

2008

Department of Music Programs 2007 - 2008

Department of Music
Olivet Nazarene University

Follow this and additional works at: https://digitalcommons.olivet.edu/musi_prog

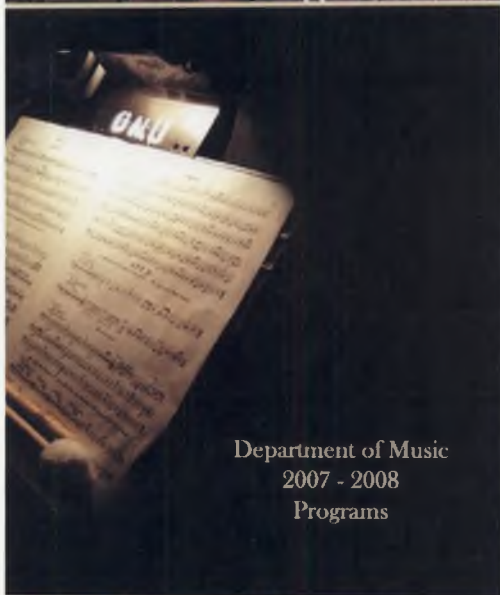
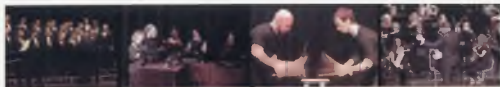


Part of the [Fine Arts Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Department of Music, "Department of Music Programs 2007 - 2008" (2008). *School of Music: Performance Programs*. 41.
https://digitalcommons.olivet.edu/musi_prog/41

This Book is brought to you for free and open access by the Music at Digital Commons @ Olivet. It has been accepted for inclusion in School of Music: Performance Programs by an authorized administrator of Digital Commons @ Olivet. For more information, please contact digitalcommons@olivet.edu.



Department of Music
2007 - 2008
Programs





Calendar of Events

FALL 2007



Department of Music



OLIVET
NAZARENE
UNIVERSITY

Centennial

Calendar of Events

FALL 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							

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				

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	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						

SEPTEMBER 2007

- 11 **Voice Faculty Recital**
← Kresge Auditorium ← 7 p.m.
- 13 **Adjunct Faculty Recital:**
Jennifer Reddick
← Kresge Auditorium ← 7:30 p.m.
- 21-22 **Broadway Revue**
← Kresge Auditorium
← 7 & 9 p.m.

OCTOBER 2007

- 4 **Orchestra and Chamber Concert**
← Kresge Auditorium ← 7 p.m.
- 6 **Marching Band Exhibition**
← Watseka, Ill. ← 2 p.m.
- 12-14 **Orchestra Tour** ← Various Churches
- 19-20 **Orpheus Variety Show**
← Kresge Auditorium ← 7 & 9 p.m.
- 27-28 **Choir Tour** ← Various Churches

NOVEMBER 2007

- 2-3 **All I Really Need to Know I Learned in Kindergarten**
← Kresge Auditorium ← Friday 7:30 p.m.
← Saturday, 1 & 4 p.m.
- 3 **Homecoming Music Concert**
← McHie Arena ← 7:30 p.m.
- 6 **Senior Recital:** Valinda Prather
← Kresge Auditorium ← 7 p.m.
- 9-10 **All I Really Need to Know I Learned in Kindergarten**
← Kresge Auditorium ← 7 p.m.
- 9-10 **Jazz Band/Concert Singers Tour**
← Various Churches
- 13 **Chamber Concert**
← Kresge Auditorium ← 7 p.m.
- 15 **Opera Scenes**
← Kresge Auditorium ← 7 p.m.
- 19 **Junior Recital:** Kristen Erdahl
← Kresge Auditorium ← 7 p.m.
- 30 **Messiah Concert**
← Kresge Auditorium ← 7 p.m.

DECEMBER 2007

- 1 **Messiah Performance**
← Kresge Auditorium ← 7 p.m.
- 6-7 **Sounds of the Season Concert**
← Kresge Auditorium ← 7 p.m.



Olivet Nazarene University has long enjoyed a distinguished reputation for the quality of its music program and the professional preparation it affords its graduates. Young musicians in increasing numbers are realizing the advantages of earning a degree in music at a Christian liberal arts university such as Olivet.

To learn more about our program, visit www.olivet.edu or call 1-800-648-1463.

 **OLIVET
NAZARENE
UNIVERSITY**
Centennial
1907-2007
www.olivet.edu

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

For the most up to date schedule of events, go to olivet.edu and click on "News and Events."

CONCERTS ← TOURS ← RECITALS ← AUDITIONS ← PLAYS ← MUSICALS



OLIVET
NAZARENE
UNIVERSITY

Centennial
1907-2007

DEPARTMENT OF MUSIC

One University Avenue, Bourbonnais, Illinois 60914-2345

Orpheus Choir

A Ministry in Music

∞ 76th Year ∞

2007 Fall Tour

Sturgis, MI
Waterford, MI
Lansing, MI
Muskegon, MI

PROGRAM SELECTED FROM

A Mighty Fortress	Luther; arr. Mueller
Alma Mater	B. Carmony
Be thou My Vision	arr. J. Bell
Come, Let Us Sing!	J. Bell
Didn't My Lord Deliver Daniel	M. Hogan
Great is Thy Faithfulness	arr. J. Rouse
Honor and Glory	G.F. Handel
Isaiah 40	W. Himes
Lord, I Want To Be a Christian	V. Johnson
My Faith Looks Up To Thee	arr. J. Rouse
O Crux	K. Nystedt
O Mighty Cross	arr. T. Fettke
O, For a Thousand Tongues	arr. T. Fettke
Prince of Peace, Control My Will	D. Rasbach
Salvation Is Created	P. Chesnokov
Saul	E. Hovland
Set Me As a Seal	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy
Worthy the Lamb	D. Rasbach

PERSONNEL

Soprano

Andrea Board Evans, WV
 Mallory Boracci Seaford, NY
 Jessica Brooks* Kouts, IN
 Sarah Brubaker Morton, IL
 Lindsay Close Flushing, MI
 Jenna Dickey Bloomfield Hills, MI
 Shalena Drake* Muskegon, MI
 Andrea Enke Ottawa, IL
 Andrea Hayes Richland Center, WI
 Holly Huff Greenville, PA
 Emily Jacobson* Dixon, IL
 Laura Kehoe* Suffield, CT
 Crystal Kelly Rantoul, IL
 Ashlie M^cIntire Longmont, CO
 Heidi Melin Winnebago, IL
 Megan Ralston New Albany, IN
 Natalie Sauch Bourbonnais, IL
 Carole Vandermark Bradley, IL

Tenor

Brandon Baumann Fairfield, OH
 Andrew Biggs Chesterton, IN
 Jerrod Covert* Lansing, MI
 Tyler Dossett Danville, IL
 Luke Frame Williamsburg, IN
 Sam Griggs* Wright City, MO
 Joel Heald Naperville, IL
 Tim Kelley Anchorage, AK
 Ben Moore Uxbridge, MA
 Luke Olney Bourbonnais, IL
 Jonathan Payne Waterford, MI
 Derek Phillips* Casey, IL
 Merrick Robison Marion, IA
 Tim Sprinkle Mount Vernon, IL

*Choir Officer

Alto

Abby Alger Shelbyville, IN
 Sherry Anthony Kankakee, IL
 Elizabeth Bernhardt Green Bay, WI
 Rachel Chastain* Green Bay, WI
 Ashley DeArmond Berne, IN
 Laura DeMerell Portage, MI
 Libby Devine Elgin, IL
 Jennifer Emmons Wentzville, MO
 Amy Hall Bourbonnais, IL
 Amanda Kiest Ottawa, IL
 Cynthia Lopez Wood Dale, IL
 Jennifer Matthews Hazel Crest, IL
 Kate Myatt Dublin, OH
 Emily Poling Lancaster, OH
 Megan Reed Huntington, IN
 Dinah Samuelson Brighton, MI
 Anna Smit Byron Center, MI
 Chelsea Winn Kewanee, IL

Bass

Casey Baker Flushing, MI
 Drew Benson* Bourbonnais, IL
 Jeremy Bixler Huntington, IN
 Zach Bohannon Lebanon, OH
 Jake Boss Tinley Park, IL
 Steve Cargile Lancaster, PA
 Paul Drace Black River Falls, WI
 Chris Franzen Lockport, IL
 Kenton Glover Princeton, IL
 Jase Hackman Manhattan, IL
 Reuben Lillie Greenville, PA
 Chase Means Honey Creek, IA
 Joel Ramirez Cicero, IL
 Blake Reddick Bourbonnais, IL
 Zack Sasnow Peotone, IL
 Dan Sutton Williamsburg, IN
 Jasper Taylor Flossmoor, IL
 Josh Woods Brunswick, OH

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

"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.

One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
admissions@olivet.edu



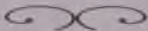
OLIVET
NAZARENE
UNIVERSITY

Centennial

Department of Music

Chrysalis Women's Choir

Martha Dalton
Conductor



Fall 2007

Program

All Hail the Power of Jesus Name	Oliver Holder arr. Kirkland/Fettke
Be Thou My Vision	Traditional Irish Melody arr. Tom Fettke
Go Where I Send Thee	Spiritual, arr. Caldwell/Ivory
God Who Made the World	Joseph M. Martin
I Sing the Mighty Power of God	Music from <i>Gesangbuch der Herzogl</i> , arr. Kirkland/Fettke
Jubilate Deo	Michael Braz
Lift Thine Eyes	Felix Mendelssohn
Like a Tree	Margaret P. Douroux arr. Beery
Music Down in My Soul	Spiritual, arr. Moses Hogar
Psalm 23	Srul Irving Glick

Soprano I

Amanda Birth
Michelle Imig
Callie Ivey
Johanna Kearney
Nicole Krawec
Amber Maddack
Jessica Whitlock
Meredith Young

Alto I

Rebecca Bailey
Caitlin Crandall
Rachel Hearn
Faith Mingus
Melissa Morehouse
Jill Retoff
Brittany Thomas

Soprano II

Erin Bluckner
Lauren Green
Dawn Kelly
Katie McDonald
Sarah Rutledge
Heather Tefft
Bethani Wilson
Sarah Yanchick

Alto II

Lyssa Baker
Jessica Harper
Lisa Jackson
Chrissy Latunski
Christen Wilson

Mrs. Terri Jones, Accompanist

Professor Martha Dalton, a coloratura soprano, has been a member of the faculty at Olivet Nazarene University since 1996. She holds a B.S. in Music from Trevecca Nazarene University, a Masters in 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.

Testament Men's Choir

84th Anniversary Season



2007-2008

Dr. Neal W. Woodruff, conductor

Program Selected From:

African Processional	D. V. Montoya
Amor De Mi Alma	Z. Randall Stoope
Betelehemu (Nigerian Christmas Song)	arr. Wendell Whalum
Boundless Love	arr. Camp Kirkland/ trans. Matt Gerhard
Do You Hear the People Sing From <i>Les Misérables</i>	Claude-Michel Schönberg/ Alain Boubil
Git on Board	Damon Dandridge
Grace Alone	Scott Wesley Brown
He Never Failed Me Yet	Robert Ray
He's Got the Whole World in His Hands	arr. Mark Hayes
Homeland	arr. Z. Randall Stoope
It All Belongs To You	Susan Caudill (ONU '76) arr. Matt Gerhard
My Faith Has Found a Resting Place	arr. David Schwoebel
Of the Father's Love Begotten	arr. Edwin Childs
Shout for Joy (Psalm 98)	Dan Davison

Swing Down, Chariot!

Andre Thomas

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

Stephen Crisp
Cameron Dunlop
Matt Kee
Stephen Farr

Blanchester, OH
Huntington, IN
Yorkville, IL
Bourbonnais, IL

Tenor II

Michael Flowers
Jamie Hsu
Jon Mulick
Chris Tolbert
Stephen Wolfe

Flint, MI
Wilmette, IL
San Diego, CA
Justice, IL
Adrian, MI

Baritone

Andrew DeYoung
Randall Knowles
Luke Mingus
Matt Seitz
Brad Sytsma

Muskegon, MI
Mascoutah, IL
Richmond, IN
Williamsburg, IN
Kentwood, MI

Bass

Seth Athialy	Avon, IN
Eric Barkman	Davison, MI
Marcus Cleveland	Holt, MI
Aaron Feigen	Schaumburg, IL
Mark Oldenburg	Hardland, WI
Daniel Oliver	Redford, MI

Neal W. Woodruff (ONU, '91) joined the ONU Music Department in 2000. Dr. Woodruff serves as conductor of the University Orchestra, Testament Men's Choir, Concert Singers, and the Handbell Choir. Other teaching responsibilities include applied voice/pedagogy, applied conducting, 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, currently serving at College Church of the Nazarene, Bourbonnais, IL.

Dr. Woodruff resides in Kankakee with wife Shannon and children Ryan and Kayelyn.

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 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.

One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

ORCHESTRA TOUR

Neal Woodruff
Conductor



2007

PROGRAM SELECTED FROM

Blessed Assurance arr. David T. Clydesdale

Great is the Lord arr. Michael Lawrence

Overture to "Candide" Leonard Bernstein

O Worship the King arr. James Curnow

Praise God (Doxology) arr. David Winkler

Rejoice! Rejoice! arr. Omar Allen

Symphony No.8, D.759 "Unfinished" Franz Schubert
 Allegro moderato
 Andante con moto

To God Be the Glory arr. James Curnow

Personnel

Flute

Valinda Prather
Brandon Baumann
Kelsi Jones

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Clarinet

Kristen Erdahl
Anne Lowry

Bassoon

Rachel Medley
Brianna Robins

Horn

Laura Kehoe
Josh Woods
Brittany Harris
Kendra Skodak

Trumpet

Shaun Heitzman
Merrick Robison
Eric Barkman

Trombone

Blake Reddick
Holly Huff
Jason Tezawa

Tuba

Reuben Lillie

Piano

Brandon Baumann
Kelsi Jones

Percussion

Tim Hehn
Todd Hespell
Josh Severs
Mike Zaring

Harp

Danielle Urfer

Violin

Elisabeth Peulausk+
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jessica Brown
Priscilla Ramos
Jordan Cramer

Viola

Brittany Gaffney
Katy Van Donselaar
Kelsi Rector
Joyce Kang
Josh Woods

'Cello

Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel
Brian Kosek
Katelyn Flynn

Bass

Mary Schwarz
Jennifer Wilkerson

+concertmaster

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 an active schedule as performer, clinician, and adjudicator. Dr. Woodruff resides in Kankakee with his wife, Shannon, and children, Ryan and Kayelyn.

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.

One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

Faculty Recital

Prof. Martha Dalton, soprano

Dr. Neal Woodruff, tenor

Dr. Jeff Bell, baritone

Dr. Harlow Hopkins, clarinet

Dr. Gerald Anderson, piano

Dr. Karen Ball, piano

and

Mr. Timothy Kelley, piano



7:00 p.m.

Tuesday, September 11, 2007

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Invocation

Three Browning Songs, Op. 44

A. Beach

The Year's at the Spring

Ah, Love, but a day!

I send my heart up to thee!

Prof. Martha Dalton, soprano

Dr. Karen Ball, piano



God Is My Strength

B. Hamblin

Ol' Jim

C. Edwards

The Lord Has a Child

W. Schumann

O Rest in the Lord (from *Elijah*)

F. Mendelssohn

De Glory Road

J. Wolfe

Dr. Jeff Bell, baritone

Mr. Timothy Kelley, piano



Der Hirt auf dem Felsen

F. Schubert

Prof. Martha Dalton, soprano

Dr. Harlow Hopkins, clarinet

Dr. Gerald Anderson, piano



Tre sonetti del Petrarca

F. Liszt

104

47

123

Dr. Neal Woodruff, tenor
Dr. Gerald Anderson, piano



Figlia, tal nome palpita

G. Verdi

(scene and duet from *Simon Boccanegra*)

Prof. Martha Dalton, soprano

Dr. Jeff Bell, baritone

Dr. Karen Ball, piano



When I Hear Music

M. Martin

Prof. Martha Dalton, soprano

Dr. Neal Woodruff, tenor

Dr. Jeff Bell, baritone

Mr. Timothy Kelley, piano



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

NOTES

Three Browning Songs

Dedicated to the Browning Society of Boston, this cycle has become some of Amy Beach's most enduring work. **The Year's at the Spring** was composed while Beach was on a train, and the train wheels' persistent rhythm found its way into the piano accompaniment. **Ah, Love, but a day!** Features beautifully-shaped vocal phrases that arc and build to an intense finish. Perhaps the most intricate setting is **I send my heart up to thee** in which fluid modulations emphasize points of varying emotions in the text. ❖❖❖

God Is My Strength and **The Lord Has a Child** are a part of what might be called *sacred art music*, in that they are settings of overtly Christian texts—including direct quotations from Scripture—yet not necessarily limited to use in a church setting. **O Rest in the Lord**, an aria from Mendelssohn's grand oratorio *Elijah*, has for years lived a double life as a sacred *song*. **Ol' Jim** and **De Glory Road**, while being composed songs, contain stylistic elements drawn from Black Spirituals, while also demanding artful technique and range from the singer. ❖❖❖

Der Hirt auf dem Felsen

It is believed that **Der Hirt auf dem Felsen** (Shepherd on the Rock) was the last song Schubert composed. This song stands apart from most of Schubert's other lieder for solo voice not only because it is scored for a second instrument but also because of its multi-sectional, cantata-like character. Schubert composed **Der Hirt** for the operatic soprano Anna Milder-Hauptmann, resulting in a work more like an operatic aria than his other lieder. The vocal line, solo instrument and piano are closely interwoven, thus creating an organic texture which does equal justice to the piece's claims to be treated both as a chamber work and as a concertante aria.

Translation:

When, from the highest rock up here,
Down to the valley deep I peer, and sing,
Far from the valley dark and deep
Echoes rush through, in upward sweep, the chasm.
The farther that my voice resounds,
So much the brighter it rebounds from under.
My sweetheart dwells so far from me,
I hotly long with her to be o'er yonder.
I am consumed in misery, I have no use for cheer,
Hope has on earth eluded me, I am so lonesome here.
So longingly did sound the song,
So longingly through wood and night,
Towards heav'n it draws all hearts along
With unsuspected might.
The Springtime is coming, the Springtime, my cheer,
Now must I make ready on wanderings to fare. ❖❖❖

Tre sonetti del Petrarca

The earliest recorded sonnets are by Giacomo da Lentini (fl. 1233 – ca. 1245), who was at the court of Emperor Frederick II in Sicily (r. 1220-1250). In Italian, the Petrarchian sonnet generally follows a set rhyme scheme, using phrases of 7 or 11 syllables. In contrast, English sonnets most often use 10-syllable phrases. The first eight lines of the Italian (octave) form the proposition or problem, while the last six lines (sestet) provide some form of resolution.

The humanistic writings of Petrarch (b.1304) are among the most influential texts ever written, providing the source for a majority of composers who would follow, including those who wrote madrigals in 16th- and 17-Century Italy and England. Some of his writings were addressed to historical figures, such as the Roman poet Cicero, who died some 1200 years before Petrarch was born. Many of the texts in his famous collection *Canzoniere* are dedicated to the mysterious “Laura.” The contrasts and themes of unrequited love found in Petrarch’s writings would reappear in the sentiment and philosophy of the 19th-Century romantics.

Romantic era composer Franz Liszt set three of Petrarch's sonnets to music for voice, *Tre sonetti del Petrarca*, which he later transcribed for solo piano for inclusion in the suite *Années de Pèlerinage*.

Translation:

(104)

I find no peace, and yet I make no war,
and fear, and hope, and burn, and I am ice,
and fly above the sky, and fall to earth,
and clutch at nothing, and embrace the world.
One imprisons me, who neither frees nor jails me,
nor keeps me to herself nor slips the noose,
and Love does not destroy me, and does not loose me,
wishes me not to live, but does not remove my bar.
I see without eyes, and have no tongue, but cry,
and long to perish, yet I beg for aid,
and hold myself in hate, and love another.
I feed on sadness, laughing weep,
death and life displease me equally,
and I am in this state, lady, because of you.

(47)

Blessed be the day, and the month, and the year,
and the season, and the time, and the hour, and the moment,
and the beautiful country, and the place where I was joined
to the two beautiful eyes that have bound me;
and blessed be the first sweet suffering
that I felt in being conjoined with Love,
and the bow, and the shafts with which I was pierced,
and the wounds that run to the depths of my heart.
Blessed be all those verses I scattered
calling out the name of Laura,
and the sighs, and the tears, and the passion;
and blessed be all the sheets
where I acquire fame, and my thoughts,
that are only of her, that no one else has part of.

(123)

I saw angelic virtue on earth
and heavenly beauty on terrestrial soil,
so I am sad and joyful at the memory,
and what I see seems dream, shadows, smoke:
and I saw two lovely eyes that wept,
that made the sun a thousand times jealous:
and I heard words emerge among sighs
that made the mountains move, and halted rivers.
Love, Judgement, Courage, Worth and Grief,
made a sweeter chorus of weeping
than any other heard beneath the moon:
and heaven so intent upon the harmony
no leaf was seen to move on the boughs,
so filled with sweetness were the wind and air. ❖❖❖

Figlia, tal nome palpita

In Act I of Verdi's opera *Simon Boccanegra*, the title character—the Doge, or provincial ruler, of Genoa—confronts Amelia Grimaldi, the daughter of an enemy family, about her upcoming marriage which he has not approved. Through the conversation, memories of Amelia's past emerge and she admits that she was adopted by the Grimaldi family, and her real name is Maria. Simon is stunned, then overjoyed, to realize that she is his long-lost daughter that he believed was dead. ❖❖❖



FACULTY RECITAL

Jennifer Reddick
flute

with

Benjamin Lynerd
Piano

7:00 p.m.
Thursday, September 13, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Welcome

Music of the 1930s

- | | | |
|------|---|------------------------------|
| 1930 | Sonata
I. Allegro moderato e con grazia
II. Adagio
III. Allegro Vivace | Walter Piston
1894-1976 |
| 1931 | Three Easy Pieces
I. Andante semplice
II. Andante con moto
III. Tempo di Gavotte | William Alwyn
1905-1985 |
| 1932 | Danse de la Chèvre | Arthur Honegger
1892-1955 |
| 1933 | Andalucia | Henri Busser
1872-1973 |
| 1934 | A Night Piece | Arthur Foote
1853-1937 |

1935 Canzonetta Op. 19 Gabriel Pierné
1863-1937

INTERMISSION

1936 Density 21.5 Edgard Varèse
1883-1965

1937 Sonata Paul Hindemith
1895-1963
I. Heiter bewegt
II. Sehr langsam
III. Sehr lebhaft - Marsch I

1938 Ballade Frank Martin
1890-1974

1939 Jeepers Creepers Johnny Mercer
1909-1976
arr. B. Lynerd

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

NOTES

1930 – Walter Piston was an American born composer. He wrote the Sonata for Flute and Piano while being influenced by Schoenberg's 12 tone music. While the beginning of the first movement sounds like a 12 tone row, it is actually an 11 note pattern. The flute has a very romantic sounding melody throughout the piece.

1931 - William Alwyn was an English composer who was equally prolific as a flutist in the London Symphony Orchestra. He composed many scores for documentaries and feature films. His compositional style has considerable emphasis on aesthetics of beauty and positivity of expression. He distrusted any approach to composition and analysis not deeply rooted in the emotions. This is one of Alwyn's very early pieces.

1932 - Swiss-French composer Arthur Honegger was one of the 20th century's most dedicated contrapuntists, with a clear indebtedness to Bach. His language is essentially tonal but characterized by a highly individual use of dissonance. The original sketches for this piece were from a ballet entitled *La Mauvaise Pensee*.

1933 - French-born Henri Busser was Professor of Composition at the Paris Conservatory from 1931-1939. The Conservatory typically has one of the composition professors write a new work for all of the students to learn in a matter of a few weeks and then perform it for juries. *Andalucia* is the jury piece for 1933.

1934 - Arthur Foote was an American composer whose style is firmly placed in the Romantic tradition. His works are characterized by lyrical melodies, expressive phrasing and clear, formal structure. This piece was originally written as Nocturne and Scherzo for flute and strings, and was revised in a shorter form as *A Night Piece*, also for flute and strings. This is one of Foote's later pieces as he died three years after composing it.

1935 - Gabriel Pierne, also a French composer, was heavily influenced by early French dance forms and the exoticism that was in vogue at the time (oriental scales, pentatonic modes and Spanish Basque rhythms). This short but charming piece was written during his third and final compositional period which was devoted mostly to chamber music, ballet and comic opera.

1936 - Edgar Varese was a French born American composer. His early compositions were innovative and influential in rhythmic complexity, use of percussion, free atonality, and forms not principally dependent on harmonic progression or thematic working. Long considered an adventurous explorer of techniques far ahead of his time, Varese left only 12 self sufficient compositions – a smaller output than that of any modern composer of like importance, but a major contribution for itself and for the stimulus it gave to those following him. *Density 21.5* is one of the first flute solos to use extended techniques.

1937 – Paul Hindemith was the foremost German composer of his generation. Also known as a conductor and violinist, he was a figure central to both musical composition and thought during the “inter-war years” between WWI and WWII. By 1933, much of his early music was branded by the German government as manifesting “cultural Bolshevism” and was banned. Hindemith reacted immediately to the National Socialist regime by writing large numbers of songs and pieces on resigned, melancholy or despairing texts, setting them so they gave an unmistakable sign of his withdrawal into a state of “inner emigration”. By mid-1938 he had emigrated to Switzerland. The themes of this sonata are unmistakably tied to the impending war. You can almost hear the German countrymen describing their beautiful Fatherland, the struggles they are going through, and the horror they experience as they watch their Jewish neighbors and coworkers dragged away to the concentration camps, and eventually, the gas chambers.

1938 – Swiss composer Frank Martin was not a formally trained musician. He began composing at the ripe old age of eight years old! His music tends to use traditional harmony within an

extended tonality. The Ballade was written at the end of his experimentation with the 12 Tone technique.

1939 – Lyrics to Jeepers Creepers

Jeepers, creepers, where'd ya get those peepers,
jeepers, creepers, where'd ya get those eyes?

Gosh all, git up, how'd they get so lit up,
gosh all, git up, how'd they get that size?

Golly gee! When you turn those heaters on
woe is me, got to put my cheaters on.

Jeepers, creepers, where'd ya get those peepers?

