piano

Questa o quella (from *Rigoletto*) G. Verdi
Stephen Dalton, tenor
Matt Gerhard, piano

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Composers of Olivet

featuring works by
students and faculty
of the Department of Music

❖ ❖ ❖ ❖ ❖

7:00 P.M.
February 8, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Del Amante — Brandon Baumann
The Beloved

Dr. Karen Ball, pianist
ONU Orchestra strings

hope is a thing with feathers — Laura Kehoe

Sam Griggs,tenor
Laura Kehoe, horn
Susan Leib, 'cello
Tim Kelley, piano

One Little Rose — Hahnah Jackson

Hahnah Jackson, soprano
Tim Kelley, piano

Contemplation — Sean Rose

Brandon Baumann, flute
April Becker, oboe

Sing Oh Earth — Dr. Karen Ball

Coventry Carol — Hahnah Jackson

He Answered Me — Dr. Karen Ball

Concert Singers

Broken Images — Priscilla Ramos

Priscilla Ramos, violin

Songs of the Children Islands — Dr. Karen Ball

Martha Dalton, soprano
Dr. Karen Ball, piano

Dialogo — Priscilla Ramos

Brandon Baumann, flute
April Becker, oboe
Emily Carlson, clarinet
Rachel Medley, bassoon

Dance With Me — Hahnah Jackson

Jenna Dickey, soprano
Matt Gerhard, piano
Jenna Dickey and Andrew Biggs, dancers

❖ ❖ ❖ ❖ ❖

We offer grateful thanks to all the performers for helping us perform our works this evening. We extend special recognition to Dr. Neal Woodruff for allowing us to borrow the ONU Orchestra and Concert Singers for rehearsal and tonight's performance.
Thank you.

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

NOTES*

Del Amante (The Beloved)

The open idea for *Del Amante* came from my Harmony class second semester freshmen year. We had to compose a short piece of music in 4-part harmony with certain limitations and restrictions. The open chorale sound heard in *Del Amante* was my original composition for that class. Over the summer I was thinking about some ideas of compositions. I decided to start with the Suite because the musical themes and inspiration were already present. While I was writing the piece the two-year relationship with my girlfriend, Martha, began to fall apart. This piece quickly became my escape from all that was going on. As time has gone on this piece has taken a new form, and is dedicated to the emotions, memories, and feelings of my relationship with Martha. For that reason the piece is entitled *Del Amante* (Spanish/Italian for: Of the Lover) The movement you hear tonight is the first movement entitled *The Beloved.*

hope is a thing with feathers

Based on the poem by Emily Dickinson, this composition focuses on taking the imagery used in the poem beyond the limitations of words in order to share with the listener the wonder of hope. Text painting is used throughout the composition—a notable example is the repeated birdsong-like phrase that represents hope. Variations on this phrase can be heard in the opening lines, through the crashing storm, and at the end of the piece. Like Dickinson's portrayal of hope, it never ceases, no matter what changes may come.

One Little Rose

Three years ago, I played four bit roles in a community production of *Oliver!*—all with complete costume changes, including make-up and hairstyles. My shining moment was singing the Strawberry Girl solo, but immediately following this exaltation, I rushed off to don tattered skirts, moth-eaten cape and bonnet, and a bedraggled grey wig for my last role—Old Sally. To complete the transformation, white make-up was applied to my face and arms, eyebrows and lashes, until I looked like death itself. Unlike Nancy, who dies beautifully, my death scene was so grotesque that my fellow cast members cringed from their places in the wings. In the lobby after the show, no one came to shake my hand—some people even visibly steered away from me. And no one brought me flowers—my first show without any. Meanwhile, my chorus director received plenty of compliments for my solo—people wanted to

meet the Strawberry Girl. They simply had no idea that the hag in the corner possessed the crystal voice. This song was composed in my dressing room after the show.

Contemplation

The haunting melody of this expressive duet ebbs and flows as if floating on a delicate breeze. The interplay between the two instruments is at times complimentary and at times confrontational. The melody is passed between the instruments and is echoed, transposed, inverted, and augmented or diminished rhythmically, until both join and come to rest at the end of the piece.

Sing Oh Earth

This choral work was inspired by events throughout the world that exhibit hatred, violence, anger, and little regard for the sanctity of life. It is a call to the peoples of the world to lay aside their malice and their differences, to once again feel mercy and compassion for each other and for the entire human race.

The Coventry Carol

Who actually stops to think about the words in *Lully, Lullay*? The carol may possess a beautifully haunting melody, but the text, if considered, captures a much darker picture. My goal with this song was to bring the images of the poem to life, while maintaining the beauty of the carol's music. Each verse is a variation on the original tune, with the exception of the middle interlude, which depicts the slaughter of the Bethlehem innocents. In this section, the men's parts embody the voices of Herod's soldiers, approaching the town. As their bloody work begins, the mothers flee in terror to hide their children, calling on God to intervene. The children's voices rise in anguish, as their voices are left as mere echoes on the still night air.

He Answered Me

During a particular difficult and tragic time in the composer's life, God in His wisdom and grace reached down and imparted peace and healing.

Broken Images

This expressive unaccompanied etude for violin features double stops, a fluctuating rhythmic flow, and a chromatic melody that is constantly reinventing itself. The etude is restless in its search for

resolution, and continues to reach towards conclusion as it quietly fades away.

Songs of the Children

Songs of the Children is a cycle of pieces for solo soprano. The set includes six settings of poems written by children stricken with cancer. Their poems are published in the book *I Will Sing Life* by publishers Little, Brown, and Company. The cycle has been a labor of love as one of the poems in the book was written by the composer's daughter who passed away in 1995. *Islands*, the third poem in the set, was written by Jeannie M^c^Brearty. In it she speaks of her mother as her center, her peace, her solid ground, and the one who brings her home. The music is picturesque, yet at the same time unsettling, just as the beauty of life is tainted by the dread disease that has taken so many tender lives.

Dialogo

Dialogo was an experimental piece that I began writing under the instruction to step out of my box of traditional melodies and harmonic progressions. I started with a programmatic idea of an ocean scene where the bassoon represented the water and waves, the flute the seagulls, and so on. However, once I picked a motive for each instrument, I put them together and developed a rhythmic drive in the piece. It has points of dissonance and tension, as well as areas of relaxation in the form of tonal melodies and harmonic progressions. The key to understanding the piece is to listen to the different motives and see how they are interwoven and developed.

Dance With Me

Weaving stories is one of my favorite mental relaxations; sadly, it does not take great priority in my life, so when the real world calls, my creation is left half-formed. This song was written for a musical which, outside this song and several other bits of poetry and tunes, does not exist. I have dim visions of turn-of-the century New York, immigrant slums, and a gypsy fire-brand seeking a spotlight. The girl hears of a fellow countryman who has managed to work his way to the top and seeks an audition from him, appealing to him on basis of their common background, but he has willfully forgotten his past and will not audition her once he sees her. In desperation, she retorts with this song.

*Program notes written by the composers

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

❖ ❖ ❖ ❖ ❖

9:30 a.m.
Friday, February 9, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Allegro Spiritoso — J.B. Senaille

Elizabeth Lumpkin, bassoon
Kelsi Jones, piano

Psyché — É. Paladilhe

Hahnah Jackson, soprano
Timothy Kelley, piano

Valse Op. 69, No. 2 (Posthumous) — F. Chopin

Emily Poling, piano

Feb	9	Student Recital	Kresge	9:30 AM
	9-11	Orpheus, Chrysalis, Testament Tours	All Weekend	
	22-23	Spring Musical Production	Kresge	7:00 PM
	24	Spring Musical Production	Kresge	2&7PM
	26	Sr. Recital – Brandon Gibbs & Nathan Evenson	Kresge	7:00 PM
	27	Concert Band	Kresge	7:00 PM
Mar	1	Jr/Sr Recital – Andrea Board & Chelsea McKay	Kresge	7:00 PM
	15	Chamber Concert	TBA	7:00 PM
	16	**Application due for Continuing Scholarships**	**Music Office**	**12:00 PM**
	16-18	Band Tour	----------	
	19	**Hopkins Instrumental Application due**	**Music Office**	**12:00 PM**
	22	Night of Jazz	Chalfant	7:00 PM
	23	Student Recital	Kresge	9:30 AM
	23-25	Orpheus, Chrysalis, Testament Tours	---------	
	27	Sr. Recital – Dan Mau	College Ch	7:00 PM
	29	**Hale/Wilder Voice Application due**	**Music Office**	**12:00 PM**
	29-31	Spring Play	Kresge	7:00 PM
	30	Student Recital	College Ch	9:30 AM
	30-1	Band Tour	----------	
Apr	**2**	**Nielson/Young Piano Application due**	**Music Office**	**12:00 PM**
	2	Hopkins Scholarship Auditions	Rm 140	7:00 PM
	3	Orchestra Concert	Kresge	7:00 PM
	12	Hale / Wilder Scholarship Auditions	Kresge	7:00 PM
	16	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM
May	4	Baccalaureate Service (Orpheus/Concert Band)	Chalfant	----------
	5	Commencement Undergrad (Concert Band)	Esplanade	9:30 AM

OLIVET NAZARENE UNIVERSITY
Onstage
Larsen Fine Arts Center
Spring 2007

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Jerry Conagan, Director

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Directed and Choreographed
by
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By Arrangement with Roger L. Stevens

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about the play

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We will observe one 10–minute intermission.

scene listing

The action takes place on the West Side of New York City during the last days of summer.

ACT ONE

PROLOGUE: THE MONTH BEFORE

5 p.m.	*The Street*
5:30 p.m.	*Outside Doc's Drugstore*
6 p.m.	*The Bridal Shop*
10 p.m.	*The Dance*
MIDNIGHT	*The Drugstore*

THE NEXT DAY

5:30 p.m.	*The Bridal Shop*
6 to 9 p.m.	*The Neighborhood*
9 p.m.	*The Rumble*

ACT TWO

9:15 p.m.	*The Bridal Shop*
10 p.m.	*The Street*
11:30 p.m.	*The Bridal Shop*
11:40 p.m.	*The Drugstore*
MIDNIGHT	*The Street*

the jets

Michael McIntire (Riff) is a sophomore mass communication major with a TV/film concentration from Kirksville, Mo. This marks his fourth major production at Olivet. His freshman year, he performed in *Cotton Patch Gospel* and *The Fantasticks* (El Gallo). This past fall, he was honored to portray John Proctor in *The Crucible*. He is grateful for everyone in this cast and is excited to act alongside his cousin, Ashlie, for the first time. He thanks God for giving him the gift of theatre, and he hopes to continue acting in future Olivet productions.

Lukas Frame (Tony) is excited to be in his first theatrical production ever. He is a freshman vocal performance major from the bustling metropolis of Williamsburg, Ind. He is involved in Green Room and Orpheus Choir.

Danny Quanstrom (Action) is a sophomore from Bourbonnais, Ill. He is majoring in history and religious studies. This is his first production at Olivet Nazarene University. Danny plays guitar and sings in Olivet's traveling ministry worship band, Zion's Wake.

Jared Morehouse (A-Rab) is a senior engineering major with a mechanical concentration. He is thrilled to be involved in his first theatre production ever. He is a member of Orpheus Choir and loves to dance; he has 14 years of tap dancing experience.

Reuben Lillie (Baby John) is a freshman music education major with his sights set on seminary after graduation. Though this is his first Olivet production, he has been seen with the Concert Band, Concert Singers, and Orpheus Choir. He believes he doesn't have to try very hard to act his part as Baby John; the naivety comes naturally.

the jets

Steve Cargile (Snowboy) is a sophomore from Lancaster, Penn., majoring in communications with concentrations in theatre and film. While at Olivet, he has appeared as Jesus in *Cotton Patch Gospel* and Francis Nurse in *The Crucible*. Steve also participates in Green Room, Concert Singers, and track and field.

Dave Mohr (Diesel) is a sophomore guitar major from the nearby town of Peotone, Ill. He was in the Olivet production of *Cotton Patch Gospel* and is excited to return to the Olivet stage. Dave also plays bass in Olivet's traveling ministry worship band, Zion's Wake.

