

2009

Department of Music Programs 2008 - 2009

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 2008 - 2009" (2009). *School of Music: Performance Programs*. 42.
https://digitalcommons.olivet.edu/musi_prog/42

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.

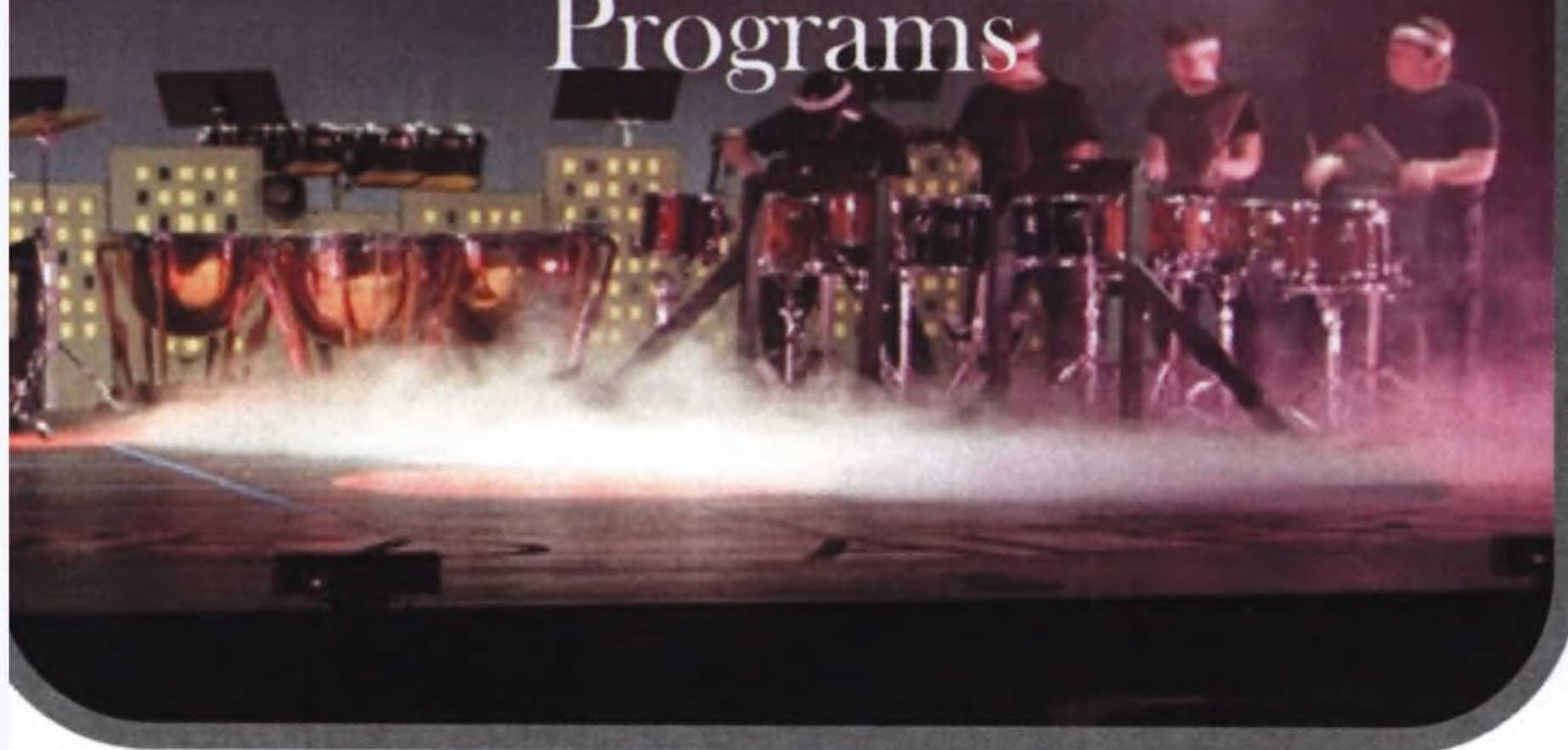


Department of Music



2008-2009

Programs



Fall 2008



NAZARENE
UNIVERSITY

DEPARTMENT OF MUSIC



music.olivet.edu



Calendar of Events

September

- 9 Faculty Piano Recital
Kresge Auditorium 7 P.M.
- 19-20 Broadway Revue
Kresge Auditorium 7 & 9 P.M.
- 29 Recital – Shirley Close, soprano
Kresge Auditorium 7 P.M.



October

- 3-4 Orpheus Variety Show
Kresge Auditorium 7 & 9 P.M.
- 7 Orchestra & Chamber Concert
Kresge Auditorium 7 P.M.
- 25 Homecoming Concert
McHie Arena 7:30 P.M.
- 28 Opera Scenes
Kresge Auditorium 7 P.M.
- 30 Jr. Recital – Frame/McIntire
Kresge Auditorium 7 P.M.



November

- 1 Jr./Sr. Recital – Lillie/Skodak
Kresge Auditorium 2 P.M.
- 4 Chamber Concert
Kresge Auditorium 7 P.M.
- 6 NATS Preview Recital
Kresge Auditorium 7:30 P.M.
- 13 Sr. Recital – Brooks/Kehoe
Kelley Prayer Chapel 7 P.M.
- 20-22 Fall Play
Kresge Auditorium 7 P.M.
- 24 Sr. Recital – Erdahl/Medley
Kresge Auditorium 7 P.M.



December

- 5 Messiah – Community Soloists
Kresge Auditorium 7 P.M.
- 6 Messiah – Student Soloists
Kresge Auditorium 7 P.M.
- 11-12 Sounds of the Season
Kresge Auditorium 7 P.M.





**OLIVET
NAZARENE
UNIVERSITY**

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



GUEST ARTIST RECITAL

Shirley Close
soprano

With

Ovid Young
piano

featuring
Harlow Hopkins, Clarinet

7:00p.m.
Monday, September 29, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Dich, theure Halle (from *Tannhäuser*)

Richard Wagner
(1813-1883)

Fünf Gedichte (Mathilde Wesendonck)

Richard Wagner

Der Engel

Stehe still!

Im Treibhaus

Schmerzen

Träume



Rhapsody in E-flat minor Op. 11, No. 1

Erno von Dohnanyi
(1877 - 1960)



O dolga budu ya, Op. 4, No. 3

Rechnaya Lileya, Op. 8, No. 1

Ne poi krasavitsa, Op. 4, No. 4

Sergei Rachmaninoff
(1873-1943)

with Dr. Harlow Hopkins, clarinet

❧ INTERMISSION ❧

Opus 44

I Send My Heart Up to Thee

Ah, Love, But a Day

The Year's at the Spring

Mrs. H.H.A. Beach
(1867-1944)

Sing Praise to God (Mit Freuden Zart)

arr. Jan Thomas
(b. 1946)

Satisfied (Ralph E. Hudson)

arr. Ovid Young
(b. 1940)

O How He Loves You and Me (Kurt Kaiser)

O Love that Wilt Not Let me Go (Albert L. Peace)

'Tis So Sweet to Trust in Jesus (Wm. Kirkpatrick)

arr. Ovid Young

arr. Ovid Young

arr. Ovid Young

Don't Feel No Ways Tired

arr. Jacqueline Hairston



NOTES

Dich, teurer

Elizabeth is overjoyed at the return of Tannhäuser from his worldly life. She has mourned his absence and in this aria radiantly greets the scene of his former triumphs in the great Hall of the Knights.

Translation:

O Hall of Song! I greet you! All hail to you, hallowed place! It was here that dream, so sweet and fleeting, upon my heart this song did trace. But since by him forsaken, you do seem a desert - your echoes only waken remembrance of a dream. But now the flame of hope is lighted, your vault shall ring with glorious war; for he whose strains my soul delighted no longer roams afar!

Richard Wagner's settings of these five poems by Mathilde Wesendonck were based upon sketches for his operas: 1 and 4 for *Die Walküre* and 2, 3, and 5 for *Tristan und Isolde*. He set them between 1857 and 1862. The relationship and lovers' dialogue between Wagner and Mme. Wesendonck is lavishly expressed in these poems and the musical setting in an outpouring of lush, romantic exuberance as well as deep and hushed intimacy.

Translations:

Der Engel (The Angel)

In the early days of childhood I often heard tales of angels who exchange the higher joys of Heaven for the sunshine of earth, so that whoever with sorrowing heart languishes hidden from the world, whoever bleeds to silent death, passing away in floods of tears. Whoever with fervour prays only for release from life, to him the angel descends and gently raises him to Heaven. Yes, an angel came also to me and with his shining golden wings carried, far from every pain, my spirit up towards Heaven!

Stehe still! (Stand still!)

Rushing, roaring wheel of time, knife-blade of eternity, glowing spheres in distant space closed about the globe of earth; first creation, stop turning, enough of existence, let me be!

Hold back, power of begetting, primal thought, eternal creator! Stop this breathing, still this desire, silence it only a few seconds' time! Swelling impulse, restrain your blow, end the unending day of wanting!

So that in sweet and happy forgetting I might measure the worth of joy! When eye drinks in the joy of eye, when soul is sunk in another's soul, when being finds itself in another's being, and we reach the end of all hoping; when lips are dumb in wondering silence, the inner soul will beget no more desire; then man will know the eternal sign and solve the riddle, holy Nature!

Im Treibhaus (In the Greenhouse)

High-arched leafy crowns, canopies of emerald, children of a distant clime, tell me,
why do you mourn?

Noiselessly your branches bend, shaping gestures in the air, and as silent witness of
sorrow there rises upwards a sweet scent.

Wide in yearning desire you spread out your arms and embrace the maddening void
horror of empty space.

Well do I know, poor plants, that we share one destiny, although the light and splendor
shines above us our homeland is not here!

Just as the sun gladly withdraws from the empty light of day, so does he who truly
sorrows veil himself in the dark silence.

All grows still, a rustling motion fills the darkened space with grief: I see heavy drops
suspended on the green edges of the leaves.

Schmerzen (Pains)

Sun, you weep every evening until your fair eyes are red, when bathing in the sea's
mirror you reach your early death; yet you rise with accustomed splendour, glory of
the gloomy world, newly awakened at morning as a proud, victorious hero!

Ah, why should I complain, why, my heart, pity you so when the sun himself must
despair, when the sun must sink?

Death always gives birth to life, pains always bring forth joys: oh, how thankful am I
that Nature has given me such pains!

Träume (Dreams)

Say, what wondrous dreams hold my mind in thrall, so that they have not, like empty
bubbles, passed into oblivion?

Dreams, that in every hour, every day grow fairer, and with their heavenly message
pass through my soul with blessings!

Dreams, that, like celestial rays, penetrate my very soul and paint an unfading picture
there of forgetting and remembering!

Dreams that, like the sun of spring, draw flowers from snow with a kiss; they are born
to unsuspected joy and greet the new day; then they grow, and they bloom, and
dreaming give forth their scent; gently they cool upon your breast and then sink into
the grave.

--Translations: William Mann/Shirley Close

Rachmaninoff's song output began in his student years at the Moscow Conservatory. Opuses 4 and 8 come from this period. His great pianistic skills are evident in his song compositions and work together to create a beautiful symmetry between the piano and voice.

Translations:

O, dolgo budu ya (Oh, for many a long hour)

Oh, for many a long hour, in the silence of the mysterious night your insidious prattle, your smile, your accidental glance, your thick tresses, so obedient to my fingers, will I banish from my thoughts and then recall them all again; I will whisper and amend the sentences of our old conversations, so full of confusion, and in a frenzy, without regard for reason, I will awaken in the night darkness with the sound of your beloved name.