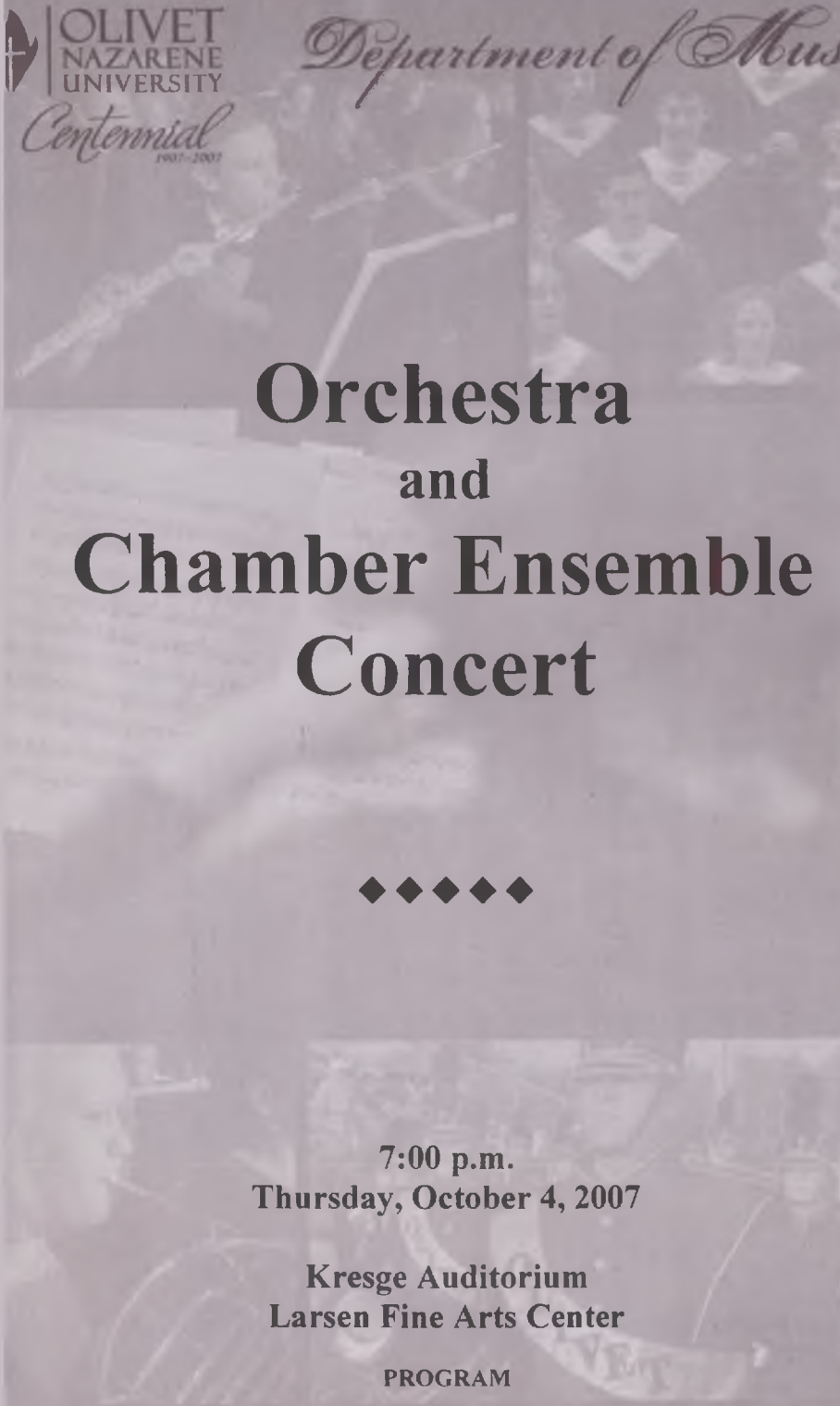
Oh, those weepers, how they hypnotize!

Where'd ya get those eyes?

THE PERFORMERS

Jennifer Dolan Reddick plays Second Flute and piccolo for the Rockford Symphony Orchestra and Principal Flute with the Chicago Classical Philharmonic. She maintains a teaching studio in Wheaton and is the Adjunct Professor of Flute at Olivet Nazarene University in Bourbonnais, IL. Her previous orchestral positions include Second Flute with the Elmhurst Symphony Orchestra and Second Flute/Assistant Principal Flute of the Lincolnwood Chamber Orchestra. Ms. Reddick received her Bachelor of Music in Flute Performance from Wheaton College, and went on to receive a Master of Music in Flute Performance from DePaul University where she studied with Donald Peck. Other teachers include Mary Stolper, Walfrid Kujala, and Victoria Jicha. An active member of the National Flute Association and the Chicago Flute Club, she served on the CFC Board of Directors for five years as the Membership Chairperson. Ms. Reddick's playing can be heard on the Veggie Tales © video *Lyle the Kindly Viking* and on the CD *Songs for the Journey*, a collection of hymns arranged by Edwin T. Childs for Baritone Gerard Sundberg and Pianist William Billingham. The trio has recorded their second CD which will be released in late 2007. She has also appeared in recital with Metropolitan Opera stars Robin Wiper and Stephen Morscheck.

Benjamin Lynerd directs the music ministry at Holy Trinity Church in Chicago. He has served on the piano faculty at Moody Bible Institute since 2002 and is also pursuing doctoral studies in political philosophy at the University of Chicago. He is married to Helen-Joy Bechtle, and they have a son named Abel. Mr. Lynerd has studied piano with Paul Liljestrang, Thomas Schumacher, Anne Koscielnny and Raymond Hanson; he holds an undergraduate degree in piano performance from the University of Maryland, College Park.



Orchestra and Chamber Ensemble Concert



7:00 p.m.
Thursday, October 4, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

“Beginnings and Endings”

Overture to *Candide*

L. Bernstein

Symphony No.8 in B minor, D.759 (*Unfinished*)

F. Schubert

Allegro moderato

Andante con moto

University Orchestra
Dr. Neal Woodruff, conductor

♦ ♦ ♦ ♦ ♦

Liebeslieder Walzer, Op.52

J. Brahms

1. Rede Mädchen

2. Am Gesteine rauscht die Flut

3. O di Frauen

4. Wie des Abends schöne Röte

5. Die grüne Hopferanke

6. Ein kleiner, hübscher Vogel

8. Wen so lind dein Auge mir

11. Nein, es ist nicht auszukommen

18. Es bebet das Gesträuche

Concert Singers

Andrea Board ♦ Jenna Dickey ♦ Sam Griggs ♦ Brittany Harris ♦ Holly Huff

Emily Jacobson ♦ Laura Kehoe ♦ Tim Kelley ♦ Reuben Lillie ♦ Ashlie McIntire

Chelsea McKay ♦ Nicole Miller ♦ Ben Moore

Mark Oldenburg ♦ Jasper Taylor

Tim Kelley, piano ♦ Kate Myatt, piano

Dr. Neal Woodruff, conductor

♦ ♦ ♦ ♦ ♦

No. 2 from *Six Little Fugues*

G. F. Handel

transcr. M. Bauer

Habañera (from *Carmen*)

G. Bizet

arr. B. Holcombe

ONU Wind Quintet

Brandon Baumann, flute ♦ April Becker, oboe ♦ Kristen Erdahl, clarinet

Brianna Robins, bassoon ♦ Laura Kehoe, horn

♦ ♦ ♦ ♦ ♦

Adagio Religioso

C.D. Lorenz

Quarto for Horns

A. Ostling

ONU Horn Quartet

Brittany Harris ♦ Laura Kehoe ♦ Kendra Skodak ♦ Joshua Woods

Can Can (from *The Tales of Hoffmann*)

Thunderer

J. Offenbach
arr. P. Goddard
J. P. Sousa
arr. N. McMullian

ONU Bassoon Ensemble

Rachel Medley ♦ Brianna Robins ♦ Dr. Neal M^cMullian
Allison Stith ♦ Angela Johnson

♦ ♦ ♦ ♦

Translations for Liebeslieder Walzer

1. Answer, maiden, all too lovely. Did those eyes in trust so tender, and those glances deep with promise, try to tell me of surrender? Will your heart with love awaken; would you rather keep me from burning, never heeding, never turning? Oh, then, will you share my yearning? Would you rather keep me burning, not one moment would I weaken. Come to me, you dark-eyed maiden. Meet me when the stars are greeting.
2. Deep in thunder roars the tide, every shore retrieving. If your heart has never sighed, love will enter, grieving.
3. Oh, these women, how they lead me close to heaven. I'd been long a monk in cloister, were it not for women.
4. Like the evening sunset's rapture might my weary spirit glow. Someone did but love me, then my joy would endless flow.
5. The tender hopvine wanders with winding stem the earth apart. Oh hear me, tender hopvine. Why droop your head from heaven's rest? How may the vine be soaring, if no one brings it strength or aid? Then how may a damsel flourish, when far her love has strayed?
6. There was a tiny, pretty bird who saw the garden fruit, then took his fill, and more. Were I a tiny, pretty bird so free, I'd linger not, but take my chance as he.
Lime twigs to trap him, hidden in that bait, that luckless songbird couldn't know his fate, sad fate. That songbird found a dainty, loving hand. And there does he, a willing captive stand.
8. When your eyes so fondly seek, and so dearly hold me, every care and trouble flees, as your love enfolds me. 'Tis a sweetly burning flame. Leave it not untended! Never shone a love so true, may it ne'er be ended.
11. No, I will not listen to them with their chiding. All one does, they talk about it, criticizing. If I'm cheerful, then they say I'm evil-minded. If I'm sad, that means by foolish love I'm blinded.
18. Each tender leaf is trembling, as through the branch there flutters a bird in flight. In such a way my spirit begins to shake and flutter, when tasting joy and sadness, my heart seeks thine.

ONU Orchestra

Flute

Valinda Prather
Brandon Baumann
Kelsi Jones

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Clarinet

Kristen Erdahl
Anne Lowry

Bassoon

Rachel Medley
Brianna Robins

Horn

Laura Kehoe
Josh Woods
Brittany Harris
Kendra Skodak

Trumpet

Shaun Heitzman
Merrick Robison
Eric Barkman

Trombone

Blake Reddick
Holly Huff
Jason Tezawa

Tuba

Reuben Lillie

Percussion

Tim Hehn
Todd Hespell
Josh Severs
Mike Zaring

Harp

Danielle Urfer

Violin

Elisabeth Peulausk*
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jessica Brown
Priscilla Ramos
Jordan Cramer

Viola

Brittany Gaffney
Katy Van Donselaar
Kelsi Rector
Joyce Kang
Josh Woods

'cello

Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel
Brian Kosek
Katelyn Flynn

Bass

Mary Schwarz
Jennifer Wilkerson

* concertmaster

SENIOR RECITAL

Kendra Skodak

horn

Valinda Prather

flute



7:00 p.m.

Tuesday, November 6, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto No. 3 in E-flat Major, K. 447
Romanze

W.A. Mozart

Kendra Skodak, horn
Dr. Gerald Anderson, piano

Canzone

Valinda Prather, flute
Dr. Gerald Anderson, piano

S. Barber

Parable for Solo Horn (Parable VIII), Op. 120
Kendra Skodak, horn

V. Persichetti

Sonata No. 6 in E Major
adagio ma non tanto
allegro
siciliano
allegro assai

J.S. Bach

Valinda Prather, flute
Susan Lieb, 'cello
Dr. Gerald Anderson, piano

Sonate for Horn and Klavier, Op. 17
I. allegro moderato
II. poco adagio, quasi andante
III. rondo - allegro moderato

L. van Beethoven

Kendra Skodak, horn
Dr. Gerald Anderson, piano

Serenade

Valinda Prather, flute
Dr. Gerald Anderson, piano

H. Hanson

Aesop's Fables

A. Plog

- I. The Tortoise and the Hare
- II. The Mouse and the Lion
- III. The Wind and the Sun
- IV. The Dove and the Ant
- V. The Mule

Kendra Skodak, horn
Dr. Gerald Anderson, piano

NOTES

The Tortoise and the Hare

One afternoon, a hare who was going into town on a country road met a tortoise who was going in the same direction. The fleet-footed hare made fun of the slow moving tortoise, and said, "Your feet are so ugly and small and your shell is so heavy and big, I'm surprised you can move at all." But the tortoise only said: "Small and ugly, big and heavy, I think I can beat you in a race to town."

"You must be joking," said the hare.

"No, I'm not" replied the tortoise.

The hare laughed and said, "You're so dumb this will be an easy race to win."

And with that, they began the race. The hare was so fast and the tortoise so slow that within no time there was a huge distance between them. So the hare decided to rest for a while. He ate some grass. He drank some water. Then he stretched a little, and before he knew it, he was fast asleep. In the meantime, while the hare was sleeping, the tortoise was slowly moving forward. He did not stop for grass or water, and pretty soon he plodded by the sleeping hare, which brought him very close to town. And still the hare was sleeping. But finally he began to wake up. With a start he realized that the tortoise had passed him while he was sleeping! As he looked down the road he could barely see the tortoise approaching town. So he began to run as fast as he could, faster than he had ever run before. And soon he could see that he was getting very close to the tortoise. But he was too late. The tortoise had already won the race.

The Mouse and the Lion

One day a great, big lion was sleeping in the jungle. In the middle of a nice dream he was awakened by something small that was scampering all around him. Down went his paw and when he opened it, he found that he had captured a tiny little mouse.

"Please, Mr. Lion," begged the mouse. "Please don't eat me."

"Why not?" said the Lion.

"Well, if you don't eat me," said the mouse thinking quickly. "I will be able to help you someday, and perhaps even save your life."

"How can a small mouse help save a giant beast like myself?" thought the lion. But the mouse seemed so terrified of the lion that he let him go anyway.

The next day, the same majestic lion was making his way through the jungle, admiring the view. All of a sudden he was lifted straight into the air. He had walked right into a hunter's net! For miles around, the animals shuddered when they heard his thunderous roar. Well, actually all of the animals except one. For when the mouse heard the mighty roars, he ran to where the lion was and climbed onto the net.

"Now I can help you, Mr. Lion," said the mouse, and he chewed and he chewed the hunter's net. With one final bite, the lion slipped through and was free!

"Well, Mr. Mouse," said the lion, "you sure kept your word. Won't you please join me now as I go on my walk?"

And with that they set out together on that bright beautiful day—which proves that an act of kindness, no matter how small, is never wasted.

The Wind and the Sun

A quarrel took place between the North Wind and the Sun over who was more powerful. Neither could convince the other of its ultimate power, but when they saw a man on the road far below, they knew they had found a way of settling their dispute.

"Let's see who can get the cloak off the back of that traveler," said the North Wind. "Whoever can do that would surely be more powerful," agreed the Sun.

The North Wind went first, and sent out a long blast of cold air, trying to blow off the man's garment.

"Boy, is it cold," said the traveler. But the cold air just made him shiver and rub his hands together to keep warm. After several of these blasts, in one final effort, the North Wind let out an even longer blast of cold air. But the traveler only pulled his garment tighter and tighter.

So the Sun went next. After driving the clouds from the sky, he sent down his warm rays on the traveler. Although the Sun's beams were not forceful or violent, they still had their effect.

"I was so cold before," said the traveler, "but now I'm becoming too warm. Perhaps I should take off my cloak." And with that he did, and went over to rest in the shade of the nearest tree.

"So now you know," said the Sun to the Wind. "Gentle persuasion is always better than force."

The Dove and the Ant

It was mid-day and hot, and an ant went walking to a fountain to quench his thirst. He climbed up, and up, and up, but found that he could not get close enough to the water for a drink. So he leaned over and over and over, until he finally fell in.

"Help. Help." he cried. "I'm drowning and I have no chance to survive unless someone saves me!" Luckily for him, a dove was sitting in a nearby tree. When he heard the ant's cries, he plucked a leaf from the tree with his beak. He flew down to the fountain, and placed it in the water. Although it was only a small leaf it was like a raft for the ant, who was able to paddle safely to the side of the fountain. "Thank you, Mr. Dove," he said. "You saved my life and I shall never forget this." Whereupon the dove said: "You're welcome," and flew back to his favorite branch on his favorite tree.

Unknown to the dove, a fowler had been watching him, and was preparing to catch him that very day. He snuck up quietly on the dove and was just about to catch him when he screamed "Ouch!" "Who bit me on the heel?" He looked down and saw the ant scurrying for cover, and when he looked up again the dove had already flown away.

"Thank you, Mr. Ant," said the dove. "You also saved my life and I shall never forget this."—which proves that one good turn deserves another.

The Mule

A Mule, who had grown contented and very happy with herself, commenced one day to run and jump and behave in a very outrageous manner. She noticed how fast she could run, and soon was convinced that no one was faster than she. "My mother was a racehorse," she yelled joyfully, "and I can run at least as fast as she." And with that she began sprinting back and forth, back and forth, to prove how fast she was. But soon she began running slower, and slower, and slower, and finally could only walk. And then she became so exhausted that she came to a complete stop. "I should have remembered that even though my mother was a racehorse, my father was a donkey." I guess there are two sides to every truth.



Miss Skodak presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education.

She is the horn student of Prof. Margaret Tung.

Mrs. Prather presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education.

She is the flute student of Prof. Jennifer Reddick

***Thank you for silencing cell phones
and for not using flash photography***



OLIVET
NAZARENE
UNIVERSITY

Centennial
1889-2009

Department of Music

CHAMBER MUSIC RECITAL



7:00 p.m.

Tuesday, November 13, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Song of Quetzalcoatl

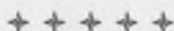
L. Harrison

ONU Percussion Ensemble

Prof. Christopher Cree ♦ Jarid Dyal ♦ Cole Griswold

Jordan Thorse

Tim Hehn, conductor



Introit and Processional

L.van Beethoven

arr. D. Allured

Five Celebrations

M. Keller

Celebration No. 1 in G

Celebration No. 2 in Eb

Celebration No. 3 in F

Celebration No. 4 in F

Celebration No. 5 in C

Hoedown for Handbells

M. Tucker

ONU Handbell Choir

Amy Bell ♦ Kristen Erdahl ♦ Hanna Hines ♦ Stephanie Jungles
Laura Kehoe ♦ Abby Mallet ♦ Shauntia Mettlin ♦ Kendra Skodak

Heather Tefft ♦ Caitlin Todd ♦ Jennifer Wilkerson

Dr. Neal Woodruff ♦ Mike Zaring

Dr. Neal Woodruff, director



From *Der Freischütz*

C.M. von Weber

Prayer

Hunting Chorus

ONU Horn Quartet

Brittany Harris ♦ Laura Kehoe

Kendra Skodak ♦ Joshua Woods



Quartet, K.159

W. A. Mozart

Andante grazioso

Allegro

Rondo

ONU String Quartet

Priscilla Ramos, violin ♦ Kristen Erdahl Violin

Joyce Kang, viola ♦ Susan Leib, 'cello



Lisbon (Dublin Bay)

P. Grainger

trans. J. Kreines

Quintet No. 1 in B^b minor, Op. 5

V. Ewald

Moderato

ONU Brass Quintet

Merrick Robison, trumpet ♦ Patrick Wright, trumpet

Brittany Harris, horn ♦ Blake Reddick, trombone

Reuben Lillie, tuba

Prof. Brian Reichenbach, director



Quintet, Op. 88 No. 2 in E-flat Major

A. J. Reicha

Lento

Allegro moderato

ONU Wind Quintet

Brandon Baumann, flute ♦ April Becker, oboe

Kristen Erdahl, clarinet ♦ Brianna Robins, bassoon

Laura Kehoe, horn



Eine Kleine Nachtmusik

Allegro

Romanze

Menuetto

Rondo

W.A. Mozart

arr. D. Geller

ONU Flute Choir

Hanna Hines ♦ Kelsi Jones ♦ Heidi Melin

Erin Sandoz ♦ Valinda Prather

Pro. Jennifer Reddick, director



Fantasy on Children's Songs

arr. Andrew Balent

Pigs (a gift for Gordon Jacob)

Alan Ridout

ONU Bassoon Ensemble

Erica Engelbrecht ♦ Rachel Medley ♦ Rachel Medley

Dr. Neal McMullian, director



Conga de Comparsa

arr. ONU percussion ensemble

NOTE: The audience is invited to follow the Percussion Ensemble into the lobby for the conclusion of this work

ONU Percussion Ensemble

Prof. Christopher Cree ♦ Jarid Dyal ♦ Kristen Erdahl

Cole Griswold ♦ Tim Hehn ♦ Todd Hespell ♦ Josh Severs

Bryant Smith ♦ Jordan Thorse ♦ Mike Zaring

***Thank you for turning off cell phones and for
not using flash photography***

A Night at the Opera

arias and scenes from
Mozart's *Le Nozze di Figaro*

featuring

voice students of
the ONU Music Department
and

the ONU Orchestra
conducted by Dr. Neal Woodruff
and Dr. Jeff Bell



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

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Arias and scenes
from W.A. Mozart's *Le Nozze di Figaro*

Overture

Non so più cosa son

Cherubino: Jenna Dickey
Dr. Jeff Bell, piano

Non piu andrai

Figaro : Reuben Lillie
Timothy Kelley, piano

Porgi Amor

Countess: Ashlie McIntire, soprano
Casey Baker, piano

Voi che sapete

Cherubino: Emily Jacobson
Casey Baker, piano

Recitative and Sextet from Act III

Don Curzio	Lukas Frame
Marcellina	Jenna Dickey
Figaro	Daniel Sutton
Count Almaviva	Paul Drace
Dr. Bartolo	Jase Hackman
Susanna	Carole Vandermark

Although engaged to Susanna, Figaro is being forced to marry Marcellina as payment of a debt. Don Curzio and Count Almaviva have worked out this plan so that the Count can have Susanna for himself. As Figaro tries to stall the proceedings, details of his mysterious past begin to emerge, and when his true parentage is known, the deal is off! Of course, Susanna comes into the scene just in time to misinterpret Marcellina's new relationship with Figaro, but all is explained and everyone sings together about how things have turned out.

Deh vieni, non tardar

Susanna: Holly Huff

Timothy Kelly, piano

Finale from Act IV

Susanna	Holly Huff
Countess Almaviva	Ashlie McIntire
Barbarino	Andrea Board
Cherubino	Emily Jacobson
Marcellina	Sarah Brubaker
Basilio	Jerrold Covert
Don Curzio	Stephen Crisp
Count Almaviva	Jasper Taylor
Dr. Bartolo	Blake Reddick
Figaro	Reuben Lillie

In the grove where Susanna and the Countess have planned to trick the Count into revealing his true colors, Cherubino arrives, looking for Barbarina, who has meanwhile hidden herself in the pavilion. At the same time, the Countess enters, disguised as Susanna. Cherubino, not realizing who she really is, begins flirting with her. The Count comes in and receives the kiss meant for "Susanna." The Count slaps Cherubino for his impudence, and the boy flees into the pavilion. Now the Count does some flirting of his own with "Susanna", infuriating Figaro further. The Count tries to lure her into the dark pavilion, but, hearing Figaro's voice and fearing discovery, tells "Susanna" to go ahead into the pavilion without him. He exits, promising to meet her later.

Now the real Susanna arrives, disguised as the Countess. When Figaro hears her voice, he immediately realizes that she is Susanna. He pretends to court "the Countess." Susanna is furious until he reveals his joke, and they tenderly reconcile. When the Count returns, the couple replay the joke. The enraged Count seizes Figaro and calls for weapons. Susanna flees into the pavilion as Bartolo, Basilio, Antonio, and Curzio rush in. The Count demands that his wife come out of the pavilion. To everyone's amazement, out pop Cherubino, Barbarina, Marcellina, and Susanna, still dressed as the Countess. She and Figaro pretend to beg the Count's forgiveness. He is adamant until the real Countess reveals herself. The chastened Count humbly asks her pardon, she grants it, and everyone rejoices.

UNIVERSITY ORCHESTRA

Flute

Valinda Prather
Brandon Baumann

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Clarinet

Kristen Erdahl
Anne Lowry

Bassoon

Rachel Medley
Brianna Robins

Horn

Laura Kehoe
Brittany Harris

Trumpet

Shaun Heitzman
Merrick Robison

Piano

Tim Kelley

Timpani

Tim Hehn

Violin

Elisabeth Peulausk♦
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jessica Brown
Jordan Cramer
Josh Woods
Kristen Erdahl
Logan Verdi

Viola

Brittany Gaffney
Katy Van Donselaar
Kelsi Rector
Joyce Kang

'cello

Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel
Brian Kosek
Katelyn Flynn
Ryan Fitzpatrick

Bass

Mary Schwarz
Jennifer Wilkerson

♦concertmaster

**Special thanks to Hahnah Jackson for her assistance
with costumes, props, and scenery**

*Thank you for turning off cell phones and for
not using flash photography*

Guest Voice Recital

Jeannette LoVetri
soprano

Gerald Anderson
piano



5:30 p.m.
Saturday, November 17, 2007

Kresge Auditorium
Larsen Fine Arts Center

*Thank you for turning off cell phones and for
not using flash photography*

PROGRAM

Quatro Madrigales Amatorios
Vos Me Matáteis
¿De Dónde Venis, Amore? J. Rodrigo

Romance (poem by Paul Bourget) C. Debussy

Les Cloches (poem by Paul Bourget) C. Debussy

Silent Noon (poem by Dante Gabriel Rossetti) R. Vaughn Williams



Nothing Can Stop Me Now L. Bricusse and A. Newley
(from *The Roar Of The Greasepaint, The Smell of The Crowd*)

Hurry! It's Lovely Up Here! A. Lerner and B. Lane
(from *On A Clear Day You Can See Forever*)

The Apple Tree S. Harnick and J. Bock
(from *Forbidden Fruit*)

My White Knight M. Willson
(from *The Music Man*)

Nov 19	Jr./Sr. Recital Erdahl/Hehn	7:00PM
Nov 30 & Dec 1	Messiah	7:00PM
Dec 3	Student Recital	9:30AM
Dec 3	Adjunct Recital - Christopher Cree, Percussion	7:00PM
Dec 6 & 7	Sounds of the Season	7:00PM
Dec 10	Upper Division Recital	9:30AM

JUNIOR RECITAL

Kristen Erdahl

clarinet

SENIOR RECITAL

Tim Hehn

percussion



7:00 p.m.

Monday, November 19, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Second Concerto

C. von Weber

Allegro

Kristen Erdahl, clarinet

Dr. Karen Ball, piano

Concerto in A Major, K.622

W.A. Mozart

Adagio

Kristen Erdahl, clarinet

Dr. Karen Ball, piano

Sonata

F. Poulenc

Allegro tristamente

Romanza

Allegro con fuoco

Kristen Erdahl, clarinet

Dr. Karen Ball, piano

Habanera (from *Carmen*)

G. Bizet

arr. B. Holcombe

ONU Wind Quintet

Brandaon Baumann, flute ♦ April Becker, oboe

Kristen Erdahl, clarinet ♦ Brianna Robins, bassoon

Brittany Harris, horn

♦ ♦ *Intermission* ♦ ♦

Cello Suite No. 1 in G Major (1717)
Praeludium

J.S. Bach
transcr. M. Gaetano

Tim Hehn, marimba

Eight Pieces for Four Timpani (1949)

E. Carter

I. Saeta
VII. Canaries

Tim Hehn, timpani

Inspirations Diabolique (1964)

R. Tagawa

1. Introduction
2. Dance
3. Adagio - Tarantella
4. Cadenza
5. Perpetual Motion

Tim Hehn, multiple percussion

Four Rotations for Marimba (1996)

E. Sammut

Rotation II
Rotation IV

Tim Hehn, marimba

*Thank you for silencing cell phones
and for not using flash photography*

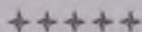
NOTES

Carl Maria von Weber (1786-1826) was a renowned conductor, composer, and pianist. Through his works, he sought to express to his audience the art and shape that music had taken on during the 19th century. He aimed to maximize the technical, sonic, and expressive nature of his musical compositions. In 1824, he did just that by writing the Second Concerto for clarinet. He took clarinet playing to heights that it had never experienced before by expanding the range and combining the idea of legato and staccato articulation within the same melody. Weber is considered to have written some of the most significant works for the clarinet.