Luke Smith (Gee-tar) is a senior journalism major from Norwich, England. He captained the ONU men's soccer team in his fourth year of varsity athletics. *West Side Story* marks Luke's debut stage performance and he is ecstatic for the chance to contribute to the show. He has been "blown away" by the talent and commitment of his cast members.

their girls

Annie Carter (Clarice) is a junior corporate communication major with a writing minor hailing all the way from Tulsa, Okla. Although Annie was involved in a plethora of plays in high school, this is her first appearance in an Olivet production — making her at least three times more excited to be involved!

Sarah Henning (Anybodys) is a sophomore communication studies major with a theatre concentration from Glenview, Ill. She previously appeared on Olivet's stage in *Cotton Patch Gospel*, *The Fantasticks* (The Mute) and *The Crucible* (Mary Warren). She feels incredibly blessed and thankful to be on stage once again, using her abilities for God's glory in this production.

the jets

Megan Reed (Velma) is a sophomore from Huntington, Ind., majoring in child development. Her previous appearances on stage at Olivet include Broadway Revue, *Cotton Patch Gospel* and *The Fantasticks*. Megan is thrilled to be on stage again and prays that God uses her for His glory through each performance.

Rachel Straub (Graziella) is a sophomore from Yorkville, Ill. She is majoring in graphic design with minors in business and interior design. Although this is her first Olivet musical, she has performed in *West Side Story* once before, *The Music Man* (Mrs. Shinn), *Jesus Christ Superstar* and *Guys and Dolls*. She is also the Aurora yearbook designer and a former FACS fashion show model.

Megan McKinley (Minnie) is currently a sophomore majoring in elementary education. This is her first production at Olivet. When Megan in not acting, you can find her on stage as a dancer. She currently teaches and takes classes at a local dance studio in Kankakee.

Anna Smit (Anna) is a freshman communications major from Grand Rapids, Mich. This is Anna's first Olivet production, but she was no stranger to the stage during her high school years. Anna is excited to be part of this show, and she looks forward to using her talent for God's glory.

Laura Schaumburg (Pauline) is a freshman from Bloomington, Ill., majoring in family and consumer science education. Although this is her first production at Olivet, she was very active in drama in high school. She appeared in such musicals as *The Music Man*, *Hello Dolly*, *Joseph and the Amazing Technicolor Dreamcoat* and *West Side Story*.

the jets

Jennifer Gunnerson (Jenny) is a junior public relations major from Cleveland, Ohio. With a strong background in dance, this is her first mainstage production at Olivet. In the past, she has brought her dancing skills to Green Room's Broadway Revue.

the sharks

Andrew Biggs (Bernardo) is a sophomore piano performance major from Chesterton, Ind. He was in Olivet's production of *The Fantasticks* (Matt) last year and is excited about bringing to life his favorite musical. Andrew is also a member of Orpheus choir

Ashlie McIntire (Maria) is a freshman vocal performance major from Longmont, Colo., and she is delighted to be in her first production at Olivet. She has previously performed in the musicals *Annie Get Your Gun* and *The Music Man*. She is also involved in Orpheus Choir and Concert Singers.

Lisa Denault (Anita) is a senior communication studies major from Kankakee, Ill. She is thrilled to be on Olivet's stage for her first major theatrical production; though she wishes she'd have gotten involved sooner! Off stage, you can find Lisa drinking lots of coffee, teaching aerobics and singing on the worship team at College Church.

the sharks

McCartha McKenzie (Chino) This is McCartha's second production at Olivet. He is so very blessed to be a part of a beautiful cast that teaches him life lessons in living out Christ even in their creative passions. It is in such hope he is reminded of the powerful wisdom in God's crafting us all so wonderfully.

Brad Moore (Toro) is a freshman majoring in mass communication with a concentration in film. This is his first college onstage experience, but he has participated in many plays and musicals during high school. Brad enjoys his many hard-cover novels, Civil War reenactments and his pet ferret Hosea (named after his second-favorite Bible character).

Nick McDonald (Pepe) is a sophomore communication major, with a minor in sociology. His hometown is Brighton, Mich. Although this is the first Olivet-sponsored dramatic production he has participated in, he has been warming up to drama for the last year or so. He is also on Olivet's improv team, Spoons for Forks.

Brandon Baumann (Indio) is a sophomore majoring in music education. This is his first production with Olivet's theatre department, but he has been involved in many other performing ensembles at Olivet. Throughout high school he enjoyed being involved in theatre. His favorite performances include dancing in *Meet Me in St. Louis*, playing Ed in *You Can't Take It with You* and playing Marcellus in *The Music Man*. He dedicates his performances to "el Gloria a Dios."

Ben Crowley (Luis) is a freshman mass communication major with a focus on film from Gibson City, Ill. He is excited to be appearing in his first stage performance at Olivet.

the sharks their girls

Jenna Dickey (Consuelo) is currently a freshman majoring in music education. Although this is her first production at Olivet, she is no stranger to the stage, having performed in multiple shows during her high school career. Jenna wants to say "muchas gracias" to all the people that helped make this show possible.

Jenifer Bowman (Rosalia) is a "jeanior" (senior with intent to graduate in January) corporate communication major. Hailing from Normal, Ill., Jenifer enjoys recruiting future Olivetians, being a sponsor for Eastview Christian Church and leading worship. She has enjoyed her first on-stage Olivet musical as well as the friendships that have resulted from it.

Emily Carlson (Francisca) is thrilled to make her Olivet stage debut in one of her favorite musicals. A senior dietetics major from Muskegon, Mich., and a former competitive gymnast, she can also be seen performing with the University Orchestra, Concert Band and Wind Quintet

Priscilla Ramos (Teresita) is a junior music theory and composition major. Although this is her first college stage production, she is trained in dance, drama and music. She is also a part of the ONU orchestra, string quartet and concert band.

Elizabeth Borsom (Estella) is a freshman studying English education with plans to add minors in political science and missions. She was very active in high school theatre and was Queen Aggravain in *Once Upon a Mattress*. She's extremely excited to take part in her first production at Olivet.

the sharks

Ashley Catapano (Margarita) is a sophomore Spanish major who hopes to become a full-time missionary in Mexico after graduation. She has loved theatre since she was young and danced in her first musical, *Anything Goes*, three years ago. Now she makes her Olivet stage debut as a spunky Puerto Rican dancer.

Emily Jacobson (Juanita) is a sophomore from Dixon, Ill., majoring in music education with an emphasis in voice. This is her first appearance in an ONU musical, although she has participated in various shows and competitive dance from an early age. She is grateful to be back on stage again and wants to thank everyone involved for making it such a fun experience.

the adults

Matt McMahan (Doc) is a senior English major with a theatre minor from Mansfield, Texas. This is his fourth appearance on the Olivet main stage, having previously been seen in *The Crucible* and *The Boys Next Door*. In addition, he has performed with Olivet's improv comedy troupe, Spoons for Forks, and was featured in Oxford University Dramatic Society's "New Writing Festival" last spring. He will direct the upcoming spring play *Waiting for Godot*. Currently, he is applying to several M.A. programs in theatre history/criticism.

Stephen Wolfe (Lieutenant Shrank) is a sophomore mass communication major with a concentration in TV/video from Tecumseh, Mich. This is Stephen's first show at Olivet, and he thanks God and Prof. Cohagan for this awesome chance to participate. He also thanks his family and friends for their ever-constant love and support; and as always he hopes you enjoy the show!

the adults

Brandon Farrell (Krupke) is a sophomore corporate communication major from Pleasant Valley, Iowa. He is heavily involved with ROTC. Also, this is Brandon's first Olivet production as he stepped in to fill the shoes of Krupke with only two weeks' notice!

Stephen Crisp (Glad Hand) is a freshman music education and vocal performance major. While this is his first Olivet production, he has been in many high school and community theatre shows. Here at Olivet, he is involved in Green Room, Omega and Testament Men's Choir.

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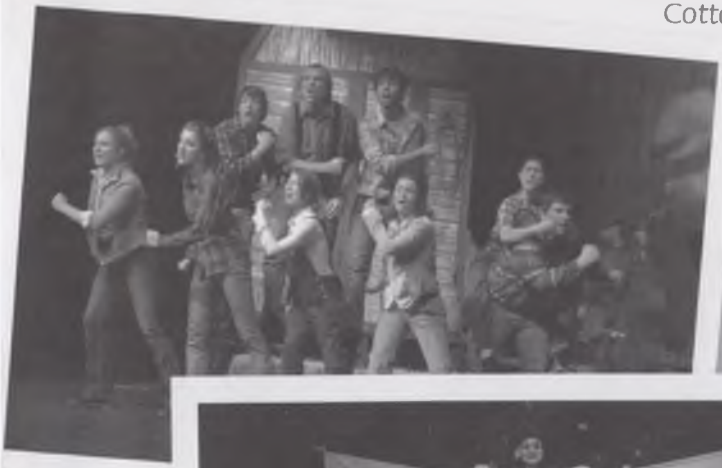

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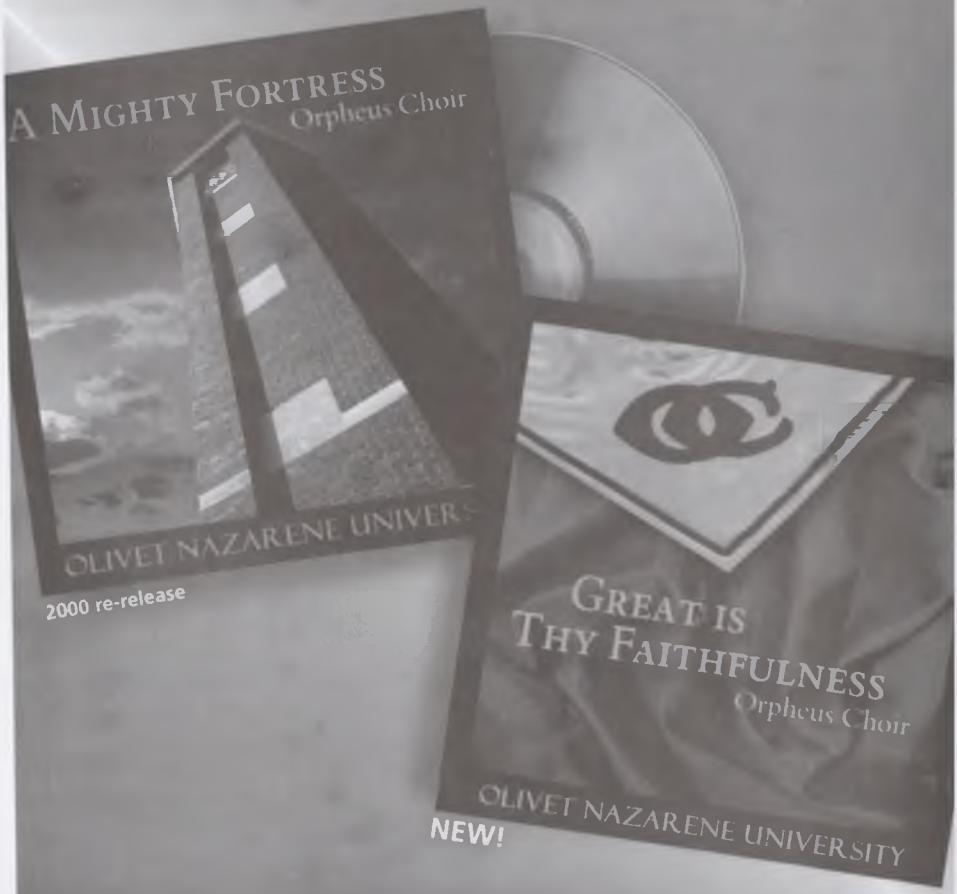

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production team

Jerry Cohagan (Director) is in his fifth year as director of the theatre program at Olivet Nazarene University, 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 a Christian perspective throughout the United States. He has authored more than 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* and *God's Favorite*. In 2003, he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

Andrew Biggs (Choreographer)

Neal Woodruff (Orchestra Conductor/Musical Director)

Timothy Kelley (Rehearsal Pianist)

Hahnah Jackson (Set and Costume Design)

Amanda Taylor (Set Construction Head)

Jacquelyn Norgard (Make-up Design).