Oh, for many a long hour, in the silence of the mysterious night I will awaken in the night darkness with the sound of your beloved name

Rechnaya liliya (The Water Lily)

The waterlily, raising its little head, looks to heaven and the loving moon turns it silver with its wan rays. And the lily looks down bashfully into the azure water again; but the moon, still pale and languid like a spectre, shines there too.

Ne poy, krasavitsa (Oh, do not sing to me)

Oh, do not sing to me, fair maiden, those songs from sorrowful Georgia: they recall to me another life on distant shores. Alas! your cruel singing stirs up all my memories of the steppes, of night, of moonlight shining on a poor, distant girl.

Seeing you, I can forget that sweet fateful vision; but when you sing she rises up again before me. Oh, do not sing to me, fair maiden, those songs from sorrowful Georgia: they recall to me another life and distant shores.

--Translations: Gery Bramall

Mrs. H.H.A Beach (Amy Marcy Cheney Beach) was a child prodigy both as a pianist and as a composer and became the first significant female composer in America, as well as being seriously regarded in Europe. She began piano study at the age of six with her mother and continued her studies at the New England Conservatory. She was a product of New England culture, but her music was based upon European models, including French and German songs. One sees in Opus 44 (1900) a profound influence by Brahms, Strauss and Wagner in her compositional style, with the piano soaring in long, rapturous melodic lines. These songs are full of optimism and hope for the new 20th Century and were quite popular in their time, aided by performances of famous singers Emma Eames and Marcella Sembrich.

SHIRLEY CLOSE

Shirley Close was born in Oklahoma and received a Master of Music degree in Voice from the University of Southern California and a Bachelor of Arts in Music from Olivet Nazarene University. She has received many honors for her singing including the

Martha Baird Rockefeller Foundation. She was a winner of the San Francisco Opera Regional Auditions, the Oratorio Society of New York Competition, and the NATS Singer of the Year (Southern California Chapter). Ms. Close has spent the majority of her career as a mezzo-soprano, but on the advice of Sir George Solti made the transition to dramatic soprano.

She has performed opera, concerts and oratorio for the past thirty years in Europe, America and Asia. Highlights of her operatic career include performances at the Bavarian State Opera (Munich), Cologne Opera, Bayreuth Festival, Staatsoper Berlin, Deutsche Oper Berlin, Düsseldorf, Duisburg, Salzburg, National Theater of Mannheim, Opera du Rhin (Strasbourg), Opera de Nantes, Opera de Nice, Festival d'Orange, the opera companies of Washington, Dallas, Atlanta, Glimmerglass, Mobile and many others. She covered Isolde at the Seattle Opera, Brünnhilde at the Chicago Lyric Opera, Kostelnicka in "Jenufa" at the San Francisco Opera and at the Saito Kinen Festival in Japan (Ozawa). Additional roles she has performed are Kundry, Ortrud, Tosca, Elizabeth and Venus, Santuzza, and Brünnhilde (excerpts from "Der Ring" in concert) and as a mezzo: Amneris, Aldagisa, Azucena, Fricka, Waltraute, and Fenena among many others.

Alongside her stage performances she is often engaged as a concert performer in the major oratorio repertoire, having sung with the Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Bonn Philharmonic, Indianapolis Symphony, Buffalo Philharmonic, San Diego Symphony, Rheinland Pfalz Symphony, Oslo Philharmonic, Stuttgart Philharmonic, Munich Philharmonic, Salzburger Dom at the Duomo in Peggione and at the Caramoor and Marlboro Festivals. She has performed many times at Carnegie Hall and at the Kennedy Center in Washington D.C. In 1994 she premiered a work by Hans Werner Henze for the Biennale in Munich.

Ms. Close is also well-known as a recitalist of song literature from the 18th to the 21st Centuries. In addition, she often combines recitals with master classes for voice students, which have received an overwhelmingly positive response from the students and faculties alike.

Ms. Close is currently Associate Professor of Voice at Florida State University in Tallahassee. In the summer of 2008, Ms. Close taught at AIMS (American Institute of Music Studies) in Graz, Austria. She was honored in 2003 as the recipient of the Maggie Sloan Crawford Award given by Olivet Nazarene University to women who have excelled professionally and who are a role model to young women. Other recipients have been Sandra Day O'Connor and Elizabeth Dole.

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.

Faculty Recital

Dr. Gerald Anderson
piano

Dr. Karen Ball
piano



7:00 p.m.
Tuesday, September 9, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Scaramouche
Brazileira

D. Milhaud

Tarantella for Two Pianos

D. Shostakovich

Rodeo
Hoe-Down

A. Copland
arr. Gerald Anderson

Dr. Anderson
Dr. Ball



Allegro Appassionato, Op. 70

C. Saint-Saëns

Dr. Anderson



Fairest Lord Jesus/My Jesus I Love Thee

arr. Karen Ball

Polonaise in F Sharp Minor, Op. 44

F. Chopin

Dr. Ball



Variations in F Minor (Hob. XVII: 6-1793)

J. Haydn

Dr. Anderson



Scaramouche

A *scaramouche*, according to Webster, is a rascal, a scamp. The term particularly applies to a character in Italian *commedia dell'arte*. The three-movement work for two pianos by Darius Milhaud, entitled **Scaramouche**, reflects this jovial feistiness. **Brazileira** is the last movement, showing the influence of Brazilian folk music on Milhaud during his time in Brazil during World War I, where he served as a secretary in the diplomatic corps. The music sways with a Latin rhythm, while maintaining the crisp formal directness characteristic of Milhaud.

Tarantella for Two Pianos

The tarantella is a rapid, sometimes frantic, dance in 6/8 meter, often played in perpetual motion. It is possibly named for Taranto, in southern Italy. More fancifully, it is linked by legend to the tarantula spider, whose poisonous bite was said to be cured by its performance.

Rodeo

Written in 1942, during the depths of World War II, the ballet **Rodeo** is Aaron Copland's celebration of America at its vigorous best. The music paints the picture of a Saturday night barn dance, with work done, no worries, a world filled with energy and optimism.

Allegro Appassionato

This showpiece, composed in 1884, was cast in both solo form, heard here, and as a single movement concerto with orchestra. The three-note germ motive, played at the beginning, gives rise to the entire work. Passages of glittering virtuosity are contrasted with sensitive lyrical sections, producing a kaleidoscope of color and sound.

Fairest Lord Jesus/My Jesus I Love Thee

Two best-loved hymns of the church are entwined in an expressive Chopinesque setting. They are part of a collection of hymn piano arrangements written and recorded by Dr. Ball, soon to be published by Lillenas Publishing. The release date for the

book and CD, entitled *Fount of Every Blessing: Artistic Piano Solos*, is planned for Fall, 2008.

Polonaise in F Sharp Minor

The Polonaises of Chopin are some of his most successful compositions. Although born of a French father, Chopin considered himself to be Polish, after his Polish mother. The Polonaise, the Polish national dance, became a vehicle for Chopin to express in epic proportions his regard for his native Poland and his own personal patriotism. The music reflects characters of the heroic, chivalric or defiant that were truly heart-felt reactions to the numerous turbulent events in Poland that Chopin witnessed during his lifetime. The **Polonaise in F Sharp Minor** is unique in that it features a Mazurka in the center section.

Variations in F Minor

This set of variations has one of the longest themes of any work of this genre in the piano repertoire. It presents a theme in F minor, in binary form, followed by a contrasting theme in F major, also binary. Two variations follow, alternating the parallel minor and major themes. The remarkable coda begins with a repetition of the original theme in F minor. Without warning, the music pauses, then launches into a chromatic passage, unleashing a powerful emotion that has been simmering under the surface. Finally regaining composure, the music winds to an end over a tonic pedal. Will the final cadence be in minor or major, conflict or resolution? Listen for the answer.

Gaspard de la Nuit

Reportedly considered one of the most difficult works in the piano repertoire, the **Gaspard de la Nuit** demands a thorough mastery of technique as well as an understanding of the color possibilities achievable on the piano through the subtleties of touch. The pieces in the suite are music representations of three poems written by Aloysius Bertrand. The **Ondine** or, water nymph, is the first piece of the suite, and tells of a water nymph's seductive singing at a young man's window. She invites him to join her in her palace beneath the waves of the lake to be King of the Lakes. When he tells her he loves a mortal woman, she sulks,

Gaspard de la Nuit
Ondine

M. Ravel

Dr. Ball



Come, Thou Fount of Every Blessing
(Hymn tune: *Nettleton*)

arr. Gerald Anderson

How Firm a Foundation
(Hymn tune: *Foundation*)

arr. Gerald Anderson

Dr. Anderson



Années de Pèlerinage
Au lac de Wallenstadt
Orage

F. Liszt

Dr. Ball



Variations on *Yankee Doodle*

M. Braggiotti

Theme

In the manner of Bach

In the manner of Beethoven

In the manner of Chopin

In the manner of Debussy

In the manner of Gershwin

Dr. Anderson

Dr. Ball

*Thank you for silencing cellular phones and for
refraining from the use of flash photography*

sheds tears of vexation, bursts into laughter and vanishes in a sudden shower which streams down the panes of his window.

Come, Thou Fount of Every Blessing and **How Firm a Foundation**

I grew up on the dry plains of west Texas. At our church, we had prayer meetings to ask God to send the rain on failing crops. When it did rain, my grandmother would go outside in the downpour, lift her hands to heaven, and thank God. This setting of the hymn **Come, Thou Fount** seeks to portray that image of a dry place, transformed by fountains of life-giving water.

The hymn **How Firm a Foundation** is a text of confidence in the face of adversity. If our trust is in Christ, we need not fear “fiery trials,” that sudden, unexpected catastrophe. Even the more sinister threat, “though all hell should endeavor to shake,” a quiet hopelessness, will not triumph. Through God’s grace, “I’ll never, no never, no never forsake.” Amen.

Première Année de Pèlerinage

The *Years of Pilgrimage* are sets of tone poems based on Liszt’s travels. This first set was inspired by his visits to Switzerland. Selections from the suite, **Au lac de Wallenstadt** (By the Lake of Wallenstadt) and **Orage** (Mountain Storm) are descriptive and compact in form and texture, and represent some of Liszt’s best writing in their sensitivity, effectiveness, and unpretentiousness.

Variations on Yankee Doodle

A well-known American folk song provides the easily recognized theme for this entertaining study in musical styles. Braggiotti synthesizes the musical elements typical of each composer, along with some direct quotations from famous works, and brings us this song as each of these great composers might have set it.



Student Recital



9:30 a.m.

October 6, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata for Trumpet and Piano

K. Kennan

Merrick Robison, trumpet
Dr. Karen Ball, piano

Toujours!