Wolfgang Amadeus Mozart (1756-1791) has brought to life through his Clarinet Concerto K. 622 mature music, distinguished by its melodic beauty, its formal elegance, and its richness of harmony and texture. Originally written for the basset horn in 1791, the solo part for this Concerto K. 622 was lost. It has been edited and reworked by many accomplished clarinetist. The edition you will hear is has been edited by Reginald Kell. Mozart's Adagio movement of this Concerto is considered to be one of the most beautiful pieces written for the clarinet.

Francis Poulenc (1899-1963) was a French composer and pianist who through musical complexity, technical mastery, and intricate coloring detail expressed these qualities in his musical compositions. The Sonata for clarinet, written just before his death in 1962, is one of his three sonatas for woodwinds. His works combine bitingly clever, unpretentious triadic and scalar themes, with spicy dissonances, all the while combining passages of jazz and bitonality, often leading to mischievous cadences.

Georges Bizet (1838-1875) was a French composer who wrote one of the most popular operas of any age, *Carmen*, in which this musical excerpt arranged for wind quintet is from. *Habenera* is based on a sultry, provocative descending chromatic scale followed by alternates of the same phrase in first the minor and then the major key, corresponding with the idea of love expressed though the piece.



Miss Erdahl presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education & Performance. She is the clarinet student of Dr. Harlow Hopkins.

Mr. Hehn presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music (General). He is the percussion student of Prof. Christopher Cree.

STUDENT RECITAL



9:30 a.m.
Monday, December 3, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Rondo #1 in D Major, KV 485
Kelsi Jones, piano
W.A. Mozart

Alleluja (from *Exultate Jubilate*)
Crystal Kelly, soprano
Dr. Jeff Bell, piano
W.A. Mozart

Sonata, Op. 27, No.1
Adagio con espressione
Allegro Vivace
Derek Corcoran, piano
L. van Beethoven

Sonata
Movement III
Brittany Harris, horn
Dr. Gerald Anderson, piano
P. Hindemith

Du Ring an meinem Finger
(from *Frauenliebe und -leben*)
Dawn Kelly, mezzo-soprano
Dr. Jeff Bell, piano
F. Schubert

Sonata, Op. 101
Allegro, ma non troppo
Emily Poling, piano
L. van Beethoven

Oboe Concerto in C Major
Allegro aperto
April Becker, oboe
Dr. Karen Ball, piano
W.A. Mozart

- | | |
|-------------------------------------|-----------------|
| The sleep that flits on baby's eyes | J. Carpenter |
| Megan Ralston, soprano | |
| Dr. Jeff Bell, piano | |
|
 | |
| How High the Moon | M. Lewis |
| | arr. D. Mohr |
| Dave Mohr, electric guitar | |
|
 | |
| Amarilli, mia bella | G. Caccini |
| Blake Reddick, baritone | |
| Casey Baker, piano | |
|
 | |
| Sonata in E Minor, K 98 | D. Scarlatti |
| Brandon Baumann, piano | |
|
 | |
| Weep You No More | R. Quilter |
| Natalie Sauch, soprano | |
| Timothy Kelley, piano | |
|
 | |
| Horn Concerto in E ^b | R. Strauss |
| Allegro | |
| Andante | |
| Holly Huff, horn | |
| Timothy Kelly | |
|
 | |
| Gran Duo Concertante | C. M. von Weber |
| Rondo-Allegro | |
| Anne Lowry, Clarinet | |
| Casey Baker, piano | |
|
 | |
| Log Cabin Blues | G. Green |
| Josh Severs, xylophone | |
| Derek Corcoran, piano | |

Upcoming Events

Dec 3	Adjunct Recital - Christopher Cree, Percussion	7:00PM
Dec 6 & 7	Sounds of the Season	7:00PM
Dec 10	Upper Division Recital	9:30AM



OLIVET
NAZARENE
UNIVERSITY

Centennial
1907-2007

Department of Music

PERCUSSION CHAMBER RECITAL

featuring

Jane Boxall and Christopher Cree

with

Joyce Griggs, alto saxophone



7:00 p.m.

Monday, December 3, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Nagoya Marimbas Steve Reich (1994)
Jane Boxall and Christopher Cree, marimbas

March Elliot Carter (1950)
Christopher Cree, timpani

Dream of Foreign Shores Takayoshi Yoshioka (1991)
Jane Boxall, marimba

Toccata Anna Ignatowicz (2001)
Jane Boxall, marimba

The Griggs Suite for Alto Sax & Percussion Leroy Osmon (2005)
Joyce Griggs, alto saxophone
Christopher Cree, percussion

❖ BRIEF INTERMISSION ❖

Ghanaia Matthias Schmitt (1998)
Jane Boxall, marimba

Wood, Water & Land Beata Moon (2006)
Jane Boxall, marimba

Canyon Kevin Puts (1996)
Jane Boxall, marimba

Imperfect Circle Ed Martin (2006)
Christopher Cree, tambourine

Ultimatum II Nebojša Živković (1994)
Jane Boxall and Christopher Cree, marimbas



*Thank you for silencing cell phones
and for not using flash photography*



OLIVET
NAZARENE
UNIVERSITY

Centennial

Department of Music

UPPER DIVISION RECITAL



9:30 a.m.

Monday, December 10, 2007

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Log Cabin Blues

Josh Severs, xylophone
Derek Corcoran, piano

G. Green

Exercise No. 11

G. Topper

Exercise No. 17

G. Topper

Waltz in G

F. Carulli

Exercise No. 13

G. Topper

Vivo

L. Gall

Tempo di Minuetto

G. Topper

Jeremy Gibson, guitar

Polonaise in A Major, Op. 40, No. 1

F. Chopin

Luke Olney, piano

Music

CALENDAR OF EVENTS

SPRING 2008



DEPARTMENT OF MUSIC

WWW.OLIVET.EDU



OLIVET
NAZARENE
UNIVERSITY

CALENDAR OF EVENTS

SPRING 2008

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		

JANUARY 2008

- 8 ORCHESTRA CLINIC CONCERT
KRESGE AUDITORIUM 7 P.M.
- 15 JR./SR. RECITAL - GRIGGS/KEHOE
KRESGE AUDITORIUM 7 P.M.
- 17 JR./SR. RECITAL - BECKER/HINES
KRESGE AUDITORIUM 7 P.M.
- 22 SR. RECITAL - TIM KELLEY
KRESGE AUDITORIUM 7 P.M.
- 24 COMPOSERS OF OLIVET
KRESGE AUDITORIUM 7 P.M.
- 31 JR. RECITAL - ANDREW BIGGS
KRESGE AUDITORIUM 7 P.M.

FEBRUARY 2008

- 8-9 BAND WINTER SHOWCASE
KRESGE AUDITORIUM 7 & 9 P.M.
- 11 COMMENCEMENT CONCERT AUDITIONS
KRESGE AUDITORIUM 7 P.M.
- 12 CHAMBER CONCERT
KRESGE AUDITORIUM 7 P.M.
- 28-29 SPRING OPERA - THE MAGIC FLUTE
KRESGE AUDITORIUM 7 P.M.

MARCH 2008

- 1 SPRING OPERA - THE MAGIC FLUTE
KRESGE AUDITORIUM 2 & 7 P.M.
- 3 SR. RECITAL - MATT GERHARD
KRESGE AUDITORIUM 7 P.M.
- 4 CONCERT BAND
KRESGE AUDITORIUM 7 P.M.
- 5 SR. RECITAL - BOARD/BOVERT
KRESGE AUDITORIUM 7 P.M.
- 10 SR. RECITAL - RAMOS/METTLIN
KRESGE AUDITORIUM 7 P.M.
- 11 NIGHT OF JAZZ
CHALFANT HALL 7 P.M.
- 13 OPERA SCENES
KRESGE AUDITORIUM 7 P.M.
- 28 JR. SR. RECITAL - HUFF/KELLY
KELLEY PRAYER CHAPEL 7 P.M.

APRIL 2008

- 3-5 SPRING PLAY
KRESGE AUDITORIUM 7 P.M.
- 8 ORCHESTRA/CONCERT SINGERS
KRESGE AUDITORIUM 7 P.M.
- 10 CHAMBER CONCERT
TBA 7 P.M.
- 12 HORN MASTERCLASS WITH
DALE CLEVINGER FROM CSO
- 14 TESTAMENT CONCERT
KRESGE AUDITORIUM 7 P.M.
- 15 CHRYSALIS CONCERT
KRESGE AUDITORIUM 7 P.M.
- 17 ORPHEUS CONCERT
KRESGE AUDITORIUM 7 P.M.
- 22 JAZZ BAND & CONCERT BAND
KRESGE AUDITORIUM 7 P.M.
- 26 COMMENCEMENT CONCERT
KRESGE AUDITORIUM 7 P.M.



Olivet Nazarene University has long enjoyed a distinguished reputation for the quality of its music program and the professional preparation it affords its graduates. Young musicians in increasing numbers are realizing the advantages of earning a degree in music at a Christian liberal arts university such as Olivet.

To learn more about our program, visit www.olivet.edu or call us at 1-800-648-1463.


WWW.OLIVET.EDU

FOR MORE INFORMATION ABOUT THESE EVENTS, CALL 815-939-5110.

FOR THE MOST UP TO DATE SCHEDULE OF EVENTS, GO TO OLIVET.EDU AND CLICK ON "NEWS AND EVENTS."

CONCERTS • TOURS • RECITALS • AUDITIONS • PLAYS • MUSICALS



Department of Music
One University Avenue
Bourbonnais, Illinois 60914-2345

OLIVET NAZARENE UNIVERSITY
and
National City.

present

**ORCHESTRA
CLINIC CONCERT**

**DR. OVID YOUNG,
GUEST CONDUCTOR**

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 8, 2008, 7 p.m.

ADMISSION: \$5



King Music is the proud sponsor of the ONU Presents Music Series



PROVENA
St. Mary's Hospital

PEPSI

RIVERSIDE
HealthCare



Glancy-Gernon
Funeral Homes, Inc.

JOURNAL

DR. OVID YOUNG,

GUEST CONDUCTOR

Newly appointed as artist-in-residence at ONU, conductor, composer, pianist & organist Ovid Young is one of the most versatile musicians before the concert public today. Four decades of concertizing have taken him to every major music center in the U.S.A as well as to England, Germany, Russia, Austria, Switzerland, France, Czech Republic, Denmark, India, Japan, South Korea, Hong Kong, Italy, Canada, Mexico and the Caribbean. Upcoming tours are planned for Israel and Ukraine.

His performances as conductor or soloist with orchestras (in addition to extensive work with recording orchestras in the studios of Hollywood, New York City, London, Nashville, Chicago and Dallas) have included appearances with the English Chamber Orchestra, the Danish Radio Symphony, the Seoul Philharmonic, the Bern Symphony, the English Symphony, the Bohuslav Martinu Philharmonic, London's Southbank Sinfonia, the Florida Philharmonic and the symphonies of Pittsburgh, Denver, Phoenix, Nashville and Charlotte, among numerous others. For ten seasons, from 1974-1984, Ovid was music director of the Kankakee Valley Symphony Orchestra.

A composer of orchestral soundtracks for several feature-length films and a widely published creator of choral music for church choirs, he is remembered by many for his 20 years of touring and recording as the principal pianist/arranger/conductor for the renowned singing duo of Robert Hale & Dean Wilder. Dr. Young's compositions have been performed at New York's Carnegie Hall, at the Frankfurt Staatsoper, at the Passionspieltheatre of Oberammergau, in the concert hall of Copenhagen's Tivoli Gardens, at the Tokyo Disneyland, in Moscow's Kremlin and Tchaikovsky Hall, at Chennai, India's Academy of Music and on national tours by Fred Waring's Pennsylvanians and the St. Olaf Choir.

Since 1971, he has played some 3800 concerts as half of the celebrated duo-piano team of Nielson & Young with Texas pianist Stephen Nielson. Nielson & Young are now listed on the International Roster of Steinway Artists, and began their long and distinguished musical collaboration when both were serving on ONU's music faculty in the 1970s.

PROGRAM

ACADEMIC FESTIVAL OVERTURE

JOHANNES BRAHMS

CONCERTO NO.2 FOR THREE PIANOS IN C MAJOR, BWV 1064

JOHANN SEBASTIAN BACH

DR. GERALD ANDERSON, DR. KAREN BALL, DR. OVID YOUNG, PIANOS

AN OUTDOOR OVERTURE

AARON COPLAND

EPIC MARCH

JOHN IRELAND

UNIVERSITY ORCHESTRA

DR. NEAL WOODRUFF, CONDUCTOR

Flute

Valinda Prather
Brandon Baumann
Kelsi Jones

Trombone

Blake Reddick
Holly Huff
Jason Tezawa

Viola

Brittany Gaffney
Katy Van Donselaar
Kelsi Rector
Joyce Kang

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Tuba

Reuben Lillie

Piano

Kelsi Jones

'Cello

Allison Caudle
Susan Leib
Amanda Harrelson
Diane Michel
Brian Kosek
Katelyn Flynn
Stephanie Smith

Clarinet

Kristen Erdahl
Anne Lowry

Percussion

Todd Hespell
Josh Severs
Mike Zaring

Bassoon

Rachel Medley
Brianna Robins

Harp

Danielle Urfer

Bass

Mary Schwarz
Jennifer Wilkerson

French Horn

Laura Kehoe
Josh Woods
Brittany Harris
Kendra Skodak

Violin

Elisabeth Peulausk*
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jessica Brown
Priscilla Ramos
Jordan Cramer
Josh Woods

*Concertmistress

Trumpet

Merrick Robison
Eric Barkman
Patrick Wright

Bradley-Bourbonnais Community High School Orchestra

ALAN WHITE, CONDUCTOR

Violin

Samantha Engelland

Logan Verdi

Kelsy VanWert

Jesse Moore

Alexandra Whitehead

Brittany Engelland

'Cello

Ryan Fitzpatrick

Chet Lord-Remmert

Bass

Alyssa Stasicky

Austin Dexter

Viola

Lydia Norwick

Matt White

ORCHESTRA TOUR

Neal Woodruff
Conductor


2008

PROGRAM SELECTED FROM

Academic Festival Overture, Op. 80

Johannes Brahms

Blessed Assurance

arr. David T. Clydesdale

Epic March

John Ireland

Great is the Lord

arr. Michael Lawrence

O Worship the King

arr. James Curnow

Majesty!

arr. Richard Kingsmore

Praise God (Doxology)

arr. David Winkler

Rejoice! Rejoice!

arr. Omar Allen

The Marriage of Figaro, K. 492
Overture

Wolfgang Amadeus Mozart

To God Be the Glory

arr. James Curnow

Personnel

Flute

Valinda Prather
Brandon Baumann
Kelsi Jones

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Clarinet

Kristen Erdahl
Anne Lowry

Bassoon

Rachel Medley
Brianna Robins

Horn

Laura Kehoe
Josh Woods
Brittany Harris
Kendra Skodak

Trumpet

Merrick Robison
Eric Barkman
Alan White

Trombone

Blake Reddick
Holly Huff
Jason Tezawa

Tuba

Reuben Lillie

Piano

Brandon Baumann
Kelsi Jones

Percussion

Todd Hespell
Josh Severs
Mike Zaring

Harp

Danielle Urfer

Violin

Elisabeth Peulausk+
Courtney Cryer
Jennifer Legg
Reeve Hutchens
Jessica Brown
Jordan Cramer
Peter Miller
Amanda Winkle
Josh Woods

Viola

Brittany Gaffney
Katy Van Donselaar
Kelsi Rector
Joyce Kang
Lydia Norwick
Josh Woods

'Cello

Susan Leib
Stephanie Smith
Diane Michel
Brian Kosek
Katelyn Flynn
Ryan Fitzpatrick
Chet Lord-Remmert

Bass

Mary Schwarz
Jennifer Wilkerson
Alyssa Stasicky

+concertmaster

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 an active schedule as performer, clinician, and adjudicator. Dr. Woodruff resides in Kankakee with his wife, Shannon, and children, Ryan and Kayelyn.

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.

One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

Orpheus Choir

A Ministry in Music

∞ 76th Year ∞

2008 Winter Tour

Saginaw, MI

Sparta, MI

Vicksburg, MI

Crown Point, IN

PROGRAM SELECTED FROM:

A Mighty Fortress	Luther; arr. Mueller
Alma Mater	B. Carmony
Be thou My Vision	arr. J. Bell
Come, Let Us Sing!	J. Bell
Didn't My Lord Deliver Daniel	M. Hogan
Great is Thy Faithfulness	arr. J. Rouse
Honor and Glory	G.F. Handel
Isaiah 40	W. Himes
Lord, I Want To Be a Christian	V. Johnson
My Faith Looks Up To Thee	arr. J. Rouse
O Crux	K. Nystedt
O Mighty Cross	arr. T. Fettke
O, For a Thousand Tongues	arr. T. Fettke
Prince of Peace, Control My Will	D. Rasbach
Salvation Is Created	P. Chesnokov
Saul	E. Hovland
Set Me As a Seal	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy
Worthy the Lamb	D. Rasbach

PERSONNEL

Soprano

Andrea Board Evans, WV
 Mallory Boracci Seaford, NY
 Jessica Brooks* Kouts, IN
 Lindsay Close Flushing, MI
 Jenna Dickey Bloomfield Hills, MI
 Shalena Drake* Muskegon, MI
 Andrea Enke Ottawa, IL
 Andrea Hayes Richland Center, WI
 Holly Huff Greenville, PA
 Emily Jacobson* Dixon, IL
 Laura Kehoe* Suffield, CT
 Crystal Kelly Rantoul, IL
 Ashlie McIntire Longmont, CO
 Heidi Melin Winnebago, IL
 Megan Ralston New Albany, IN
 Natalie Sauch Bourbonnais, IL
 Carole Vandermark Bradley, IL

Tenor

Brandon Baumann Fairfield, OH
 Andrew Biggs Chesterton, IN
 Jerrod Covert* Lansing, MI
 Tyler Dossett Danville, IL
 Luke Frame Williamsburg, IN
 Sam Griggs* Wright City, MO
 Joel Heald Naperville, IL
 Tim Kelley Anchorage, AK
 Ben Moore Uxbridge, MA
 Luke Olney Bourbonnais, IL
 Jonathan Payne Waterford, MI
 Derek Phillips* Casey, IL
 Merrick Robison Marion, IA

Alto

Abby Alger Shelbyville, IN
 Sherry Anthony Kankakee, IL
 Elizabeth Bernhardt Green Bay, WI
 Rachel Chastain* Green Bay, WI
 Ashley DeArmond Berne, IN
 Laura DeMerell Portage, MI
 Libby Devine Elgin, IL
 Amy Hall Bourbonnais, IL
 Amanda Kiest Ottawa, IL
 Cynthia Lopez Wood Dale, IL
 Jennifer Matthews Hazel Crest, IL
 Kate Myatt Dublin, OH
 Emily Poling Lancaster, OH
 Megan Reed Huntington, IN
 Dinah Samuelson Brighton, MI
 Anna Smit Byron Center, MI
 Chelsea Winn Kewanee, IL

Bass

Casey Baker Flushing, MI
 Drew Benson* Bourbonnais, IL
 Jeremy Bixler Huntington, IN
 Zach Bohannon Lebanon, OH
 Jake Boss Tinley Park, IL
 Steve Cargile Lancaster, PA
 Paul Drace Black River Falls, WI
 Kenton Glover Princeton, IL
 Jase Hackman Manhattan, IL
 Reuben Lillie Greenville, PA
 Chase Means Honey Creek, IA
 Joel Ramirez Cicero, IL
 Blake Reddick Bourbonnais, 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

"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.

One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

SENIOR RECITAL

Samuel Griggs

tenor

Dr. Jeff Bell, piano

JUNIOR RECITAL

Laura Kehoe

horn

Dr. Karen Ball, piano

7:00 p.m.

Tuesday, January 15, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Intrada

Miss Kehoe

O. Ketting

Bonjour, Suzon!

Rosamunde

Mr. Griggs

L. Delibes

C. Ives

Concerto No. 2 for Horn in E^b Major, K. 417

W.A. Mozart

I. Allegro maestoso

II. Andante

III. Rondo

Miss Kehoe

Una furtiva lagrima (*L'Elizir d'Amor*)

M'appari tutt' amor (from *Martha*)

La donna é mobile (from *Rigoletto*)

Mr. Griggs

G. Donizzeti

F. von Flotow

G. Verdi

Fantasie

Miss Kehoe

F. Strauss

from *Dichterliebe*, Op. 48

R. Schumann

I. Im wunderschönen Monat Mai

II. Aus meinen Tränen spriessen

X. Hör ich das Liedchen klingen

XV. Aus alten Märchen

Mr. Griggs

Nocturne

Miss Kehoe and Mr. Griggs

B. Britten

Psalm XXIII

Mr. Griggs

P. Creston

NOTES

Intrada

Ketting composed this work in 1958 and labeled it as appropriate for either trumpet or horn. Unaccompanied and unmetered, the piece is dedicated to Theo Laanen, a well-known Dutch trumpeter at the time, who was also a former teacher of Ketting.

♦ ♦ ♦

Bonjour, Suzon!

Translation:

Hello Susan my flower, you were quiet and always the prettiest one. I'm home again as you may see from my grand voyage in Italy; I traveled paradise all through, I have been in love too, but why should you care? I'm passing by your home today - open your door to me. Good day, Susan!

The last time I saw you your heart was just awaking, and then you told me "I don't know." I don't want them to like me. What have you done while I was gone? Who leaves too early, returns too late, but why should I care? I'm passing by your home today; open your door to me. Good day, Susan!

Rosamunde

Translation:

I wait, alas, in sorrow, mourning your long absence. Come back: without your presence, there is no happiness for me. In vain does sweet spring blossom in its proud finery: Nothing in nature pleases me. My God, how long have I cried! But what if he should never return? My God, I implore you! Ah well, perhaps we'll meet again in the grave.

♦ ♦ ♦

Concerto No. 2 for Horn in E^b Major, K. 417

Mozart's second horn concerto in E^b major (K. 417) is thought to have been performed first in 1783 in Vienna with Joseph Leutgeb as the soloist. The concerto is one of four horn concerti that Mozart wrote specifically for Leutgeb. While absent from the modern day score, Mozart left amusing notes to his friend above solo passages. For example, one passage that contained several repeated notes had the inscription "play at least one of these right!" and over one of the trills he wrote "Oh, bleating like a sheep! Thank heaven! Enough is enough!" The selection follows the typical concerto form, and is divided into three movements: allegro maestoso, andante, and rondo.

♦ ♦ ♦

Una furtiva lagrima

This comic opera of Donizetti depicts a lovesick farmer, named Nemorino, who is desperate to win the hand of the young, rich girl, Adina. Nemorino tells Adina of his love for her, but she laughs and urges him to find someone else. Nemorino sings *Una furtiva lagrima* when he thinks that he has finally won Adina's heart.

Translation:

A sullen and secretive tear that started there in her eye
Those socializing bright young things seemed to provoke its envy.
What more searching need I do? She loves me, that I see. For just
one moment the beating of her hot pulse could be felt with her
sighing confounding momentarily my sighs! Oh God, I shall expire;
I can't ask for more.

M'appari tutt' amor

Flotow's opera, *Martha*, takes place in England during the reign of Queen Anne. *M'appari tutt' amor* is sung during the second act, to a maiden who is leaving her lover.

Translation:

She appeared to me, full of love, my eyes caught sight of her; So
beautiful that my heart flew to her in longing; wounded me,
inflamed me by her angelic beauty which love has engraved in my
heart, and which cannot be erased; and the mere thought of her
responding to my passion can appease the suffering which distresses
me and breaks my heart, and breaks my heart! Martha, Martha, you
have vanished, and my heart went with you! You have stolen a
piece of my mind; I shall die of grief!

La donna e mobile

In this popular aria, the Duke of Mantua sings about his lover and describes all women as fickle. Unknown to him, the woman he loves is around the corner, listening to his song.

Translation:

Woman is flighty like a feather in the wind, she changes her voice
and her mind. Always sweet, pretty face, in tears or in laughter, she
is always lying. Always miserable is he who trusts her, he who
confides in her his unwary heart! Yet one never feels fully happy
who on that bosom does not drink love!



Fantasie

Franz Strauss's *Fantasie* is a theme and variations work based on Schubert's *Sehnsuchtswalzer* (Op. 2). The composition was completed and debuted in the mid 1840s. *Fantasie* is divided into an introduction, theme, and five variations. Each variation takes on a contrasting character, demanding dexterity and dramatic interpretation from the performer.



Dichterliebe

Translation:

I. In the wonderfully fair month of May, as all the flower-buds burst, then in my heart love arose. In the wonderfully fair month of May, as all the birds were singing, then I confessed to her my yearning and longing.

II. From my tears spring many blooming flowers forth, and my sighs become a nightingale choir, and if you have love for me, child, I'll give you all the flowers, and before your window shall sound the song of the nightingale.

X. I hear the little song sounding that my beloved once sang, and my heart wants to shatter from savage pain's pressure. I am driven by a dark longing up to the wooded heights, there is dissolved in tears my supremely great pain.

XV. From old fairy-tales it beckons to me with a white hand, there it sings and there it resounds of a magic land, where colorful flowers bloom in the golden twilight, and sweetly, fragrantly glow with bride-like faces. And green trees sing primeval melodies, the breezes secretly sound and birds warble in them. And misty images rise indeed forth from the earth, and dance airy reels in fantastic chorus. And blue sparks burn on every leaf and twig, and red lights run in crazy, hazy rings. And loud springs burst out of wild marble stone, and oddly in the brooks shine forth the reflections. Ah! If I could enter there and there gladden my heart, and all anguish taken away, and be free and blessed! Oh, that land of bliss, I see it often in dreams, but come the morning sun, and it melts away like mere froth.



Nocturne

The nocturne is the third work in Benjamin Britten's *Serenade for Tenor, Horn and Strings*. Britten composed the entire work during a time when he was bedridden with the measles. He described it as a "nothing piece", feeling it did not have much musical merit. However, this work soon became one of his more famous compositions. The lyrics are derived from the Tennyson poem *When splendor falls*. The piece premiered in 1943 with Sir Peter Pears, tenor, and Dennis Brain, horn.



Psalm XXIII

Paul Creston was born October 10th, 1906 in New York of Italian parentage. He was self-taught with the exception of piano and organ lessons at a young age. Fiercely independent by nature, Creston developed his style free of any particular school of thought or teacher's influence and made rhythm a cornerstone of his work, often emphasizing shifting subdivisions of regular meters. He composed works in many genres including five symphonies, concertos for marimba, violin, piano, saxophone, and several dance works, along with choral, chamber, and instrumental pieces.



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

Miss Kehoe presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in Music Performance. She is the horn student of Prof. Margaret Tung.

**Thank you for silencing cell phones
and for not using flash photography**

SENIOR RECITAL

Hanna Hines

flute

JUNIOR RECITAL

April Becker

oboe

with

Dr. Karen Ball, piano

Danielle Urfer, harp

7:00 p.m.