Amanda Gossage (Stage Manager)

Jessica Hulsey (Technical Director)

Megan Bowser (Lighting Design)

Adam Ollervidez (Sound Design)

Katherynne Leimann, Hahnah Jackson (Spotlight Operators)

Set Construction: Amanda Taylor, Hahnah Jackson, Amanda Gossage, Matt McMahan, James Taylor, Dale Fleetwood, Bob-o Pitterle, Bethany English, Laura DeMerell, Rachel Kring

Costumers: Kenneth Delaney, Hahnah Jackson, Jennifer Detrich, Jessica Hulsey, Amanda Ter Beest, Brenna Lotz, Elisabeth May, Laura DeMerell, Meredith Gruszka, Esther Jackson

Make-up: Jackie Norgard, Jake Smith, Melissa Morehouse, Katie Leiman, Kristne Erdahl

Special Thanks: Lon Williams, KVTA, Paula Hasik, Debra Koch, Rob Rodewald, Dr. Beth Patrick-Trippel and to everyone who contributed after this program went to print.

Coming up in 2007. . .

March 29, 30, & 31 *Waiting for Godot*

November 2,3 & 9, 10 *All I Really Need to Know I Learned in Kindergarten*

Orchestra

Dr. Neal W. Woodruff, conductor

Flute/Piccolo
Kelly Holcomb
Kelsi Jones
Valinda Prather

Oboe
April Becker

Clarinet
Kristen Erdahl
Ryan Holcomb
Sarah O'Neal

Bassoon
Elizabeth Lumpkin

Saxophone
Seth Claeys
Abigail Gandhi
Angela Reedy
Kate Rojek

Horn
Brittany Harris
Laura Kehoe

Trumpet
Eric Barkman
Steven Williams
Patrick Wright

Trombone
Corey Buttrey
Matt White

Piano
Tim Kelley

Guitar
Kristin Moller

Percussion
Tim Bentley
Tim Hehn
Todd Hespell
Jonathan Humrichouser
Josh Severs

Violin
Monica Adkins, concertmaster

Sarah Brubaker
Darren Davis,
Reeve Hutchens
Meagen Lamping
Heather Williams
Karin Mick
Joanna Perry
Christine Wetendorf
Josh Woods

'Cello
Amanda Harrelson
Kristi Lam
Susan Lieb
Diane Michel
Stephanie Smith

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OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Senior Recital

Nathan Evenson
tenor

with

Heather Williams, piano

Brandon Gibbs
baritone

with

Laura Kehoe, piano
Dr. Jeff Bell, piano
Alan White, trumpet

7:00 p.m.
Monday, February 26, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Du bist wie eine Blume — R. Schumann
Sehnsucht — F. Mendelssohn Hensel

Mr. Gibbs

Questo amor, vergogna mia (from *Edgar*) — G. Puccini

Mr. Evenson

Lydia — G. Fauré
Bois épais (from *Amadis*) — J. Lully

Mr. Gibbs

Ich grolle nicht (from *Dichterliebe*) — R. Schumann
Allerseelen — R. Strauss

Mr. Evenson

A Simple Song (from *MASS*) — L. Bernstein
When I have sung my songs — E. Charles

Mr. Gibbs

Careless Love — J.J. Niles
Reward — J.J. Niles
Blue Madonna — J.J. Niles
Calm is the Night — J.J. Niles

Mr. Evenson

Behold I tell you a mystery (from *Messiah*) G.F. Handel

The trumpet shall sound (from *Messiah*) G.F. Handel

Mr. Gibbs

with Alan White, trumpet

Lenski's Area (from *Eugene Onegin*) P. Tchaikovsky

Vision fugitive (from *Hérodiade*) J. Massenet

Mr. Evenson

Si tra i ceppe (from *Berenice*) G.F. Handel

Musique Anodine, No. VI G. Rossini

Mi mancherai L. Bacalov

Mr. Gibbs

Thank you for silencing cellular phones and for refraining from using flash photography

Mr. Evenson presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education. He is the voice student of Dr. Neal Woodruff.

Mr. Gibbs presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Church Music. He is the voice student of Dr. Jeff Bell.

NOTES

Du bist wie eine Blume

Composed by Robert Schumann during the years 1840-1849 when he yielded the most extraordinary results in his career, *Du bist wie eine Blume* comes from *Myrthen*, a collection of songs with texts by Goethe, Rückert, Heine, Byron, Burns, and Moore.

Translation

You are so like a flower, so lovely, pure, nature's art; I gaze at you and sadness fills my loving heart. My hands will gently hold you, and stroke your long flowing hair, praying that God ever keep you so lovely pure and fair.

Sehnsucht

Fanny Mendelssohn Hensel, a German pianist and composer, was the sister of Felix Mendelssohn. This piece is one of ten songs written by Mendelssohn with the title *Sehnsucht*.

Translation

Far and farther sounds the dance tune. All is well, all is round. Silence falls on the ground; to the full heart solely bound will sweet peace not come soon. Hark! The night soars through wide spaces. Its dark cloak rushes through the trees and softly sings. Ah, so roaming love's hot stings, dreams and hopes, love's traces.

♦ ♦ ♦ ♦ ♦

Questo amor, vergogna mia

Puccini's *Edgar* (1889) is set in Medieval Flanders. In tonight's aria, Frank and Fidelia's father has brought up a black girl, Tigrana abandoned as a baby by gypsies. Frank is in love with the beautiful Tigrana who, like Fedelia, is attracted to Edgar. Once more Tigrana has spitefully denounced Frank, but when she leaves, her spell continues to enslave him.

Translation

This love – my shame – I should want to break off, to forget; but of a horrible enchantment my feelings are slaves. Thousands of times I swore to heaven to flee from her, and I came back to her! She laughs about my weeping, and I, wretched, with my heart broken, humble myself at her feet. And only her I dream about, I desire! Ah, misfortune! I love her – I love her!

♦ ♦ ♦ ♦ ♦

Lydia

Gabriel Fauré is a song composer of major importance, capturing in his settings the spirit of his time, the mood of nostalgic yearning for the unattainable. *Lydia* stands in this distinct contrast possessing the delicately expressed sensuality commonly associated with him.

Translation

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

Bois épais

Bois épais is the most famous aria from *Amadis*, a musical tragedy in prologue and five acts.

Translation

Woods so dense, redouble your shadow: you would not know so much of sorrow, you cannot hide love's sad unhappy way. I feel a great despair, an extreme horror's quaking ; I will never see love's awaking, I will not suffer more the day.

♦ ♦ ♦ ♦ ♦

Ich grolle Nicht

Translation

I bear no grudge, even when my heart is breaking! Love lost forever! I bear no grudge. Although you shine in diamond splendor, no beam falls into the night of your heart. I will know that for a long time. I bear no grudge, and when my heart is breaking! 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.

Allerseelen

Translation

Bring in the mignonettes' fragrant spires, the last red asters on the table lay, and let again us speak of love's desires, like once in May.

Give me your hand in furtive, sweet advances - if people see it, mind not what they say: give me just one of your delighting glances, like once in May. Today the graves are full of lights and flowers, one day a year the dead shall hold their sway: spend on my heart again those lovely hours, like once in May.

♦ ♦ ♦ ♦ ♦

A Simple Song
This piece comes from Leonard Berstein's *MASS: A Theatre Piece for Singers, Players, and Dancers*. The large work is based on the Tridentine Mass of the Roman Catholic Church, and it was commissioned by former First Lady of the United States Jacqueline Kennedy as part of the opening of the John F. Kennedy Center for the Performing Arts in Washington D.C. in 1971.

When I have sung my songs
This piece for voice and piano was written by Ernest Charles, a 20th Century composer known for his Romantic-era styled songs.

♦ ♦ ♦ ♦ ♦

John Jacob Niles (1892-1980) was an American composer, singer, and collector of traditional ballads. Niles was an important influence on the American folk music revival of the 1950s and 1960s, with Joan Baez, Burl Ives, and Peter, Paul and Mary, among others, recording his songs.

♦ ♦ ♦ ♦ ♦

Behold, I tell you a mystery
The trumpet shall sound
Messiah is an oratorio by George Frideric Handel, and it is his most famous composition. Among the most popular works in Western choral literature, it presents the story of Jesus's life, death, and resurrection. Texts for the recitative and aria are from Corinthians 15:51-53.

♦ ♦ ♦ ♦ ♦

Lenski's Aria
From Tchaikovsky's opera *Eugene Onegin* (1879), this aria occurs in a scene when tempers explode at a party in a country house and Lenski challenges his friend Onegin to a duel. As Lenski waits for Onegin to

arrive at the appointed hour, he reflects on his youth and wonders what fate now holds in store.

Translation

Where, where, oh where have you fled, my springtime's golden days? What will the coming day prepare for me? In vain my gaze attempts to grasp it; in deep darkness it hides itself! No matter; fate's law is just! Whether I fall, pierced by the arrow, or whether it flies by, all's well: of waking and of sleep comes the appointed hour! Blessed is the day of cares, blessed is the fall of darkness! A ray of dawn will shine tomorrow and the brilliant day will sparkle, but I, perhaps. . .I will descend into the tomb's mysterious protection! And the young poet's memory will engulf the slow Lethe, the world will forget me, but you! You, you! Beloved friend, desired friend, come, come! Desired friend, come, I await! Where, where, oh where have you fled, my golden days, my springtime's golden days!

Vision fugitive

In this aria from Massenet's opera *Hérodiade* (1881), Herod reclines on his couch, and he is brought a potion which is reputed to conjure up the vision of the one loved most. He drinks and sees a vision of the ravishingly beautiful Salome.

Translation

Vision fleeting and always pursued – mysterious angel, who takes possession of my whole life. . .Ah, it's you whom I want to see, oh my love, oh my hope! Fleeting vision, it's you who takes possession of my whole life. To press you in my arms! To feel your heart beat with a loving ardor! Then, to die entwined in a shared ecstasy – for those joys, for that passion, ah, without remorse and without complaint I would give my soul for you, my love, my hope! Yes! It's you, my love! You, my only love, my hope!

♦ ♦ ♦ ♦ ♦

Si, tra i ceppi

This aria comes from George Frideric Handel's opera *Berenice* based upon the life of Cleopatra Berenice, daughter of Ptolemy IX (the main character in Handel's opera *Tolomeo*). The historical setting of the opera is circa 80 B.C.

Translation

Yes, even in chains and bonds my faith will shine. No, not even death itself will extinguish my flame.

Musique Anodine, No. VI

This piece was written by Gioachino Antonio Rossini, an Italian musical composer who wrote more than 30 operas as well as sacred music and chamber music. No. VI is one of six different musical settings Rosinni composed for the same text.

Translation

I shall lament in silence this bitter fate I cherish; ask not my love to perish, this love of mine won't die.
Unjust! Have I offended? You cause me pain but why?

Mi Mancherai

Written by Luis E. Bacalov, an Italian film score composer, *Mi Mancherai* is an adaptation from the music of *Il Postino* (*The Postman*) which tells the story of a real-life Chilean poet's relationship with a simple postman who learns to love poetry.

Translation

I'll miss you if you leave. Now and forever, I don't know how I'd live. And, my friend, happiness goes away with you. I'll miss you, I'll miss you. Why are you leaving? Why did love turn off inside you? Why, why? Nothing will change, I know and inside I feel you. I'll miss you, I'll miss you. Why are you leaving? Why did love turn off inside you? Why, why? Nothing will change, I know and inside I feel that I'll miss the immensity of our days and nights together, your smiles when it gets dark. Your naïvete, just like a baby, you. I'll miss you, my love. I look at myself and find emptiness inside me, and, my friend, happiness goes away with you.