G. Faure

Sherry Anthony, alto
Dr. Jeff Bell, piano

Sonate

P. Hindemith

I. Leicht bewegt

Brianna Robins, bassoon
Dr. Gerald Anderson, piano

Thus saith the Lord (from *Messiah*)

G.F. Handel

Paul Drace, bass
Dr. Jeff Bell, piano

Sonata in A^b Major, Op. 31, No. 3
Allegro

L. van Beethoven

Andrew Biggs, piano

Nocturno, Op.7

F. Strauss

Brittany Harris, horn
Dr. Gerald Anderson, piano

Steal Away to Heaven

arr. M. Hayes

Nicole Miller, alto
Kate Myatt, piano



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

October

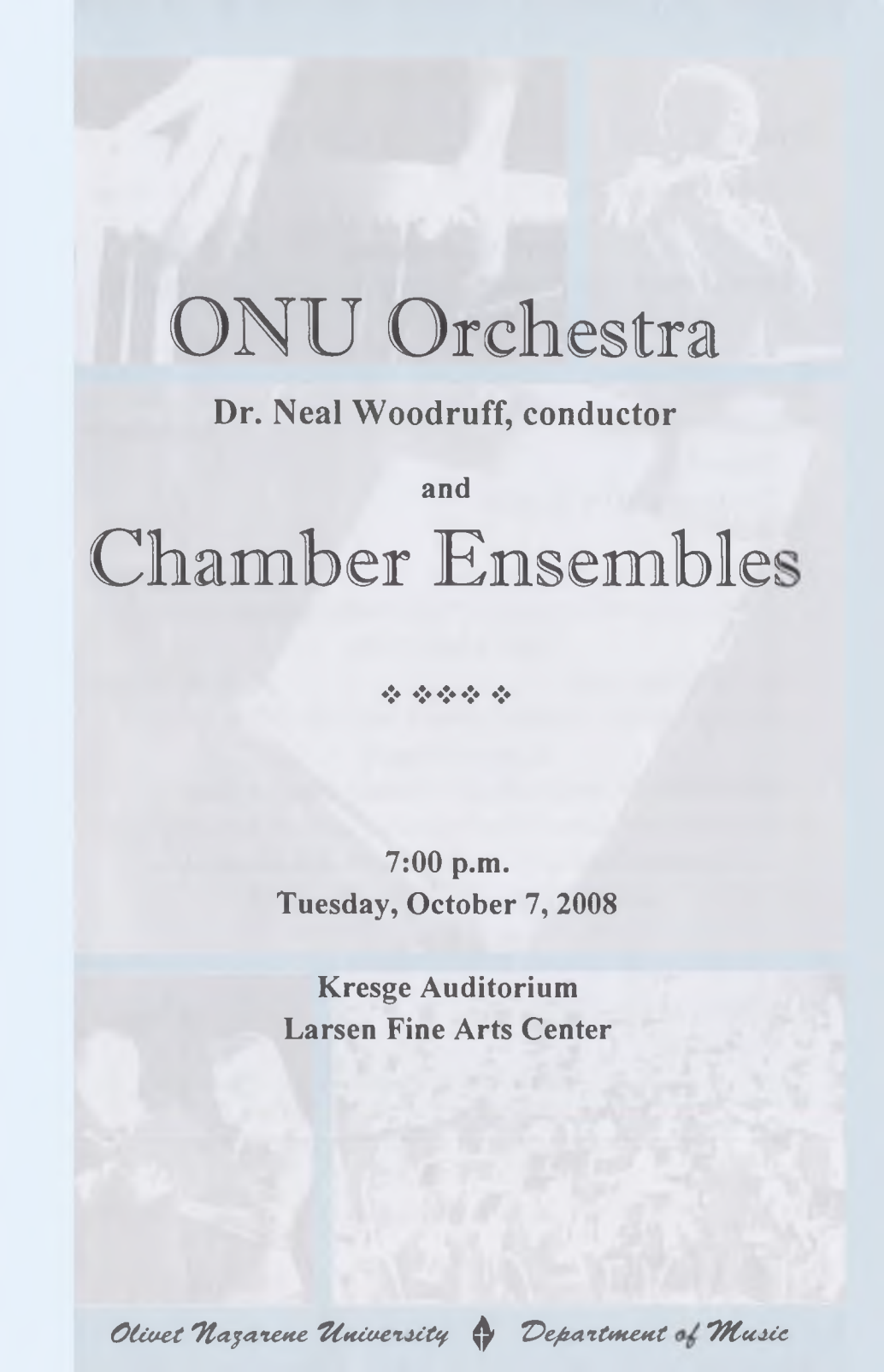
7	T	Orchestra & Chamber Concert	Kresge	7:00 PM
23-26	R-Su	HOME COMING		
25	Sa	Homecoming Concert	McHie	4:00 PM
30	R	Jr. Recital – Frame/McIntire	Kresge	7:00PM

November

3	M	Student Recital	Kresge	9:30 AM
3	M	Messiah Auditions	Rm 140	7:00PM
6	R	NATS Preview Recital	Kresge	7:00PM
13	R	Sr. Recital – Kehoe/Brooks	Kelley	7:00 PM
14	F	Sr. Recital –Skodak/ Chamber Concert	College Church	7:00 PM
17	M	Student Recital	Kresge	9:30 AM
21	F	Opera Scenes & Jr. Recital –Lillie	College Church	7:00PM
24	M	Sr. Recital –Erdahl / Medley	Kresge	7:00 PM

December

1	M	Student Recital / Upper Division Hearing	Kresge	9:30 AM
5-6	F-Sa	Messiah Performance	Kresge	7:00 PM
8	M	Student Recital	Kresge	9:30 AM
11-12	RF	Sounds of the Season Concert	Kresge	7:00 PM

The background of the poster is a collage of four faded, sepia-toned photographs. The top-left photo shows a close-up of hands playing a piano. The top-right photo shows a person in a ruffled collar, possibly a historical figure or performer. The bottom-left photo shows two people, one of whom appears to be playing a violin. The bottom-right photo shows a dense crowd of people, possibly at a concert or event.

ONU Orchestra

Dr. Neal Woodruff, conductor

and

Chamber Ensembles



7:00 p.m.

Tuesday, October 7, 2008

**Kresge Auditorium
Larsen Fine Arts Center**

PROGRAM

Invocation

Fripperies for four Horns
No. 2

L. Shaw

ONU Horn Quartet

Laura Kehoe ♦ Josh Woods ♦ Brittany Harris ♦ Kendra Skodak



Shenandoah

Three Choral Ballads

H. Helvey

W. Stenhammer

September

The Garden of the Seraglio

If I Had

O My Luve's Like a Red, Red Rose

R. Clausen

with Andrew Biggs, piano ♦ Elisabeth Peulausk, violin

Brian Kosek, 'cello

Song of the Open Road

N. Dello Joio

with Dr. Gerald Anderson, piano ♦ Mr. Alan White, trumpet

Concert Singers

Jenna Dickey ♦ Jase Hackman ♦ Brittany Harris ♦ Holly Huff

Emily Jacobson ♦ Laura Kehoe ♦ Reuben Lillie ♦ Ashlie McIntire

Jonathan Mikhail ♦ Nicole Miller ♦ Blake Reddick

Allison Thomas ♦ Dr. Neal Woodruff



Quintet Op. 56 No. 2 in G minor
I. Allegretto

F. Danzi

ONU Wind Quintet

Joel Charboneau, flute ♦ April Becker, oboe

Kristen Erdahl, clarinet ♦ Rachel Medley, bassoon

Laura Kehoe, horn



All Glory, Laud and Honor
Come Christians, Join to Sing
Carillon Jubilation
With Praises Ring

arr. C. Dobrinski
arr. T. Simpson
D. Edwards
B. Kinion

Handbell Choir

Amy Bell ♦ Kristen Erdahl ♦ Jase Hackman ♦ Emily Jacobson
Stephanie Jungles ♦ Cynthia Lopez ♦ Angela Reedy
Jennifer Wilkerson ♦ Dr. Neal Woodruff ♦ Mike Zaring



Quartet K. 159

W. A. Mozart

III. Rondo

Ballata (from *Rigoletto*)

G. Verdi

Allegro

arr. C.N. Rabinowitz

Tempo di Menuetto

String Quartet

Karin Mick, violin ♦ Kristen Erdahl, violin
Josh Woods, viola ♦ Susan Leib, 'cello



"French Connections"

Overture to *Beatrice and Benedict*

H. Berlioz

Finlandia, Tone Poem for Orchestra, Op.26

J. Sibelius

Carmen Suite No.1

G. Bizet

No. 1 Prélude (Prelude to Act I)

No. 1a Aragonaise (Prelude to Act IV)

No. 2 Intermezzo (Prelude to Act III)

No. 3 Seguedille (from Act I)

No. 4 Les dragons d'Alcala (Prelude to Act II)

No. 5 Les Toréadors (Introduction to Act I)

University Orchestra

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

University Orchestra
Dr. Neal Woodruff, conductor

Flute

Joel Charboneau
Brandon Baumann

Oboe

April Becker
Jacob Schmidt

Clarinet

Kristen Erdahl
Sarah O'Neal

Bassoon

Brianna Robins
Rachel Medley

Horn

Laura Kehoe
Kendra Skodak
Brittany Harris
Holly Huff

Trumpet

Merrick Robison
Eric Barkman
Ryan Lawson

Trombone

Blake Reddick
Ian Matthews

Tuba

Reuben Lillie

Percussion

Emily Gorman
Todd Hespell
JoAnna Knepper
Josh Severs
Mike Zaring

Harp

Danielle Urfer
Rachel Fisher

Violin I

Elisabeth Peulausk*
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jennifer Engelland
Samantha Engelland

Violin II

Jessica Brown
Jordan Cramer
Hannah Kruse
Jessica Cortas
Nathan Crandell

Viola

Josh Woods
Brittany Gaffney
Katy Van Donselaar

'Cello

Brian Kosek
Amanda Harrelson
Kateylyn Flynn
Amanda Vanderpool
Susan Leib

Bass

Jennifer Wilkerson
Sara Marrs
Mary Schwarz
Eric Fitts

*Concertmaster



Junior Recital

Luke Frame

tenor

with

Luke Olney, piano

Dr. Jeff Bell, piano

Ashlie McIntire

soprano

with

Dr. Ovid Young, piano

Jacob Schmidt, oboe



7:00 p.m.

Thursday, October 30, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Aubade
L'heure exquise
Après un rêve

C. Widor
R. Hahn
G. Fauré

Mr. Frame

Three Songs of Isaiah

J. Lucas

- I. Joy
- II. Faith
- III. Hope

Miss McIntire
with Mr. Schmidt, oboe

Una furtive lagrima (from *L'Elisir d'amore*)
Questa o quella (from *Rigoletto*)

G. Donizetti
G. Verdi

Mr. Frame

Schlagende Herzen
Ach Lieb, ich muss nun scheiden
Une Sainte en son aureole
Puisque l'aube grandit

R. Strauss
R. Strauss
G. Fauré
G. Fauré

Miss McIntire

Bring Him Home (from *Les Miserables*) C. Schonberg
Lonely House (from *Street Scene*) K. Weill
Don't Cry (from *The Most Happy Fella*) F. Loesser
Mr. Frame

Ophelia Lieder J. Brahms
I. Wie erkenn' ich dein Treulieb
II. Sein Leichenhemd wei wie Schnee zu sehn
III. Auf morgen ist sank Valentins Tag,
IV. Sei trugen ihn auf der Bahre blo
V. Und kommter nicht mehr zuruck?
Miss McIntire

Nein länger. . .Durch die Wälder (from *Der Freischütz*) C. Weber
Mr. Frame

Steal me, sweet thief (from *The Old Maid and the Thief*) G. Menotti
Un bel di vedremo (from *Madama Butterfly*) G. Puccini
Miss McIntire

Oh, Happy We (from *Candide*) L. Bernstein
Miss McIntire and Mr. Frame



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

NOTES

Aubade

Translation:

Night is gone and the morning is breaking, Beloved awake from thy dreams; while birds and flowers are waking, nature teems with melody. O, I implore thee, Quiet my fears! I who adore thee, sing through my tears. Human angel, I worship and love thee, without thee I cannot exist; Your heavenly qualities bless me, Your beauty I cannot resist. O, I implore thee, Quiet my fears! I who adore thee, sing through my tears.