Thursday, January 17, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Oboe in C Major

W.A. Mozart

I. Allegro aperto

Miss Becker

Dr. Ball

Sonata IV in C Major

G.F. Handel

I. Larghetto

II. Allegro

III. Larghetto

IV. Allegro

V. Tempo do Gavotta

Miss Hines

Dr. Ball

Romance No. 1

R. Schumann

Miss Becker

Dr. Ball

Concerto No. 1 in G

W.A. Mozart

I. Allegro maestoso

Miss Hines

Dr. Ball

Sonate for Oboe and Piano

P. Hindemith

I. Munter

II. Sehr langsam

Miss Becker

Dr. Ball

Vocalise for Flute and Harp

S. Rachmoninoff

Miss Hines

Miss Urfer

Album of Five Pieces for Oboe and Harp

C. Debussy

I. Reverie

Miss Becker

Miss Urfer

Danse de la Chèvre

A. Honegger

Miss Hines

NOTES

Danse de la Chèvre (Dance of the Goat, H. 39) for unaccompanied solo flute is performed tonight from the 1932 edition. The piece tells the story of a goat, beginning with the goat sleeping, and building as the goat slowly awakens. Once completely awake, the goat begins his light and somewhat awkward dance. He eventually is distracted from his dance and stops to smell the flowers. However, his energy overtakes him again and he excitedly dances a second time. But, once again, he is pulled from his dance as his energy gives out. He rests and smells the flowers, only to be drawn back to sleep, but not without pondering briefly about his dance which is his last thought before sleep overcomes him. **Please refer to the back cover of the program for a listening map that will correspond visually to the music as it is performed.**



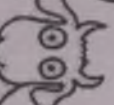
Miss Hines presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education. She is the flute student of Prof. Jennifer Reddick.

Miss Becker presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in Music Performance. She is the oboe student of Prof. Julie Parcher.

**Thank you for silencing cell phones
and for not using flash photography**

A listening map for:

Danse de la Chèvre "Dance of the Goat"



SENIOR RECITAL

Timothy Kelley
piano

with

Dr. Karen Ball, piano



7:00 p.m.

Tuesday, January 22, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata, Op. 2, No. 3, Allegro con brio

L. van Beethoven

Sarcasms, Op. 17, No. 1

S. Prokofiev

Nocturne in C[#] Minor, posthumous

F. Chopin

Concerto in G Minor, Op. 25

F. Mendelssohn

Molto allegro con fuoco

Andante

Presto

with Dr. Karen Ball, piano



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

**Thank you for silencing cell phones
and for not using flash photography**

NOTES

Beethoven's **Piano Sonata Opus 2, No. 3**, was the last of three sonatas composed in Bonn in 1785. The sonata debuted in Vienna, along with the two others in this Sonata grouping, and it is dedicated to Joseph Haydn. It begins with a statement of the first theme in C, which is repeated twice—once above and once below the original. There is a series of florid arpeggios which transition to the second theme, based on the dominant minor (g). In the development, Beethoven tricks us with a hint of a statement of the first theme in D, but settles back into C for a full statement of the first theme followed by a statement of the second theme in the relative minor (c). A cadenza centered on A-flat, the minor sixth scale degree in C, immediately precedes the final statement of the main theme.

Tonight's **Sarcasm** is the first of five composed by Prokofiev. The title Sarcasms is unusual, but appropriate. The way in which Prokofiev treats the un-classical main theme is highly classical, developing it from its first entrance, which is preceded by booming bass octaves, and exploring what it sounds like when couched in different atmospheres and colors. The second theme is a lyrical ascending scale that seems to explode into a repetition of the descending first theme.

Nocturne in C[#] Minor is a wonderful representation of Chopin's ability to write hauntingly beautiful melodies. From the first chord progression, the tension is palpable, never quite releasing until the final chord sounds, and the two lines go their separate ways.

Mendelssohn's first piano concerto, **Concerto in G Minor**, was written between 1830 and 1831, premiering in Munich in October of 1831. The movements are connected, without a stop in the sound, except for a breath between the second and third movements. The opening orchestral *tutti* was very brief for the time period, especially when one considers the opening statement of the piano, which is the first theme. Remember the first theme—it makes an appearance in the third movement in the orchestra. The first movement blends into the lyrical second movement, which is in E Major, providing a striking contrast to the G minor of the first movement. The bridge between the second and third brings us back into G minor for the climactic third movement, ending in G major.



Department of Music

COMPOSERS OF OLIVET

featuring

Students and faculty
of the
Department of Music



7:00 p.m.

Thursday, January 24, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Voyage

ONU Orchestra

Priscilla Ramos

Sing Oh Violins

Courtney Cryer, violin
Elizabeth Peulausk, violin

Crystal Marie Kelly

Because of You

Crystal Kelly, soprano
Dr. Karen Ball, piano

Crystal Marie Kelly

Fantasy for Cello and Piano

Susan Leib, 'cello
Dr. Karen Ball, piano

Kristen Erdahl

Two Madrigals in the English Style

Her Long Flaxen Hair
Against Whom, Rose?

Concert Singers

Laura Kehoe

Meeting at Night (text by Robert Browning)

Concert Singers

Karen Ball

Songs of the Children

How Does a Leaf Feel (text by Koreen Boyd)
A Rainbow (text by Jonnie Warren)

Shannon Woodruff, soprano
Dr. Karen Ball, piano

Karen Ball

Sing Oh Violins is a duet for two violins who answer each other with recurring themes. The piece is a delightful interplay of crossing lines and contrasting rhythms. It is written in a lyrical pastoral style.

Because of You

I am here my God all because of you.
I will take this life of mine that you gave to me.
I want you my God to be pleased with me.
We will live in love and in harmony.
I have suffered the pain disappointing you.
I will suffer the pain of crucifixion.
I need the life that you have planned
I need your care so I can stand.

Fantasy for Cello and Piano

The term fantasy, as used in the Baroque era, often referred to pieces for viols. Typically, though not always, fantasies would alternate between rapid, fugal sections and slower, more lyrical sections with occasional clashing harmonies, in keeping with the tradition of the motet. This fantasy, however, was written specifically for the 'cello. The various themes and passages are meant to show the outstanding range and the intense emotional ecstasy that can be produced from this gorgeous instrument. Ensemble between the two instruments is vital, as the piano is more than just an accompaniment part—it is another soloist alongside the 'cello.

Meeting at Night, a setting of a Robert Browning poem with a decidedly romantic flavor, is designed to be attractive to young choirs, as it features gently rocking syncopation set in the minor mode. Accessible ranges and level of difficulty make it marketable to the average junior high or high school choir.

Songs of the Children is a song cycle for solo soprano and piano. *How Does a Leaf Feel* and *A Rainbow* are the fourth and fifth pieces in the set. The texts are taken from poetry written by children struck with cancer. Their innocence, coupled with insight well beyond their young years, is a testimony of strength and optimism in the face of suffering.

*How does a leaf feel to be touched by the sun?
Like a child being tickled for the very first time.*

Romance No. 2

Brandon Baumann

Del Amante

The Lover's Heart

Brandon Baumann

Brandon Baumann, piano

Peace

Laura Kehoe

Emily Jacobson, mezzo-soprano

Josh Woods, viola

Dr. Gerald Anderson, piano

Songs of Emily Dickinson

Laura Kehoe

I shall never tell

Sam Griggs, tenor

Laura Kehoe, horn

Allison Davenport, 'cello

Dr. Anderson, piano

Four Twelve-Tone Tales

Laura Kehoe

Hey Diddle, Diddle

Humpty Dumpty

Hickory Dickory Dock

Rub-A-Dub-Dub

Jenna Dickey, mezzo-soprano

Dr. Gerald Anderson, piano

Fantasy in Motion

Andrew Biggs

Andrew Biggs, piano

**Thank you for silencing cell phones
and for not using flash photography**

How does a leaf feel to be danced upon by ants?

Like a host in his glory knowing that his guests are content.

How does a leaf feel when stroked by a human?

Like a shy child being introduced to a stranger.

And how does a leaf feel when the frost starts to come?

Like a child being struck by a terrible disease and trying his best to be brave and survive.

A rainbow is a trail of light,

To the other side of the world, holding

in straight lines the color of beauty.

Darkness, glory and hope.

Romance II is a solo piano piece composed in honor of the 50th wedding anniversary of Jerry and Peggy Hueber, my grandparents. My favorite part of this piece comes in the second theme when it is repeated with full chords over arpeggios. Every time I play this section, I hear a full orchestra with the strings forte, passionately soaring above the other parts. Perhaps someday the second theme from this little romance will find its way into an orchestral score!

The Lover's Heart (Romance I) is the third movement of *Del Amante*, a suite for piano and orchestra. The work is inspired by the difficulties and struggles of heartbreak. The third movement is the heart of the work and unlike the other four movements, it is written for solo piano. The piece begins in G Major, but modulates to E Minor with some borrowed chords symbolizing the struggle in the Lover's Heart over the loss of his beloved.

Songs of Emily Dickinson is a song cycle for tenor, horn, 'cello, and piano, with three parts based on the texts of Emily Dickinson. The second song in the cycle, *hope is a thing with feathers*, was debuted on January 26, 2007 with Sam Griggs, tenor. *I shall never tell* the last song of the cycle stands in sharp contrast to the first. It contains athletic figures for the voice and quick moving figures in the accompaniments to create a jocular nature. The extended vocal range

and use of melismas display the abilities of the singer. This selection was written specifically with Mr. Griggs in mind.

Two Madrigals in the English Style

Both of the madrigals were written as a study in polyphonic writing (independently-moving vocal lines that occasionally match) that is used in the English madrigals of the pre-Renaissance. *Her Long Flaxen Hair* contains the traditionally-English “fa-la” refrain. The selection itself is meant to be jocular, telling an amusing love story, with text by the composer. *Against Whom Rose* uses a Barbara Muhl translation of the famous Rilker poem *Contre Qui, Rose*. The composition mimics later English madrigals with its more chromatic feel and highly independent lines.

Written for Mezzo-Soprano and piano, the songs of **Four Twelve-Tone Tales** are based on familiar nursery rhymes. They all use the twelve-tone compositional process, but each selection has its own, individual tone row. The use of a row calls for excellent relative pitch on the part of the singer, as the accompaniment is not usually consonant with the vocal line. Since note pitches were pre-defined, rhythm and range became the main focus of the compositional process. The pieces are extremely short in the hopes that they could be used as teaching pieces to introduce singers to atonal song literature.

Inspired by the text of Henry Vaughn, **Peace** is meant to be part of a song cycle for mezzo-soprano and viola based on prayers and religious poetry. This poem speaks of Vaughn’s hope and aspiration for heaven, and how much his soul yearns to be there.

Fantasy in Motion is full of life and energy, following a typical ABA form. Its majestic opening resembles a military fanfare and it is quickly followed by a hockett motive before restating the opening idea. However, the tonal beginning quickly leads into developments that are heard until the recapitulation. The atonal development section is based on the interval of a second and builds to an exciting trip up and down the keyboard. The more lyrical B section is polytonic, with the right and left hands are in two different keys. Here the pentatonic scale is used, as well as polychords, two tonal chords that may or may not be tonal together. The B section ends with an improvisational build into the recapitulation. The final section brings back some of the original ideas, but changes them slightly before the exciting ending.



JUNIOR RECITAL

Andrew Biggs
piano

with
Dr. Gerald Anderson, piano



7:00 p.m.
Thursday, January 31, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Piano Concerto

A. Khachaturian

Allegro ma non troppo e maestoso

Andante con anima

Allegro brillante

with Dr. Gerald Anderson, piano



Mr. Biggs presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Performance. He is the piano student of Dr. Gerald Anderson.

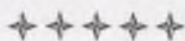
**Thank you for silencing cell phones
and for not using flash photography**

NOTES

Aram Khachaturian was born on June, 6 1903 in Tbilisi, Georgia (Imperial Russia). In his youth, he was fascinated by the music he heard around him, but at first he did not study music or learn to read it. In 1921, he traveled to Moscow to join his brother, unable to speak a word of Russian—he only spoke Armenian. Although he had almost no musical education, Khachaturian showed such great talent that he was admitted to a famous institute of music where he studied 'cello and entered a composition class in 1925. In 1929 he transferred to the Moscow Conservatory where he studied under Nikolai Myaskovsky. He also held important posts at the Composers' Union, which would later severely denounce some of his works as being "formalist" music, along with those of Sergei Prokofiev and Dmitri Shostakovich. These three composers became the so called "titans" of Soviet music, enjoying world-wide reputation as some of the leading composers of the 20th century.

Khachaturian was enthusiastic about communism. In 1920, when Armenia was declared a Soviet republic, Khachaturian joined a propaganda train touring Armenia comprised of Georgian-Armenian artists. He even joined the Communist Party of the Soviet Union in 1943. However, the party perceived some of his music as anti-communist and had him—along with Prokofiev and Shostakovich—expelled from the party. Khachaturian was deeply hurt by the expulsion.

Khachaturian's **Piano Concerto** was composed in 1936. The piece is in three movements and is in D-Flat Major. The first movement, *Allegro ma non troppo e maestoso*, makes extensive use of the three-note theme of F, B-double-flat, and A-flat. The second movement, *Andante con anima*, is one of the few major classical pieces to make use of a flexatone, also known as the tuned saw. The third movement, *Allegro brillante*, caps the piece in an exciting manner.



Feb	8-9	F-Sa	Band Winter Showcase	Kresge	7PM & 9 PM
	8-9	F-Sa	Scholarship Auditions		
	10	Su	Lincoln Park Brass	Kresge	3:00PM
	11	M	Student Recital	Kresge	9:30 AM
	11	M	Commencement Concert Auditions	Kresge	6:00 PM
	12	T	Chamber Concert	Kresge	7:00 PM
	28-29	R-F	Spring Musical Production	Kresge	9:00 AM & 7:00 PM
	29	F	Scholarship Auditions		

Mar	1	Sa	Spring Musical Production	Kresge	2:00 & 7:00 PM
	1	Sa	Scholarship Auditions		
	3	M	Sr. Recital – Matt Gerhard	Kresge	7:00 PM
	4	T	Concert Band	Kresge	7:00 PM
	6	R	Sr Recital – Board & Covert	Kresge	7:00 PM
	10	M	Student Recital	Kresge	9:30 AM
	10	M	Sr. Recital – Ramos/Mettlin	Kresge	7:00 PM
	11	T	Night of Jazz	Chalfant	7:00 PM
	13	R	Opera Scenes	Kresge	7:00 PM
	28	F	Jr./Sr. Recital – Huff/Kelly	College Church	7:00PM
	31	M	Hale / Wilder Scholarship Auditions	Rm 140	7:00 PM

Apr	1	T	Hopkins Scholarship Auditions	Rm 140	7:00 PM
	3-5	R-Sa	Spring Play	Kresge	7:00 PM
	7	M	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	8	T	Orchestra/Concert Singers	Kresge	7:00 PM
	10	R	Chamber Concert	TBA	7:00 PM
	11	F	Shirley Close Recital	Kresge	7:00PM
	12	Sa	Dale Clevenger Masterclass	TBA	
	12	Sa	Proclamation Concert	Kresge	7:00 PM
	14	M	Testament Concert	Kresge	7:00 PM
	15	T	Chrysalis Concert	Kresge	7:00 PM
	17	R	Orpheus Concert	Kresge	7:00 PM
	18	F	Student Recital	Kresge	9:30AM
	22	T	Concert Band Concert	Kresge	7:00 PM
	26	Sa	Commencement Concert	Kresge	7:00 PM

May	2	F	Baccalaureate Service	Chalfant	TBA
	3	Sa	Commencement Undergrad	Esplanade	9:30 AM
	3	Sa	Commencement Graduate	McHie	2:30 PM



OLIVET
NAZARENE
UNIVERSITY

Centennial
1908-2008

Department of Music

LINCOLN PARK BRASS

3:00p.m.

Sunday, February 10, 2008

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Scherzo	John Cheetham b. 1939)
Contrapunctus No. 1	Johann Sebastian Bach (1685-1750) trans. Robert King
Quintet No. 1, Op. 5 I. Moderato II. Adagio - Allegro vivace - Adagio III. Allegro moderato	Victor Ewald (1860-1935)
Intermission	
Fanfare for a New Theatre	Igor Stravinsky (1882-1971)
Voyage, Op. 27 I. Allegro moderato II. Vivace III. Andante molto IV. Moderato - Presto V. Adagio sostenuto VI. Allegro VII. Allegro non troppo	Robert Muczynski (b. 1929)
A Father's Love (Based on <i>Divinum Mysterium</i>)	Chris Teichler (b. 1976)
Selections from <i>West Side Story</i> <i>Something's Comin'</i> <i>Maria</i> <i>I Feel Pretty</i> <i>Tonight</i> <i>America</i>	Leonard Bernstein (1918-1990) arr. Jack Gale

Brian Reichenbach* and Kevin Wood, trumpets
Margaret Tung*, horn
Joseph Rodriguez*, trombone
Kevin Harrison, tuba

**Olivet Nazarene University Adjunct Faculty*

LINCOLN PARK BRASS is a unique chamber ensemble performing original works and transcriptions for duo, trio, quartet, and quintet. Their repertoire includes both new and old music, including a recent commission by Chicago-based composer, Chris Teichler. **LINCOLN PARK BRASS** was founded in 2002 by Brian Reichenbach, Joseph Rodriguez, and Margaret Tung while students at DePaul University. Its members are now professional musicians who have performed with some of the finest ensembles throughout the Chicago area, including Chicago Symphony Orchestra, Lyric Opera of Chicago, Elgin Symphony Orchestra, and many of the local and regional symphonies in the area. **LINCOLN PARK BRASS** appears regularly in recital, having performed at Wheaton College Community School of the Arts, DePaul University, Indian Boundary Park, and concert series at First United Church of Oak Park, Bethel United Church of Christ in Elmhurst, and First Presbyterian Church in Deerfield. Please visit www.LINCOLNPARKBRASS.com for news on upcoming performances.

Kevin Harrison is a Chicago-based freelance musician and private low brass instructor. He received a Bachelor of Music from Truman State University and graduated from DePaul University with a Master of Music degree. His principal teachers have included Steve Seward (Kansas City Symphony), Warren Deck (retired, New York Philharmonic), and Floyd Cooley (retired, San Francisco Symphony) in addition to private studies with such distinguished artists as Gene Pokorny, Charlie Vernon, Daniel Parentoni, Jennifer Montone, Mike Sanders, and Roger Oyster. Mr. Harrison spent the summers from 2003 to 2006 as a student at the Aspen Music Festival and School where he gained unparalleled instruction with Warren Deck, world class orchestral experience, and worked closely with the members of the American Brass Quintet. Mr. Harrison is principal tuba of the Northwest Indiana Symphony and has performed with the Saint Louis Symphony, Kansas City Symphony, Ottumwa Symphony, Lira Ensemble, New Philharmonic, and City Lights Orchestra. He has made solo appearances with the Northwest Indiana Symphony, the American Academy of Conducting at Aspen, and the Truman State University Orchestra.

Brian Reichenbach performs and teaches trumpet throughout the Chicago area. A graduate of Wheaton College and DePaul University, Mr. Reichenbach has performed with ensembles such as the Illinois Philharmonic Orchestra, Quad Cities Symphony Orchestra, and Kenosha Symphony. Recently, he appeared as soloist with the bands at Wheaton College and Riverside Brookfield and Wheaton Warrenville South High Schools. In 1999 and 2006, Mr. Reichenbach performed as solo trumpet in premieres of operas by Bernard Rands and Ned Rorem under the direction of David Zinman at the Aspen Music Festival. As a chamber musician he is a founding member of the Lincoln Park Brass and will return to Germany this summer to tour with the brass ensemble, Eurobrass. Mr. Reichenbach is Adjunct Professor of Trumpet at Olivet Nazarene University and also teaches at College of DuPage and Csehy Summer School of Music. His primary teachers include John

Hagstrom (Chicago Symphony Orchestra), Terry Schwartz (Wheaton College), Stephen Burns (Soloist), and Steve Heitzer (Opera Company of Philadelphia).

Joseph Rodriguez is an active performer, soloist and clinician in Chicago and New York City. Mr. Rodriguez is the first trombonist to be accepted into the prestigious Artist Diploma program at The Juilliard School. He is also active in Chicago where he is the Principal Trombonist for the Northwest Indiana Symphony Orchestra and Illinois Philharmonic Orchestra and is on faculties of Northern Illinois and Olivet Nazarene Universities. Mr. Rodriguez has performed with the Chicago Symphony Orchestra, Lyric Opera of Chicago, American Composers Orchestra, Grant Park Orchestra, and the Civic Orchestra of Chicago. He has appeared as soloist in Japan, Germany, New York, Illinois, Indiana, and Texas. He has worked with world-class conductors including Daniel Barenboim, Pierre Boulez, Leonard Slatkin, and David Robertson. Mr. Rodriguez is a graduate of DePaul University and the University of Texas at Arlington. His primary teachers include Joseph Alessi, Mark Fisher, Jay Friedman, Charles Vernon, Darren McHenry, Dennis Bubert, and Andrew Russell.

Margaret Tung is currently pursuing her Doctor of Musical Arts in horn performance at the Ohio State University where she was awarded the esteemed Graduate Teaching Assistantship in 2007. Ms. Tung holds degrees from Rice University and DePaul University. Her teachers include world-renowned hornist Dale Clevenger, William VerMeulen, Oto Carrillo, Jon Boen, and her current teacher, Bruce Henniss. As a soloist, Ms. Tung was the winner of the 2002 concerto competition at the Colorado College Chamber Music Festival where she performed Mozart's Third Horn Concerto with the festival orchestra. She has performed with many orchestras including the Civic Orchestra of Chicago, Northwest Indiana Symphony Orchestra, Spoleto Festival Orchestra, Concertante di Chicago, National Repertory Orchestra, Music Academy Festival Orchestra, and formerly as principal horn of the Classical Symphony Orchestra. An active educator, Ms. Tung teaches horn at Ohio State University and Olivet Nazarene University. She is a founding member of the Lincoln Park Brass.

Kevin Wood has been second trumpet with the Kenosha Symphony since 2000 and in February of 2004 was appointed second trumpet of the Racine Symphony Orchestra. Around Chicagoland, he has performed with many of the area's finest ensembles, including the Chicago Sinfonietta, Elgin Symphony, Illinois Philharmonic Orchestra, Civic Orchestra of Chicago, Light Opera Works, and Millar Brass Ensemble. Mr. Wood has also performed with orchestras in Colorado, Michigan, and Monterrey, Mexico. He earned a Bachelor of Arts in Music from the University of Colorado in 1995 and a Master of Music in Trumpet Performance from DePaul University in 1998, where he studied with Mark Ridenour of the Chicago Symphony Orchestra. He recently joined the Carthage College Wind Ensemble on a tour of Japan. An active teacher, Mr. Wood is on the faculties of Harper College and Carthage College.



Department of Music

COMMENCEMENT CONCERT AUDITIONS



**6:00 p.m.
Monday, February 11, 2008**

**Kresge Auditorium
Larsen Fine Arts Center**

PROGRAM

Invocation

Clarinet Concerto K. 622

W.A. Mozart

Rondo

Kristen Erdahl, clarinet

Dr. Karen Ball, piano

M'appari tutt'amor (from *Martha*)

F. von Flotow

Benjamin Moore, tenor

Dr. Jeff Bell, piano

Concerto in G Minor, Op. 25

F. Mendelssohn

Molto allegro con fuoco

Timothy Kelley, piano

Dr. Karen Ball, piano

To This We've Come (from *The Consul*)

G.C. Menotti

Ashlie McIntire, soprano

Casey Baker, piano

Concerto for Horn and Strings

G. Jacob

Adagio

Laura Kehoe, horn

Casey Baker, piano

Non siate ritrosi (from *Così fan tutte*)

W.A. Mozart

Jasen Hackman, baritone

Dr. Jeff Bell, piano

Oboe Concerto in C Major

W.A. Mozart

Allegro aperto

April Becker, oboe

Dr. Karen Ball, piano

Psalm XXIII

P. Creston

Sam Griggs, tenor
Dr. Jeff Bell, piano

Piano Concerto
Allegro brillante

A. Khachaturian

Andrew Biggs, piano
Dr. Gerald Anderson, piano

Questa o Quella (from *Rigoletto*)

G. Verdi

Luke Frame, tenor
Dr. Jeff Bell, piano

INTERMISSION

Bella siccome un angelo (from *Don Pasquale*)

G. Donizetti

Reuben Lillie, bass
Casey Baker, piano

Concerto No. 21 in C Major
Andante

W.A. Mozart

Mathew Gerhard, piano
Dr. Gerald Anderson, piano

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

G. Rossini

Emily Jacobson, mezzo-soprano
Dr. Gerald Anderson, piano

Concerto for Bassoon and Orchestra
Adagio

C.M. von Weber

Rachel Medley, bassoon
Mathew Gerhard, piano

Ah! Je veux vivre (from *Roméo et Juliette*)

C.M. Gounod

Holly Huff, soprano
Timothy Kelley, piano

Fin ch'han dal vino (from *Don Giovanni*) W.A. Mozart
Blake Reddick, baritone
Casey Baker, piano

Concerto No. 5 in E^b Major, Op 73 L. van Beethoven
Allegro
Derek Corcoran, piano
Dr. Karen Ball, piano

Vision Fugitive (from *Herodiade*) J. Massenet
Jasper Taylor, baritone
Casey Baker, piano

Concerto No. 3 in E^b Major W.A. Mozart
Romanze
Kendra Skodak, horn
Dr. Gerald Anderson

Non più mesta (from *La Cenerentola*) G. Rossini
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

Rapsodia Negra E. Lecuona
Brandon Baumann, piano
Dr. Karen Ball, piano

De' miei bollenti spiriti (from *La Traviata*) G. Verdi
Jerrod Covert, tenor
Mathew Gerhard, piano

**Thank you for silencing cell phones
and for not using flash photography**

CHAMBER
ENSEMBLES
RECITAL

featuring

Flute Choir
Wind Quintet
Horn Quartet



7:00 p.m.
Tuesday, February 12, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Carmen Impressions

G. Bizet
arr. K. Walther

Lied der Strassbenjungen

I. Einleitung

II. Ablösung der Wachen

Flute Choir

Hanna Hines

Heidi Melin

Kelsi Jones (piccolo)

Valinda Prather (piccolo)



Symphony No. 11
Allegretto

F. J. Haydn
transc. G.E. Holmes

Wind Quintet

Brandon Baumann, flute

April Becker, oboe

Kristen Erdahl, clarinet

Laura Kehoe, horn

Brianna Robins, bassoon

Short Suite for Horn Quartet
I. Toccata

V. Reynolds

Horn Quartet

Josh Woods
Kendra Skodak
Laura Kehoe
Brittany Harris



**Thank you for silencing cell phones
and for not using flash photography**



STUDENT RECITAL



9:30 a.m.
Monday, February 18, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Berceuse

Kelsi Jones, piano

F. Chopin.

Nocturne in E Flat Major, Op.9, No.2

Elizabeth Groover, piano

F. Chopin

Suite III

Bourree

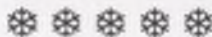
Shauntia Mettlin, horn

J.S. Bach
trans. W. Hoss

Mazurka in A Minor, Op. 7, No. 2

Casey Baker, piano

F. Chopin



Feb	28-29	R-F	Spring Musical Production	Kresge	9:00 AM & 7:00 PM
	29	F	Scholarship Auditions		