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Concert Band

Winter Concert

❄ ❄ ❄ ❄ ❄

7:00 p.m.
Tuesday, February 27, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation	
Black Horse Troop	J.P. Sousa
Convergence	R. Barrett
Second Suite in F for Military Band	G. Holst
Seven Springs	L. Clark
Beyond the Breaking Tides	C. Earl
Blasenfest	T. Fry
The Chronicles of Narnia	H. Gregson-Williams arr. P. Murtha

Thank you for silencing cellular phones and for refraining from using flash photography

NOTES

Black Horse Troop (1924) was premiered in Cleveland, Ohio. Sousa, a devoted horseman, enjoyed a long relationship with Cleveland's Ohio National Guard Cavalry, known as Troop A. At the premier, Troop A rode onto the stage and stood behind the band to the tumultuous cheering of all present. (Notes by F. Fennell)

One of America's basic tenets is that our nation was conceived for all people as a wellspring of vast potential and immeasurable opportunity, where dreams can take root, grow, and flourish. America represents a tremendous confluence of convergent elements and resources. **Convergence** celebrates the power, energy, and boundless spirit created by this convergence of cultures, beliefs, and ideals. The work is in three sections, marked *Spirituoso*, *Tranquillo*, and *Emphatically*. (R. Barrett)

Second Suite in F for Military Band (1911) features a number of folk melodies. Holst begins unconventionally with a **March** (usually reserved for the end), incorporating the tunes "Swansea Town," "Cloudy Banks," (featuring a euphonium solo and brass choir), and an old Morris dance with lilting triplets. The three themes alternate in strict A–B–C–A–B order, with little bridging material. The slow second movement, **Songs without Words**, is based on the folk song "I'll Love my Love." A solo oboe introduces the tune, upon which Holst layers increasingly rich harmonies and eventually a rising and falling counterpoint. One by one sections drop away, leaving the low brass to sound the final tones. The quiet mood of this piece is immediately broken by the percussive strikes of "Song of the Blacksmith," whose syncopated pulses paint the picture of the smithy at work with hammer on anvil. The final movement, **Fantasia on the Dargason**, weaves together two more folk tunes. The "Dargason," a Renaissance dance melody, known to us as "The Irish Washerwoman," is introduced on saxophone and passed to other instruments. Holst's inventive orchestration drives the dance forward, but he adds something extra: while clarinets sound the main theme, a second theme appears in the lower brass. This tune is the familiar "Greensleeves." The dance continues relentlessly, and though Greensleeves makes a final broad appearance in the full brass, the washerwoman has the last word in an amusing duet between piccolo and tuba.

Seven Springs is a suburban area on the outskirts of New Port Richey, Florida, 30 minutes north of Tampa, known for deep water springs, underwater rivers, and sink holes, due to the close proximity to the Gulf of Mexico. The piece is an overture with an up-tempo A-section heralded by the horns. The second theme of this section has a light Renaissance flavor. The fast section returns with fragments of the theme being stated in a variety of keys. It concludes with an aggressive Presto coda and an accelerando to the final chord.

Beyond the Breaking Tides is an original composition for band inspired by the many different moods displayed by the ocean tides. The peaceful opening section was meant to depict the calmness in the early morning as the sun slowly rises. The main "A" section, Allegro Vivo, with its driving melody in the trumpets and horns is accompanied by an energetic ostinato. The middle Andante section represents the

overall beauty of the ocean while at rest. The ending section builds as layer upon layer is added until the coda section drives to the conclusion.

Blasenfest was premiered in 1965 for the Honor Band Concert at the Texas Music Educator's Association Conference in Dallas, Texas. The work begins with a peaceful motive in the low brass and woodwinds. The second section begins with a brass fanfare and moves to a transition in the percussion. The Allegro section uses fragments of earlier material which drives toward a grand conclusion.

The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe. This recent movie, based on the works of C. S. Lewis, follows the adventures of four children in the land of Narnia. The movie begins with the children's London home being bombed. The first section of this piece presents vivid music that accompanies that raid. The second section, Evacuating London, uses music that accompanies the children's journey from their home to the English countryside, with all of the sadness and fear of the unknown that follows them. The final section uses music from the final battle between Aslan's forces of Good verses the Forces of Evil led by the White Witch. The final music is from the victorious scene of the triumph of Good.

ONU CONCERT BAND 2007

Flute
Lauren Penrod
Heidi Melin
Abby Mallett
Faith Hatalla
Brian Gladden
Stephanie Vergara
Sarah Baker
Karen Gorski
Jayme Karenko

Oboe
April Becker
Andrea Humrichouser

Bassoon
Rachel Medley

Clarinet
Emily Carlson
Kristen Erdahl
Sarah O'Neal
Amanda Christensen
Keilyn Davenport
Brandon Upchurch

Bass Clarinet
Tiffany Atkinson

Contrabass Clarinet
Elizabeth Thompson

Alto Saxophone
Angela Reedy
Cheryl Bensel

Tenor Saxophone
Seth Claeys

Baritone Saxophone
Reuben Lillie

Horn
Brittany Harris
Joshua Woods
Kendra Skodak
Shauntia Mettlin
Melissa Marta
Ben Kay

Trumpet
Amy Loeffler
Mary DeGroot
Eric Barkman
Shaun Heitzman
Jonathan Kundrat
Matt Seitz
Patrick Wright
Ben Hobbs

Trombone
Nathan Lacher
Matt White
Holly Huff
Elissa Decker

Euphonium
Matthew Nelson

Tuba
Aaron Gall
Ben Camp

Percussion
Tim Bentley
Todd Hespell
Priscilla Ramos
Joshua Severs

OLIVET NAZARENE UNIVERSITY
Centennial 2006 - November 2007

Department of Music

Senior Recital

Chelsea McKay

alto

with

Timothy Kelley, piano

Junior Recital

Andrea Board

soprano

with

Timothy Kelley, piano

❖ ◆ ❖ ◆ ❖ ◆ ❖

7:00 p.m.
Thursday, March 1, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Agnus Dei (from *Mass in B minor*) — J.S. Bach
Ridente la Calma — arr. W.A. Mozart

Miss M^c^Kay

Mein gläubiges Herze (from *Cantata No. 68*) — J.S. Bach

Miss Board

Aurore — G. Fauré
Mandoline — G. Fauré

Miss M^c^Kay

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

Miss Board

Von ewiger Liebe — J. Brahms
Die Mainacht — J. Brahms

Miss M^c^Kay

An den Mond — F. Schubert
Marienwurmchen — R. Schumann
En Prière — G. Fauré
Ici-bas! — G. Fauré

Miss Board

Sea Wrack — H. Harty
Ride On, King Jesus — arr. M. Cutter
Someone Like You (from *Jekyll and Hyde*) — F. Wildhorn

Miss M^c^Kay

Thank you for silencing cellular phones and for refraining from using flash photography

NOTES

Agnus Dei

Agnus Dei is taken from Bach's monumental *Mass in B minor*, which was assembled by Bach near the end of his life, mostly from pieces composed earlier. It was never performed in Bach's lifetime, or even after his death until the 19th century. Agnus Dei derives from an aria of a lost wedding cantata which Bach also reused as the alto aria of his *Ascension Oratorio*.

Translation

Lamb of God, who takes away the sins of the world, have mercy on us.

Ridente la Calma

For years, this song had been attributed to Mozart, but further research revealed it was actually the work of Czech-born composer Josef Myslivecek. There are still many concert bills and currently available recordings identifying Mozart as its author. As the score of the work exists today, it seems to be an arrangement of Myslivecek's song by Mozart. The song has an Italianate elegance and delicacy. The main theme of the song is jaunty in its gracefulness and while the middle section turns more serious, it does not break significantly from the generally light mood. But for a few brief passages at the ends of vocal phrases, the piano accompaniment is subdued and sparse throughout.

Translation

Smiling the calm in the soul itself may awaken, nor may remain a sign of anger and fear. You came meanwhile a stranger my dear, the sweet chains so pleasing to my heart.

❖ ◆ ❖ ◆ ❖ ◆ ❖

Mein glaubiges Herze

Translation

My heart ever faithful, sing praises, be joyful, thy Jesus is near; Away with complaining, faith ever maintaining, my Jesus is here.

❖ ◆ ❖ ◆ ❖ ◆ ❖

Aurore

Translation

The stars fly away from the gardens of night like golden bees attracted by invisible honey; and dawn in the distance, stretching her

clear canvas, weaves with silver threads the blue cloak of the sky. My desires fly off at morning's approach out of the dream-drunk garden of my heart like a wafting swarm summoned to the red-tinged horizon by a chant that is plaintive, eternal and far. They fly to your feet, stars expelled from on high, exiled from the golden sky in which your beauty blossoms; and, seeking uncharted roads to travel to where you are, they mingle their dying light with the awakening day.

Mandoline

Translation

The serenaders and their lovely listeners exchange their trivial banter under the singing boughs. It is Tircis and Aminte and the tiresome Clitandre, and Damis, who for many a cruel woman writes many a tender verse. Their short silken jackets, their long dresses with trains, their elegance, their merriment and their soft blue shadows, whirl wildly in the rapture of a pink and gray moon and the mandolin chatters on amid the shivering breeze. The serenaders and their lovely listeners exchange their trivial banter under the singing boughs.

❖ ◆ ❖ ◆ ❖ ◆ ❖

Vedrai, Carino

This aria is sung by Zerlina, a peasant girl in the opera *Don Giovanni*. After Masetto has been beaten up by Don Giovanni (who is disguised as Leporello), Zerlina finds him and asks what happened. He replies that Leporello beat him up and Zerlina promises to soothe his wounds with her love.

Translation

You will see, my dear, if you'll be good, the cure I have for you! It's natural; it won't make you ill though no pharmacist can prescribe it. It's a certain balm I carry within me which I can give you, if you'll try it. You want to know where I keep it? Then feel it beating, put your hand here.

❖ ◆ ❖ ◆ ❖ ◆ ❖

Von ewiger Liebe

Translation

Dark now dark in forest and field! Evening already and the world is silent! Nowhere a light and nowhere smoke, and even the lark is

silent now too. Out of the village there comes a lad escorting his sweetheart home, he leads her past the willow-wood, talking so much and of so many things: "If you suffer sorrow and suffer shame, shame for what others think of me, the let our love be served as swiftly, as swiftly as once we two were plighted. Let us depart in rain and depart in wind, as swiftly as once we too were plighted."
The girl speaks, the girl says, "Our love cannot be served! Steel is strong and so is iron, our love is even stronger still. Iron and steel can be melted down, but our love who shall change it? Our love must endure forever!"

Die Mainacht

Translation

When the silvery moon through the shrubbery flashes and its slumbering light over the lawn spreads, and the nightingale sings, wander I sadly from bush to bush. Covered over by leaves coos a dove-pair its delight to me aloud; but I turn myself, seek darker shadows. When, o smiling image, which like a morning-red through the soul to me radiates, find I on earth you? And the lonely tear trembles to me more hotly the cheek downward.

An den Mond

Schubert effectively established the German lied as a new art form in the 19th century. He was helped by the late 18th-century outburst of lyric poetry and the new possibilities for picturesque accompaniment offered by the piano, but his own genius is by far the most important factor. Reasons for their abiding popularity rest not only in the direct appeal of Schubert's melody and the general attractiveness of his idiom but also in his unfailing ability to capture musically both the spirit of a poem and much of its external detail. He uses harmony to represent emotional change (passing from minor to major, magically shifting to a 3rd-related key, tenuously resolving a diminished 7th, inflecting a final strophe to press home its climax) and accompaniment figuration to illustrate poetic images (moving water, shimmering stars, a church bell). With such resources he found innumerable ways to illuminate a text.

Translation

Pour, dear moon, pour your silvery luster through this verdant beachwood, where fantasies and dreams go drifting past me! Unveil yourself, that I may find the place where my maiden often sat, and often, under the swaying boughs of beech and lime,

she forgot the gilded city. Unveil yourself, that I may delight in the copse that rustling, gave her cool shade. And lay a garland on the sward where she listened to the brook. Then, dear moon, resume your veil and mourn for your friend, and weep your tears through the floor of clouds, even as your forlorn one weeps.

Marienwurmchen

In 1840, Schumann turned in that year to song; he wrote circa 150 songs, including most of his finest, at this time, among them several groups and cycles, the latter including *Frauenliebe und -leben* ('A Woman's Love and Life') and *Dichterliebe* ('A Poet's Love'), which tells (to verse by Heine) a tragic Romantic story of the flowering of love, its failure and poet's exclusion from joy and his longing for death. Schumann, as a pianist composer, made the piano partake fully in the expression of emotion in such songs, often giving it the most telling music when the voice had finished.

Translation

Lady-Bird, do alight on my hand, I will do you no harm, no harm shall be done to you, I only want to see your coloured wings, my joy! Lady-Bird, fly away, your cottage is on fire, your children cry, so bitterly, the bad spider weaves threads around them. Lady-Bird, fly along to neighbor's children, they will do no harm. They want to see you coloured wings, and give them both my greetings.