L'Heure exquisite

Translation:

The white moon shines in the woods. From each branch springs a voice beneath the arbor. Oh my beloved... Like a deep mirror the pond reflects the silhouette of the black willow where the wind weeps. Let us dream! It is the hour... A vast and tender calm seems to descend from a sky made iridescent by the moon. It is the exquisite hour!

Après un Reve

Translation:

Dreaming, to thee my heart I surrender; When I wake, wherefore do you ever vanish? How radiant were your eyes, your voice how tender! You are as fair as skies which neither sunlight nor night can banish. Never more shall a dream entice me if I should again rejoice in your love! Be mine forever! Return, my love, to me.

Una Furtiva Lagrima

In this aria from Act II, Scene 2 of the opera, *L'elisir d'amore* Nemorino has drunk a love potion that he received from a traveling salesman. He plans to win over the beautiful Adina with this potion. Adina, who has indeed fallen in love with him, spies on him flirting with some young maidens in the garden and runs away weeping. Nemorino is in agony and fears he may have lost his love forever.

Translation:

One tear in her eyes appeared: the festive youths it seemed to envy. What more could I possibly want? She loves me! Yes, she loves me, I see it. Just for an instant to hear the beats of her heart! To almost confuse my sighs with those of her! Oh, heavens! Yes, I could die of love.

Questa o Quella

At his palace, the Duke sings about how he doesn't want just one woman to tie him down forever. He would rather be free to be with whomever he wants whenever he so desires.

Translation:

This girl or that girl are just the same to me. I won't give away my heart to this beauty nor to the others. Their charm is a gift given by destiny to embellish their lives. If today I love this one I'll probably love someone else tomorrow. We hate constancy, the heart's tyrant, as if it were a cruel plague. Let those who wish to be faithful keep their fidelity alive; There is no love without freedom. The rage of jealous husbands and lovers' woes I despise, I can defy Argo's hundred eyes If I fancy a beautiful girl.

Schlagende Herzen

Translation:

A youth was going through meadows and fields, Kling klang, his heart did beat; on his finger shone a golden ring, Kling klang, his heart did beat; Oh, meadows, oh fields, how beautiful you are! Oh, hills, oh, forests, how beautiful! How good and beautiful are you, golden sun in the skies you appear Kling klang, kling klang, his heart did beat. The youth hurried with lively step, Kling klang, his heart did beat. He took with him many a laughing flower, Kling klang, his heart did beat. Over the meadows and fields blows the wind of Spring, over hills and forests blows the wind of Spring, deep in my heart blows the wind of Spring, that drives me toward you, gently, softly. Kling klang, his heart did beat; midst meadows and fields a maiden stood, Kling klang, her heart did beat; She shielded her eyes with her hand, to look afar, Kling klang, her heart did beat. Over meadows and fields, over hills and forests, to me, to me, he is hastening, oh, if he only were already with me! Kling klang, kling klang, her heart did beat.

Ach Lieb, ich muss nun scheiden

Translation:

Ah, love, I must now leave, to wander over hill and dale; the alder trees and willows are weeping, every one. They have so often seen us strolling together on the banks of the stream; they cannot conceive the one without the other. The alder trees and willows are weeping sorrowfully. Imagine then, how we two feel in our hearts.

Une Sainte en son aureole

Translation:

A Saint in her halo, a Chatelaine in her tower, all that a human word may express of grace and love; the golden sound which is heard of the horn in the distant words, linked with the tender pride of the noble ladies of yore. And with this a charming treat of sweet and triumphant smile coming forth with swan-like innocence and a blush of a woman-child, the looks of a pearl white and rose the gentle patrician harmony, I see, I hear all these things in her Carlovingian name.

Puisque l'aube grandit

Translation:

Since dawn awoke and sunrise is here, since after having evaded me for so long a time, the hope consents to turn towards me who is calling and imploring her, since all this happiness is ready to become mine, I would like to be guided by you, beautiful eyes with gentle flame, Guided by you, oh hand, with mine holding yours tremblingly, to walk ahead, be it through paths of moss or by the roads of pebble and stone, and while dreamily walking along the road, I would sing simple airs, to which I believe she would listen without listen without displeasure, and truly I do not dream of any other paradise.

Bring Him Home

Jean Valjean's adopted daughter has fallen in love with a boy named Marius, but Marius has been caught up in the revolutionary war and Cosette fears for his life. Valjean sings a prayer to God asking for his safe return.

Lonely House

This musical from 1947 takes place on a doorstep of a tenement on the east side of Manhattan. Sam Kaplan is in the midst of a neighborhood full of rumors and threats directed at a particular family. In his anger and disdain he talks about the town in which he lives and how lonely he feels.

Don't Cry

The Most Happy Fella is set in California's Napa Valley where Tony owns a vineyard. Rosabella is distraught as she has just agreed to marry Tony whom she has never met and who is badly injured after a near fatal car accident. Tony's hired foreman Joe, with whom she is falling in love, attempts to comfort her.

Ophelia Lieder

Translation:

I. How should I your true love know from another one? By his cockle hat and staff, and his sandal shoon, he is dead and gone, dead and gone, lady! At his head a grass-green turf, at his heels a stone.

II. White his shroud as the mountain snow, larded with sweet flowers, which bewept to the grave did go with true-love showers.

III. To-morrow is Saint Valentine's day, all in the morning time, and I a maid at your window, to be your Valentine. Then up he rose, and donn'd his clothes, and dupp'd the chamber door; let in the Maid, that out a maid never departed more. By Gis and Saint Charity, alack, and fie for shame! Young men will do't, if they come to't; by dawn they are to blame. Quoth she, before you tumbled me, you promised me to wed. So would I ha' done, by yonder sun, an thou hadst not come to my bed.

IV. They bore him barefaced on the bier; hey non nonny, nonny, hey nonny; and in his grave rain'd many a tear. You must sing a-down a-down, and you call him a-down-a. For bonny sweet Robin is all my joy.

V. And will he not come again? No, no, he is dead: Go to thy death-bed: he never will come again. His beard was as white as snow, all flaxen was his poll: He is gone, he is gone, and we cast away moan: God ha' mercy on his soul!

Nien! Langer...Durch die Walder

Der Freischütz is an opera in three acts by Carl Maria von Weber to a libretto by Friedrich Kind. In this scene Max has recently lost an archery tournament that would have won him the hand of Agatha, the woman he loves. He laments on his loss and the love he almost had.

Translation:

No, I can no longer bear the misery, The fear that robs me of all hope. What is the guilt that I must pay for? Why is my head fated to ill luck? Through the forests, through the meadows I used to go with a light heart; Everything I could set eyes on Was winnings for my sure barrel. At evening I brought back a rich bag, And as if over her own luck, Dangerous as it was for the slayer, Agatha's loving gaze rejoiced. Has heaven forsaken me then? Foresight turned away its eyes? Must ruin overtake me? Have I fallen into the hands of chance? Her window is open now, And she is listening for my step; Do not let real hopes be:

Max brings good omens with him! When the leaves rustle and stir, She will know it is my feet; Jumps for joy, waves towards me – But her loving greeting is only for the leaves. But powers of darkness are weaving about me. Despair clutches, mockery torments me! O will no ray pierce through this night? Does fate rule blind? Is there no God?

Un bel di vedremo

Translation:

One beautiful day we will see a thread of smoke rise on the far horizon of the sea. And then the ship appears. Then the white ship enters the port, roars its salute. You see? He has come! I will not go down to meet him – not I. I will position myself there on the edge of the hill and wait a long time; and the long wait will not be hard on me. And, having emerged from the town crowd, a man—a tiny speck—sets out for the hill. Who will it be? And when he has arrived, what will he say? He will call Butterfly from the distance. I, without giving answer, will remain concealed from him—a bit in play and a bit so as not to die at the first reunion. And he, somewhat anxious, will call: “dear little wife,” “fragrance of verbena” – the names he used to call me whenever he arrived. All this will happen, I promise you. Persist in your fear; I, with sure faith, await him!

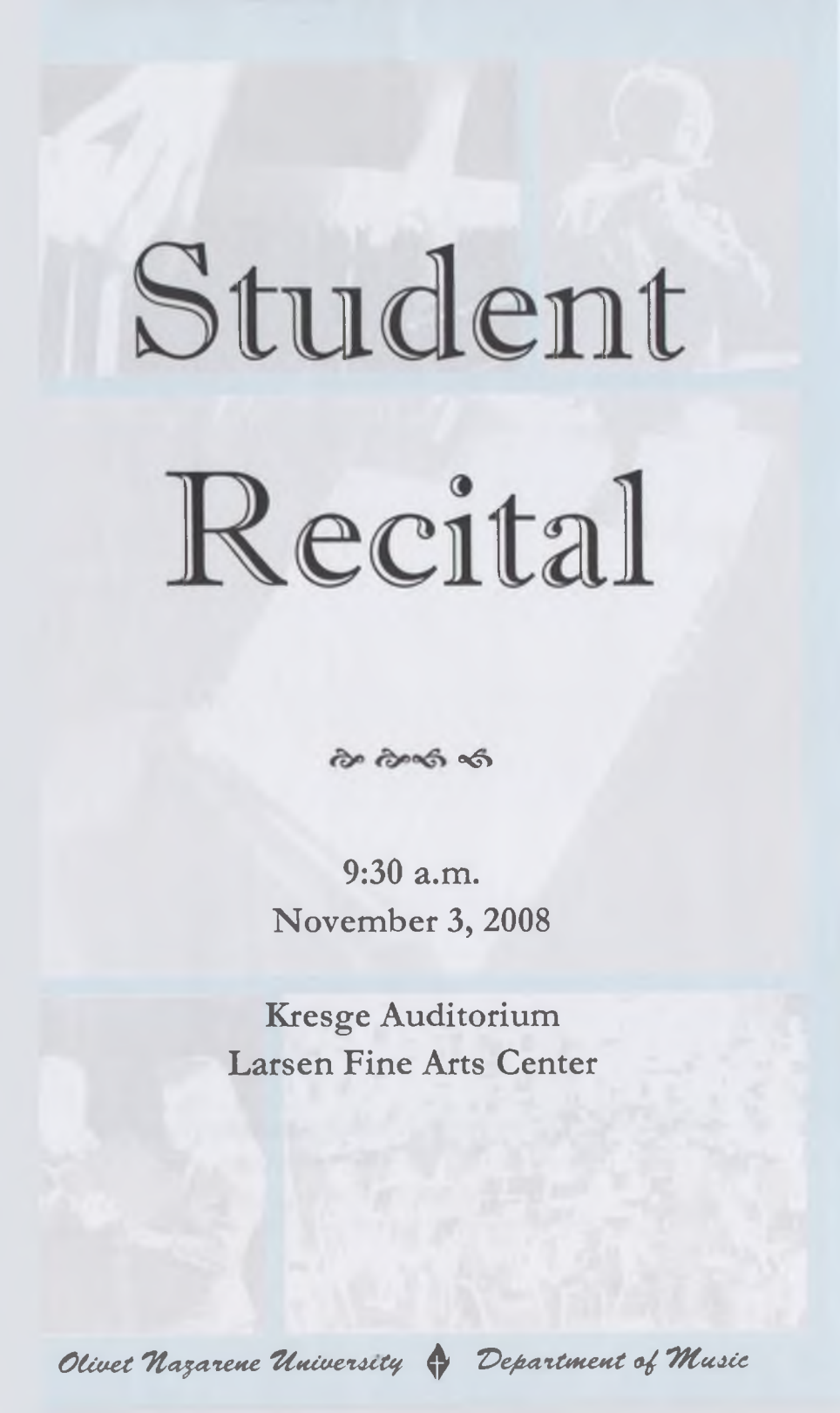
Oh, Happy We

Bernstein's third Broadway musical *Candide* opened in New York in 1956. At this point in the story Candide and Cunegonde are madly in love and sing about their life together, totally oblivious to the fact that each imagines a very different future.