Mar	1	Sa	Spring Musical Production	Kresge	2:00 & 7:00 PM
	1	Sa	Scholarship Auditions		
	3	M	Sr. Recital – Matt Gerhard	Kresge	7:00 PM
	4	T	Concert Band	Kresge	7:00 PM
	6	R	Sr Recital – Board & Covert	Kresge	7:00 PM
	10	M	Student Recital	Kresge	9:30 AM
	10	M	Sr. Recital – Ramos/Mettlin	Kresge	7:00 PM
	11	T	Night of Jazz	Chalfant	7:00 PM
	13	R	Opera Scenes	Kresge	7:00 PM
	28	F	Jr./Sr. Recital – Huff/Kelly	College Church	7:00PM
	31	M	Hale / Wilder Scholarship Auditions	Rm 140	7:00 PM

Apr	1	T	Hopkins Scholarship Auditions	Rm 140	7:00 PM
	3-5	R-Sa	Spring Play	Kresge	7:00 PM
	7	M	Nielson / Young Scholarship Auditions	Kresge	7:00 PM
	8	T	Orchestra/Concert Singers	Kresge	7:00 PM
	10	R	Student Recital	Kresge	9:30 AM
	10	R	Chamber Concert	TBA	7:00 PM
	11	F	Shirley Close Recital	Kresge	7:00PM
	12	Sa	Dale Clevenger Masterclass	TBA	
	12	Sa	Proclamation Concert	Kresge	7:00 PM
	14	M	Testament Concert	Kresge	7:00 PM
	15	T	Chrysalis Concert	Kresge	7:00 PM
	17	R	Orpheus Concert	Kresge	7:00 PM
	18	F	Student Recital	Kresge	9 :30AM
	22	T	Concert Band Concert	Kresge	7:00 PM
	26	Sa	Commencement Concert	Kresge	7:00 PM

OLIVET NAZARENE UNIVERSITY

Onstage

Larsen Fine Arts Center

Spring 2008

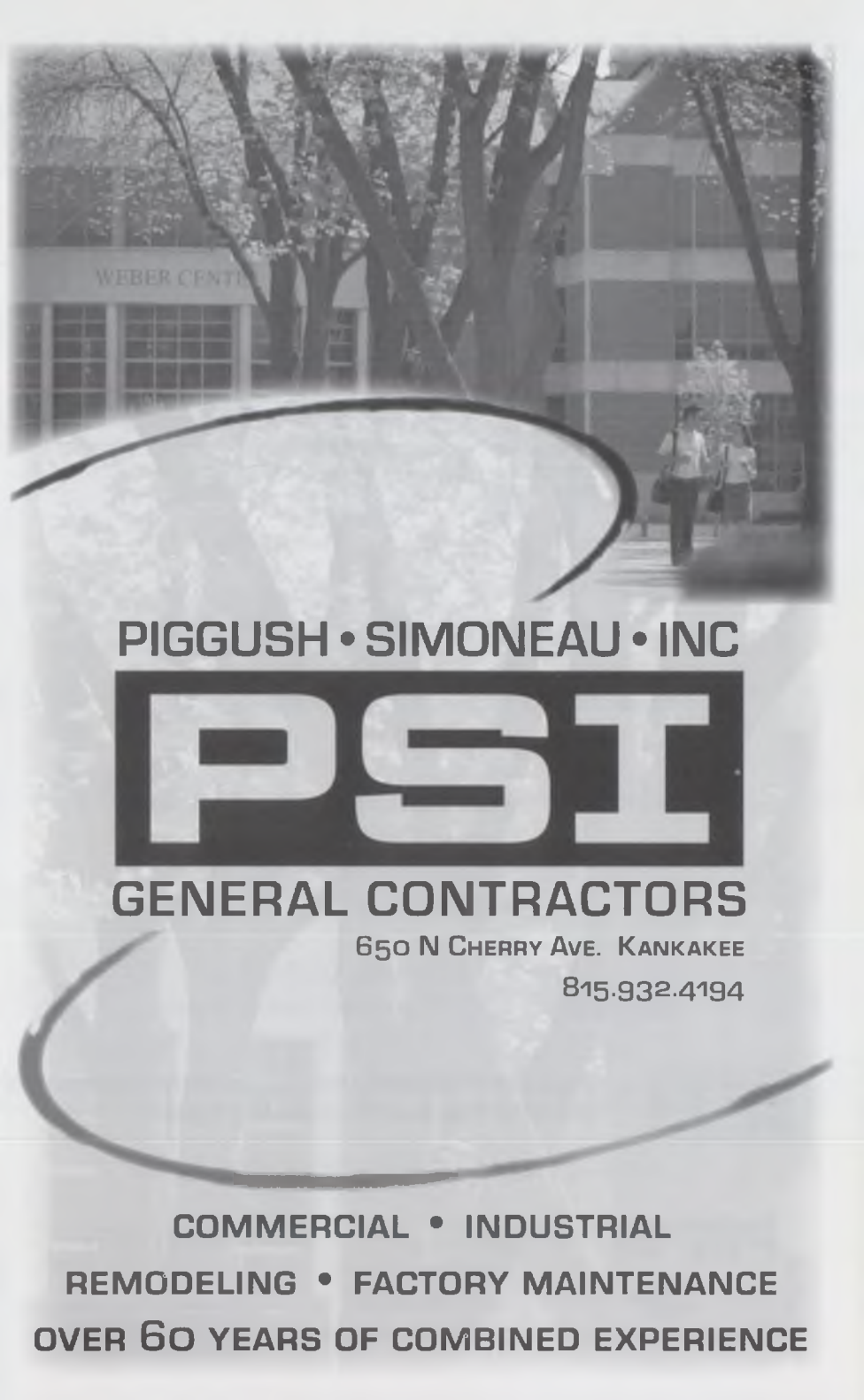
OLIVET NAZARENE UNIVERSITY
and PIGGUSH SIMONEAU INC present

WOLFGANG AMADEUS MOZART

The Magic Flute



English translation
by Andrew Porter



WEBER CENTR

PIGGUSH • SIMONEAU • INC

PSI

GENERAL CONTRACTORS

650 N CHERRY AVE. KANKAKEE

815.932.4194

COMMERCIAL • INDUSTRIAL

REMODELING • FACTORY MAINTENANCE

OVER 60 YEARS OF COMBINED EXPERIENCE

OLIVET NAZARENE UNIVERSITY
and

National City®

present

WOLFGANG AMADEUS MOZART

The Magic Flute

OPERA IN TWO ACTS

LIBRETTO BY EMANUEL SCHIKANEDER
KV 620

Edited by Gernot Gruber and Alfred Orel

Piano reduction by Heinz Moehn

English singing translation by
ANDREW PORTER

Faber Music Limited, London

by arrangement with Bärenreiter-Verlag, Kassel

PIGGUSH • SIMONEAU • INC

PSI
GENERAL CONTRACTORS

**Piggush-Simoneau, Inc. is the proud sponsor of
the ONU Presents Community Series**

ONU Presents is also sponsored by:

PEPSI



RIVERSIDE
HealthCare

Clancy-Gernon
Funeral Homes, Inc.



PROVENA
St. Mary's Hospital

THE DAILY
JOURNAL

Quest for Truth

After two centuries in existence, Mozart's *The Magic Flute* continues to thrive under new staging concepts and is currently the 10th-most performed opera in North America. As opera companies seek to keep this material fresh for modern audiences, designers and directors turn to new technologies and multimedia to enhance the spectacle and drown their audiences in a deluge of imagery. The opera has been staged in a variety of settings, such as a neo-expressionist classroom, a circus, a primal rainforest, a manor house, and even the inside of a camera. *The Magic Flute*'s colorful characters, special effects and simple plot allow for great flexibility in location, period and mood, and continue to provide a tempting canvas for theatrical designers today. Our staging of *The Magic Flute* explores a world of medieval fantasy, with the two lovers as prince and princess, a stereotypical evil queen and a wise king who rewards good and punishes evil.

For all the striking differences between good and evil, we, like Prince Tamino, can sometimes be easily misled in our judgment. However, not all of us so readily admit our error when confronted with the truth — especially if it requires a trial by fire. From the initial weak superficiality of the prince and princess, to their recognition of the truth, to their refinement through the tests of Sarastro, come witness a journey that is shared by all of us as God seeks to mold us to His purpose — service in the most distinguished of Brotherhoods.

Hahnah Jackson
dramaturg

The Play

ACT ONE

Scene One - The surrounding hills and mountains of a mysterious land

Scene Two - Pamina's Room within the Temple

Scene Three - The Entrance to the Temple of Wisdom

ACT TWO

Scene One - The Throne Room

Scene Two - The Temple of Trials

Scene Three - Pamina's Room

Scene Four - The Temple of Trials

Scene Five - The Throne Room

Scene Six - Pamina's Room

Scene Seven - The Temple of Trials

Scene Eight - The Throne Room

As a courtesy to our performers ...

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

We will observe one 10-minute intermission.

The Coast



Luke Frame (Tamino)

Luke is a vocal performance major from Williamsburg, Ind. He is involved in Orpheus Choir and Green Room and is a member of the Olivetians ministry team. Last year Luke appeared as Tony in *West Side Story*. He would like to thank his family and friends for all their support while working on this project.

Andrea Board (First Lady)

This is Andrea's second appearance on Olivet's stage. She made her debut as Lucinda in *Into The Woods*. Andrea is a senior church music major and a vocal performance major from Evans, W.V. She is in Orpheus Choir and was director of Broadway Revue 2007. She is very thankful to have this opportunity to present such a unique work of art to the Olivet community.



Jenna Dickey (Second Lady)

Jenna is a sophomore music education major from Bloomfield Hills, Mich. This is her second production at Olivet, having appeared last year in *West Side Story*. She appeared in multiple shows during her high school years, as well. She is thankful to be onstage with this wonderful cast.

Cynthia Lopez (Third Lady)

Cynthia is a freshman music education major, with an applied in voice. She loves to sing and act, and is thrilled to be in her first opera and major college performance. She is now a member of Orpheus Choir. She is thrilled to be here at Olivet and can't wait to see what God has in store for her here and in the rest of her life.



The Cast

Blake Reddick (Papageno)

Blake is a sophomore from Bourbonnais, Ill., majoring in music. This is his first performance with Olivet's theatre program. He is excited and honored to be working with such a talented cast.



Holly Huff (Queen of the Night)

Holly Huff is a transfer student who hails from Greenville, Pa. She is studying music education/vocal performance. This is her first full production at Olivet, and she is very excited about it. In high school, among many one acts and plays, she participated in *Les Miserables*, *Seussical the Musical* and *Beauty and the Beast*. She wants to take this time to thank God for the many blessings and trials along life's journey and her wonderful family for their support.

Stephen Wolfe (First Slave)

Stephen is a junior mass communication major with a minor in theatre. In the past he has appeared in *All I Really Need to Know I Learned in Kindergarten*. He would like to thank God for the opportunity He has given Stephen, as well as his fiancé, friends and family for their love and support.



Brad Sytsma (Second Slave)

This is Brad's first show at Olivet. He is very excited about being a part of the cast and has enjoyed working with everyone. Brad hopes to continue being part of the theatre community at Olivet and looks forward to what God has in store for his future.

The Cast



Jerrod Covert (Third Slave)

Jerrod Covert is a senior church music major with a minor in youth ministries from Lansing, Mich. This is his second production at Olivet; he appeared in 2005's *Into The Woods* as the Mysterious Man. In high school, he was in *Music Man* (Jacey Squires), *Fiddler on the Roof* (Chorus), *The Sound of Music* (student director) and *Man of La Mancha* (The Barber and student director).

Ashlie McIntire (Pamina)

Ashlie is a sophomore vocal performance major from Longmont, Colo. This is her second production at Olivet. Last spring, she performed in *West Side Story* as Maria. She thanks God for the opportunity to be onstage with this fabulous cast and thanks her family and friends for their support and love.



Joel Heald (Monostatos)

Joel is a senior youth ministry major in the home stretch before graduation. Not only is this a unique opportunity to be in an opera, but he is excited to be playing a character unlike anything else that he has done on stage. His experience ranges from Baby John in *West Side Story*, Motel in *Fiddler on the Roof*, Philostrate in *A Midsummer Night's Dream*, the Steward in *Into the Woods*, and various other proper and polite roles. Even amidst the uncouth nature of Monostatos, Joel would like to suggest to the audience that Monostatos' troubles are really the result of a very large misunderstanding. Above all Joel hopes that you enjoy the hard work of the cast and crew.

Sherry Anthony (First Spirit)

This is Sherry's first production with Olivet. She is a sophomore music major and a member of Orpheus Choir. Her husband is a local associate pastor and alumnus of ONU. They have two daughters and live in Kankakee.



The Cast

Emily Jacobson (Second Spirit)

Emily is a junior music education major with a voice concentration from Dixon, Ill. She has enjoyed performing in *West Side Story* as well as performing and directing Broadway Revue. She is a part of Orpheus Choir, Concert Singers, Green Room and Olivet's Collegiate MENC.

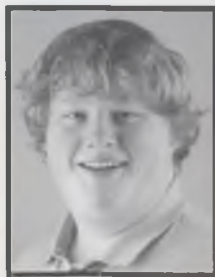


Laura DeMerell (Third Spirit)

Laura is a sophomore English major with a minor in theatre from Portage, Mich. She previously appeared on Olivet's stage in *The Crucible*. Outside Olivet she has performed in *The Wizard of Oz* and *Our Town*. Laura is also involved behind the scenes, having made costumes for *The Wizard of Oz*, *West Side Story* and *The Magic Flute*.

Steve Cargile (First Priest)

Steve Cargile is a junior from Lancaster, Penn., majoring in mass communication with concentrations in theatre and film. This is Steve's fifth appearance on the Olivet stage. Most recently, Steve has participated in *The Crucible*, *West Side Story* and *All I Really Need to Know I Learned in Kindergarten*. Steve is also a member of Orpheus Choir and vice president of Green Room, Olivet's theatre club.



Merrick Robison (Second Priest)

Merrick is a music performance major enjoying his first year at Olivet. He hails from Cedar Rapids, Iowa, where he has performed in high school productions such as *Once Upon a Mattress* and *How to Succeed in Business Without Really Trying*. He has most recently appeared in *All I Really Need to Know I Learned in Kindergarten* at Olivet. Merrick is also involved in University Orchestra, Jazz Band and Orpheus Choir.

The Cast



Jase Hackman (Third Priest)

Jase Hackman is a freshman music education major. He has already been involved in a number of music-related activities at Olivet including Orpheus Choir and Broadway Revue. In high school he was very involved in music and musical productions.

Reuben Lillie (Sarastro)

Reuben is a sophomore music education and vocal performance major with seminary sights. This is his second performance on the ONU stage. In addition to drama productions at Olivet, Reuben participates in the Marching and Concert Bands, Concert Singers, Orpheus Choir and the University Orchestra.

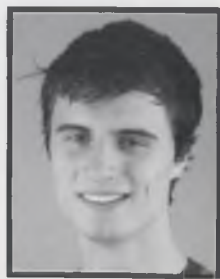


Natalie Sauch (Old Woman/Papagena)

This is Natalie's first major production at Olivet. Natalie transferred to Olivet this year and is a junior music education major. She is a member of Orpheus Choir and was involved in Broadway Revue and the Orpheus Variety Show.

Benjamin Moore (First Man in Armor)

Benjamin Moore is a sophomore marketing major from Uxbridge, Mass. This is his first Olivet drama production and is very honored to be a part of the cast of *The Magic Flute*. Ben is also involved in Orpheus Choir and Concert Singers and is a member of The Olivetians.



The Cast

Casey Baker (Second Man in Armor)

Casey Baker hails from Flushing, Mich. This is his first show at Olivet. He has been in *The Music Man*, *My Fair Lady* and *The Secret Garden* and has played piano for musicals such as *Cinderella*, *Little Shop of Horrors* and *Beauty and the Beast*. He is a freshman piano performance major.



The Elements Dancers

Jennifer Gunnerson

This is Jennifer's fourth year at Olivet as a marketing major with concentration in public relations. She has been involved as a choreographer and dancer in previous Olivet productions such as *Broadway Revue*, *Into the Woods* and *West Side Story*.



Andrew Biggs

Andrew is a junior piano performance major from Chesterton, Ind. He has been in Olivet's productions of *The Fantasticks* (Matt) and last year in *West Side Story*, in which he played his favorite role, Bernardo. Andrew is also a member of Orpheus Choir.



Laura Schaumburg

Laura is a sophomore family and consumer science education major. She is from Bloomington, Ill., where she has danced most of her life. Her dance experience involves studio dance, show choir, dance team and musicals. Her favorite role ever was Mrs. Potiphar in *Joseph and the Technicolor Dreamcoat*.



The Elements Dancers



Genesis Peterkort

Genesis is a senior elementary education major from Algonquin, Ill. She previously appeared on Olivet's stage in Broadway Revue the past four years and was one of the choreographers for it last semester. She is also a member of Proclamation Gospel Choir.

Robin Pugh

Robin is a senior exercise science major from Wheaton, Ill. She previously appeared onstage at Olivet in Broadway Revue and is enjoying dancing alongside this wonderful cast.



Rachel Buller

Rachel is a senior journalism and political science major from Champaign, Ill. She has performed on Olivet's stage before in Broadway Revue. She previously danced with the CU Ballet Company.

Brandon Baumann

Brandon Baumann is thankful for the gifts and abilities that God has given him, and all glory goes to Him! Brandon is a junior music education major from Cincinnati, Ohio. His favorite drama experiences (out of many) include playing Ed in *You Can't Take it With You*, dancing in *West Side Story* and playing Marcellus in *The Music Man*!



The Orchestra

Neal W. Woodruff, conductor

Timothy Kelley, harpsichord

Flute

Kelsi Jones

Elizabeth Devine

Oboe

April Becker

Morgan Lathrop

Kristen Kehl

Clarinet

Kristen Erdahl

Annie Lowry

Bassoon

Rachel Medley

Brianna Robins

Horn

Laura Kehoe

Kendra Skodak

Trumpet

Eric Barkman

Patrick Wright

Trombone

Jason Tezawa

Timpani

Mike Zaring

Glockenspiel

Timothy Kelley

Violin

Elisabeth Peulausk*

Courtney Cryer

Jennifer Legg

Reeve Hutchens

Jessica Brown

Josh Woods

Jordan Cramer

Peter Miller

Viola

Brittany Gaffney

Katy Van Donselaar

Joyce Kang

Cello

Diane Michel

Stephanie Smith

Brian Kosek

Katelynn Flynn

Bass

Jennifer Wilkerson

Mary Schwarz

Eric Fitts

*concertmaster

Production Team

Jerry Cohagan (Director)

Jerry is in his sixth year as director of the theatre program at Olivet Nazarene University, and he is thrilled to be working in conjunction with the music department to present this classic opera with such a talented ensemble of singers. 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 40 productions and musicals. In 2003, he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

Neal Woodruff (Conductor and Musical Director)

Dr. Neal W. Woodruff joined the ONU music faculty in 2000. His teaching responsibilities include: University Orchestra, Testament Men's Choir, Concert Singers and Applied Voice/Pedagogy. A former understudy tenor soloist for the Chicago Symphony Orchestra, Dr. Woodruff has performed under conductors such as Sir Georg Solti, Dr. Margaret Hillis, Zubin Metha and James Levine. An active performer, clinician and adjudicator, Dr. Woodruff is active on stage, including performances of the title role in Offenbach's "*The Tales of Hoffmann*," Rodolfo (*La Boheme*), Judge Danforth (*The Crucible*) and Mitch (*A Streetcar Named Desire*). Recent appearances include Handel's *Messiah*, Beethoven's Ninth Symphony and *La Traviata*. *The Magic Flute* marks Dr. Woodruff's sixth show at ONU.

Jeff Bell (Musical Director)

Joining the music faculty at ONU in 1997, Dr. Jeff Bell teaches in the areas of conducting, choral music and music history. He also conducts ONU's Orpheus Choir and the annual presentation of Handel's *Messiah*. Dr. Bell is active as a solo performer — recent performances include Handel's *Messiah* and Beethoven's Ninth Symphony — and he has sung roles in various operas including *La Boheme*, *The Telephone* and *The Magic Flute*. He also serves as a choral clinician and adjudicator for choral and instrumental events. Of local interest, Dr. Bell conducts the Kankakee Valley Symphony Orchestra Chorus, also serving as guest conductor for the orchestra once each year, and he is the organist at College Church of the Nazarene in Bourbonnais. This year's show marks his seventh major musical production at Olivet.

Special thanks to:

Dinah Samuelson for masks, Prof. Joseph Schroeder and the Department of Engineering students, College Church of the Nazarene, Carl Fletcher and WONU radio, and Dr. Diane Richardson and the Department of Family and Consumer Sciences, along with others who lent their expertise after this playbill went to print.

Production Team

Dance sequences choreography

Brandon Baumann
Jennifer Gunnerson

Technical Director

Hannah Jackson

Stage Manager

Megan Campbell

Lighting

Heather Sieg

Sound

Adam Olliverdez

Costume Crew

Hannah Jackson
Emily Vaught
Katherine Krause
Kat Ufkin
Kristy Iperlaan
Laura DeMerell
Lisa Jackson
Rebecca Schnurr

Props

Noah Hansen - Properties Master
Dinah Samuelson
Megan Campbell
Kenneth Delaney
Arisa Beck

Set crew

Kenneth Delaney
Brenna Lotz
Hannah Jackson
Jackie Norgard
Joel Floyd
Sarah Henning
Steve Cargile
Stephen Wolfe
Tristan Riddell
Amy Scheve
Amy Kistner
Ruth Miller
Merrick Robison

Stage crew, misc.

Catherine Wilson
Jessica Harper
Kristen Belin
Rebecca Leibold
Brittany Bailey

Scene and Heard

The Crucible
Fall 2006



West Side Story
Spring 2007

All I Really
Need to Know
I Learned
in Kindergarten
Fall 2007



Coming up...

Neil Simon's comedy GOD'S FAVORITE - April 3, 4 and 5, 2008

Your heart's in the right place.

Riverside has been named Illinois'
#1 hospital for cardiac surgery.



www.goingnext.org/heart





YOU HAVE
OUR SUPPORT:

We invest in the community
because of the benefits. For
everyone.

NationalCity.com

Member FDIC

Copyright © National City Corporation

National City®

SENIOR RECITAL

Andrea Board
soprano

Jerrod Covert
tenor

with

Timothy Kelley, piano
Mathew Gerhard, piano



7:00 p.m.
Monday, March 3, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Silver Swan

N. Rorem

Five Poems of Emily Dickenson

E. Bacon

It's All I Have to Bring

So Bashful

Poor Little Heart

To Make a Prairie

And This of All My Hopes

Miss Board

Mr. Kelley

Adelaide

Allerseelen

Die Forelle

L. van Beethoven

R. Strauss

F. Schubert

Mr. Covert

Mr. Kelley

Seligkeit

F. Schubert

Ihr Bild (from *Schwanengesang*)

F. Schubert

Rastlose Liebe

Miss Board

Mr. Kelley

Ouvre tes yeux bleus

J. Massenet

Le Soir

A. Thomas

Mr. Covert

Mr. Gerhard

Villanelle

E. Dell'Aqua

Miss Board

Mr. Kelley

The Last Rose of Summer

arr. B. Britten

The Plough Boy

arr. B. Britten

Mr. Covert

Mr. Kelley

Amarilli mia bella	G. Caccini
Porgi amor (from <i>Le nozze di Figaro</i>)	W.A. Mozart
Un moto di gioia	W.A. Mozart
O mio Babbino Caro (from <i>Gianni Schicchi</i>)	G. Puccini
La Promessa (from <i>Soirees Musicales</i>)	G. Rossini
Miss Board	
Mr. Kelley	

De' miei bollenti spiriti (from <i>La Traviata</i>)	G. Verdi
Marechiaro	P. Tosti
La Serenata	P. Tosti
Mr. Covert	
Mr. Gerhard	

Sous le dôme épais (from <i>Lakmé</i>)	L. Delibes
---	------------

Johanna (from <i>Sweeney Todd</i>)	S. Sondheim
Not While I'm Around (from <i>Sweeney Todd</i>)	S. Sondheim
Mr. Covert	
Mr. Gerhard	

Green Finch and Linnet Bird (from <i>Sweeney Todd</i>)	S. Sondheim
Somebody, Somewhere (from <i>The Most Happy Fella</i>)	F. Loesser
Miss Board	
Mr. Kelley	

They Were You (from <i>The Fantasticks</i>)	T. Jones
Miss Board	
Mr. Covert	
Mr. Kelley	

**Thank you for silencing cell phones
and for not using flash photography**

NOTES

The Silver Swan

Ned Rorem (b. 1923) is one of America's most distinguished composers. Although he has composed for chamber groups, orchestra, piano, and operas, it is his songs that are possibly his best musical portrait. Rorem blends his keen literary sensitivity and elegant lyric sense. His catalogue of art songs includes more than 500 works. They exhibit discriminating taste and an elegance of style that is perhaps a result of seven years spent in Paris and his warm friendships with some of France's stellar composers and artists. Rorem admits that he conceives all his compositions in terms of vocal expression, stating, "I always think vocally. Even when writing for violin or timpani, it's the vocalist in me trying to get out. Music is, after all a sung expression, and any composer worthy of the name is intrinsically a singer whether he allows it or not."

Five Poems of Emily Dickinson

Ernest Bacon (1898-1990) was a distinguished composer, pianist, conductor, and educator. Bacon has been a recipient of three Guggenheim fellowships and won the Pulitzer Prize for his *Symphony in D minor*. His works include symphonies, piano concertos, chamber music, ballets, and more than 250 songs, as well as several books about music. His chief aim as a composer was to express the spirit of America in music as Whitman, Emerson, Melville and others did in literature. He was deeply interested in America's history and folklore: its indigenous music, poetry, folk songs, jazz rhythms and geography. His song compositions were especially influenced by the texts of Emily Dickinson and Walt Whitman.

Ernst Bacon set sixty-seven of Emily Dickinson's poems. His infatuation with her work produced lyrically imaginative miniatures which he other referred to as "water colors." *It's All I Have to Bring* is probably Bacon's best-known song. It is an uncomplicated setting with a warm, lyric vocal line and an accompaniment to match. Dickinson's eight-line poem divides itself into two sections. To accommodate the flexible poetic meter, Bacon mixes duple and triple time.

To Make a Prairie is only twenty-five measures long. The industrious bee is heard in the piano accompaniment, darting from clover blossom to clover blossom, in playful dotted rhythms. Bacon builds the song around the interval of a minor third, which appears in the first vocal phrase and also in the bass line of the piano accompaniment. He illustrates the words "and reverie" in the voice with a giddy little syncopated line that dances upward, accompanied by the playful bee's rhythm, and anchored by a waltz figure in the bass line.

Adelaide

This veritable solo cantata is the greatest of all Beethoven's songs. It has a symphonic grandeur which is truly classic in its proportions.