Fauré's stylistic development can be traced from the sprightly or melancholy song settings of his youth to the bold, forceful late instrumental works, traits including a delicate combination of extended tonality and modality, rapid modulations to remote keys and continuously unfolding melody. Widely regarded as the greatest master of French song, he produced six important cycles and three collections each of twenty pieces.

En Priére

Translation

If the voice of a child can rise up to You, O my Father, from Jesus before You on His knees, listen to the Prayer! If you have chosen me to teach Your law, upon Earth, I will know how to serve You, august King of Kings, O Light! Upon my lips, Lord, put the truth that gives salvation, in order that he who doubts, with humility may revere You! Do not abandon me; give me the gentleness, necessary to alleviate misfortunes, to relieve pain and wretchedness! Reveal

Yourself to me, Lord in whom I believe and I hope; For You I want to suffer and die on the cross, at Calvary!

Ici-bas!

Translation

Here below all the lilacs die, all the songs of the birds are short, I dream of summers that remain forever! Here below lips touch lightly without leaving any of their velvet behind, I dream of kisses that remain forever! Here below all men weep over their friendships or their loves; I dream of couples who remain forever

Sea Wrack

The fame of Sir Hamilton Harty (1879-1941) as conductor of the Halle Orchestra has tended to obscure his abilities as a composer. Here is a magnificent song for a contralto with a sensitive dramatic feeling and a colorful range of tonal dynamics.

Ride on King Jesus

African-American spirituals comprise a genre that can be traced to enslaved blacks living in the southern United States in the century or so prior to the Civil War. Many of the spirituals contained hidden messages about freedom and veiled references to escape, and are thus called Underground Railroad songs. The text of **Ride On, King Jesus** appears to be a strictly spiritual one, raising the slaves' ultimate worth to that of their owners with the words that Jesus ". . .died for the rich and He died for the poor." The spiritual's melody brims with energy and brightness in its sprightly syncopations and sense of innocence. The melody begins with a fanfare-like vocal statement in the upper ranges, after which the music turns playful and bouncy in the way the singer softly intones the rhythmic accents of the colorful vocal line.

Someone Like You

In the musical production *Jekyll and Hyde*—based on the story by Robert Louis Stevenson—Dr. Henry Jekyll believes that there are two distinct sides to men: good and evil. He believes that by separating the two, men can become liberated. He succeeds in his experiments with chemicals to accomplish this and transforms into Hyde to commit horrendous crimes. **Someone Like You** comes late in the musical and is sung by Lucy, who

is in love with Jekyll. She dreams of how easy it would be to love if Jekyll could only love someone like her.

❖ ◆ ❖ ◆ ❖ ◆ ❖

Luke Havergal

Though Duke chose to omit verse of the original poem, **Luke Havergal**, is considered one of his finest songs. Duke set this song in ABA form, beginning with an extended piano prelude. The song's first and last sections are subdued as the mysterious messenger directs Luke Havergal to ". . .the western gate" (a metaphor for death). The messenger's chilling description is found in the contrasting B section, in G-sharp minor. Duke's musical treatment complements Robinson's mystical text. Piano figures combine to create a romantic texture that illustrates the drama and demonstrates Duke's masterful handling of the piano.

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Miss M^c^Kay presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education. She is the voice student of Prof. Martha Dalton.

Miss Board presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Performance. She is the voice student of Prof. Martha Dalton.

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Chamber Concert

featuring

Brass Consort
Concert Singers
Flute Choir
Handbell Choir
Horn Quartet
Percussion Ensemble
Wind Quintet

****

7:00 p.m.
Thursday, March 15, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Music for Brass Instruments — I. Dahl

I. Chorale Fantasy on Christ Lay in the Bonds of Death"

Brass Consort

Trumpet: Amy Loeffler, Eric Barkman, Carmen Green
Horn: Shauntia Mettlin, Brittany Harris, Ben Kay, Samantha Mull, Betzie Yeck
Trombone: Holly Huff • Baritone: Matthew Nelson
Tuba: Ben Camp, Reuben Lillie

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Hymn to St. Cecilia — B. Britten
Jaberwocky — R. Clausen

Concert Singers

Andrea Board • Steve Cargile • Jake Chastain • Jenna Dickey • Sam Griggs
Brittany Harris • Hahnah Jackson • Laura Kehoe • Tim Kelley • Reuben Lillie
Chelsea McKay • Ashlie M^c^Intire • Jasper Taylor • Dr. Neal Woodruff
Tim Kelley, accompanist

◆❖◆❖◆❖◆

Omphalo Centric Lecture — N. Westlake

Percussion Ensemble

Tim Hehn • Todd Hespell • Jonathan Humrichouser • Josh Severs

◆❖◆❖◆❖◆

Caprice from *Alceste* — C. Gluck
Theme and Variations from *Sonata No. 9* — W.A. Mozart

Handbell Choir

Laura Kehoe, student director
Matt Gerhard • Kathryn Hendrix • Hanna Hines • John Michael Jurica
Laura Kehoe • Shauntia Mettlin • Valinda Prather • Kendra Skodak
Caitlyn Todd • Dr. Neal Woodruff

◆❖◆❖◆❖◆

Arabesque Arabesque No. 1 — C. Debussy/arr. T. Kennedy
Quintet in E^b for Woodwind Quintet — L. van Beethoven
IV. Rondo

Wind Quintet

Brandon Baumann, flute • April Becker, oboe • Emily Carlson, clarinet
Laura Kehoe, horn • Rachel Medley, bassoon

◆❖◆❖◆❖◆

Under the Big Top by P. Louke
I. At the Circus
II. On the Flying Trapeze
III. Clowning Around

Chicago, That Toddling Town — A. Fischer/arr. J. Holcombe

Flute Choir

Prof. Jennifer Reddick, conductor
Adriel Beals • Hanna Hines • Kelsi Jones • Heidi Melin
Valinda Prather • Erin Sandoz

◆❖◆❖◆❖◆

Three Hunting Songs for Horn Quartet
1. Hunters Song — Old French Tune
2. The Hunters Departure — F. Mendelssohn
3. The Wild Hunt — C.M. von Weber

Horn Quartet

Laura Kehoe • Josh Woods
Brittany Harris • Kendra Skodak

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Samba Batucada — arr. R. Flores

Percussion Ensemble

Prof. Chris Cree, director
Tim Hehn • Jonathan Humrichouser • Josh Severs • Todd Hespell
Jordan Thorse • Terrell Boyd • Amanda Harrelson

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

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

9:30 a.m.
Friday, March 23, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

La Cinquantaine — G. Marie

Julie Bontz, oboe
Kate Myatt, piano

Weep You No More Sad Fountains — R. Quilter

Stephen Crisp, tenor
Kate Myatt, piano

Konzert in G Major — W.A. Mozart
Allegro maestoso — arr. Peters

Heidi Melin, flute
Kate Myatt, piano

Mar	23-25	Orpheus, Chrysalis, Testament Tours	---------	
	27	Sr. Recital – Dan Mau	College Ch	7:00 PM
	29	**Hale/Wilder Voice Application due**	**Music Office**	**12:00 PM**
	29-31	Spring Play	Kresge	7:00 PM
	30	Student Recital	College Ch	9:30 AM
	30-1	Band Tour	----------	
Apr	2	**Nielson/Young Piano Application due**	**Music Office**	**12:00 PM**
	2	Hopkins Scholarship Auditions	Rm 140	7:00 PM
	3	Orchestra Concert	Kresge	7:00 PM
	12	Hale / Wilder Scholarship Auditions	Kresge	7:00 PM
	16	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM
May	4	Baccalaureate Service (Orpheus/Concert Band)	Chalfant	---------
	5	Commencement Undergrad (Concert Band)	Esplanade	9:30 AM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Senior Recital

Daniel Mau

organ

with

Kristen Erdahl, clarinet
Laura Kehoe, horn

7:00 p.m.
Tuesday, March 27, 2007

College Church of the Nazarene
Bourbonnais, Illinois

PROGRAM

Invocation

Nun danket alle Gott BWV 657 — J.S. Bach (1685-1750)

Valet will ich dir geben Op. 67, No. 40 — M. Reger (1873-1916)

Toccata in C BWV 564 — J. S. Bach

Mr. Mau

Clarinet Concerto K. 622 — W.A. Mozart
Rondo

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Pièce Héroïque — C. Franck (1822-1890)

Mr. Mau

Sonata for Horn and Piano — B. Heiden
II. Tempo di Minuet

Laura Kehoe, horn
Dr. Gerald Anderson, piano

Mon âme cherche une fin paisible — J. Langlais (1907-1989)
(from *Neuf Pièces*)

Alleluyas — S. Preston (b. 1938)

Mr. Mau

Mr. Mau presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music (General). He is the organ student of Dr. Timothy Nelson.

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

NOTES

Nun danket alle Gott BWV 657

J. S. Bach composed this setting of the hymn "Now Thank We All Our God" in the style of a chorale fugue. The inner voices and pedal create a short fugal exposition preceding each phrase of the *cantus firmus*. The melody itself is treated with little ornamentation, indicating that this chorale prelude was likely intended for use as a hymn introduction. Bach's expression of his faith through music is heard in the prevailing joyful rhythmic vitality of the setting. This work is part of a larger group of eighteen chorales published while Bach was at Leipzig.

Valet will ich dir geben Op.67, No. 40

Considered the most significant German organ composer since Bach, Max Reger combined elements of Baroque, Classical, and Romantic composition with chromatic harmonies that anticipate twentieth century compositional techniques. The chorale melody is accompanied by chromatic lines. Reger creates an introspective atmosphere in contrast to the typically positive mood of the tune and text. This setting is from a collection of 52 chorale preludes published in 1902.

Toccata in C BWV 564

Likely composed while Bach was the court organist at Weimar, this toccata combines influences from Italian and North German composers to form a highly structured composition. The opening section is an extended solo that first displays the manuals, followed by the pedals. The pedal cadenza demonstrates the influence of the North German composers such as Buxtehude, whom Bach had visited and studied with in 1705-1706. The following section is a "conversation" between the hands and feet that develops from the pedal solo, organizing short phrases from the opening motifs into an Italian-influenced form. Unlike previous toccata forms that were in sections, this work grows from the initial ideas through a unified theme.

Pièce Héroïque

Born in Belgium in 1822, César Franck became organist at St. Clotilde in Paris, France in 1859, where he played on the new organ finished by Cavaillé-Coll that same year. This instrument was designed to allow the organ to more accurately imitate an orchestra and was a large influence on Franck's compositional style. The **Pièce Héroïque** was composed to not only display the power of the reeds but also the tenderness of the flutes. The opening march-like theme and lyrical second theme compete throughout until the ultimate triumph of the second theme. Pedal notes at the tonic and dominant suggest tympani, while the opening march theme represents the orchestral brass section. Franck is one of the key figures in the development of the French Romantic school of organ composition.

Mon âme cherche une fin paisible

Jean Langlais served as organist at the same church as Franck, St. Clotilde, from 1945-1987. His compositions are expressions of his religious faith. This setting of the passion chorale was published in 1943, during the German occupation of France during the Second World War. The chorale melody is set against an intensely chromatic harmony, often in eighth-note motion, creating tension that emphasizes the meaning of the holy week text. Pedal intervals of a fifth at cadences, colorful registrations on repeats, and non-traditional chord progressions at the end of phrases characterize Langlais's style. The harmonic dissonance implies the suffering Christ endured on the Cross, but the promise of salvation by His resurrection is implied in the final B major chord.

Alleluyas

Based on the Liturgy of St. James, Preston's *Alleluyas* depicts the rejoicing of angels praising God in Heaven. The opening flourish is followed by a statement of the first theme that leads into a chant-based second theme. Inspired by compositional techniques of Messiaen, Preston incorporates bird calls in the chant, as well as varied rhythms and textures that utilize the full resources of the organ. The closing figure marks the re-appearance of the chant motif as the angels sing "Alleluia, Alleluia, Lord most High."