*Miss Mc Intire presents this recital in partial fulfillment
of the requirements for the Bachelor of Science degree
with an emphasis in Voice Performance.
She is the voice student of Dr. Neal Woodruff.*

*Mr. Frame presents this recital in partial fulfillment
of the requirements for the Bachelor of Science degree
with an emphasis in Voice Performance.
He is the voice student of Dr. Jeff Bell.*

The background of the poster is a light blue-grey color with a collage of four faded, semi-transparent images. The top-left image shows a person's hands playing a piano. The top-right image shows a person singing into a microphone. The bottom-left image shows a person playing a violin. The bottom-right image shows a group of people, possibly a choir or orchestra, in a performance setting.

Student Recital



9:30 a.m.
November 3, 2008

Kresge Auditorium
Larsen Fine Arts Center

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

PROGRAM

Invocation

Spagnoletto

C. Negri

Luke Mingus, guitar

Sonata, Op. 19

P. Creston

Movement II

Angela Reedy, alto saxophone

Kate Myatt, piano

Stranger in Paradise (from *Kismet*)

A. Borodin/R. Wright

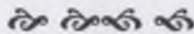
Megan Ralston, soprano

Dr. Jeff Bell, piano

Intermezzo #6, Op. 118

J. Brahms

Luke Olney, piano



NATS

National Association of Teachers of Singing

Preview Recital



7:00 p.m.

Thursday, November 6, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Brother Will, Brother John

arr. J.J. Niles

Jonathan Mikhail, tenor

Kate Hausken, piano

Di provenza il mar il suol (from *La Traviata*)

G. Verdi

Jasper Taylor, baritone

Dr. Karen Ball, piano

Rise up, my love

G. Rochberg

Ashlie McIntire, soprano

Dr. Gerald Anderson, piano

The Roadside Fire (from *Songs of Travel*)

R. Vaughn Williams

Blake Reddick, baritone

Dr. Karen Ball, piano

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

W. A. Mozart

Cynthia Lopez, mezzo-soprano

Dr. Gerald Anderson, piano

Votre toast, je peux vous le rendre (from *Carmen*)

G. Bizet

Reuben L. Lillie, baritone

Dr. Karen Ball, piano

Mon coeur s'ouvre à ta voix

C. Saint-Saëns

(from *Samson et Dalila*)

Jenna Dickey, mezzo-soprano

Dr. Gerald Anderson, piano

Silent Noon

R. Vaughn Williams

Merrick Robison, tenor
Dr. Karen Ball, piano

Now have I fed and eaten up the rose

S. Barber

Holly Huff, soprano
Dr. Gerald Anderson, piano

The Sea

E. MacDowell

Jase Hackman, bass
Dr. Karen Ball

Ich liebe dich

L. van Beethoven

Allison Thomas, soprano
Dr. Gerald Anderson, piano

Weep you no more, sad fountains

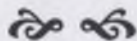
R. Quilter

Callie Ivey, soprano
Dr. Karen Ball, piano

When I have sung my songs

E. Charles

Luke Frame, tenor
Dr. Gerald Anderson, piano



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

Singers on tonight's program are voice students of Prof. Martha Dalton, Dr. Neal Woodruff, and Dr. Jeff Bell. These ONU students will be competing in the annual Illinois District NATS Auditions at Easter Illinois University on November 7 and 8.

Some information about NATS

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

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

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

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

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

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



SENIOR RECITAL

Laura Kehoe

horn

with

Dr. Gerald Anderson, piano

Dr. Karen Ball, piano

Holly Huff, soprano

Kristen Erdahl, clarinet

Kendra Skodak, horn

April Becker, oboe



7:00 p.m.

Thursday, November 13, 2008

Kelley Prayer Chapel

Olivet Nazarene University

PROGRAM

Invocation

Sonata for Horn and Piano, Op. 17

L. van Beethoven

Allegro Moderato

Poco Adagio

Rondo: Allegro Molto

Miss Kehoe

Dr. Anderson

Zigeunerlieder, Op. 103

J. Brahms

I. He, Zigeuner

V. Brauner Bursche führt zum

VIII. Rote Abendwolken

Miss Huff

Dr. Anderson

Concerto I. for Two Horns

F. A. Rosetti

Allegro Con Brio

Miss Kehoe

Miss Skodak

Sonata in F Minor, Op. 120, No. 1

J. Brahms

II. Andante un poco adagio

Miss Erdahl

Dr. Ball

Trio für Klavier, Oboe, und Horn, Op. 188

P. Reinacke

II. Scherzo

III. Adagio

Miss Kehoe

Miss Becker

Scherzino

M. Reger

Miss Kehoe

Dr. Anderson

NOTES

Sonata for Horn and Piano

Premiered with a young, unknown Beethoven at the piano, this sonata was composed for the horn virtuoso Giovanni Punto. Whether or not procrastination was involved, Beethoven did not begin work on this piece until the day before its premier. Luckily, Punto was an excellent player, and a quick learner; the premier was considered a success and was received with much applause for the young composer.

In general, the sonata is fairly straightforward and both the first and third movements share a lighthearted, almost cheery, mood. The second movement is notably shorter than the others and encompasses a more melancholy feel.

Concerto No. 1 (Allegro con brio)

Little is known about Rosetti and his works, as he was popular during his lifetime, then quickly forgotten. Scholars are sure, however, that he was a popular double bass player, who, after scrapping plans to become a priest, turned his attention toward composing. While he was quite prolific in his lifetime, very few of his works are performed today. His double horn concerti are among the few that remain in the standard repertoire.

While it cannot be proven, it is generally accepted that this concerto is one of three written for accomplished hornists Joseph Nagel and Franz Zwierzina between 1782 and 1789. The first movement, as expected of a classical composer, is in sonata form.

Trio für Klavier, Oboe, und Horn

Completed in 1886, this trio beautifully combines the unique timbres of the oboe and the horn with the familiar sound of the piano. The second movement, a *scherzo*, is a musical conversation between the oboe and the horn. The third movement is a lyrical and sweeping *adagio*, which calls for expressiveness and control from all three players.

Scherzino

This short, animated piece was composed by Reger in 1899, and was originally scored for French horn and string orchestra. The piece is separated into two main sections: a quick and accented opening section, and a contrastingly melodic and expressive section. The latter section ends with a *da capo*, allowing for the selection to be completed with another rendering of the first part.

Miss Kehoe presents this recital in partial fulfillment of the requirements for the Bachelor of Science 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

Kendra Skodak
horn

with

Dr. Gerald Anderson, piano

Josh Severs, vibraphone

Horn Quartet

Flute Choir

Wind Quintet



7:00 p.m.

Friday, November 14, 2008

First Presbyterian Church
Kankakee, Illinois

PROGRAM

Invocation

Concerto No. 1 in E flat Major, Op. 11

R. Strauss

Miss Skodak, horn

Dr. Anderson, piano

Air de Ballet

Gluck

Saxism

L. Niehaus

Saxophone Ensemble

Kristin Cheney ♦ Andrea McCann

Ian Smith ♦ Matt Dees ♦ Angela Reedy

Canto Serioso

C. Nielsen

Miss Skodak, horn

Dr. Anderson, piano

Pavane pour une Infante Défunte

M. Ravel; arr. R. Thurston

Precipitation to the Dance

J. Cohen

ONU Flute Choir

Aubrey Sarna ♦ Kathryn Peugh ♦ Diane Rankin ♦ Emily Shelton

Joel Charboneau ♦ Faith Hatalla ♦ Samantha Allen

Prof. Katherine Benson, director

HornVibes – Three Duos for Horn and Vibraphone

I. Fantasy

II. Riffs

Miss Skodak

Dr. Anderson

Mr. Severs

Six Melodies for Horn and Piano

C. Gounod

No. 1 Larghetto

No. 2 Andantino

No. 3 Andante

Miss Skodak, horn

Dr. Anderson, piano

La Cheminee Du Roi Rene

D. Milhaud

I. Cortege

II. Aubade (Morning Serenade)

III. Jongleurs (Jugglers)

IV. La Maousinglade

VI. Chasse A Valbre (Hunting at Valabre)

ONU Wind Quintet

Joel Charboneau, flute ♦ April Becker, oboe

Kristen Erdahl, clarinet ♦ Rachel Medley, bassoon

Laura Kehoe, horn

Fripperies

L. Shaw

No. 1

No. 2

No. 3

No. 4

Horn Quartet

Laura Kehoe ♦ Rebeckah Sterns

Brittany Harris ♦ Kendra Skodak

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

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

NOTES

Strauss Concerto No. 1 in E flat major, Op. 11

Richard Strauss grew up listening to his father, Franz Strauss, play the horn. This led to him enriching the instrument's repertoire with two splendid concertos, not to mention numerous passages of breathtaking virtuosity in his orchestral scores. The Horn Concerto No. 1 is a tightly constructed work, lasting only 15 minutes, and its three movements are fused into a single, elegantly flowing span, with eight measures of *Allegro* serving to connect the slow movement to the *Rondo* finale proper. On the one hand, this is a conservative piece, its cheerful good humor somewhat evoking the Classical spirit of Mozart. On the other hand, this concerto—like the symphonies and chamber works that are its contemporaries—already sounds unmistakably like Richard Strauss, presaging the famous symphonic poems and operas that lay not far in his future.

Canto Serioso

Carl Nielsen, a Danish composer, studied violin and trumpet as a child and began composing by imitating classical models. His individual style follows classical forms while using intense chromaticism, combined with a lyric, melodic strain.

HornVibes – Three Duos for Horn and Vibraphone

The vibraphone has a distinctive voice among the mallet percussion instruments, mainly because it can sustain its tone and produce a vibrato. The horn has maintained a long tradition of lyric playing; composers from Mozart to the present have written solo works which feature the singing quality of the instrument. In **HornVibes**, “Fantasy” is written in a free improvisatory style and continues the lyric tradition. “Riffs” is a jazz term which refers to short melodic or rhythmic motives which are repeated and altered slightly as the movement progresses.