Translation

Through the garden of Spring I freely wander, while soft light with its magic falls around me, having first through the branches flirted trembling.
Adelaide! On the face of the lake, on snowy mountains, in the clouds that

the setting sun has tinted, mid the stars scattered over us, beams thine image, Adelaide. Through the leaves the sweet breath of evening whispers. May's bright bells through the grass are lightly tinkling. Streamlets murmur, and nightingales are hymning, Adelaide. Soon, oh wonder, up on my tomb will blossom one small flower form my fond hearts ashes springing. On its petals one name will brightly glisten, Adelaide

Allersellen

This song depicts not so much a past love as its resurrection: the lover who tells of love as 'once in May,' is a dead man whose spirit is set free on All Souls' Day to revisit the living. Most listeners undoubtedly regard the song simply as a passionate declaration of love."

Translation

Put fragrant mignonettes on the table, bring in the last red aster, and let us talk about love as once in May. Give me your hand so that I can hold it secretly, and even if people see, I don't mind. Give me just once of your seet glances, as once in May. There are fragrant flowers today on every grave, one day a year is devoted to the dead. Come and embrace me, so that I again possess you, as once in May.

Die Forelle

Translation

A streamlet clear and sunny with ripples all about, was once the bath for bonny for gentle little trout. On shore I stood observing with exquisite delight. The happy little creature, it was a pretty sight. A fisher with his angle stood also on the shore, hard trying to entangle the fishes more and more. I thought if clear the water continues round about, the wretch will never capture my bonny little trout. What did the busy body afraid to lose his prey, he made the water muddy and without delay. His skillful line out reeling, he caught the fish, the fish so sweet; I saw with saddened feeling the cheated and the cheat.

Seligkeit

Franz Schubert (1797-1828) was born in Vienna where he was immediately immersed in music. From a young age he learned how to play instruments such as the violin from his father, the piano from his brother, his choirmaster taught him how to sing, the organ, and basic principles of harmony. When he was eleven he entered an observatory for music and when he was thirteen he wrote *Fantasy in G* for piano duet, his first string quartet at fifteen. Today he is recognized as the most significant creator of an art form we call the German *Lied*.

Translation

Joys without number bloom in the heavenly hall for angels and transfigured souls, As the fathers of the church have taught us. Oh, I would like to be there, and be eternally happy! For each a heavenly bride is intimately smiling; the harp and psaltery are sounding, and everyone dances and sings. Oh, I would like to be there, and be eternally happy! I

would rather remain *here*, on earth, if Laura will smile at me with a look that says that I I have no more reason to lament. Then, blissful, I shall to stay here forever with her!

Ihr Bild

The grey loneliness of the opening unison, the color added by harmony as her picture seems to come alive, the return of bare octaves as tears of loss begin to flow, and the moving outburst at the end with its *forte* postlude create a remarkably concise union of poetry and music.

Translation

I stood in the dark dreams and stared at her portrait,
And that beloved face secretly began to come alive.
Miraculously, a smile took shape around her lips,
And her eyes were glistening as if with tears of melancholy.
My tears, too, were flowing down my cheeks-
And-ah!- I cannot believe that I have lost you!

Rastlose Liebe

This poem was written after a snowstorm in 1776, as Goethe was falling in love with Charlotte von Stein. Schubert captures all the impetuosity and passion, the struggle with mixed feelings.

Translation

Against the snow, against the rain, against the wind, in the misty ravines,
through the smell of the fog, keep on! Keep on, without rest or peace! I
would rather fight my way through suffering than endure so many of life's
joys. All this inclination of one heart to another, ah, how curiously that
creates pain! What? Shall I flee? Run to the woods? All in vain! Love, you
are the crown of life, you are happiness without peace!

Ouvre tes yeux bleus

Massenet composed several song cycles, including Poème d'Avril (April Poem), which is often identified as the first French song cycle. Among the most famous of his solo songs are "Ouvre tes yeux bleus" (Open your blue eyes

Translation

Open thy blue eyes to the dawning, now high above; hear the warbler
greeting the morning with song of love. The dawn unfolds the budding
roses; O come with me, to cull the daisies it discloses. I call to thee! Why
behold nature in her splendor with raptured gaze. When loves a mystery
far more tender than summer days? 'Tis in me yonder bird is calling with
all its art, while the suns bright rays on us falling fill all my heart.

Le Soir

Translation: The earth, parched at the evening, is waiting that heaven the
fresh dew may bring. Cooler winds are blowing, blest relief bestowing.
The birds sweeter sing. Shadows, deep descending, from the trees are
bending where fond lovers meet. While the star beams tender throughout
their veil of splendor,

Villanelle

Translation

I saw the swift swallow flying, down to the southland she goes, Seeking a summer undying, where the soft breezes are sighing, mid blooming jasmine and rose. I saw the swift swallow flying, soon she'll vanish from my sight, by in fancy I will follow, and my soul goes with the swallow through the heavens in its flight. Ah! Ah! To the land of sun and light, Ah! But in vain my soul was crying for the land the swallow knows, I saw the swift swallow flying, seeking a summer undying!

The Last Rose of Summer

The Plough Boy

These two pieces are both folk songs arranged by Benjamin Britten. He is the most widely performed 20th-Century British composer. to quote the composer: *"Music for me is clarification; I try to clarify, to refine, to sensitize—My technique is to tear all the waste away; to achieve perfect clarity of expression; that is my aim."*

Amarilli mia bella

This delicate arioso is not as melodic as many contemporary works, but rather shows off the phrasing ability of the singer and the interplay between the voice and the accompaniment. The accompaniment is generally a basso, but lute, harpsichord, and piano are some alternate instrumentations we find. The phrases are short, and generally quite discrete, each one for the most part building and subsiding to its own climax. *Amarilli mia bella* give the singer a chance to show off control and phrasing.

Translation

Amaryllis, my beauty, don't you believe, my heart's sweet desire, that you are my love? Believe it, and if doubt should strike you, take my arrow, open my chest, and see written on my heart, "Amaryllis, my love,"

Porgi amor (from *Le nozze di Figaro*)

Wolfgang Amadeus Mozart (1756-1791) is the first composer whose operas have never been out of repertoire. *Le Nozze de Figaro* has no well-defined plot. It is rather a succession of awkward and humorous situations, calling forth an abundance of sparkling repartee. *Porgi amor* takes place at the beginning of Act II which is said to be the act that is "mainly devoted to clearing up the various difficulties of Act I." This aria takes place as Countess Almaviva is singing unhappily in her room about the lost love of her husband, the Count.

Translation

Oh love, give me some remedy for my sorrow, for my sighs!
Either give me back my darling or at least let me die!

Un moto di gioia

Although songs were not a prominent emphasis in Mozart's work, the best of them still exhibit his intuitive sense of blending music and drama. He set

German, French, and Italian poetry with an unerring sense of musical style that elevated his best songs above rather pedestrian texts.

Translation

An emotion of joy I feel in my heart that says happiness is coming in spite of my fears. Let us hope that the worry will end in contentment. Fate and love are not always tyrants.

O mio Babbino Caro(from Gianni Schicchi)

Gianni Schicchi is an opera in one act that was written by Giacomo Puccini (1858-1924). In the opera, Buoso Donati has died and his relatives have found his will and discovered that he has left all his money to the church. Furious, they do not know what to do. Rinuccio, who is in love with Lauretta, but is forbidden to marry her unless he was left some of the inheritance, sends for Gianni Schicchi and Lauretta to see if they can help them. When the relatives find this out, they are furious and argue with Gianni Schicchi. Fed up, he starts to leave, but Lauretta stops him with this aria, singing that she loves Rinuccio and if he doesn't help them, she will throw herself into the river and die.

Translation

My dear father, I like him, he's beautiful, beautiful; I want to go to Porta Rossa and buy the ring! Yes, yes, I want to go! And if my love is in vain, I would go upon Ponte Vecchio (the old Bridge in Florence), only to jump in the Arno (the river in Florence). I long for him and torment myself; O God, I'd like to die! Father, have pity, have pity!

La Promessa

For forty years after Rossini (1792-1868) retired from the operatic stage, his weekly salons called *Soirees Musicalies* were the delight of Paris. *La Promessa* was one such piece that he composed for this type of gathering. Many of the melodies in his *Soirees Musicales* are instantly recognizable from the witty orchestrations of Benjamin Britten.

De' miei bollenti spiriti

Alfredo's passion has won the day. Three months later he and Violetta, deeply in love, have cut themselves off completely from fashionable life. Alfredo's joy is disturbed one morning when he learns from Violetta's maid Annina that Violetta has had to sell her last possessions, because they have been living on her money which is now all gone. He rushes off to Paris to see what he can do to raise some money, leaving a message for Violetta. She comes in with an invitation from Flora, one of her fashionable friends, which she puts aside laughing, not intending to accept.

Translation

There's no pleasure in life when she's away! It's three months now since Violetta gave up for me her easy, luxurious life Of love affairs and expensive parties.
There she was used to the homage of all who were enslaved by her beauty, but she seems happy here in this charming place, where she forgets everything for me. With her beside me, I feel myself reborn, revived by the and the fire of youth she tempers with the gentle smile of love. Since the

day when she told me "I want to live, faithful to you alone!" I have forgotten the world and lived like one in heaven.

Marechiare

This is a very free translation from the Neapolitan. The song is about a young man serenading his beloved in the town of Marechiare. His beloved's name is Caruli' (The Neapolitan form of Caroline)

Translation

When the moon rises over Marechiare, even the fish tremble with love. In the bosom of the sea, the waves churn with joy and change their color. In Marechiare, a balcony smiles, my passion flies there. Beneath it, the water murmurs a carnation perfumes the air. Whoever says that the stars shine brightly has never seen the splendor of your eyes. I know so well their burning light that descends into the depths of this heart. Awaken, Caruli! Here the air is sweet and I have never waited so long for you! Tonight the guitar that I've brought will accompany my voice.

La Serenata

Translation

Fly, o serenade: My delight is alone, and, with her beautiful abandoned head, fly between her sheets: O serenade, fly. The moon shines brightly, silence extends its wings, and behind the shadows of the dark alcove the lamp burns. The moon shines brightly. Ah! there. Ah! there. Fly, o serenade: My delight is alone, but, still smiling half muted, return between her sheets: O serenade, fly. O serenade, fly. The wave dreams on the shore, and the wind on the branch; and my blonde lady still denies a place for my kisses. the wave dreams on the shore.

Sous le dôme épais (from *Lakmé*)

The opera is set in India under British rule in the 19th Century. Lakmé is the beautiful daughter of Nilakantha, a Brahmin priest who is guardian of the sacred temple. Mallika is Lakmé's servant and companion. A flowering garden near the temple is surrounded by a thick bamboo forest. In the early morning the two women sing this pastoral duet as they begin their daily tasks

Johanna (Sweeney Todd)

We then see Johanna at her window. She sings *Green Finch and Linnet Bird*, which reflects her own captive, caged status. Anthony comes down the street and falls instantly in love with her, singing *Ah, Miss*. He is overheard by the Judge and Beadle, who threaten him, but he determines to win the girl's hand, and sing about her: *Johanna*.

Not While I'm Around (Sweeney Todd)

Tobias shows not only his affection for Mrs. Lovett but also his suspicion of Todd in the warm, flowing *Not While I'm Around*. Mrs. Lovett distracts the

boy's simple mind by offering him a chance, quickly implemented, to work in the bakehouse itself.

Green Finch and Linnet Bird (from *Sweeney Todd*)

The rare instance of a musical thriller, Stephen Sondheim and Hugh Wheeler's chilling, suspenseful, heart-pounding masterpiece of murderous barber-ism and culinary crime tells the infamous tale of the unjustly exiled barber who returns to 19th century London seeking revenge against the lecherous judge who framed him and ravaged his young wife. His thirst for blood soon expands to include his unfortunate customers, and the resourceful proprietress of the pie shop downstairs soon has the people of London lining up in droves with her mysterious new meat pie recipe! Sophisticated, macabre, visceral and uncompromising, "Sweeney Todd" nevertheless has a great sense of fun, mixing intense drama with howlingly-funny moments of dark humor: audiences find themselves laughing hysterically one moment and gasping in surprise the next.

Green Finch and Linnet Bird is sung by Johanna who is Sweeney Todd's daughter but she is being held captive of the Judge and when she hears the birds singing in the cages, she begins to wonder how they can sing when they are locked up but she can't find the strength and courage to sing in her "cage."

Somebody, Somewhere (from *The Most Happy Fella*)

Adapted from Sidney Howard's 1924 play, *They Knew What They Wanted*, Frank Loesser's *The Most Happy Fella* revolves around the complications that arise when Tony, an aging Italian vineyard owner, proposes by mail to Rosabella, a young waitress who once served him in a San Francisco restaurant. Rosabella has no recollection of Tony, but accepts his proposal, largely because he has sent her a picture of Joe, his handsome ranch hand.

They Were You (from *The Fantasticks*)

Two teenagers on neighboring farms steal glances and hide their romance from their feuding fathers. Little do these love-birds know, however, that their fathers are actually good friends who've hatched a plan - with the help of a mystical roving side-show and its equally mysterious ring master - to get these two lovers down the aisle! But be careful what you wish for. Because to bring these families together... they must first be torn apart!

Miss Board presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with an emphasis in Church Music and Music Performance. She is the voice student of Prof. Martha Dalton.

Mr. Covert presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with an emphasis in Church Music. He is the voice student of Dr. Neal Woodruff.

STUDENT RECITAL



9:30 a.m.
Monday, March 10, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Steal Away To Heaven

arr. M. Hayes

Dawn Kelly, mezzo-soprano
Casey Baker, piano

The Little White Donkey

J. Ibert

Stacey Skelton, piano

American Lullaby

C. Edwards

Christen Wilson, alto
Kate Myatt, piano

Concertino for Flute and Piano

C. Chaminade

Heidi Melin, flute
Dr. Karen Ball, piano



SENIOR RECITAL

Shauntia Mettlin

horn

Dr. Gerald Anderson, piano

Priscilla Ramos

violin

Dr. Karen Ball, piano



7:00 p.m.

Monday, March 10, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Violin Concerto No. 3 in G Major, K. 216
Allegro

W.A. Mozart

Miss Ramos
Dr. Ball

Horn Concerto No. 1 in E-flat Major, Op. 11
Allegro
Andante
Rondo Allegro

R. Strauss

Miss Mettlin
Dr. Anderson

Sicilienne and Rigaudon
Tempo di Allegretto
Allegro

F. Kreisler

Miss Ramos
Dr. Ball

Six Unaccompanied Suites for 'Cello
Bourree II (Suite III)
Sarabande (Suite IV)

J.S.Bach
transcr. W. Hoss

Miss Mettlin
Dr. Anderson

Violin Sonata No. 3 in F Major
Adagio
Allegro
Largo
Allegro

G.F. Handel

Miss Ramos
Dr. Ball

Horn Concerto No. 3, K. 447

W.A Mozart

Allegro

Romanze

Allegro

Miss Mettlin

Dr. Anderson

Czardas for Violin and Piano

V. Monti

Largo

Allegro Vivace

Molto meno

Allegro Vivace

Allegretto

Miss Ramos

Dr. Ball



Miss Mettlin presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Music Education.

She is the horn student of Prof. Margaret Tung.

Miss Ramos presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Composition and Theory.

She is the violin student of Prof. Rebecca Harms.

**Thank you for silencing cell phones
and for not using flash photography**

NOTES

W.A. Mozart (1756-1791) composed this first movement of the **Violin Concerto** in Sonata form, with the main theme in G major. After a short orchestral passage, the violin returns in G major, modulating to A major, B minor, and D major, before returning to the theme. The second half of the piece also modulates frequently, finally ending in G major with a long, and technically difficult cadenza.

Richard Strauss (1864-1949) was the first major composer after Mozart to promote the horn as a solo instrument. Wagner had already exploited the technical possibilities of the valved horn, developed around 1820. From him, the 19-year-old Strauss found a model in 1883 for his **Horn Concerto No. 1**. Another influence was Strauss's father, Franz, the principal horn of the Munich Court Opera. He showed his son the horn's wealth of expression and color, large tonal range, and technical capabilities. The concerto captures much of the heroic quality we find in mature Strauss works, especially in the fanfare-like introduction. The texture and style are Mozartean clarity and simplicity, contrary to the ornate style of later Strauss.

Sicilienne and Rigaudon (1905), one of Fritz Kreisler's lesser-known pieces for violin and piano, is one he composed "in the style of" other composers. In this piece, it is 18th-Century French violinist/composer François Francoeur's style that he imitates. Appearing easy, it includes large interval jumps, requiring playing in high positions for a different timbre, with constant sixteenth notes, making it tiring and difficult.

The Six Suites for Unaccompanied 'Cello were written during Bach's service to Prince Leopold, a man who, according to Bach, "loved and understood music." It is thought that Bach wrote them for the outstanding 'cellist in the prince's orchestra, Ferdinand Christian Abel. In unaccompanied pieces the soloist must play both harmony and melody. This is accomplished by arpeggiation of harmonies and chordal writing. The suites contain dance movements favored by Germanic composers, and they have been transcribed for a variety of instruments.

Handel (1685-1759), well-known for his oratorio *Messiah*, composed six violin sonatas in the early 17th Century, including **Sonata No. 3**. It includes prominent melodic lines, with the support of solid harmonic accompaniment. This style became popular in instrumental music, and, because the sound of a violin was the closest to that of the human voice, violin music gained an important place in the Baroque era.

Mozart's horn concertos were composed for Joseph Ignaz Leutgeb, a great Viennese horn player. Mozart clearly valued Leutgeb's technical abilities, as his concertos are filled with extremely difficult passages for the natural horn. However, Mozart did not so highly regard the mental capacities of this hornist and throughout the concertos, he pokes fun of him. In one, he gives Leutgeb different tempo markings from the rest of the orchestra, and in another he uses different colored inks throughout the manuscript. Many of them contain a running commentary on how well he expects Leutgeb to perform, such as "For You, Mr. Donkey" and "Quick, get on with it! Finish now, I beg of you!"

Czardas (Csárdás) is a traditional Hungarian Folk Dance that became popular in the 18th Century in Hungary, Slovenia, and Croatia. It is characterized by variations in tempo, and by beginning slowly with a gorgeous melody, then accelerating to a festive pace. This virtuosic piece has five tempo variations. Picture couples dancing, women with wide, red skirts twirling, braids with bows, and men in traditional costumes.

GUEST ARTIST
RECITAL

AND

MASTER CLASS

Robert Hale

bass-baritone

with

Ovid Young

piano



7:00 p.m.

Thursday, March 13, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Abendlich strahlt der Sonne Auge
(from *Das Rheingold*)

Richard Wagner

Translation:

The evening setting sun shines. In heavenly glow the castle glows magnificently.
In the morning luster courageously it stands in its vacancy, here entices me.
From morning till evening, in trouble and fear, not easily were you won. Night
nears before their envy. It offers protection now. Thus I greet the castle, safe
from fear and dread. Follow me wife in Valhala, live with me.

My Lovely Celia

George Munro

Nichts

Richard Strauss

Caecilie

Richard Strauss

Selections from *Faust*

Charles Gounod

Serenade: Vous qui faites l'endormie

Scene and aria : Le veau d'or

with Reuben Lillie

Male Chorus

Soliloquy (from *Carousel*)

Richard Rodgers



How Lovely is the Hand of God

Raymond Loughborough

I'm Goin' Away

arr. John Jacob Niles

Shenandoah (sea chanty)

arr. Celius Dougherty

The Surrey with the Fringe on Top
(from *Oklahoma!*)

Richard Rodgers

Stouthearted Men (from *Desert Song*)
with Male Chorus

Sigmund Romberg



MASTER CLASS
with ONU voice students

Non più mesta (from *La Cenerentola*)
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

G. Rossini

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

G. Donizetti

O mio babbino caro (from *Gianni Schicchi*)
Natalie Sauch, soprano
Dr. Jeff Bell, piano

G. Puccini

Bella siccome un angelo (from *Don Pasquale*)
Reuben Lillie, baritone
Dr. Gerald Anderson, piano

G. Donizetti

Donde lieta (from *La Bohème*)
Ashlie M^cIntire, soprano
Dr. Gerald Anderson, piano

G. Puccini

*Thank you for silencing cell phones
and for not using flash photography*

TONIGHT'S ARTISTS

Robert Hale

Internationally acclaimed bass-baritone Robert Hale was born in Louisiana, studied in Oklahoma and pursued professional musical studies at Boston University and the New England Conservatory of Music.

He won the National Association of Teachers of Singing *Singer of the Year* competition and began his career as a recitalist, appearing in concert halls across the country, later making his debut with the New York City Opera. He appears regularly in the major opera houses of the world including the Vienna State Opera, London's Covent Garden, La Scala, Milano, Paris Opera, Munich State Opera, Deutsche Opera Berlin, and the Hamburg State Opera. For many years Mr. Hale presented sacred concerts with tenor Dean Wilder.

Ovid Young

Artist-in-Residence at ONU, Ovid Young has enjoyed an extensive professional career in many facets of music throughout the world. A frequent soloist and guest conductor of major orchestras, he also has had his compositions performed in Carnegie Hall, Copenhagen's Tivoli Gardens, the Kremlin in Moscow, and on radio and television broadcasts worldwide. A native of Portsmouth, Ohio, Young has degrees from Olivet Nazarene University and the Roosevelt University in Chicago, with additional studies at the University of Illinois.

Since 1971 he has played over 3800 duo-piano concerts with pianist Stephen Nielson, and for many years Mr. Young was the accompanist and arranger for Robert Hale and Dean Wilder in hundreds of sacred concerts.



SENIOR RECITAL

Crystal Kelly

soprano

Dr. Jeff Bell, piano

JUNIOR RECITAL

Holly Huff

soprano

Timothy Kelley, piano



7:00 p.m.

Friday, March 28, 2008

Kelley Prayer Chapel

PROGRAM

Invocation

Stille Tränen	R. Schumann
Du Ring an meinem Finger	R. Schumann
(from <i>Fraunliebe und -leben</i>)	

Miss Kelly

Der Hölle Rache (from <i>Die Zauberflöte</i>)	W.A. Mozart
Miss Huff	

Alleluja! (from <i>Exultate Jubilate</i>)	W.A. Mozart
Rejoice greatly, O daughter of Zion (from <i>Messiah</i>)	G.F. Handel
Miss Kelly	

Ah! Je veux vivre (from <i>Roméo et Juliette</i>)	C. Gounod
Les Berceaux	G. Fauré
Pantomime	C. Debussy
Du bist wie eine Blume	R. Schumann
Du bist wie eine Blume	F. Liszt

Miss Huff

Donde lieta (from <i>La Bohème</i>)	G. Puccini
Quando m'en vo (from <i>La Bohème</i>)	G. Puccini

Miss Kelly

Hermit Songs	S. Barber
The Crucifixion	
Sea-Snatch	
Promiscuity	

Quella fiamma che m'accende	B. Marcello
Non posso disperar	G. Bonocini

Miss Huff

Nobody knows the trouble I've seen	arr. H.T. Burleigh
The Crucifixion (from <i>Hermit Songs</i>)	S. Barber

Miss Kelly

Deh vieni non tardar (from <i>Le Nozze di Figaro</i>)	W.A. Mozart
Elle a fui, la tourterelle (from <i>Les Contes d'Hoffman</i>)	J. Offenbach

Miss Huff

Après un rêve	G. Fauré
Extase	H. Duparc
L'Heure Exquise	R. Hahn

Miss Kelly

NOTES

Stille Tränen

Translation:

You have risen from sleep and are wandering through the meadow. There lies over all the land Heaven's wondrous blue. As long as, free from cares, you've been slumbering without pain, Heaven has, since morning, shed many tears. In silent nights, many weep from pain, and in the morning you assume their hearts are always light.

Du Ring an meinem Finger

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 along 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 entirely, give myself and find myself transfigured in his radiance. Thou ring on my finger, my little golden ring, I press thee piously upon lips, piously upon my heart.

Der Hölle Rache

Wolfgang Amadeus Mozart (1765-1791) premiered the opera *Die Zauberflöte* in 1791. The opera is influenced by the Enlightenment philosophy, and can be regarded as an allegory advocating enlightened absolutism. The Queen of the Night represents a dangerous form of obscurantism. Since its premiere *The Magic Flute* has been one of the most beloved works in the operatic repertoire, and it is presently the tenth most frequently performed opera in North America

Translation:

The vengeance of Hell boils in my heart, death and despair flame about me! If Sarastro does not through you feel the pain of death, then you will be my daughter nevermore. Disowned may you be forever, abandoned may you be forever, destroyed be forever. All the bonds of nature, if not through you Sarastro becomes pale! (as death) Hear, Gods of Revenge, hear a mother's oath!

Ah! Je veux vivre!

Charles Gounod (1818-1893) premiered the opera *Roméo et Juliette* in Paris in 1867. The opera is based on Shakespeare's play, *Romeo and Juliet*. In this aria, Juliet is singing with childlike exuberance, happy that this is a wonderful night, even though it will be her last night of childish freedom.

Translation:

I want to live in this dream which intoxicates me. Sweet flame, I keep you in my soul like a treasure! I want to live! This intoxication of youth lasts, alas, only for one day! Then comes the hour when one weeps. Far from the morose winter let me slumber and inhale the rose before plucking its petals. Ah! Sweet flame! Stay in my soul like a sweet treasure for a long time still.

Pantomime

Claude Debussy (1826-1918) was considered one of the most important Impressionistic composers, though he himself did not like that title. He is considered a great master of creating a mysterious alloy between music and poetry. Debussy composed for the soloist, but never betrayed the poet of his words.

Translation:

Pierrot, who is no Clitandre, empties a flask without further ado, and confidently digs into his pate. Cassandre, at the end of the avenue, sheds an unappreciated tear for her disinherited nephew. That caddish Harlequin has planned to carry off Colombine and pirouettes four times. Colombine is dreaming, surprised to feel love in the breeze and voices in her heart. Ah!

Les Berceaux

It is often said that Gabriel Fauré (1845-1924) is the French Schumann, because of his early compositions of French *Melodie*. In this piece Fauré suggests both the rocking of the ships at port and the rocking of the cradles in the accompaniment to create this picture of haunting memories.

Translation:

Along the quay, the great ships, silently listing to the swell, are unmindful of the cradles rocked by women's hands. But the day of parting will come for it must be that women weep, and men with inquiring minds, attempt alluring horizons! And on that day the great ships, leaving the port growing smaller in the distance, feel their hulls held back by the soul of the distant cradles.

Du bist wie eine Blume

Robert Schumann (1810-1856) is considered the Romantic's Romantic because of his bold composing. Heinrich Heine wrote this poem after a love-at-first-sight moment with Mirjam con Breza, the local rabbi's daughter.

Translation:

You are like a flower, so lovely, beautiful and pure; I look at you and melancholy creeps into my heart. I lay my hands on your head and pray that God will preserve you, because you are so pure, beautiful, and lovely.

Du bist wie eine Blume

Franz Liszt (1811-1886) was at the height of his concert career when he composed *Du bist wie eine Blume*. Although a close friend of Schumann, Liszt felt compelled to write his own version of this beautiful text, an act not unheard of in his day, with the same poetry set to many different melodies.

Donde lieta

Translation:

Hence pleased whence came out happy leaving to your cry for love, to your cry of love, Mimi returns alone to the solitary nest. Back again another time returns carrying fake flowers to weave together. I say goodbye without resentment.