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

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9:30 a.m.
Friday, March 30, 2007

College Church of the Nazarene
Bourbonnais, Illinois

PROGRAM

Invocation

King or Glory, King of Peace — J. Barr
Where There Is Charity and Love — R. Currie
Verset — L. Boellmann

John Michael Jurica, organ

An die Musik — F. Schubert

Daniel Sutton, baritone
Dr. Jeff Bell, piano

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

Mathew Gerhard, organ

Concerto II, Op. 57 — L. Spohr
Rondo

Emily Carlson, clarinet
Dr. Gerald Anderson, piano

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Russel G. & Verda E. Hopkins Scholarship Audition

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7:00 p.m.
Monday, April 2, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Nocturno, Op. 17 — F. Strauss

Kendra Slodak, horn
Dr. Gerald Anderson, piano

Sonata in F — G.F. Handel
- Larghetto
- Allegro
- Sicilliana
- Giga

Poem — C. Griffes

Valinda Prather, flute
Dr. Gerald Anderson, piano

Serenade for Tenor, Horn, and Strings — B. Britten
- I. Prologue

Concerto No. 2 in E^b — W.A. Mozart
- Andante

Sonata for Horn and Piano — B. Heiden
- Allegretto

Laura Kehoe, horn
Dr. Gerald Anderson, piano

Concerto for Bassoon and Orchestra — C.M. von Weber
- Allegro - Rondo

Elegy for Bassoon and Piano — B. Papandopulo

Rachel Medley, bassoon
Heather Williams, Piano

Sonata in E^b Major — J.S. Bach
- allegro moderato
- sicilliana
- allegro

Airs De Ballet D'Ascanio — C. Saint-Saëns

Kelsi Jones, Flute
Timothy Kelley, piano

Sonata in C Major, BWV 1033 — J.S. Bach
Allegro
Canzone — S. Barber
Cantabile et Presto — G. Enesco

Brandon Baumann, flute
Dr. Karen Ball, piano

Oboe Concerto — B. Marcello
Allegro moderato
Adagio

April Becker, oboe
Dr. Karen Ball, piano

Sonata — F. Poulenc
Allegro tristamente
Clarinet Concerto — W.A. Mozart
Rondo

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

A Modern Approach to the Guitar, Book V, No. 2 — G. Topper
Etude — D. Aguado
Allegro à la Sor — L.I. Gall
A Modern Approach to the Guitar, Book V, No. 18

Kristen Moller, guitar

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.

Apr	3	Orchestra Concert	Kresge	7:00 PM
	12	Hale / Wilder Scholarship Auditions	Rm 140	7:00 PM
	16	Upper Division Recital	Kresge	9:30 AM
	16	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	17	Upper Division Recital	Kresge	9:30 AM
	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	---------
	21	Choral Ensembles' Banquets	---------	---------
	23	Upper Division Recital	Kresge	9:30 AM
	23	Chamber Concert	Kresge	7:00 PM
	24	Upper Division Recital	Kresge	9:30 AM
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

7:00 p.m.
Tuesday, April 3, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Romeo and Juliet — P. Tchaikovsky
(Overture Fantasy after Shakespeare)

Othello, Op. 39 — A. Dvorák

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

NOTES

In translating Shakespeare's tragedy ***Romeo and Juliet*** into musical form, Tchaikovsky does not follow the dramatist's story line, but conjures up in musical terms the three main strands of the drama. These are the holiness of Friar Lawrence, the feuding between the Montagues and Capulets, and the romance of Romeo and Juliet. The music opens with a theme dedicated to Friar Lawrence, with undertones of fate given out by the lower strings. The solemn music gives way to an episode depicting the feud between the Montagues and Capulets. The violence gives way to the popular Romeo and Juliet love theme on English horn and violas, passionate and yearning while retaining an undercurrent of anxiety. Hostility and conflict soon re-emerge, and lead eventually to the climax of the young lovers' deaths. In an epilogue we hear a distorted version of the love theme, until woodwinds and horns offer a solemn dirge. This is followed by a reprise of the love theme. Following a closing "Ave-amen " section, Tchaikovsky ends with a signature orchestral flourish.

Dvorák's ***Othello*** is the final part of a triptych which otherwise has no Shakespearean connection. Originally conceived as a single orchestral work, Dvorák decided to publish them separately as concert overtures titled *In Nature's Realm* (Op. 91), *Carnival* (Op. 92) and *Othello* (Op.93).

Dvorák described the overtures as nothing less than "my very best orchestral works." A fairly specific scenario may be found penciled in by the composer in the autograph score: They [Otello and Desdemona] embrace in silent ecstasy...Othello tries to murder her at the height of his wrath...For the last time she again protests her innocence...She dies quietly...The desperate Othello begins to regret his deed; the torment in his soul lessens...He prays...He kisses her for the last time...He considers his dreadful crime...He decides on suicide... He kills himself.

ONU ORCHESTRA

Flute/Piccolo
Valinda Prather
Kelli Holcomb
Brandon Baumann

Oboe/English Horn
April Becker
Heather Burns

Clarinet
Emily Carlson
Sarah O'Neal

Bassoon
Elizabeth Lumpkin
Rachel Medley

French Horn
Laura Kehoe
Holly Huff
Brittany Harris
Kendra Skodak

Trumpet
Shaun Heitzman
Eric Barkman
Amanda Harrelson

Trombone
Matt White
Corey Buttry
Matt Christenson

Tuba
Ben Camp

Harp
Danielle Urfer

Percussion
Tim Hehn
Jonathan Humrichouser
Josh Severs

Violin I
Priscilla Ramos*
Monica Adkins
Christine Wetendorf
Meagan Lamping
Jenna Dickey
Joanna Perry

Violin II
Rebecca Ibrahim
Karin Mick
Sarah Brubaker
Kristin Erdahl
Reeve Hutchens
Darren Davis

Viola
Josh Woods
Kelsi Rector
Joyce Kang
Heather Williams
Julia Trout

'cello
Allison Caudle
Susan Leib
Diane Michel
Kristi Lam
Stephanie Smith

Bass
Mary Schwarz
Marcie Van Ee

*concertmaster

OLIVET NAZARENE UNIVERSITY

Centennial

November 2006 – November 2007

Department of Music

Hale-Wilder Voice Scholarship Audition

7:00 p.m.
Thursday, April 12, 2007

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Donde lieta usci (from *La Bohême*) — G. Puccini
Wie Melodein — J. Brahms
Chanson Triste — H. Duparc
Hear ye, Israel (from *Elijah*) — F. Mendelssohn

Ashlie M^c^Intire, soprano
Timothy Kelley, piano

Charmant Papillon — A. Campra
Lachen und Weinen — F. Schubert
O Saviour, Hear Me! — C.W. Gluck
Porgi, amor, quelche risotro (from *Le Nozze di Figaro*) — W.A. Mozart

Emily Jacobson, mezzo-soprano
Mathew Gerhard, piano

O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
An den Mond — F. Schubert
Ici-bas! — G. Fauré
Art is Calling For Me (from *The Enchantress*) — V. Herbert

Andrea Board, soprano
Timothy Kelley, piano

L'heure exquise — R. Hahn
Vergebliches Ständchen — J. Brahms
Cara sposa (from *Rinaldo*) — G.F. Handel
Jeanie with the Light Brown Hair — S. Foster

Luke Frame, tenor
Dr. Jeff Bell, piano

Ombra mai fu (from *Xerxes*) — G.F. Handel
Bois épais — G. Lully
Come Again, Sweet Love Doth Now Invite — J. Dowland
An die Musik — F. Schubert

Dan Sutton, bass
Dr. Jeff Bell, piano

Lord God of Abraham (from *Elijah*)	F. Mendelssohn
Der Lindenbaum	F. Schubert
Le secret	G. Fauré
Lungi dal caro bene	G. Sarti

Jasper Taylor, baritone
Kate Myatt, piano

Widmung	R. Schumann
Psyché	E. Paladilhe
Weep you no more, sad fountains	R. Quilter
Dalla sua pace (from *Don Giovanni*)	W.A. Mozart

Stephen Crisp, tenor
Kate Myatt, piano

Amarilli, mia bella	G. Caccini
Were you There?	arr. M. Hogan
Du bist wie eine Blume	F. Liszt
Chanson Triste	H. Duparc

Benjamin Moore, tenor
Timothy Kelley, piano

Non più andrai (from *Le Nozze di Figaro*)	W.A. Mozart
Der Musensohn	F. Schubert
Le charme	E. Chausson
Revenge, Timoetheus cries (from *Alexander's Feast*)	G.F. Handel

Reuben Lillie, bass-baritone
Timothy Kelley, piano

Rosamunde	C. Ives
If with all your hearts (from *Elijah*)	F. Mendelssohn
Aus alten Märchen (from *Dichterliebe*)	R. Schumann
La donna è mobile (from *Rigoletto*)	G. Verdi

Sam Griggs, tenor
Dr. Jeff Bell, piano

An die Musik	F. Schubert
Sure on this shining night	S. Barber
Les Berceaux	G. Fauré
Batti, batti, o bel Masetto (from *Don Giovanni*)	W.A. Mozart

Holly Huff, soprano
Timothy Kelley, 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.

April	16	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	23	Chamber Concert	Kresge	7:00 PM
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

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

OLIVET NAZARENE UNIVERSITY

Centennial

November 2006 - November 2007

Department of Music

Upper Division Recital

9:30 a.m.
Monday, April 16, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

An die Musik	F. Schubert
Sure on this shining night	S. Barber
Batti, batti o bel Masetto (from *Don Giovanni*)	W.A. Mozart

Holly Huff, soprano
Tim Kelley, piano

Etude	D. Aguado
Exercise Eighteen	G. Topper
Allegro a la Sor	L. Gall
Allegro Moderato	G. Topper
Exercise Twenty-Seven	G. Topper
Etude by	F. Carulli
Ecossaise	L. Gall
Prelude No. Eleven	A. Shearer
Vivo by	L. Gall

Kristen Moller, guitar

Seit ich ihn gesehen (from *Frauenliebe und -leben*) R. Schumann

Chanson d'Amour G. Fauré

Softly and Tenderly R. Brown

Alleluia (from *Exultate Jubilate*) W.A. Mozart

Carole Vandermark, soprano
Dr. Jeff Bell, piano

Sonata, K. 366 D.Scarlatti

Aubade F. Poulenc
Recitatif - Larghetto
Recitatif - Allegro Feroce
Conclusion

Laura Kehoe, piano
Dr. Anderson, piano

Du Ring an meinem Finger R. Schumann
(from *Frauenliebe und -leben*)

The Lord Has a Child W. Schumann

Quando m'en vo (from *La Bohême*) G. Puccini

Extase H. Duparc

Crystal Kelly, soprano
Dr. Jeff Bell, piano

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April	16	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	23	Chamber Concert	Kresge	7:00 PM
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY

Centennial

November 2006 - November 2007

Department of Music

Nielson-Young Piano Scholarship Audition

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Monday, April 16, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sarcasms #1, Op. 17 — S. Prokofiev

Sonata, Op. 2, No. 3 — L. van Beethoven
Allegro con brio

Heroic Polonaise in A-flat, Op. 53 — F. Chopin

Timothy Kelley, piano

♦ ♦ ♦ ♦ ♦ ♦

Sonata, Op. 2, No. 1 — L.van Beethoven
Menuetto
Prestissimo

Prelude and Fugue in B^b — J.S. Bach

Kelsi Jones, piano

♦ ♦ ♦ ♦ ♦ ♦

Ballade No. 1 in G Minor (excerpt) — F. Chopin

French Suite No. 6 — J.S. Bach
Allemande

Piano Concerto (excerpt) — A. Khachaturian
Allegro ma non troppo e maestoso

Andrew Biggs, piano

♦ ♦ ♦ ♦ ♦ ♦

Nocturne (Troisiéme) Un Peu Mouvementé — E. Satie

Sonata in D Major, Op. 10, No. 3 — L. van Beethoven

Concerto in A Minor for Piano — E. Grieg
Adagio

Brandon Baumann, 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 Music Department, and they 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.