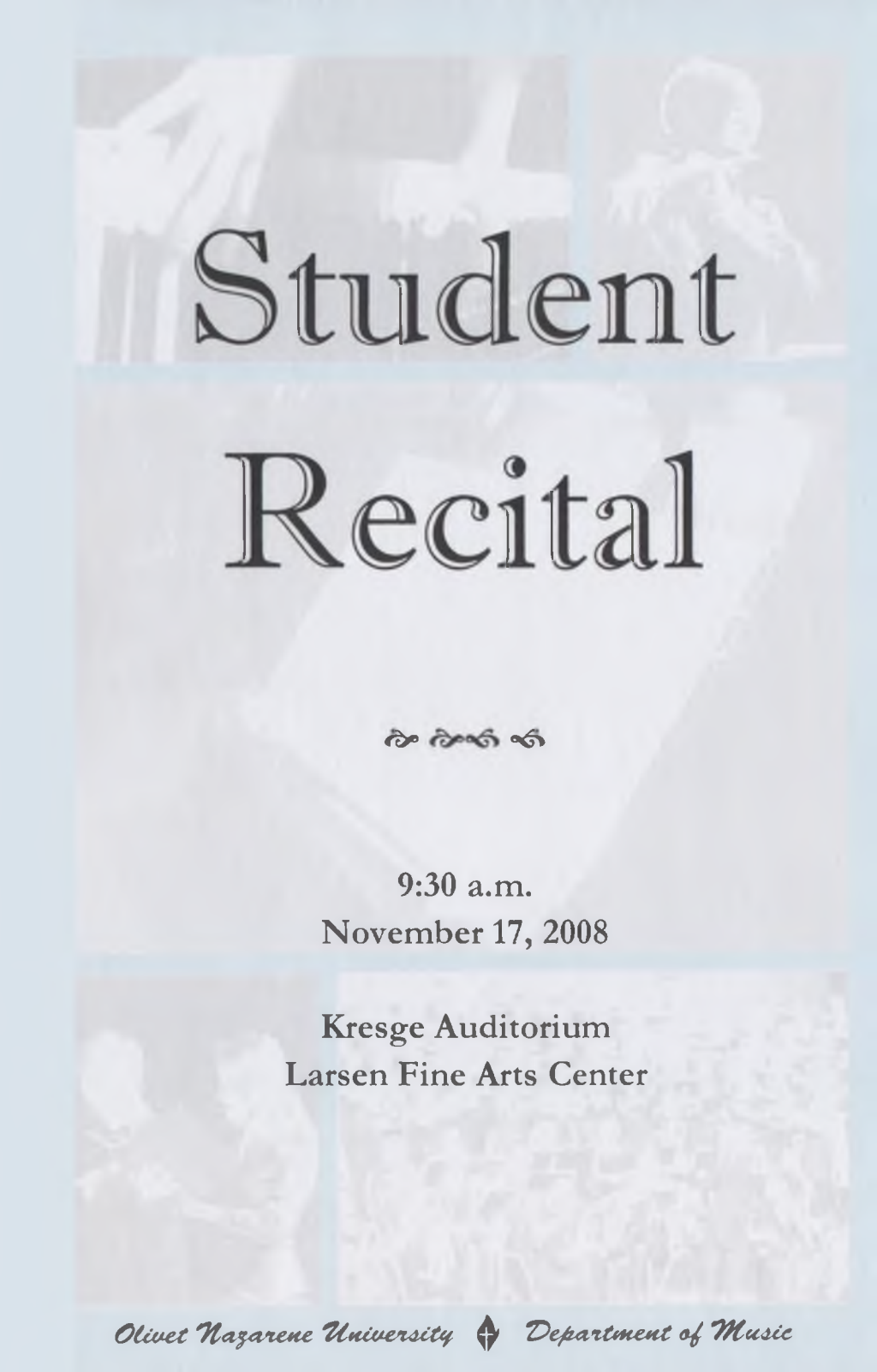
Six Melodies for Horn and Piano

French composer Charles Gounod believed that the *cor à pistons* (French Horn) had many advantages, the most important being able to modulate the sound. This is why he recommended playing “sensitive” notes with the aid of the hand in the bell and wrote in his method: “We must prevent, as much as possible, the invention of the valves from destroying the charm of the timbre variations. It’s to the skill, care, and taste of the instrumentalist that we entrust the maintaining of this color intrinsic to the horn, never to let it degenerate into a sort of trombone, be it tenor or baritone.”

Fripperies for Four Horns by Lowell E. Shaw

The Fripperies are short, light-hearted pieces, intended to give the horn quartet the chance to play in various styles. No. 1 uses the uneven eighth note patterns of the “swing” era. The eighth notes are played with the feeling of lazy triplets, with a stress on the short second note of each pair. No. 2 is a light, steady rhythm. It starts in unison and moves into a fugal section. No. 3 is a lilting waltz, graceful and gentle.



The background of the poster is a light blue-grey color, overlaid with a collage of four faded, semi-transparent images. The top-left image shows hands playing a piano. The top-right image shows a person in a ruffled collar, possibly a historical musician. The bottom-left image shows a person playing a violin. The bottom-right image shows a large group of people, possibly an orchestra or choir.

Student Recital



9:30 a.m.
November 17, 2008

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Etude #7, *Pour les degres chromatiques*

C. Debussy

Derek Corcoran, piano

Trumpet Concerto

J. Hummel

Allegro con spirito

Patrick Wright, trumpet

Dr. Karen Ball, piano



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

Senior Recital

Kristen Erdahl

clarinet

Rachel Medley

bassoon



7:00 p.m.

November 24, 2008

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Invocation

Clarinet Concerto

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

A. Copland

Concerto for Bassoon and Orchestra
Adagio

Rachel Medley, bassoon
Dr. Gerald Anderson, piano

C.M. von Weber

Canzonetta, Op. 19

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

G. Pierne

Scaramouche
Brazileria

Kristen Erdahl, clarinet
Dr. Karen Ball, piano

D. Milhaud

Concerto in B^b (K.191)
Allegro
Adagio ma andante
Rondo

Rachel Medley, bassoon
Dr. Gerald Anderson, piano

W.A. Mozart

NOTES

Clarinet Concerto

The clarinet Concerto composed by Aaron Copland was written for and commissioned by the great Benny Goodman in 1950. The artfully crafted work is presented in a two-movement form, connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the traditional A-B-A form. The mood and character of this movement is lyric and expressive. The cadenza that follows institutes fragments of the melodic material to be heard in the second movement. The overall form of the final movement is what is referred to as a free rondo, with several motifs developed over a period of time.

Bassoon Concerto

Weber wrote his Bassoon Concerto after an enthusiastic response to his Clarinet Concertos. This work was commissioned and written from November 14-27, 1811 and the first performance was on December 28, 1811. In the original manuscript there was a lack of articulation, dynamics and expression and the work was re-published in 1865 by an anonymous editor. After the editing process this piece has become a standard work for bassoonists. The second movement featured tonight showcases the lyrical capabilities of the Bassoon.

Cazonetta

Written for his friend C.H. Turban in 1888 by the great French composer Gabriel Pierne, Cazonetta is indeed one of the great jewels of Impressionistic French style of writing. With a sweeping melodious line in compound time, one can grasp the lightheartness and emotion that lies within this piece. A compilation of expression and rubato help shape this piece into a beautifully crafted and elegant work.

Concerto in B^b (K.191)

Mozart wrote two concertos for the bassoon, K191 and K292, K191 being the more popular of the two. This work is considered by some to be the most standard work for bassoonists. The full range of bassoon is employed throughout the piece. In the first movement, Allegro, the Bassoon enters with a purposeful statement of the theme which portrays

the warm rich tones of the middle range. This movement is highlighted by several fanfares and concludes with a brilliant cadenza. The second movement, *Andante*, is extremely lyrical and provides a contrast from the rest of the work. The Bassoon and Piano engage in light and lyrical conversation, tossing the melody back and forth. This concerto concludes with a Rondo in $\frac{3}{4}$ time that would sweep any minuet dancers off their feet.

Scaramouch

Originally written in 1937 for two pianos, *Scaramouch* exploded into hearts of its audiences, and because of its increasing popularity, Darius Milhaud wrote two more versions, one being for clarinet. Regardless of the version, the three-movement work highlights a number of the common traits found in Milhaud's music. The final movement, *Braziliera*, was one of numerous pieces inspired by Milhaud's year-long stay in Brazil (1917–1918). The clarinet version was commissioned by Benny Goodman in 1939, for clarinet and orchestra (Op. 165d).

Sonata

The Clarinet Sonatas Nos. 1 and 2, Op. 120 by Johannes Brahms were written in 1894 for principal clarinetist Richard Mühlfeld of the great Meiningen Orchestra, after Brahms had been captivated by Mühlfeld's intricate interpretations. The F Minor Sonata is best characterized by its tragic melancholy and is written in Classical four movement style. The second movement proves quiet, reflective, and lyrical, which leaves the audience yearning for more of the rich, lush, and beautiful melody.

Elegy

Although not well known, Boris Papandopulo was a prolific Croatian composer. He wrote over 200 compositions including stage works, orchestral pieces, chamber music, and various pieces for solo instruments. This work is noted for the use of augmented intervals and the use of *rubato*. The melody in the piece modulates several times and is highlighted by several lyrical passages in which the piano and the bassoon share the melody or engage in call and response. This contemporary work has peculiar rhythms, ornamentation, and sonorities but overall retains one tonic pitch. The unsettling sonorities are put to

Sonata No. 1 in F minor, Op. 120

J. Brahms

Andante un poco Adagio

Kristen Erdahl, clarinet

Dr. Karen Ball, piano

Clarinet Quintet (K. 581)

W.A. Mozart

Allegro

Kristen Erdahl, clarinet ♦ Katherine Bern, violin

Karin Mick, violin ♦ Josh Woods, viola

Susan Leib, 'cello

Elegy for Bassoon and Piano

B. Papandopulo

Rachel Medley, bassoon

Dr. Gerald Anderson, piano

Pocket Size Sonata

A. Templeton

In Rhythm

Kristen Erdahl, clarinet

Concertpiece No. 1 in F minor, Op. 113

F. Mendelssohn

Allegro con fuoco

Andante

Presto

Kristen Erdahl, clarinet

Rachel Medley, bassoon

Dr. Karen Ball, piano

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

rest at the end of the piece when the piano resolves the final chord in a major key by means of a picardy third.

Clarinet Quintet

W. A. Mozart composed the Quintet for the outstanding clarinetist Anton Stadler, a member of the court orchestra in Vienna and a friend of Mozart. The work is scored in a quintet form for clarinet in A, two violins, viola, and cello and cast it in four movements. The Clarinet Quintet in A has similar qualities to that of his opera, *Così fan tutte*. Not only does the quintet predominantly reflect the same golden warmth and mellowness that characterizes much of *Così*, but the outline for its finale became *Ah lo veggio*, an aria from the opera. Mozart completed the clarinet Quintet by the end of September 1789. The opening Allegro is a dialogue between all five instruments and has a hint of sadness.

Pocket Size Sonata

Written by the British composer Alec Templeton in 1949, the Pocket Size Sonata is written in three brief movements in a contemporary, popular, and jazz style. The Sonata is certainly full of wistful drifting, modal blues, and laid back charm. The final movement, "In Rhythm" ends the Sonata with the flavor of a beloved Broadway rouser written for the clarinet and piano in a swing, jazzy style. One can only smile at the cleverness of the title of Templeton's piece.

Concertpiece No. 1

Written by Felix Mendelssohn in 1833 for clarinet and basset horn, one can hear the Romantic qualities of this glorious concertpiece. Mendelssohn had originally written this work and another concertpiece for the great Heinrich Baermann and son Carl, who often played and toured together. The work is exactly what one would expect of a concertpiece which literally means: ebullient, tuneful, creative, and showy. The piece is meant to get the listener's attention at once with a rapid, stylish beginning. They then settle into a short, slow lyrical section and finally conclude in a blaze of pyrotechnics. This edition by Eric Simon has arranged the work for clarinet and bassoon instead of basset horn.

Student Recital

and

Upper Divisional Hearing Recital



9:30 a.m.