Quando m'en vo

Translation:

When I walk alone in the street people stop and stare at me, and everyone looks at my beauty, looks at me from head to foot. And then I relish the sly yearning which escapes from their eyes and which is able to perceive my most hidden beauties. Thus the scent of desire is all around me, and it makes me happy! And you who know, who remember and yearn, you shrink from me? I know it very well: you do not want to express your anguish, but you feel as if you are dying!

Hermit Songs

Samuel Barber (1910-1981) was an American composer of classical works including orchestral, opera, choral, and piano music. He premiered the *Hermit Songs* with soprano Leontyne Price in 1953. These anonymous texts, written by Irish monks and scholars, were found in the margins of manuscripts they had been copying or illuminating in the eighth to thirteenth centuries—perhaps they were not meant to be seen by their father superiors!

Quella fiamma

Benedetto Marcello (1686-1739) was considered a prominent and scholarly Venetian composer.

Translation:

That flame which sets me on fire pleases my soul so much that it will never be extinguished; and if fate returns me to you, lovely ray of the beautiful sun, my soul does not desire any other light, nor will it ever want any other.

Non posso disperar

Giovanni Bononcini lived from 1670-1747. This aria is from his opera *Eraclea*. Bononcini was a bold innovator and his music was spiced with unusual dissonances and rapid modulations that frightened many of his contemporaries.

Translation:

I cannot despair, you are too dear to my heart. The only hope of happiness for me is a sweet languishment, a dear pain.

Deh vieni, non tardar

In this scene from *Le Nozze di Figaro*, Susanna is dressed as the countess to trick the count and to get back to her nosey husband, Figaro.

Translation:

Please come; don't delay, oh beautiful joy. Come to where love calls you to enjoy yourself until the nocturnal torch doesn't shine in the sky anymore, until it's dark again and the world is still. Here the stream murmurs; here the breeze, which revives the heart with its gentle rustling, plays. Here little flowers are laughing and the grass is fresh. To the pleasures of love everything here is enticing. Come, my dear, among these sheltering trees! I want to crown you with roses.

Elle a fui, la tourterelle!

In Jacques Offenbach's opera *Les Contes D'Hoffmann* a girl who is forbidden to sing because of the precarious nature of her health, sings anyway, while lamenting the absence of her beloved, the poet Hoffmann.

Translation:

She has fled the turtle dove! Ah, memory too sweet! Image too bitter! Alas, at my knees I hear him, I see him! She has fled the turtle dove. She has fled far from you; but she is forever faithful and keeps her promise to you. My beloved, my voice calls to you. Yes, all my heart is yours. Precious flower which has just bloomed, for pity's sake answer me, you who knows if he still loves me, if he keeps his promise to me! My beloved, my voice implores you. Ah, may you hear come to me.



*Miss Kelly presents this recital in partial fulfillment of the
requirements for the Bachelor of Science degree
with an emphasis in Music.*

She is the voice student of Dr. Jeff Bell.

*Miss Huff presents this recital in partial fulfillment of the
requirements for the Bachelor of Arts degree
with an emphasis in Music Performance.*

She is the voice student of Dr. Neal Woodruff.

**Thank you for silencing cell phones
and for not using flash photography**

Orpheus Choir

A Ministry in Music

∞ 76th Year ∞

2008 Spring Tour

Kankakee, IL

Mattoon, IL

Danville, IL

Casey, IL

PROGRAM SELECTED FROM:

A Mighty Fortress	Luther; arr. Mueller
Alma Mater	B. Carmony
Be thou My Vision	arr. J. Bell
Come, Let Us Sing!	J. Bell
Didn't My Lord Deliver Daniel	M. Hogan
Great is Thy Faithfulness	arr. J. Rouse
Honor and Glory	G.F. Handel
Isaiah 40	W. Himes
Lord, I Want To Be a Christian	V. Johnson
My Faith Looks Up To Thee	arr. J. Rouse
O Crux	K. Nystedt
O Mighty Cross	arr. T. Fettke
O, For a Thousand Tongues	arr. T. Fettke
Prince of Peace, Control My Will	D. Rasbach
Salvation Is Created	P. Chesnokov
Saul	E. Hovland
Set Me As a Seal	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. M ^c Kelvy
Worthy the Lamb	D. Rasbach

PERSONNEL

Soprano

Andrea Board Evans, WV
 Mallory Boracci Seaford, NY
 Jessica Brooks* Kouts, IN
 Lindsay Close Flushing, MI
 Jenna Dickey Bloomfield Hills, MI
 Shalena Drake* Muskegon, MI
 Andrea Enke Ottawa, IL
 Andrea Hayes Richland Center, WI
 Holly Huff Greenville, PA
 Emily Jacobson* Dixon, IL
 Laura Kehoe* Suffield, CT
 Crystal Kelly Rantoul, IL
 Ashlie McIntire Longmont, CO
 Heidi Melin Winnebago, IL
 Megan Ralston New Albany, IN
 Natalie Sauch Bourbonnais, IL
 Carole Vandermark Bradley, IL

Tenor

Brandon Baumann Fairfield, OH
 Andrew Biggs Chesterton, IN
 Jerrod Covert* Lansing, MI
 Tyler Dossett Danville, IL
 Luke Frame Williamsburg, IN
 Sam Griggs* Wright City, MO
 Joel Heald Naperville, IL
 Tim Kelley Anchorage, AK
 Ben Moore Uxbridge, MA
 Luke Olney Bourbonnais, IL
 Jonathan Payne Waterford, MI
 Derek Phillips* Casey, IL
 Merrick Robison Marion, IA

Tim Kelley, accompanist

***Choir Officer**

Alto

Abby Alger Shelbyville, IN
 Sherry Anthony Kankakee, IL
 Elizabeth Bernhardt Green Bay, WI
 Rachel Chastain* Green Bay, WI
 Ashley DeArmond Berne, IN
 Laura DeMerell Portage, MI
 Libby Devine Elgin, IL
 Amy Hall Bourbonnais, IL
 Amanda Kiest Ottawa, IL
 Cynthia Lopez Wood Dale, IL
 Jennifer Matthews Hazel Crest, IL
 Kate Myatt Dublin, OH
 Emily Poling Lancaster, OH
 Megan Reed Huntington, IN
 Dinah Samuelson Brighton, MI
 Anna Smit Byron Center, MI
 Chelsea Winn Kewanee, IL

Bass

Casey Baker Flushing, MI
 Drew Benson* Bourbonnais, IL
 Jeremy Bixler Huntington, IN
 Zach Bohannon Lebanon, OH
 Jake Boss Tinley Park, IL
 Steve Cargile Lancaster, PA
 Paul Drace Black River Falls, WI
 Kenton Glover Princeton, IL
 Jase Hackman Manhattan, IL
 Reuben Lillie Greenville, PA
 Chase Means Honey Creek, IA
 Joel Ramirez Cicero, IL
 Blake Reddick Bourbonnais, IL
 Dan Sutton Williamsburg, IN
 Jasper Taylor Flossmoor, IL
 Josh Woods Brunswick, OH

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

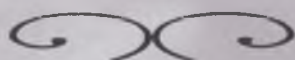
"Education With a Christian Purpose." Since 1907, Olivet Nazarene University has made this more than a motto, but a mission. At Olivet, considered one of the nation's premier Christian colleges, faith is at the heart of superior academics, athletics, social atmosphere and ministry opportunities.

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.

One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
admissions@olivet.edu

Chrysalis Women's Choir

Martha Dalton
Conductor



Spring 2008

Southview Church of the Nazarene
Richmond, IN

Logansport Church of the Nazarene
Logansport, Indiana

Lakes Community Church of the Nazarene
Muskegon, MI

Program

All Hail the Power of Jesus Name	Oliver Holden arr. Kirkland/Fettke
Be Thou My Vision	Traditional Irish Melody arr. Tom Fettke
Go Where I Send Thee	Spiritual, arr. Caldwell/Ivory
God Who Made the World	Joseph M. Martin
I Sing the Mighty Power of God	Music from <i>Gesangbuch der Herzogl.</i> , arr. Kirkland/Fettke
Jubilate Deo	Michael Braz
Lift Thine Eyes	Felix Mendelssohn
Like a Tree	Margaret P. Douroux arr. Beery
Music Down in My Soul	Spiritual, arr. Moses Hogan
Psalm 23	Srul Irving Glick

Soprano I

Amanda Birth
Danielle Bowman
Michelle Imig
Callie Ivey
Johanna Kearney
Nicole Krawec
Jayna Larson
Amber Maddack
Jessica Whitlock

Soprano II

Amy Alford
Erin Bluckner
Dawn Kelly
Katie McDonald
Sarah Rutledge
Bethani Wilson
Sarah Yanchick

Alto I

Rebecca Bailey
Caitlin Crandall
Rachel Hearn
Faith Mingus
Melissa Morehouse
Jill Retoff
Jessica Schroeder
Brittany Thomas
Caitlin Todd

Alto II

Lyssa Baker
Jessica Harper
Lisa Jackson
Chrissy Latunski
Corrine Rottman
Christen Wilson

Mrs. Terri Jones, Accompanist

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

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.

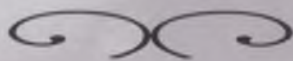
One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

Testament Men's Choir

Dr. Neal W. Woodruff
Conductor



Spring 2008

Church of the Nazarene
Birnhamwood, WI

Grace Harbor Church of the Nazarene
Green Bay, WI

Crosspoint Church of the Nazarene
Madison, WI

Program Selected From:

African Processional	D. V. Montoya
Amor De Mi Alma	Z. Randall Stoope
Betelehemu (Nigerian Christmas Song)	arr. Wendell Whalum
Boundless Love	arr. Camp Kirkland/ trans. Matt Gerhard
Do You Hear the People Sing From <i>Les Misérables</i>	Claude-Michel Schönberg/ Alain Boublil
Git on Board	Damon Dandridge
Grace Alone	Scott Wesley Brown
He Never Failed Me Yet	Robert Ray
He's Got the Whole World in His Hands	arr. Mark Hayes
Homeland	arr. Z. Randall Stoope
It All Belongs To You	Susan Caudill (ONU '76) arr. Matt Gerhard
My Faith Has Found a Resting Place	arr. David Schwoebel
Of the Father's Love Begotten	arr. Edwin Childs
Shout for Joy (Psalm 98)	Dan Davison
Swing Down, Chariot!	Andre Thomas

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

Cameron Dunlop
Matt Kee
Stephen Farr

Huntington, IN
Yorkville, IL
Bourbonnais, IL

Tenor II

Jason Athialy
Michael Flowers
Reeve Hutchens
Jamie Hsu
Chris Tolbert
Stephen Wolfe

Avon, IN
Flint, MI
Nicholasville, KY
Wilmette, IL
Justice, IL
Adrian, MI

Baritone

Josh Corbin
Andrew DeYoung
Randall Knowles
Luke Mingus
Matt Seitz
Brad Sytsma
Dan Walker
Kyle Walker

Galesburg, IL
Muskegon, MI
Mascoutah, IL
Richmond, IN
Williamsburg, IN
Kentwood, MI
Fort Collins, CO
Fort Collins, CO

Bass

Seth Athialy
Eric Barkman
Daniel Oliver
Jerry Scheller

Avon, IN
Davison, MI
Redford, MI
McMurray, PA

Neal W. Woodruff (ONU, '91) joined the ONU Music Department in 2000. Dr. Woodruff serves as conductor of the University Orchestra, Testament Men's Choir, Concert Singers, and the Handbell Choir. Other teaching responsibilities include applied voice/pedagogy, applied conducting, 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, currently serving at College Church of the Nazarene, Bourbonnais, IL.

Dr. Woodruff resides in Kankakee with wife Shannon and children Ryan and Kayelyn.

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.

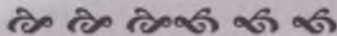
Here, students not only learn how to make a living; they learn how to live. Since Olivet's founding, more than 20,000 degrees have been granted to graduating students. Whether their chosen fields are in medicine, business, education, ministry or a myriad of other professions, Olivetians make a difference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

One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

Hale-Wilder Voice Scholarship Audition



7:00 p.m.
Monday, March 31, 2007

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Mein Schöner Stern

Youth

Deh, vieni alla finestra (from *Don Giovanni*)

Vision Fugitive (from *Herodiade*)

Jasper Taylor, baritone

Casey Baker, piano

R. Schumann

P. Warlock

W.A. Mozart

J. Massenet

Der Hölle Rache (from *Die Zauberflöte*)

Elle a fui, la tourterelle (from *Les Contes d'Hoffmann*)

Sea-Snatch (from *Hermit Songs*)

Deh vieni non tardar (from *Le Nozze di Figaro*)

Holly Huff, soprano

Timothy Kelley, piano

W.A. Mozart

J. Offenbach

S. Barber

W.A. Mozart

Non siate ritrosi (from *Così fan Tutte*)

Plaisir d'amour

An die Musik

Ching-a-Ring Chaw (from *Old American Songs*)

Jase Hackman, bass-baritone

Dr. Jeff Bell, piano

W.A. Mozart

J. Martini

F. Schubert

arr. A. Copland

Seit ich ihn gesehen (from *Fraunliebe und -leben*)

En Prière

The Singer

Non più mesta (from *La Cenerentola*)

Jenna Dickey, mezzo-soprano

Dr. Jeff Bell, piano

R. Schumann

G. Fauré

M. Head

G. Rossini

Bella siccome un angelo (from *Don Pasquale*)

Walking the Woods

O misère des rois! (from *L'Enfance du Christ*)

Der Kuss

Reuben Lillie, bass-baritone

Casey Baker, piano

G. Donizetti

P. Warlock

H. Berlioz

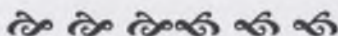
L. van Beethoven

Una voce poco fa (from <i>Il Barbiere di Siviglia</i>)	G. Rossini
Charmant Papillon	A. Campra
Sehnsucht	L. van Beethoven
Art is Calling for Me (from <i>The Enchantress</i>)	V. Herbert
Emily Jacobson, mezzo-soprano	
Dr. Gerald Anderson, piano	

Finch' han dal vino (from <i>Don Giovanni</i>)	W.A. Mozart
Bald wehen uns des Frühlings Lüfte	J. Haydn
Madrigal	V. d'Indy
The Vagabond (from <i>Songs of Travel</i>)	R. Vaughn Williams
Paul Drace, baritone	
Dr. Jeff Bell piano	

Mi Chiamano Mimi (from <i>La Bohème</i>)	G. Puccini
Ach, ich fühl's (from <i>Die Zauberflöte</i>)	W.A. Mozart
Chanson Triste	H. Duparc
To this we've come (from <i>The Consul</i>)	G. Menotti
Ashlie M ^c Intire, soprano	
Casey Baker, piano	

Revenge, Timotheus cries (from <i>Alexander's Feast</i>)	G.F. Handel
Finch' han dal vino (from <i>Don Giovanni</i>)	W.A. Mozart
Le Charme	E. Chausson
Ein Mädchen oder Weibchen (from <i>Zauberflöte</i>)	W.A. Mozart
Blake Reddick, baritone	
Casey Baker, piano	



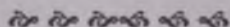
*Thank you for turning off cellular phones and
for not using flash photography*

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 pieces, 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.



Russel G. & Verda E.
**Hopkins
Scholarship
Audition**



7:00 p.m.
Tuesday, April 1, 2008

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Bassoon and Orchestra in B^b W.A. Mozart

Allegro moderato

Sonate in B^b for Bassoon and Piano A. Reicha

Brianna Robins, bassoon

Dr. Gerald Anderson, piano

Pavane pour une infante défunte M. Ravel

Sonatina M. Arnold

I. Allegro con brio

II. Andantino

Kristen Erdahl, clarinet

Dr. Karen Ball, piano

Oboe Concerto in C Major W.A. Mozart

April Becker, oboe

Dr. Karen Ball, piano

Concerto W.A. Mozart

Rondo tempo di minuetto

Konzert für Fagott und Orchester C.M. von Weber

Adagio

Sonata in F Major W. Hurlstone

Allegretto

Rachel Medley, bassoon

Matt Gerhard, piano

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

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



Nielson-Young Piano Scholarship Audition



7:00 p.m.
Monday, April 7, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata, Op. 27, No. 1

L.van Beethoven

Andante

Allegro molto e vivace

Bénédiction de Dieu dans la solitude

F. Liszt

Derek Corcoran, piano



Sonata No. 9 in D Major

D. Scarlatti

Sonata, Op. 26

L.van Beethoven

Andante con variazioni

Ballade, Op. 28, No. 2

F. Chopin

Kate Myatt, piano



Prelude in E Major (WTC I)

J.S. Bach

Sonata, Op. 101

L.van Beethoven

Allegretto ma non troppo

Concerto No. 2, Op. 18

Adagio sostenuto

S. Rachmaninoff

(with Dr. Karen Ball, piano)

Emily Poling, piano



Sonata No. 18
Allegro

L.van Beethoven

Des pas nur la neige

C. Debussy

Piano Concerto
Allegro brillante
(with Dr. Gerald Anderson, piano)
Andrew Biggs, piano

A. Khachaturian



Sonata No. 52 in E Minor

D. Scarlatti

Sonata, Op. 13
Adagio cantabile

L.van Beethoven

Rapsodia Negra
(with Dr. Karen Ball, piano)
Brandon Baumann, piano

E. Lecuona



Prelude in F Minor (WTC I)

J.S. Bach

Mazurka in A Minor, Op. 7, No. 2

F. Chopin

Arabesque, Op. 18

R. Schumann

Arabesque No. 1

Casey Baker, piano

C. Debussy

*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 the benefactors that make possible this scholarship. They met while both were faculty members of the Olivet Nazarene University Music Department, and they continue to maintain busy careers in performances throughout the world. Mr. Young has since returned to ONU as Artist-in-Residence.

The scholarship is available to Music Majors whose applied instrument is piano, and it is awarded through a competitive audition where the pianists must play a fifteen-minute program including works from at least three style periods.





Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

and

Chamber Ensembles



7:00 p.m.

Tuesday, April 8, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

O Sacred Head, Now Wounded

arr. A. Sherman

A Mighty Fortress is Our God

arr. C. Dobrinski

Handbell Choir

Amy Bell ♦ Paul Drace ♦ Matt Gerhard ♦ Jase Hackman
Emily Jacobson ♦ Stephanie Jungles ♦ John Michael Jurica
Cynthia Lopez ♦ Abby Mallett ♦ Shauntia Mettlin
Kendra Skodak ♦ Jennifer Wilkerson ♦ Dr. Neal Woodruff



Three Songs of Faith (texts by e.e. cummings)

E. Whitaker

hope, faith, life, love. . .

i thank You God for most this amazing day

You are the New Day

J. David

There is Sweet Music Here

Z. Randall Stroepe

Concert Singers

Casey Baker ♦ Jenna Dickey ♦ Sam Griggs ♦ Brittany Harris
Holly Huff ♦ Emily Jacobson ♦ Laura Kehoe ♦ Reuben Lillie
Ashlie McIntire ♦ Nicole Miller ♦ Ben Moore ♦ Mark Oldenburg
Jasper Taylor ♦ Dr. Neal Woodruff



A Celtic Celebration

arr. R. Lombardo

Flute Choir

Kelsi Jones ♦ Hanna Hines ♦ Heidi Melin
Emily Shelton ♦ Valinda Prather



Variations on a Ghanaian Theme

D. Levitan

Percussion Ensemble

Josh Severs ♦ Todd Hespell ♦ Mike Zaring

Sextour

F. Poulenc

Allegro Vivace

Wind Quintet

Brandon Baumann, flute ♦ April Becker, oboe
Kristen Erdahl, clarinet ♦ Brianna Robins, bassoon
Laura Kehoe, horn ♦ Tim Kelley, piano



Andante and Fanfare for Horn Quartet

W. Davis

I. Andante

II. Fanfare

Horn Quartet

Laura Kehoe ♦ Joshua Woods
Brittany Harris ♦ Kendra Skodak



Andante, Menuetto and Finale

J.C. Bach

ed. H. Voxman and R.P. Block

Saxophone Ensemble

Matt Dees ♦ Andrea McCann ♦ Angela Reedy ♦ Kristin Cheney
Kimmie Mandarino ♦ Reuben Lillie



Symphony No.45, F# Minor "Farewell Symphony"

F. J. Haydn

Allegro assai

Adagio

Menuetto and Trio

Presto; Adagio

University Orchestra

Dr. Neal Woodruff, conductor

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

ONU ORCHESTRA

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Bassoon

Rachel Medley

Horn

Laura Kehoe
Brittany Harris

Violin I

Elisabeth Peulausk
Courtney Cryer
Jennifer Legg
Reeve Hutchens
Kristen Erdahl

Violin II

Jessica Brown
Josh Woods
Jordan Cramer
Peter Miller

Viola

Brittany Gaffney
Katy Van Donselaar
Joyce Kang

'Cello

Diane Michel
Stephanie Smith
Brian Kosek
Katelynn Flynn

Bass

Jennifer Wilkerson
Mary Schwarz

RECITAL

for the
National Association of Schools of Music
Accreditation Visit



4:00 p.m.
Thursday, April 10, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Chanson Dans la Nuit

C. Salzedo

Danielle Urfer, harp
Kate Wendorf, harp

Seit ich ihn gesehen (from *Frauenliebe und -leben*) R. Schumann
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

Concerto for Trumpet and Piano

A. Arutunian

Merrick Robison, trumpet
Casey Baker, piano

Sarcasms Op. 17, No. 1

S. Prokofieff

Timothy Kelley, piano

Pavane pour une infante defunte

M. Ravel
transc. A. Piguet

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

Bella siccome un angelo (from *Don Pasquale*)

G. Donizetti

Reuben Lillie, baritone
Casey Baker, piano

Piano Concerto
Allegro brillante

A. Khachaturian

Andrew Biggs, piano
Dr. Gerald Anderson, second piano

Deh vieni non tardar (from *Le Nozze di Figaro*)
Natalie Sauch, soprano
Timothy Kelley, piano

W.A. Mozart

Concerto a Cinque Op. 9, No. 6
Allegro

T. Albinoni

April Becker, oboe
Morgan Lathrop, oboe
Dr. Karen Ball, piano

Honor and Glory

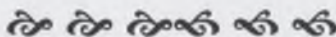
J.S. Bach
ed. W. Ehret
R. Clausen

Set me as a seal (from *A New Creation*)
Orpheus Choir
Dr. Jeff Bell, conductor

Shenandoah

arr. F. Ticheli

Concert Band
Dr. Neal McMullian, conductor



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

MASTER CLASS

Dale Clevenger

Principal horn of the
Chicago Symphony Orchestra

with
Dr. Gerald Anderson



10:00 a.m. – 1:00 p.m.
Saturday, April 12, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Introduction

Nocturno

F. Strauss

Dale Clevenger, horn
Dr. Gerald Anderson, piano

Horn Sonata
mvt. 1

B. Heiden

Kendra Skodak, horn
Dr. Gerald Anderson, piano

Excerpts from *Don Juan* and *Till Eulenspiegel*

R. Strauss

Laura Kehoe, horn
Dr. Gerald Anderson, piano

Horn Concerto No. 3
mvt 1

W.A. Mozart

Rebeckah Sterns, horn
Dr. Gerald Anderson, piano

Horn Concerto No. 1
mvt. 1

R. Strauss

Shauntia Mettlin, horn
Dr. Gerald Anderson, piano

Excerpt from Symphony No. 5
mvt. 2

P. Tchaikovsky

Holly Huff, horn
Dr. Gerald Anderson, piano

Morceau de Concert
mvts. 1 & 2

C. Saint-Saëns

Brittany Harris, horn
Dr. Gerald Anderson, piano

DALE CLEVINGER

Principal horn of the Chicago Symphony Orchestra since February 1966, Dale Clevenger is a versatile musician in many areas, including chamber music, jazz, commercial recordings, and solos. His mentors were Arnold Jacobs and Adolph Herseth.

Before joining the CSO, Clevenger was a member of Leopold Stokowski's American Symphony Orchestra and the Symphony of the Air directed by Alfred Wallenstein; he also was principal horn of the Kansas City Philharmonic. He has appeared as soloist with orchestras worldwide, including the Berlin Philharmonic Orchestra with Daniel Barenboim conducting. He has participated in many music festivals including the Santa Fe Chamber Music Festival; the Florida Music Festival in Sarasota; the Marrowstone Music Festival in Bellingham, Washington; and the Affinis Music Festival in Japan. He also participates in the Jerusalem International Chamber Music Festival. In addition, he has worked with the European Community Youth Orchestra under Claudio Abbado, conducting and teaching, and has participated in several International Horn Society Workshops, both in the U.S. and abroad. Clevenger has given recitals and master classes throughout the world. He was a featured artist in the Finnish Horn Society Workshop and gave a series of master classes in Saarbrücken, Germany; Jerusalem; and in Santa Fioria, Italy.

Dale Clevenger is the featured soloist on several CSO recordings including works by Martin, Schumann, Britten, and Mozart. He also played on the Grammy Award-winning recording **The Antiphonal Music of Gabrieli** with the Chicago, Philadelphia, and Cleveland orchestra's brass ensembles. He has recorded the horn concertos by Joseph Haydn and Michael Haydn with the Franz Liszt Chamber Orchestra of Budapest, as well as all of Mozart's horn concertos. The Mozart recording was named Record of the Year in Hungary and both recordings were nominated for Grammy awards. Clevenger also performed with Daniel Barenboim and colleagues from the CSO and the Berlin Philharmonic in Chicago and Berlin on the Grammy Award-winning CD of quintets for piano and winds by Mozart and Beethoven. With Daniel Barenboim and Itzhak Perlman, he recorded Brahms's Horn Trio for high definition television, laser disc, and Sony Classical CD. He performed on the new **Tribute to Ellington** CD with Daniel Barenboim and other members of the CSO and has recorded Strauss's Horn Concerto no. 1 with Daniel Barenboim and the CSO. John Williams wrote a horn concerto for Clevenger, which he premiered in November 2004.

For seventeen years, Clevenger played almost regularly with the group EARS, JAZZ OF ALL ERAS. In 1985, he received an honorary doctor of music degree from Elmhurst College. He currently teaches at Roosevelt University, where he is a professor of horn.

Also a conductor, Clevenger served as music director of the Elmhurst Symphony Orchestra for fourteen years. His conducting career has included guest appearances with the New Japan Philharmonic, the Louisiana Philharmonic, the Shanghai Symphony Orchestra, the Florida Symphony, the Civic Orchestra of Chicago, the Roosevelt University Symphony Orchestra, the Carnegie Mellon University Symphony Orchestra (Pittsburgh), the Toronto Conservatory Orchestra, the Northwestern University Summer Symphony, the Santa Cruz Symphony, the Western Australia Symphony Orchestra, the Aguascaliente Symphony Orchestra (Mexico), and the Osaka Philharmonic. He also has conducted the Florence Festival Orchestra in Italy. In 1999, he conducted the I Solisti Fiorentini, and he recently assisted Zubin Mehta conducting the Israel Philharmonic. He has been asked to guest conduct the Estonia Symphony Orchestra in Tallinn; the Seville, Spain, Symphony Orchestra; and the Gran Canaria Symphony Orchestra.