April	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	23	Chamber Concert	Kresge	7:00 PM
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Upper Division Recital

9:30 a.m.
Tuesday, April 17, 2007

PROGRAM

Invocation

Clarinet Concerto, K. 622 — W.A. Mozart
Rondo

Sonata — F. Poulenc
Allegro tristamente

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Sonata in E^b Major, BMV 1031 — J.S.Bach
Allegro Moderato
Siciliana
Allegro

Airs De Ballet D'Ascanio — C. Saint-Saëns
Poco Adagio
Andantino

Kelsi Jones, flute
Tim Kelly, piano

Sonata in C Major, BWV 1033	J.S. Bach
Allegro	
Canzone	S. Barber
Cantablie et Presto	G. Enesco

Brandon Baumann, flute
Dr. Ball, piano

Caprice.	M Carcassi
Allegro	M. Carcassi
Danza Espanola	L. I. Gall
Etude	F. Carulli
Piece in A	G. Topper
Allegro Moderato	G. Topper
Vivo	L. I. Gall
Scherzo	G. Topper

David Mohr, guitar

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April	17	Jazz Band & Concert Singers	Kresge	7:00 PM
	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	23	Chamber Concert	Kresge	7:00 PM
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

CONCERT SINGERS

and

ONU JAZZ BAND

7:00 p.m.
Tuesday, April 17, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation (sung by Concert Singers)

Agnus Dei — S. Barber

(transcribed from Adagio for Strings, Op.11)

Translation:
Lamb of God, who takes away the sins of the world,
have mercy upon us, give us peace.

Concert Singers

On the Nightside — M. Tomaro

Time to Spare — T. Matta

Morning Dance — J. Beckenstein; arr. J. Higgins

Jazz Band

Scarborough Fair — K. Marsh

More I Cannot Wish You — F. Loesser; arr. Phil Mattson
(from *Guys and Dolls*)

What a Wonderful World — arr. R. Clausen
Jenna Dickey, soloist

Concert Singers

Bone Appetit — R. Curnow

The Zachman is Back — M. Pendowski

Jazz Band

This Masquerade — arr. S. Zegree
Steve Cargile, soloist

Trickle, Trickle — arr. S. Zegree
Sam Griggs, soloist

Concert Singers

CONCERT SINGERS

Andrea Board
Steve Cargile
Jake Chastain
Jenna Dickey
Sam Griggs
Brittany Harris
Laura Kehoe
Hahnah Jackson
Reuben Lillie
Ashlie McIntire
Chelsea McKay
Jasper Taylor

Dr. Neal Woodruff, conductor
Tim Kelley, accompanist

JAZZ BAND

SAXOPHONE
Seth Claeys
Greg Cobb
Abigail Gandhi
Brian Gladden
Kaylin Himes
Kate Rojek
Angela Reedy

TRUMPET
Eric Barkman
Jeremy Gibson
Jonathan Kundrat
Matt Seitz
Steven Williams
Patrick Wright

TROMBONE
Gustavo Ayala
Matt Christensen
Elissa Decker
Holly Huff
Stephanie LaLone

PIANO
Daniel Oliver

DRUM SET
Trevin Frame

BASS GUITAR
Jeremiah Toole

GUITAR
Matthew Daugherty
David Mohr
Kristen Moller

Dr. Don Reddick, director

Thank you for silencing cellular phones and for not using flash photography

April	19	Choral Concert	Kresge	7:00 PM
	20	Student Recital	Kresge	9:30 AM
	20	Instrumental Ensembles' Banquets	---------	----------
	21	Choral Ensembles' Banquets	---------	----------
	23	Upper Division Hearing	Kresge	9:30AM
	23	Chamber Concert	Kresge	7:00 PM
	24	Upper Division Hearing	Kresge	9:30AM
	24	Concert Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

❖ ❖ ❖ ❖ ❖

9:30 a.m.
Friday, April 20, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Clarinet & Piano, Op. 73 — C.M. von Weber
Allegro moderato
Sarah O'Neal, clarinet
Heather Williams, piano

Aria — J.M. LeClaire
From Sonata no. 7
Angela Reedy, Alto Saxophone
Heather Williams, piano

Star vicino — arr. A. Schoep
Lauren Edwards, mezzo-soprano
Timothy Kelley, piano

Csardas — V. Monti
Christine Wetendorf, violin
Timothy Kelly, piano

Intermezzi #2, Op. 118 — J. Brahms
Kate Myatt, piano

Sonata for Horn in F — P. Hindemith
Movement I
Brittany Harris, horn
Dr. Gerald Anderson, piano

Etude No. 9 — A. Shearer
Patrick Cole, guitar

Were You There — arr. M. Hogan
Benjamin Moore, tenor
Timothy Kelley, piano

Didn't My Lord Deliver Daniel? arr. S. Coleridge-Taylor
op. 59, no. 11

Mathew Gerhard, piano

Psalmoi L. Kehoe

I. Rejoice!
II. Lament
III. Thanksgiving
IV. Wisdom
V. Faith

(performers, in order)
Phil DeYoung, horn
Laura Kehoe, horn
Brittany Harris, horn
Joshua Woods, horn
Kendra Skodak, horn

NOTES

Psalmoi, the namesake of which is the etymological root of the word *Psalms*, aims to take what the book of Psalms is at its very core. When looking at the book of Psalms at the most simplistic level, five expressions emerge: rejoicing, lamenting, expressions of wisdom, thanksgiving, and expressions of faith.

Rejoice! is based on the idea of communal and personal rejoicing in the Lord. The individual is represented by the first horn, who plays on stage. The community (the different nations) is represented by the three antiphonal horns, located near the back of the auditorium.

Lament opens with quickly appearing and disappearing discord, representing brewing anger toward God that people harbor in their hearts. The lament builds, eventually reaching its peak with the screaming glissandos and a general lack of tonality, which represents the loss of focus and base that occurs when a person becomes irate. This is followed by the exhaustion and yielding of the lamenter, as God will always win. The end returns to consonance with just a hint of lingering discord.

No matter how heated a lament is, the psalmist always gives thanks to God. ***Thanksgiving*** begins with the individual, who is unsure and fears the Old Testament wrath of God. The community slowly joins in, the thanksgiving grows, eventually peaks, and diminishes until the individual is the only one left. Each part adds a unique and static phrase to the piece, which represents the idea of each individual having their own small, unique thing to be thankful for; but when each person brings something small, the big picture of how God has blessed us.

The opening of ***Wisdom*** was inspired by the image of Solomon: regal, wise, God-fearing. The pedal point in the middle section represents God as the basis of all wisdom. Dissonance increases in these measures, but the pedal point always remains, representing our ever-present and constant God as the basis of wisdom. In the end, this pedal leads right back to the flowing melody and a strong, traditional cadence.

Faith was inspired specifically by the final line of Psalm 55: "But as for me, I will trust in You (God)." Psalm 55 is basically a lament, except for this final line. Like many other Psalms, it has an affirmation at the end that no matter what is going on right now, God is always there. The piece is short, because these affirmations of faith are very quick and direct, but they are the most vulnerable and beautiful part of Psalms.

- notes by L.Kehoe

April	23	Upper Division Hearing	Kresge	9:30AM
	23	Chamber Concert	Kresge	7:00 PM
	24	Upper Division Hearing	Kresge	9:30AM
	24	Concert Band	Kresge	7:00 PM
	26	Michigan Home School Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial
November 2006–November 2007

Department of Music

Upper Division Recital

9:30 a.m.
Monday, April 23, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Prelude and Fugue in B^b Major, WTC Book 1, No. 21 — J. S. Bach

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

Menuetto
Prestissimo

Kelsi Jones, piano

Sometimes I Feel Like a Motherless Child — arr. H.T. Burleigh

An meinem Herzen, an meiner Brust — R. Schumann
(from *Frauenliebe und -leben*)

Les Berceaux — G. Fauré

I Love All Graceful Things — E. Thiman

Kathryn Hendrix, mezzo-soprano
Dr. Jeff Bell, piano

Ballade No. 1 in G Minor, Op. 23 (excerpt) — F. Chopin

French Suite No. 6 — J.S. Bach
Allemande

Piano Concerto (excerpt) — A. Khachaturian
Allegro ma non troppo e maestoso

Andrew Biggs, piano
with Dr. Gerald Anderson, piano

Sonata in G Major — G.B. Sammartini
Allegro non troppo
Grave con espressione

Élège — Gabriel Fauré

Susan Leib, violoncello
Dr. Karen Ball, piano

Nocturne (Troisième) Un Peu Mouvementé — E. Satie

Concerto in A Minor for Piano — E. Grieg
Adagio

Brandon Baumann, piano
with Dr. Karen Ball, piano

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

April	23	Chamber Concert	Kresge	7:00 PM
	24	Upper Division Hearing	Kresge	9:30AM
	24	Concert Band	Kresge	7:00 PM
	26	Michigan Home School Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY Centennial

Department of Music

Chamber Concert

featuring

Brass Consort
Flute Choir
Handbell Choir
Horn Quartet
Percussion Ensemble
String Quartet

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7:00 p.m.
Monday, April 23, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Fanfare pour preceder "La Peri" — P. Dukas
Canzona per sonare No. 2 — G. Gabrieli

Brass Consort

Trumpet: Amy Loeffler, Eric Barkman, Carmen Green
Horn: Shauntia Mettlin, Brittany Harris, Samantha Mull, Betzie Yeck
Trombone: Holly Huff • Euphonium: Matthew Christensen
Tuba: Ben Camp, Reuben Lillie

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Second Suite in F — G. Holst
Fantasia on the "Dargason" — arr. D. Sabourin
Afro-American Suite — W. Schmidt
Travlin' Shoes
with Jasper Taylor, baritone

Brass Quintet

Shaun Heitzman, trumpet • Ryan Herr, trumpet • Laura Kehoe, horn
Matt Christensen, trombone • Ben Camp, tuba

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Clapping Music — S. Reich
Trio — J. Cage

Percussion Ensemble

Prof. Chris Cree, director
Tim Hehn • Todd Hespell • Jonathan Humrichouser • Josh Severs

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Quartet K.156 — W. A. Mozart
Presto
Entr'acte (from *Carmen*) — G. Bizet
arr. C. Rabinowitz

Libiamo (from *La Traviata*) — G. Verdi
arr. C. Rabinowitz

Ballata (From *Rigoletto*) — G. Verdi
arr. C. Rabinowitz

String Quartet
Priscilla Ramos, violin
Kristen Erdahl, violin
Joyce Kang, viola
Susan Leib, 'cello

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Waltz — J. Brahms
arr. R. Stuart

Trumpet Voluntary — H. Purcell
arr. R. Stuart

Handbell Choir
Laura Kehoe, student director
Matt Gerhard • Kathryn Hendrix • Hanna Hines • John Michael Jurica
Laura Kehoe • Shauntia Mettlin • Valinda Prather • Kendra Skodak
Caitlyn Todd • Dr. Neal Woodruff

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Capriccio for Horn Quartet — L. L'Abbata

Horn Quartet
Laura Kehoe • Joshua Woods
Britanny Harris • Kendra Skodak

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Minuet and Dance of the Blessed Spirits (from *Orfeo*) — C. Gluck
arr. G. M^c^Wayne

Themes from *Die Moldau* — B. Smetana
arr. H. Beaumont

Flute Choir
Prof. Jennifer Reddick, conductor
Adriel Beals • Hanna Hines • Kelsi Jones • Heidi Melin
Valinda Prather • Erin Sandoz

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April	24	Upper Division Hearing	Kresge	9:30AM
	24	Concert Band	Kresge	7:00 PM
	26	Michigan Home School Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Upper Division Recital

9:30 a.m.
Tuesday, April 24, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

48 Famous Studies for Oboe — W. Ferling
No. 10

Marcello Oboe Concerto — A. Marcello
Allegro Moderato
Adagio

April Becker, oboe
Dr. Karen Ball, piano

An die Musik — F. Schubert
Silent Noon — R. Vaughan Williams
Recitative and aria from Messiah — G. F. Handel
Then shall the eyes of the blind be opened
He shall feed His flocks like a shepherd
Nuit d'etoiles — C. Debussy

Jessica Brooks, soprano
Terri Jones, piano

Concerto for Bassoon and Orchestra — C.M. von Weber
Allegro Rondo

Elegy for Bassoon and Piano — B. Papandopulo

Rachel Medley, bassoon
Heather Williams, piano

Charmant Papillon — A. Campra
Lachen und Weinen — F. Schubert
O Saviour, Hear Me! — C. Gluck
Porgi, amor, qualche ristoro — W. A. Mozart
(from *Le Nozze di Figaro*)

Emily Jacobson, mezzo-soprano
Matthew Gerhard, piano

Serenade for Tenor, Horn, and Strings — B. Britten
I. Prologue
IV. Elegy

with Jerrod Covert, tenor

Concerto no. 2 in E^b for Horn — W.A. Mozart
Andante

Sonata for Horn and Piano — B. Heiden
Allegretto; Rondo

Laura Kehoe, horn
Dr. Gerald Anderson, piano

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April	24	Concert Band	Kresge	7:00 PM
	26	Michigan Home School Band	Kresge	7:00 PM
	27	Student Recital	Kresge	9:30 AM
	28	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Concert Band

Dr. Neal McMullian, conductor

Spring Concert

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7:00 p.m.
Tuesday, April 24th, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Fairest of the Fair — J.P. Sousa, ed. F. Fennell

Images — R. Sheldon

Variation on a Theme by Robert Schumann — R. Jager

Children's March: Over the Hills and Far Away — P. Grainger, ed. R. Mark Rogers

Prelude, Siciliano, and Rondo — M. Arnold, arr. J. Paynter
- Prelude: Allegro ma non troppo
- Siciliano: Andantino
- Rondo: Allegro vivace

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Thank you for turning off cellular phones before the program begins

NOTES

The Fairest of the Fair came to be so-called according to the following story, recounted by Paul E. Bierley in his Book, *John Philip Sousa, a Descriptive Catalog of His Works*:

> The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers' Association...In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would some day transfer his impressions of her into music. When the invitiation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the girl, he entitled the new march "The Fairest of the Fair."