December 1, 2008

College Church of the Nazarene

PROGRAM

Invocation

- In dulci jubilo (BWV 751) J.S. Bach
John Michael Jurica, organ
- Bright is the Ring of Words R. Vaughan Williams
(from *Songs of Travel*)
- Danza, danza fanciulla gentile F. Durante
- Was ist Sylvia F. Schubert
- The Roadside Fire R. Vaughan Williams
(from *Songs of Travel*)
Blake Reddick, baritone
Dr. Karen Ball, piano
- Fantaisie and Variations on *Carnival of Venice* J.B. Arban
- Poem J. Barnes
Eric Barkman, trumpet
Kate Hausken, piano
- The Monk and His Cat (from *Hermit Songs*) S. Barber
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

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

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor



Fall Tour

2008

**Roxana, IL
Kewanee, IL
Galesburg, IL
Joliet, IL**

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
No Night There	D. Rasbach
All That Hath Life & Breath	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy
Sigalagala	S. Otieno
Praise the Name of God With a Song	A. Koepke
Praise and Honor and Wisdom and Thanks	G. Wagner
Hark, I Hear the Harps Eternal	arr. A. Parker
The Mind of Christ	M. Hayes
Abide With Me	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
Witness	arr. J. Halloran
My Soul's Been Anchored In the Lord	arr. M. Hogan
The Lord's Prayer	R. Clausen
Lord God, You Have Called Your Servants	J. McDermid



PERSONNEL

Soprano

Andrea Anderson   Richland Center, WI
Mallory Boracci   Seaford, NY
Jessica Brooks   Kouts, IN
Julie Brooks   Kouts, IN
Laura Bruns   Watseka, IL
Lindsay Close*   Flushing, MI
Jenna Dickey   Bloomfield Hills, MI
Stephanie Fleschner   Terre Haute, IN
Holly Huff*   Greenville, PA
Emily Jacobson*   Dixon, IL
Rebecca Lankford   Midlothian, VA
Ashlie McIntire*   Longmont, CO
Andrea Peters   Gibson City, IL
Megan Ralston   New Albany, IN
Allison Thomas   Greenfield, IN
Brittany Trlak   Mt. Greenwood, IL
Heather Willoughby   Elkhart, IN
Sarah Yanchick   Joliet, IL

Tenor

Justin Alger   Boubonnais, IL
Tyler Dossett   Danville, IL
Cameron Dunlop   Huntington, IN
Luke Frame*   Williamsburg, IN
Timothy McLane   Olathe, KS
Jonathan Mikhail   Joplin, MO
Ben Moore   Boston, MA
Luke Olney   Bourbonnais, IL
Derek Phillips*   Casey, IL
Merrick Robison   Marion, IA
Brad Sytsma   Grand Rapids, MI
Nate Waller   Oblong, IL
Danny Quanstrom   Boubonnais, IL

Alto

Sherry Anthony   Kankakee, IL
Elizabeth Bernhardt   Green Bay, WI
Amanda Cook   Aurora, IL
Laura DeMerell   Portage, MI
Libby Devine   Elgin, IL
Laura Fleschner   Terre Haute, IN
Cindy Jackson   Herscher, IL
Stephanie Johnson   Madison, WI
Samantha Kuipers   Crestwood, IL
Cynthia Lopez   Wood Dale, IL
Jennifer Matthews*   Hazel Crest, IL
Nicole Miller   Ortonville, MI
Kate Myatt   Dublin, OH
Emily Poling   Lancaster, OH
Megan Reed   Huntington, IN
Anna Smit   Byron Center, MI
Chelsea Winn   Kewanee, IL

Bass

Drew Benson   Bourbonnais, IL
Zach Bohannon*   Lebanon, OH
Jake Boss   Tinley Park, IL
Steve Cargile   Lancaster, PA
Caleb Chastain   Pendleton, IN
Paul Drace   Black River Falls, WI
Kenton Glover   Princeton, IL
Jase Hackman   Manhattan, IL
Reuben Lillie   Greenville, PA
Joel Ramirez   Cicero, IL
Blake Reddick*   Bourbonnais, IL
Jasper Taylor   Flossmoor, IL
Josh Woods   Brunswick, OH

Accompanists: Kate Myatt, Luke Olney

*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

Calendar of Events

SPRING 2009



Department of Music
www.olivet.edu



OLIVET
NAZARENE
UNIVERSITY

Calendar of Events

SPRING 2009

JANUARY

		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	

FEBRUARY

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	

MARCH

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							

APRIL

		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			

For more
information
about these
events, call

815-939-5110.

MAY

				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	

12 Orchestra Clinic Concert

› Kresge Auditorium › 7 p.m.

15 Junior Recital: R. Lillie

› Kresge Auditorium › 7 p.m.

22 Senior Recital: Severs

› Kresge Auditorium › 7 p.m.

2 Commencement Concert Auditions

› Kresge Auditorium › 7 p.m.

6-7 Band Winter Showcase

› Kresge Auditorium › 7 & 9 p.m.

26-27 Spring Musical: *Oklahoma!*

› Kresge Auditorium › 7 p.m.

28 Spring Musical: *Oklahoma!*

› Kresge Auditorium › 2 & 7 p.m.

2 Senior Recital: Huff/Brooks

› Kelley Prayer Chapel › 7 p.m.

3 Junior/Senior Recital:

Anthony/Harris/Sauch

› Kresge Auditorium › 7 p.m.

17 Senior Recital: Jones/Mohr

› Kresge Auditorium › 7 p.m.

Senior Recital: Jacobson/Be

› Kresge Auditorium › 7 p.m.

20 Senior Recital: Biggs

› Kresge Auditorium › 7 p.m.

26 Night of Jazz › Chalfant Hall › 7 p.m.

2-4 Spring Play

› Kresge Auditorium › 7 p.m.

6 Hale/Wilder Scholarship Auditions

› Kresge Auditorium › 6 p.m.

6 Hopkins Scholarship Auditions

› Choir Room › 6 p.m.

7 Orchestra/Chamber Concert

› Kresge Auditorium › 7 p.m.

14 Orpheus Concert

› Kresge Auditorium › 7 p.m.

16 Chrysalis Concert

› Kresge Auditorium › 7 p.m.

20 Nielson and Young Scholarship

Auditions › Kresge Auditorium › 7 p.m.

21 Testament Concert

› Kresge Auditorium › 7 p.m.

23 Concert Band Concert

› Kresge Auditorium › 7 p.m.

28 Jazz Band & Concert Singers

Concert › Kresge Auditorium › 7 p.m.

30 Senior Recital: K. B. Baumann

› Kresge Auditorium › 7 p.m.

2 Commencement Concert

› Kresge Auditorium › 7 p.m.



For the most
up to date
schedule
of events, go to
[olivet.edu](http://www.olivet.edu) and
click on "News
and Events."

Olivet Nazarene University
has long enjoyed a distin-
guished 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 800-648-1463.



OLIVET
NAZARENE
UNIVERSITY

www.olivet.edu



DEPARTMENT OF MUSIC

One University Avenue, Bourbonnais, Illinois 60914-2345

NONPROFIT ORG.
U.S. POSTAGE
PAID
PERMIT NO. 61
BOURBONNAIS, IL

OLIVET NAZARENE UNIVERSITY
and

National City®

present

ORCHESTRA CLINIC CONCERT

PETER LIPARI,
GUEST CONDUCTOR

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

OLIVET NAZARENE UNIVERSITY
LARSEN FINE ARTS CENTER
KRESGE AUDITORIUM

January 12, 2009, 7 p.m.

ADMISSION: \$5



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



MAESTRO PETER LIPARI,

GUEST CONDUCTOR

West Suburban Symphony Society Music Director and Conductor Peter Lipari is an accomplished leader of musical groups in the United States and abroad. His vibrant styles of conducting and audience interaction win the hearts of concertgoers and reviewers alike.

Maestro Lipari is a passionate advocate for a symphony's involvement in the community. In January 2007, he was honored for his leadership in the performing arts in Chicago's western suburbs with a "50 under 50" award from The Community House in Hinsdale. Since 2001, he has led the various performing groups from the West Suburban Symphony to regional prominence and in 2003 took the West Suburban Symphony Orchestra to England for a performing tour that included a July 4 concert in central London. A musical leader of passion, initiative and vision, he has conducted orchestra, choral, opera, and musical theater performances by groups including:

- Chicago's Grant Park Orchestra, Kankakee Valley Symphony Orchestra and Chorus, Rockford Symphony Orchestra, Wheaton Symphony Orchestra and Chorus, Chicago's L'Opera Piccola, Evanston's Light Opera Works, and Hinsdale's Community House Players
- St. Louis Symphony Orchestra, Sioux City Symphony Orchestra, Eugene Opera in Oregon, and Ohio Light Opera
- Bournemouth Sinfonietta, City of Southampton Orchestra, Gala Orchestra, Complete Theatre Company, and London Mozart Players in England, the Spoleto Festival in Italy and the U.S., and the Melbourne Symphony Orchestra in Australia

Maestro Lipari is an enthusiastic proponent of contemporary music and has led more than a dozen world and national premieres. He is a resident of Plainfield and a graduate of Oak Forest High School, the University of Illinois and Northwestern University. He studied in England as a Rotary International Ambassadorial Scholar in the 1980s and later lived and worked there for 13 years. In addition to his position with the West Suburban Symphony, Maestro Lipari is the choir director at Community Presbyterian Church in Clarendon Hills and director of orchestras for the Joliet Township High Schools.

PROGRAM: FRENCH CONNECTIONS

LE CARNAVAL ROMAIN

HECTOR BERLIOZ

MAVANE POUR UNE INFANTE DEFUNTE

MAURICE RAVEL

L'ARLESSIENE: SUITE NO.1

GEORGES BIZET

I. OVERTURE

II. MINUETTO

III. ADAGIETTO

IV. CARILLON

L'ARLESSIENE: SUITE NO.2

GEORGES BIZET

I. PASTORALE

II. INTERMEZZO

III. MENUETTO

IV. FARANDOLE

UNIVERSITY ORCHESTRA, DR. NEAL WOODRUFF, CONDUCTOR

Also featuring members of the BBCHS Orchestra (Alan White, conductor) and Herscher High School Orchestra (Katrina Cessna, conductor)

Mute

Joel Charboneau

Brandon Baumann

Oboe

April Becker

Jacob Schmidt

Clarinet

Kristen Erdahl

Aarah O'Neal

Bassoon

Trianna Robins

Dr. Neal McMullian

Alto Saxophone

Angela Reedy

French Horn

Brittany Harris

Holly Huff

Kendra Skodak

Rebecca Sterns

Trumpet

Merrick Robison

Eric Barkman

Patrick Wright

Mr. Alan White

Trombone

Blake Reddick

Ian Matthews

Mr. Ryan Schultz

Tuba

Reuben Lillie

Piano

Kelsi Jones

Percussion

Todd Hespell

Josh Severs

Mike Zaring

Emily Gorman

Joanna Knepper

continued on next page

Harp

Danielle Urfer
Rachel Fisher

Violin

Elisabeth Peulausk*
Courtney Cryer
Jennifer Legg
Meagan Lamping
Jennifer Engelland
Samantha Engelland
Logan Verdi (BBCHS)
Amanda Winkle (BBCHS)
Meganna Miller (BBCHS)

Jessica Brown
Jordan Cramer
Hanna Kruse
Jessica Cortas
Nathan Crandell
Kelsy VanWert (BBCHS)
Lori Gilbert (Herscher)
Theresa Smolkovich (Herscher)

Viola

Josh Woods
Brittany Gaffney
Katy Van Donselaar
Matthew White (BBCHS)
Lydia Norwick (BBCHS)
Kristin Harris (BBCHS)
Brooke Leone (BBCHS)
Camille Norwick (BBCHS)
Ashley Splear (Herscher)
Elizabeth Hatting (Herscher)