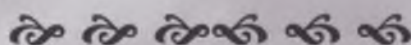


*Today's master class is made possible
by the generosity of the
Dr. Gerald and Mary Anderson Endowment
at Olivet Nazarene University*



Department of Music

Upper Division Hearing Recital



9:30 a.m.
Monday, April 14, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Study in F

Study #14

Tempo di Galopp

Danza Espanola

Allegro

Moderato in C

M. Carcassi

G. Topper

L. Gall

L. Gall

M. Giuliani

F. Sor

Patrick Cole, guitar

Sonata No. 9 in D Major

Sonata, Op. 26

Andante con variazioni

D. Scarlatti

L. van Beethoven

Kate Myatt, piano

Mi chiamano Mimi (from *La Bohème*)

Ophelia Lieder III

With verdure clad (from *The Creation*)

Ashlie McIntire, soprano

Casey Baker, piano

G. Puccini

J. Brahms

F.J. Haydn

Tempo di minuetto

Vivo

Molto moderato

Etude #13

Etude #17

Etude #27

Jeremy Gibson, guitar

Deh, vieni alla finestra (from *Don Giovanni*)

Youth

Mein Schöner Stern

Warm As the Autumn Light

(from *The Ballad of Baby Doe*)

Jasper Taylor, baritone

Casey Baker, piano

W.A. Mozart

P. Warlock

R. Schumann

D. Moore

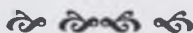
Concerto No. 2, Op. 18

Adagio sostenuto

S. Rachmaninoff

Emily Poling, piano

Dr. Karen Ball, second piano



The Upper Division Recital

Students desiring to complete one of the five Music emphases must pass an Upper Division Hearing consisting of an interview and a performance. Today's recital is part of the performance evaluation portion of the hearing.

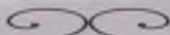
*Thank you for turning off cellular phones
and for not using flash photography*

-April 14 (Mon) 7:00 PM Concert	Kelley Chapel	Testament Choir Spring
-April 15 (Tues) 7:00 PM Band Concert	Kresge	Chrysalis Choir/Jazz
-April 17 (Thur) 7:00 PM Concert	Kresge	Orpheus Choir Spring
-April 18 (Fri) 9:30 AM	Kresge	Student Recital
-April 21 (Mon) 9:30 AM Recital	Kresge	Upper Division Hearing
-April 21 (Mon) 7:00 PM	Kelley Chapel	Harp Recital
-April 22 (Tues) 7:00 PM Concert	Kresge	Concert Band Spring
-April 26 (Sat) *7:00 PM Concert *	Kresge	Commencement

*** Required attendance by all music majors and minors**

Testament Men's Choir

Dr. Neal W. Woodruff
Conductor



Spring Concert

7:00 p.m.
Monday, April 14, 2008

Kelley Prayer Chapel

Program Selected From:

African Processional	D. V. Montoya
Amor De Mi Alma	Z. Randall Stoope
Betlehemu (Nigerian Christmas Song) With ONU Percussion Ensemble	arr. Wendell Whalum
Boundless Love	arr. Camp Kirkland/ TTBB arr. Matt Gerhard
Do You Hear the People Sing From <i>Les Miserables</i>	Claude-Michel Schönberg/ Alain Boubil
Git on Board	Damon Dandridge
Grace Alone	Scott Wesley Brown
He Never Failed Me Yet	Robert Ray
He's Got the Whole World in His Hands	arr. Mark Hayes
Homeland	arr. Z. Randall Stoope
It All Belongs To You	Susan Caudill (ONU '76) arr. Matt Gerhard
My Faith Has Found a Resting Place	arr. David Schwoebel
Of the Father's Love Begotten	arr. Edwin Childs
Shout for Joy (Psalm 98)	Dan Davison
Swing Down, Chariot!	Andre Thomas

When I Think About the Lord

arr. Lari Gross
TTBB arr. Matt Gerhard

Your Grace Still Amazes Me

Shawn Craig
Connie Harrington

Student Conductor/Accompanist: Matt Gerhard

Tenor I

Cameron Dunlop
Matt Kee
Stephen Farr

Huntington, IN
Yorkville, IL
Bourbonnais, IL

Tenor II

Jason Athialy
Michael Flowers
Reeve Hutchens
Jamie Hsu
Chris Tolbert
Stephen Wolfe

Avon, IN
Flint, MI
Nicholasville, KY
Wilmette, IL
Justice, IL
Adrian, MI

Baritone

Josh Corbin
Andrew DeYoung
Randall Knowles
Matt Seitz
Brad Sytsma
Dan Walker
Kyle Walker

Galesburg, IL
Muskegon, MI
Mascoutah, IL
Williamsburg, IN
Kentwood, MI
Fort Collins, CO
Fort Collins, CO

Bass

Seth Athialy
Eric Barkman
Luke Mingus
Daniel Oliver
Jerry Scheller

Avon, IN
Davison, MI
Richmond, IN
Redford, MI
McMurray, PA

-April 15 (Tues) 7:00 PM
Band Concert

Kresge

Chrysalis Choir/Jazz

-April 17 (Thur) 7:00 PM
Concert

Kresge

Orpheus Choir Spring

-April 18 (Fri) 9:30 AM

Kresge

Student Recital

-April 21 (Mon) 9:30 AM
Recital

Kresge

Upper Division Hearing

-April 21 (Mon) 7:00 PM

Kelley Chapel

Harp Recital

-April 22 (Tues) 7:00 PM
Concert

Kresge

Concert Band Spring

-April 26 (Sat) * 7:00 PM
Concert *

Kresge

Commencement

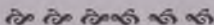
*** Required attendance by all music majors and minors**

Chrysalis Women's Choir

Prof. Martha Dalton, conductor
and

Jazz Band

Dr. Don Reddick, conductor



7:00 p.m.
Tuesday, April 15, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Bathtub Boogie G. Goodwin

Killer Joe B. Goodman; arr. L. Hooper

The Slug F. Mantooth

'Round Midnight Hanighen, Williams, and Monk
arr. I. McDougall

Sweet Home, Chicago R. Jensen; arr. A. Clark

ONU Jazz Band
Dr. Don Reddick, conductor



All Hail the Power of Jesus' Name arr. Kirkland & Fettke

God Who Made the World J. Martin

I Sing the Mighty Power of God arr. Kirkland & Fettke

Jubilate Deo M. Braz

Music Down in My Soul arr. M. Hogan

Like a Tree arr. Beery

Go Where I Send Thee arr. P. Caldwell & S. Ivory

Psalm 23 (from *Psalm Trilogy*) S. I. Glick

Lift Thine Eyes (from *Elijah*) F. Mendelssohn

Be Thou My Vision Trad. Irish; arr. T. Fettke

Crysalis Women's Choir
Prof. Martha Dalton, conductor

ONU JAZZ BAND

SAXOPHONE

Greg Cobb ♦ Angela Reedy ♦ Kristin Cheney
Mallory Borracci ♦ Kimberley Mandarino

TRUMPET

Patrick Wright ♦ Jeremy Gibson ♦ Merrick Robison
Rebecca Lowry ♦ Steven Williams

TROMBONE

Stephanie LaLone ♦ Paul Drace ♦ Josh Martin

PIANO/KEYBOARD

Daniel Oliver ♦ Kelsi Jones

BASS GUITAR

Jeremiah Toole ♦ Isaac Burch ♦ Sarah Marrs

DRUM SET

Trevin Frame

GUITAR

David Mohr ♦ Matthew Daugherty ♦ Patrick Cole

AUX PERC

Mike Zaring



CHRYSLIS WOMEN'S CHOIR

SOPRANO I

Amanda Birth ♦ Danielle Bowman ♦ Callie Ivey ♦ Johanna Kearney
Nicole Krawec ♦ Jayna Larson ♦ Amber Maddack ♦ Jessica Whitlock

SOPRANO II

Amy Alford ♦ Erin Blucker ♦ Michelle Imig ♦ Dawn Kelly
Katie McDonald ♦ Sarah Rutledge ♦ Bethani Wilson ♦ Sarah Yanchick

ALTO I

Rebecca Bailey ♦ Caitlin Crandall ♦ Rachel Hearn ♦ Faith Mingus
Melissa Morehouse ♦ Jill Retoff ♦ Jessica Schroeder
Brittany Thomas ♦ Caitlin Todd

ALTO II

Lyssa Baker ♦ Jessica Harper ♦ Lisa Jackson ♦ Chrissy Latunski
Corrine Rottman ♦ Christen Wilson

Mrs. Terri Jones, Accompanist

-April 17 (Thur)7:00 PM	Kresge	Orpheus Choir Spring Concert
-April 18 (Fri) 9:30 AM	College Church	Student Recital
-April 21 (Mon) 9:30 AM	Kresge	Upper Division Hearing Recital
-April 21 (Mon) 7:00 PM	Kelley Chapel	Harp Recital
-April 22 (Tues)7:00 PM	Kresge	Concert Band Spring Concert
-April 26 (Sat) *7:00 PM	Kresge	Commencement Concert *

*** Required attendance by all music majors and minors**

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

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

Spring Concert



7:00 p.m.

Thursday, April 17, 2008

**Kresge Auditorium
Larsen Fine Arts Center**

PROGRAM SELECTED FROM:

A Mighty Fortress	Luther; arr. Mueller
Alma Mater	B. Carmony
Be thou My Vision	arr. J. Bell
Come, Let Us Sing!	J. Bell
Didn't My Lord Deliver Daniel	M. Hogan
Great is Thy Faithfulness	arr. J. Rouse
Honor and Glory	G.F. Handel
Isaiah 40	W. Himes
Lord, I Want To Be a Christian	V. Johnson
My Faith Looks Up To Thee	arr. J. Rouse
O Crux	K. Nystedt
O Mighty Cross	arr. T. Fettke
O, For a Thousand Tongues	arr. T. Fettke
Prince of Peace, Control My Will	D. Rasbach
Salvation Is Created	P. Chesnokov
Saul	E. Hovland
Set Me As a Seal	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. M ^c Kelvy
Worthy the Lamb	D. Rasbach

PERSONNEL

Soprano

Andrea Board Evans, WV
Mallory Boracci Seaford, NY
Jessica Brooks* Kouts, IN
Lindsay Close Flushing, MI
Jenna Dickey Bloomfield Hills, MI
Shalena Drake* Muskegon, MI
Andrea Enke Ottawa, IL
Andrea Hayes Richland Center, WI
Holly Huff Greenville, PA
Emily Jacobson* Dixon, IL
Laura Kehoe* Suffield, CT
Crystal Kelly Rantoul, IL
Ashlie McIntire Longmont, CO
Heidi Melin Winnebago, IL
Megan Ralston New Albany, IN
Natalie Sauch Bourbonnais, IL
Carole Vandermark Bradley, IL

Tenor

Brandon Baumann Fairfield, OH
Andrew Biggs Chesterton, IN
Jerrod Covert* Lansing, MI
Tyler Dossett Danville, IL
Luke Frame Williamsburg, IN
Sam Griggs* Wright City, MO
Joel Heald Naperville, IL
Tim Kelley Anchorage, AK
Ben Moore Uxbridge, MA
Luke Olney Bourbonnais, IL
Jonathan Payne Waterford, MI
Derek Phillips* Casey, IL
Merrick Robison Marion, IA

Tim Kelley, accompanist

***Choir Officer**

Alto

Abby Alger Shelbyville, IN
Sherry Anthony Kankakee, IL
Elizabeth Bernhardt Green Bay, WI
Rachel Chastain* Green Bay, WI
Ashley DeArmond Berne, IN
Laura DeMerell Portage, MI
Libby Devine Elgin, IL
Amy Hall Bourbonnais, IL
Amanda Kiest Ottawa, IL
Cynthia Lopez Wood Dale, IL
Jennifer Matthews Hazel Crest, IL
Kate Myatt Dublin, OH
Emily Poling Lancaster, OH
Megan Reed Huntington, IN
Dinah Samuelson Brighton, MI
Anna Smit Byron Center, MI
Chelsea Winn Kewanee, IL

Bass

Casey Baker Flushing, MI
Drew Benson* Bourbonnais, IL
Jeremy Bixler Huntington, IN
Zach Bohannon Lebanon, OH
Jake Boss Tinley Park, IL
Steve Cargile Lancaster, PA
Paul Drace Black River Falls, WI
Kenton Glover Princeton, IL
Jase Hackman Manhattan, IL
Reuben Lillie Greenville, PA
Chase Means Honey Creek, IA
Joel Ramirez Cicero, IL
Blake Reddick Bourbonnais, IL
Dan Sutton Williamsburg, IN
Jasper Taylor Flossmoor, IL
Josh Woods Brunswick, OH

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

"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.

One University Avenue, Bourbonnais, IL 60914

1-800-648-1463

admissions@olivet.edu

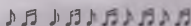


OLIVET
NAZARENE
UNIVERSITY

Centennial

Department of Music

STUDENT RECITAL



9:30 a.m.

Friday, April 18, 2008

**College Church of the Nazarene
Bourbonnais, IL**

PROGRAM

Invocation

Prelude in G Minor, WTC I

Luke Olney, piano

J.S. Bach

Bella siccome un angelo (from *Don Pasquale*)

Walking the Woods

Der Kuss

Reuben Lillie, bass-baritone

Casey Baker, piano

G. Donizetti

P. Warlock

L. van Beethoven

Partita No. 3 in E Major

Elisabeth Peulausk, violin

J.S. Bach

Ich liebe dich

Sherry Anthony, alto

Dr. Jeff Bell, piano

L. van Beethoven

Wenn wir in höchsten Nöthen sein

Jesu, meine Freude

Daniel Oliver, organ

J. C. Bach

J. G. Walther

Vergebliches Ständchen

Jessica Brooks, soprano

Casey Baker, piano

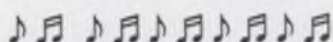
J. Brahms

Study in A Major Op. 60, No.3

Luke Mingus, guitar

M. Carcassi

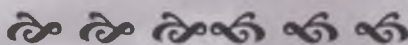
Plaisir d'amour	P. Martini
Jasen Hackman, baritone Dr. Jeff Bell, piano	
Aus meines Herzens Grunde (Fughette) This is the Feast	J. C. Bach R. Hillert
John Michael Jurica, organ	
Dearly Beloved (You Were Never Lovelier)	J. Kern
Daniel Sutton, baritone Dr. Jeff Bell, piano	
Where Corals Lie	E. Elgar
Nicole Miller, mezzo-soprano Casey Baker, piano	
Rondo for Lify	L. Bernstein
Someone to Watch Over Me	G. Gershwin; arr. J. Turrin
Patrick Wright, trumpet Dr Karen Ball, piano	
Madrigal	V. d'Indy
Paul Drace, baritone Dr. Jeff Bell, piano	
Chorale and Fantasie for Organ	L. Kehoe
Matthew Gerhard, organ	



*Mr. Lillie's performance this morning is part of the
Upper Division Hearing.*

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

Upper Division Hearing Recital



9:30 a.m.
Monday, April 21, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

En prière G. Fauré
Canon C. Ives
Seit ich ich gesehen (from *Frauenliebe und -leben*) R. Schumann
Non più mesta (from *La Cenerentola*) G. Rossini
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

Andante and Allegro A. Chailleux; ed. H. Voxman
Concerto in E Minor Op. 102 J. Gurewich
Andante sostenuto
Suite No. 3 BWV 1009 J.S. Bach; ed J.M. Leonard
Bourrée I
Bourrée II
Angela Reedy, alto saxophone
Dr. Gerald Anderson, piano

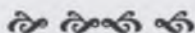
Di Provenza il mar, il suol (from *La Traviata*) G. Verdi
Minnelied F. Mendelssohn
Après un rêve G. Fauré
Questa o quella (from *Rigoletto*) G. Verdi
Luke Frame, tenor
Dr. Jeff Bell, piano

Morceau de Concert, Op. 94 C. Saint-Saëns
Allegretto moderato
Adagio
Cantabile
Brittany Harris, horn
Dr. Gerald Anderson, piano

American Lullaby	G. Rich
Du bist wie eine Blume	F. Liszt
Le Violette	A. Scarlatti
Oh, rest in the Lord (from <i>Elijah</i>)	F. Mendelssohn
Christen Wilson, alto	
Kate Myatt, piano	

Gereralife	E. Sejourne
Excerpt from <i>Toccata for Solo Percussionist</i>	J. D'Angelo
Sonata for Timpani	J. Beck
Movements I & II	
Josh Severs, percussion	

Beau soir	C. Debussy
Give Me Jesus	arr. V. Labenske
O mio babbino caro (from <i>Gianni Schicchi</i>)	G. Puccini
Deh vieni, non tardar (from <i>Le Nozze di Figaro</i>)	W.A. Mozart
Natalie Sauch, soprano	
Timothy Kelley, piano	



The Upper Division Recital

Students desiring to complete one of the five Music emphases must pass an Upper Division Hearing consisting of an interview and a performance. Today's recital is part of the performance evaluation portion of the hearing.

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

HARP STUDIO RECITAL

featuring

Harp Students
of
Prof. Charles Lynch

7:00 p.m.
Monday, April 21, 2008

Kelley Prayer Chapel

PROGRAM

Invocation

La Joyeuse

Danielle Urfer & Kate Wendorf

J.P. Rameau

Oat-the Old Dog

J. Jamieson

Reflection Sky Blue

J. Jamieson

Diamonds in the Sky

Lauren Edwards

J. Jamieson

Ground in F with Variations

H. Purcell

Ribambelle

B. Andrès

I. Assez allant

Christiana Underdown

Lolita la danseuse

M. Tournier

(from *Images*, Suite No.1, Op. 29)

Danielle Urfer

The Minstrel's Adieu to His Native Land J. Thomas

Concerto in B-flat Major G.F. Handel
Allegro Moderato

Kate Wendorf

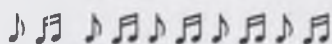
Chanson dans la Nuit C. Salzedo

Great Day N. Gustavson
Danielle Urfer & Kate Wendorf

Dyades B. Andrès
VII.
III.
V.
I.

Triptic Dance P. Beauchant

ONU Harp Ensemble
Lauren Edwards ♦ Christiana Underdown ♦ Danielle Urfer
Kate Wendorf



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

Concert Band

Dr. Neal M^cMullian, conductor

Spring Concert



7:00 p.m.

Tuesday, April 22, 2008

**Kresge Auditorium
Larsen Fine Arts Center**

PROGRAM

Invocation

Colas Breugnon Overture

D. Kabalevsky

Shenandoah

F. Ticheli

Scenes from the Louvre

N. Dello Joio

I. The Portals

II. The Children's Gallery

III. Kings of France

IV. Nativity Paintings

V. Finale

Shauntia Mettlin, guest conductor

Fandango

J. Turrin

for Solo Trumpet, Solo Trombone, Winds & Percussion

featuring

Brian Reichenbach, trumpet

Joseph Rodriguez, trombone

No Shadow of Turning

D. Gillingham

with

Handbell Choir

Head Talk

M. Ford

ONU Percussion Ensemble

Ye Banks and Braes O' Bonnie Doon

P. Grainger

Shauntia Mettlin, guest conductor

Mars (from *The Planets*)

G. Holst; arr. C. Sayre

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

NOTES

Kabalevsky's first opera, *Colas Breugnon*, was first performed in Leningrad in 1938. The spirited and sometimes comical *Overture* summarizes the three act opera based on a novel by Romain Rolland. The story revolves around Colas Breugnon, a 16th Century Breton master carpenter who thwarts a villainous Duke. The music turns dramatic when returning soldiers bring the bubonic plague to the village and the Duke orders everything burned, including Colas's carved statues. The widowed Colas survives and renews a past love. Comedy returns and Colas gets his revenge when the Duke's commissioned statue is revealed, showing the Duke seated backwards on a donkey.

In reference to *Shenandoah*, Frank Ticheli writes: "In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy— its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation."

This band version of *Scenes from 'The Louvre'* is taken from the original score of the NBC television special that was broadcast in 1964, for which the composer received an Emmy. The five movements of the suite cover the period of The Louvre's development during the Renaissance. The Portals brings us through the entrance where we visit the children's gallery, an austere hall honoring the kings of France, the nativity paintings, and exit with the Finale.

Fandango explores the rhythmic, melodic, and syncopated elements of the Spanish fandango, a lively dance in triple time for two dancers. The first section is a combination of lively melodic and articulated interplay between the trumpet, trombone and wind symphony. A stately chorale in the woodwinds opens section two. The trombone soloist adds to this material, culminating in a short cadenza leading into the third section. Section three is a basic return of the opening material, but this time the soloists work the themes into a canon. There is a brief return of the chorale, this time for full ensemble, followed by a fast coda reiterating the work's varied rhythmic elements.

No Shadow of Turning was commissioned by a consortium of organizations at The Ohio State University in memory of Lois Brock, beloved secretary of The Ohio State University Bands. The work is based on the hymn *Great is Thy Faithfulness*, by Thomas O. Chisholm (words) and William M. Runyan (music). The title of the work is taken from the second line of the first verse ("There is no shadow of turning with Thee") which perhaps sums up the meaning of the hymn and the faith held by Lois Brock. The work also features handbells, as Lois Brock was an avid handbell player in her local church.

Ye Banks and Braes O' Bonnie Doon is based on a poem by Richard Burns, *The Banks of Doon*. The poem tells a story of a young woman who gave birth to a child without permission from the church in the 1800s. The poem reads: *Ye banks and braes o' bonnie Doon, How can ye bloom sae fresh and fair? How can ye chant ye little birds, And I sae weary, fu' o' care? Ye'll break my heart, ye warbling birds, That wanton through the flow'ry thorn, Ye 'mind me o' departed joys, Departed never to return.* Burns later set the poem to music. Percy Grainger originally scored

this piece for solo voice, whistlers and harmonium. Later in 1932, he wrote this arrangement for wind band.

The Planets was composed while Holst was a singing teacher at James Allen School in Dulwich and at St. Paul's Girls' School in Hammersmith. It was the first and only work of its kind he produced and the composition clearly showed the influence of Schoenberg, Stravinsky, Strauss and other composers of the time. Holst started the sketch for No. 1: *Mars, The Bringer of War* just as the World War One began. Insistent on the stupidity of war, with all its horrors, the composer opened *The Planets* with this movement of relentless and brutal power. The entire work bears the feel of vulgarity, pleasantly accompanied by the richness and emotional warmth of humanity.



Handbell Choir

Dr. Neal Woodruff, conductor

Amy Bell ◆ Paul Drace ◆ Matt Gerhard ◆ Jase Hackman ◆ Emily Jacobson
Stephanie Jungles ◆ John Michael Jurica ◆ Cynthia Lopez ◆ Abby Mallett
Shauntia Mettlin ◆ Kendra Skodak ◆ Jennifer Wilkerson ◆ Dr. Neal Woodruff

Percussion Ensemble

Josh Severs ◆ Amy Jo Kindle ◆ Jordan Thorse ◆ Mike Zaring ◆ Cole Griswold

Concert Band

Flute

Lauren Penrod
Amy Preston
Emily Shelton
Abby Mallett
Sarah Palm
Angela Schiefelbein
Jayme Karenko
Amy Bell
Samantha Allen
Faith Hatalla

Oboe

April Becker
Kirstie King

Clarinet

Kristen Erdahl
Amanda Christensen
Therasa Ledesma

Bass Clarinet

Elisabeth Thompson

Bassoon

Brianna Robins

Contrabassoon

Rachel Medley

Alto Saxophone

Angela Reedy
Matt Dees

Baritone Saxophone

Reuben Lillie

Trumpet

Eric Barkman
Amy Loeffler
Shaun Heitzman
Jonathan Kundrat
Jacob Barse
Matt Seitz

Horn

Brittany Harris
Kendra Skodak
Shauntia Mettlin
Holly Huff
Rebeckah Sterns

Trombone

Nathan Lacher
Rachel Medley
Joseph Schroeder*

Euphonium

Andy Todd
Ryan Schultz**

Tuba

Wes Sisco
Tim Phillips

Percussion

Todd Hespell
Angela Hess
Ashley Parks
Josh Severs
Mike Zaring

Piano

Dr. Gerald Anderson*

* ONU Faculty member

** ONU Alumnus

Ninety-fifth annual
**Commencement
Concert**

featuring

Student Soloists

ONU Orchestra

Dr. Neal Woodruff, conductor



7:00 p.m.

Saturday, April 26, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Dr. John Bowling

Ah! Je veux Vivre (from *Romeo et Juliette*)

C. Gounod

Holly Huff, soprano

Junior, Music Education/Music Performance
Greenville, Pennsylvania

Concerto No. 1, Op. 25

F. Mendelssohn

Molto allegro con fuoco

Timothy Kelley, piano

Senior, Music Performance
Anchorage, Alaska

Vision Fugitive (from *Herodiade*)

J. Massenet

Jasper Taylor, baritone

Sophomore, Music Education
Flossmoor, Illinois

Concerto in C Major, KV314

W.A. Mozart

Allegro aperto

April Becker, oboe

Junior, Music Education/Music Performance
Redford, Michigan

To This We've Come (from *The Consul*)

G. Menotti

Ashlie M'Intire, soprano

Sophomore, Music Performance
Longmont, Colorado



∞ AWARDS PRESENTATION ∞
Department of Music
2008-2009 Foundation Scholarships

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

Robert Hale – Dean Wilder Voice Scholarship

Russel G. & Verda E. Hopkins Instrumental Scholarship

Stephen Nielson – Ovid Young Piano Scholarship

∞ ∞ ∞ ∞ ∞ ∞

Rapsodia Negra

E. Lecuona

Brandon Baumann, piano
Junior, Music Education
Fairfield, Ohio

Bella siccome un angelo (from *Don Pasquale*)

G. Donizetti

Reuben Lillie, bass-baritone
Sophomore, Music Education/Music Performance
Greenville, Pennsylvania

Nacqui all'affano/Non piu mesta (from *La Cenerentola*)

G. Rossini

Jenna Dickey, mezzo-soprano
Sophomore, Music Education
Bloomfield Hills, Michigan

Concerto for Piano and Orchestra
Allegro brillante

A. Khatchaturian

Andrew Biggs, piano
Junior, Music Performance
Chesterton, Indiana

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

ONU Orchestra

Dr. Neal Woodruff, conductor

Flute

Brandon Baumann
Kelsi Jones
Elizabeth Devine

Oboe

April Becker
Morgan Lathrop
Kristen Kehl

Clarinet

Kristen Erdahl
Annie Lowry

Bassoon

Rachel Medley
Brianna Robins

Horn

Laura Kehoe
Josh Woods
Brittany Harris
Kendra Skodak

Trumpet

Merrick Robison
Eric Barkman

Trombone

Blake Reddick
Holly Huff

Tuba

Reuben Lillie

Timpani

Josh Severs

Percussion

Todd Hespell
Mike Zaring

Harp

Danielle Urfer

Piano

Timothy Kelley

Violin I

Elisabeth Peulausk♦
Courtney Cryer
Jennifer Legg
Reeve Hutchens

Violin II

Jessica Brown
Jordan Cramer
Peter Miller
Josh Woods
Kristen Erdahl

Viola

Brittany Gaffney
Katy Van Donselaar
Joyce Kang

Cello

Diane Michel
Stephanie Smith
Brian Kosek
Katelynn Flynn
Dr. Shirlee McGuire

Bass

Mary Schwarz
Eric Fitts
Jennifer Wilkerson

* Concertmistress



OLIVET NAZARENE UNIVERSITY

DEPARTMENT OF MUSIC