Images, composed in 1994 by Robert Sheldon is based on a traditional Welsh lullaby "Suo Gan," translated, "Go to Sleep"

Variation on a Theme by Robert Schumann is a theme and variations based on the tune "The Happy Farmer," originally written by Robert Schumann. The theme and variations evolve one from the other throughout the work using rhythmic, melodic, and intervallic relationships for their basis or variance. The basic structure is:

Theme: The Happy Farmer
Variation I: The theme is juxtaposed throughout "solo" voices in a Haydn-esque fashion
Variation II: Flutes outline the theme in a scherzo-like style
Variation III: Free variation on rhythmic values
Variation IV: Melodic and intervallic variation
Variation V : Distortion of melodic line in rhapsodic variation
Variation VI : Rhythmic variation of theme

Children's March, subtitled *Over the Hills and Far Away*, is cast in a sunny, carefree mood; many of the tunes sound like folksongs, but they are original compositions. Grainger believed that the greatest expressivity was in the lower octaves of the band and from the larger members of the reed families. Consequently, we find in this *Children's March* a more liberal and more highly specialized use of such instruments as the bassoon, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is usual in writing for military band. One of the most interesting aspects of the scoring of Children's March is the section where Grainger reduces the band to eight solo players and asks the members of the band who are not playing

their instruments to form a wordless chorale ensemble to sing a chordal background.

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song form: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

ONU CONCERT BAND 2007

Flute
Lauren Penrod
Heidi Melin
Abby Mallett
Faith Hatalla
Brian Gladden
Stephanie Vergara
Karen Gorski
Jayme Karenko

Oboe
April Becker
Andrea Humrichouser

Bassoon
Rachel Medley

Clarinet
Emily Carlson
Kristen Erdahl
Sarah O'Neal
Amanda Christensen
Keilyn Davenport
Brandon Upchurch

Bass Clarinet
Tiffany Atkinson

Contrabass Clarinet
Elizabeth Thompson

Alto Saxophone
Angela Reedy
Cheryl Bensel

Tenor Saxophone
Seth Claeys

Baritone Saxophone
Reuben Lillie

Horn
Brittany Harris
Joshua Woods
Kendra Skodak
Shauntia Mettlin
Melissa Marta

Trumpet
Amy Loeffler
Eric Barkman
Mary DeGroot
Shaun Heitzman
Jonathan Kundrat
Matt Seitz
Ben Hobbs

Trombone
Nathan Lacher
Matt White
Holly Huff
Elissa Decker

Euphonium
Matthew Nelson

Tuba
Aaron Gall
Ben Camp

Percussion
Tim Bentley
Todd Hespell
Priscilla Ramos
Joshua Severs

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

STUDENT RECITAL

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9:30 a.m.
Friday, April 27, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Knight Rupert Op. 68, No. 12 — R. Schumann

Daniel Oliver, piano

Lullaby (from *The Consul*) — G. Menotti

Christen Wilson, mezzo-soprano
Kate Myatt, piano

Conterto for Horn in E^b — W.A. Mozart

Allergro moderato

Holly Huff, horn
Tim Kelley, piano

Vaga Luna — Anonymous

Megan Ralston, soprano
Dr. Jeff Bell, piano

Sonata V in F Major Op. 1, No. 11 — G.F. Handel

I. Larghetto
II. Allego
III. Siciliana
IV. Giga

Hanna Hines, flute
Dr. Karen Ball, piano

O del mio amato ben — S. Donaudy

Brandon Baumann, tenor
Timothy Kelley, piano

Hummel Trumpet Concerto — J. Hummel
Allegro con spiritoso — ed. A. Ghitalla

Eric Barkman
Timothy Kelley, piano

Marimba Flamenca — A. Gomez

Jonathan Humrichouser, marimba

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

Sarah Brubaker, soprano
Timothy Kelley, piano

If You've Only Got A Moustache — S. Foster

Luke Frame, tenor
Dr. Jeff Bell, piano

Slip'n'slide — B. Quartier

Josh Severs, marimba

Thank you for turning off cellular phones before the program begins

OLIVET NAZARENE UNIVERSITY
Centennial

Department of Music

Ninety-fourth annual

Commencement Concert

featuring

Student Soloists

ONU Orchestra

Dr. Neal Woodruff, conductor

7:00 p.m.
Saturday, April 28

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation — Dr. John C. Bowling, President

Non piu andrai (from *Le Nozze di Figaro*) — W.A. Mozart
Reuben Lillie, bass
Freshman, Music Education
Greenville, Pennsylvania

Aubade: Concerto Choregraphique — F. Poulenc
Larghetto
Allegro Feroce
Conclusion
Laura Kehoe, piano
Sophomore, Music Performance
Suffield, Connecticut

Quando me'n vo' (from *La Boheme*) — G. Puccini
Crystal Kelly, soprano
Junior, Music (General)
Rantoul, Illinois

Concerto in A minor, Op.16 — E. Grieg
Adagio
Brandon Baumann, piano
Sophomore, Music Education
Fairfield, Ohio

Serenade for Horn, Tenor, and Strings, Op.31 — B. Britten
Prologue
Dirge
Hymn
Laura Kehoe, horn
Sam Griggs, tenor

Pace, pace mio Dio (from *La Forza del Destino*) — G. Verdi
Jenna Dickey, soprano
Freshman, Music Education
Bloomfield Hills, Michigan

℘ Awards Presentation ☙
Department of Music
2007-2008 Foundation Scholarships

Walter B. Larsen Award for Musical Excellence and Naomi Larsen Scholarship
Mathew Gerhard

Robert Hale - Dean Wilder Voice Scholarship
Reuben Lillie

Russel G. & Verda E. Hopkins Instrumental Scholarship
Kristen Erdahl

Stephen Nielson - Ovid Young Piano Scholarship
Brandon Baumann

℘☙

La donna è mobile (from *Rigoletto*) — G. Verdi
Sam Griggs, tenor
Junior, Church Music
Wright City, Missouri

Aria in Classic Style — M. Grandjany
Danielle Urfer, harp
Sophomore, Social Science Education
Loveland, Colorado

O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Ashlie McIntire, soprano
Freshman, Music Performance
Longmont, Colorado

Concerto for Piano — A. Khachaturian
Allegro maestoso
Andrew Biggs, piano
Sophomore, Music Performance
Chesterton, Indiana

Thank you for turning off cellular phones before the program begins

ONU Orchestra

Flute/Piccolo
Valinda Prather
Kelli Holcomb
Brandon Baumann

Oboe/English Horn
April Becker
Heather Burns

Clarinet
Emily Carlson
Sarah O'Neal

Bassoon
Elizabeth Lumpkin
Rachel Medley

French Horn
Laura Kehoe
Holly Huff
Brittany Harris
Kendra Skodak

Trumpet
Shaun Heitzman
Eric Barkman

Trombone
Matt White
Corey Buttry
Matt Christenson

Tuba
Ben Camp

Harp
Danielle Urfer

Percussion
Tim Hehn
Jonathan Humrichouser
Josh Severs

Violin I
Priscilla Ramos*
Monica Adkins
Christine Wetendorf
Meagan Lamping
Jenna Dickey
Joanna Perry

Violin II
Rebecca Ibrahim
Karin Mick
Sarah Brubaker
Kristin Erdahl
Reeve Hutchens
Darren Davis

Viola
Josh Woods
Kelsi Rector
Joyce Kang
Heather Williams
Julie Trout

'cello
Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel
Kristi Lam
Stephanie Smith

Bass
Mary Schwarz
MarcieVan Ee

***concertmaster**

Calendar of Events

SPRING 2007

OLIVET NAZARENE UNIVERSITY

Centennial

Department of Music

Calendar of Events

SPRING 2007

JANUARY 2007

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

5–8 **Orchestra Clinic** ▪ Kresge Auditorium ▪ All Day
9 **Orchestra Clinic Concert** ▪ Kresge Auditorium ▪ 7 p.m.
16 **Adjunct Recital** ▪ Kresge Auditorium ▪ 7 p.m.
18 **Junior/Senior Recital:** Tim Kelley and Valerie Sass ▪ Kresge Auditorium ▪ 7 p.m.
23 **Piano Duo:** Dr. Karen Ball and H. Williams ▪ Kresge Auditorium ▪ 7 p.m.

FEBRUARY 2007

			1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

2–3 **Band Winter Showcase** ▪ Kresge Auditorium ▪ 7 & 9 p.m.
6 **Commencement Concert** ▪ Kresge Auditorium ▪ 7 p.m.
8 **Composers of Olivet Concert** ▪ Kresge Auditorium ▪ 7 p.m.
9–11 **Choir Tour** ▪ Various Churches
22–23 **Spring Musical:** *West Side Story* ▪ Kresge Auditorium ▪ 7 p.m.
24 **Spring Musical:** *West Side Story* ▪ Kresge Auditorium ▪ 2 & 7 p.m.
26 **Senior Recital:** B. Gibbs and N. Evenson ▪ Kresge Auditorium ▪ 7 p.m.
27 **Concert Band** ▪ Kresge Auditorium ▪ 7 p.m.

MARCH 2007

			1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

1 **Junior/Senior Recital:** C. McKay and A. Board ▪ Kresge Auditorium ▪ 7 p.m.
15 **Chamber Concert** ▪ Kresge Auditorium ▪ 7 p.m.
16–18 **Band Tour** ▪ Various Churches
23–25 **Choir Tour** ▪ Various Churches
27 **Senior Recital:** Dan Mau ▪ College Church of the Nazarene ▪ 7 p.m.
29–31 **Spring Play** ▪ Kresge Auditorium ▪ 7 p.m.
30–1 **Band Tour** ▪ Various Churches

APRIL 2007

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

2 **Hopkins Scholarship Auditions** ▪ Kresge Auditorium ▪ 7 p.m.
3 **Orchestra Concert** ▪ Kresge Auditorium ▪ 7 p.m.
12 **Hale/Wilder Scholarship Auditions** ▪ Kresge Auditorium ▪ 7 p.m.
16 **Nielson/Young Scholarship Auditions** ▪ Kresge Auditorium ▪ 7 p.m.
17 **Concert Singers/Jazz Band Concert** ▪ Kresge Auditorium ▪ 7 p.m.
19 **Choral Concert** ▪ Kresge Auditorium ▪ 7 p.m.
24 **Concert Band** ▪ Kresge Auditorium ▪ 7 p.m.
28 **Commencement Concert** ▪ Kresge Auditorium ▪ 7 p.m.

For more information about these events, call 815-939-5110.

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OLIVET NAZARENE UNIVERSITY
Centennial 1907–2007
www.olivet.edu

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CONCERTS ▪ TOURS ▪ RECITALS ▪ AUDITIONS ▪ PLAYS ▪ MUSICALS

OLIVET NAZARENE UNIVERSITY
Centennial 1907–2007

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