Cello

Brian Kosek
Susan Leib
Katelyn Flynn
Amanda Vanderpool
Stephanie Smith
Tracey Nickens
Ryan Fitzpatrick (BBCHS)
Chet Lord-Remmert (BBCHS)
Noah Boudreau (BBCHS)
Jenna Capriotti (BBCHS)
Alex Brinkman (Herscher)

Bass

Jennifer Wilkerson
Sara Marrs
Mary Schwarz
Eric Fitts
Austin Dexter (BBCHS)
Thomas Korsgard (BBCHS)
Caley Duggan (BBCHS)
Rachel Howard (BBCHS)
Dan Betty (BBCHS)

*Concertmistress

Junior Recital

Reuben Lillie

bass-baritone

with

Dr. Ovid Young
piano and organ

April Becker
oboe

* * * * *

7:00 p.m.
Thursday, January 15, 2009

College Church of the Nazarene
Bourbonnais, Illinois

PROGRAM

Invocation

An die Ferne Geliebte

L. van Beethoven

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

Et in Spiritum sanctum (from *Mass in B Minor*)
with April Becker, oboe

J.S. Bach

Come Paride vezzoso (from *L'Elisir d'Amore*)

G. Donizetti

Songs based on hymn-tune themes
Watchman!
At the River

C. Ives

Les Nuits d'Été
Villanelle
L'Absence

H. Berlioz

Votre toast, je peux vous le rendre (from *Carmen*)

G. Bizet



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

NOTES

An die Ferne Geliebte

Translation:

1. One the hill sit I, peering into the blue, hazy land, toward the far away pastures where I you, Beloved, found. Far am I, from you, parted. Separating us are hill and valley, between us and our peace, our happiness and our sorrow. Ah! The look can you not see, that to you so ardently rushes, and the sighs, they blow away in the space that separates us. Will then nothing more be able to reach you, nothing be the messenger of love? I will sing, sing songs, that to you speak of my pain! For before the sound of love escapes every space and every time, and a loving heart reaches for what a loving heart has consecrated!

2. Where the mountains are so blue out of the foggy gray look down, where the sun dies, where the cloud encircles, I wish I were there! There is a restful valley. Still are suffering and sorrow, where in the rock quietly the primrose sleeps, blows so lightly the wind, I wish I were there! There to the thoughtful wood the power of love pushes me, Inward sorrow. Ah, this moves me not from here, could I, Dear, by you eternally be!

3. Light veils in the heights, and you, little brook, small and narrow, should my love spot you, greet her, from me, many thousand times. See you, clouds, to her go then, meditating in the quiet valley. Let my image stand before her in the airy heavenly hall. If she near the bushes stands, now that autumn is faded and leafless, lament to her, what has happened to me, lament to her, little birds, my suffering! Still west, bring in the wind to my heart's chosen one my sighs that pass as the last ray of the sun. Whisper to her of my love's imploring. Let her, little brook, small and narrow, truly, in your waves see my tears without number!

4. These clouds in the heights, these birds gaily passing, will see you, my Beloved. Take me with you on your light flight! These west winds will play joking with you about your cheek and breast, in your silky curls will burrow. Share me with you this pleasure! There to you from this hill, busily the little brook rushes. If your image is reflected in it, flow back without delay!

5. It is the returning of May, the meadow blooms, the breezes, they blow so mildly, so softly. Chattering the brooks now run. The swallow, that returns to her hospitable roof, she builds, so busily, her bridal chamber. Love must dwell there. She brings, so busily, from all far and from near, many soft pieces for the bridal bed, many warm pieces for the little ones. Now live the couple together so faithfully. What winter has separated, it is united by May. What loves, that he knows how to unite. It is the returning of May, the meadow blooms, the breezes, they blow so mildly, so softly. Only I cannot go away from here. When all that loves, the spring unites, only to our love no spring appears, and tears are our only consolation.

6. Take, then, these songs, that I to you, Beloved, sang. Sing them again in the evening to the sweet sounds of the lute. When the red twilight then moves toward the calm, blue lake, and the last ray dies behind that hilltop; and you sing, what I have sung, what I, from my full breast, artlessly have sounded, only aware of its longings. For before these songs yield to what separates us so far, and a loving heart reaches for what a loving heart has consecrated.

Et in Spiritum sanctum

From the Credo section of the Mass, it is originally scored for two oboe d'amores and continuo.

Translation:

And in the Holy Spirit Lord and giver of life, who from the Father and the Son proceeds: who with the Father and the Son together is adored and gloried; who spoke by the prophets. And one holy catholic and apostolic church.

Come Paride vezzoso

Belcore, a sergeant in the army and all around lady's man marches in with his men to Adina's. Then, with unconcealed confidence he presents her with a bouquet of flowers as a token of his love and beings to pompously woo her.

Translation:

As gracious Paris offered the apple to the most beautiful woman, my delightful peasant girl, I offer these flowers. But I am more proud, more happy than he, since in reward for my gift I carry away your beautiful heart. I see clearly in that little face that I am winding my way into your breast. That's nothing surprising; I'm gallant, and I'm a sergeant. There is not a beauty who can resist the sight of a military crest; even to Mars the god of war, yields the Mother of Love.

Les Nuits d'Été

Villanelle

Translation:

When the new season comes, when the cold shall have disappeared, the two of us will go, my lovely, to gather lillies-of-the-valley in the woods. Beneath our feet loosening the dewdrops that one sees trembling at morn, we'll go listen to the blackbirds singing. Spring has come, my lovely. It's the month of blessed lovers, and the bird, preening his wing, sings his verses from the edge of the nest. O, come then to this mossy bank to talk of our sweet loves, And say to me in that voice so sweet: "Always!" Far, far, straying from our way, causing the hidden rabbit to flee, and also the deer at the mirror spring admiring his great antlers; then we, altogether happy and content entwining our fingers like a basket, will go homeward with strawberries--The wild kind.

L'Absence

Translation:

Return, return, my beloved! Like a flower, far from the sun, the flower of my life is closed, Far from your rosy smile. Between our hearts, what distance, what space between our kisses. O bitter fate! O cruel absence! O unrequited desire! Return, return, my beloved! Like a flower, far from the sun, the flower of my life is closed, Far from your rosy smile. Between here and there, so much countryside, so many towns and villages, so many valleys and mountains, enough to tire the horses' feet! Return, return, my beloved! Like a flower, far from the sun, the flower of my life is closed, Far from your rosy smile.

Votre toast, je peux vous le rendre

The bullfighter Escamillo is led by a torchlight procession to the Lillas Pastia tavern. The crowd toasts him, and he tells his adoring public of the majesty of bullfighting.

Translation:

Your toast, I can return it to you. Sirs, for along with the soldiers--Yes, the bullfighters, can understand; for pleasures they have the engagements! The arena is full, it is the feast day! The arena is full from top to bottom; the spectators, losing their heads, The spectators heckle each other boisterously! Insults, cries, and commotion; they are pushed to a frenzy! For it is a celebration of courage! It is the celebration of people with heart! Let's go, on guard! Ah! Toreador, on guard! And do keep in mind in combat, that a black eye looks at you, and that love awaits you. All of a sudden, there is silence. Ah, what is happening? No more cries! This is the moment! No more cries! This is the moment! The bull rears himself, bounding out of the pen! He rears! He enters! He strikes! A horse rolls, dragging a picador. Ah, Bravo! Bull! The crowd howls! The bull goes, he comes, he comes, and strikes again! By shaking its banderillas, full with fury, he runs! The arena is full with blood! One runs away, one passes the gate--It's your turn now. Let's go! On guard! Let's go! Let's go! Ah! Toreador, on guard! Toreador, Toreador! And do keep in mind away, yes, keep in mind in combat, that a black eye looks at you, and that love awaits you, Toreador, love awaits you!

Senior Recital

Joshua Severs
percussion

with

Mike Zaring, marimba
JoAnna Knepper, vibraphone



7:00 p.m.
Thursday, January 22, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Recitative

D. Levitan

Josh Severs, marimba
Mike Zaring, marimba
JoAnna Knepper, vibraphone

Keiskleiriana Vol. 2, solo #4

J. DeLécluse

Josh Severs, snare drum

Sonata for Timpani

J. Beck

I.

II.

III.

Josh Severs, timpani

Rotation #1

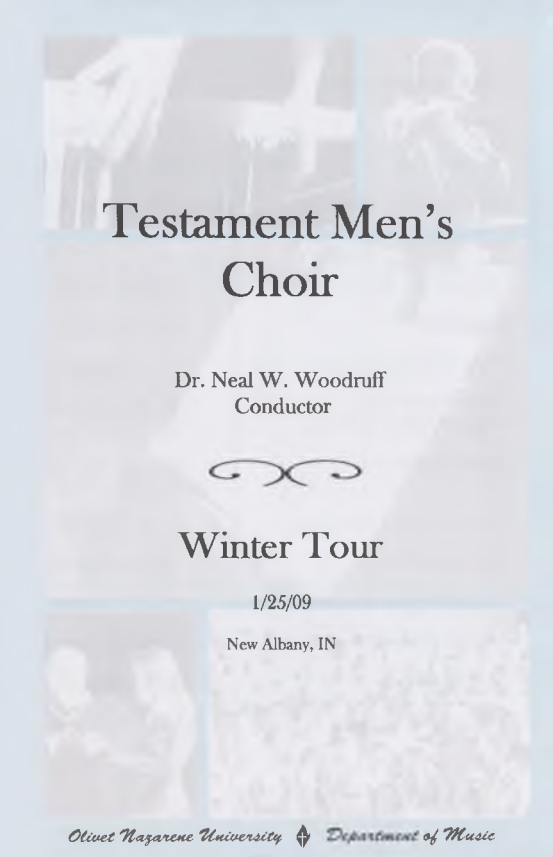
E. Sammut

Josh Severs, marimba



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

Mr. Severs presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music. He is the percussion student of Prof. Matt Jacklin.



Testament Men's Choir

Dr. Neal W. Woodruff
Conductor



Winter Tour

1/25/09

New Albany, IN

Program Selected From:

Amor de mi Alma	Z. Randall Stroope
Boundless Love	Dianne Wilkerson, arr. Matt Gerhard ('08)
Come Christians, Join to Sing	traditional Spanish melody
Exalt His Name Together	Walt Harrah
Fight the Good Fight with All Thy Might	John Gardener
Grace Alone	arr. Camp Kirkland
Glory to God in the Highest	arr. Lari Gross
The Impossible Dream (from <i>The Man of La Mancha</i>)	arr. Roy Ringwald
It All Belongs to You	Susan Caudill ('76) arr. Matt Gerhard ('08)
Joyful, Joyful, We Adore Thee	arr. Buryl Red
A La Nanita Nana	arr. Dan Davison
A Mighty Fortress is Our God	arr. Carl F. Mueller
My Faith Has Found a Resting Place	arr. David Schwoebel
Old Man Noah	arr. Marshall Bartholomew
Rise Up, O Men of God	arr. Buryl Red
Stout Hearted Men	arr. Walter Scotson

Swing Low, Sweet Chariot

arr. Leonard de Paur

Ride the Chariot

arr. William Henry Smith

Your Grace Still Amazes Me

Shawn Craig
Connie Harrington

Accompanist: Mr. Ryan Schultz

Roster:

Seth Athialy	<i>Avon, IN</i>	History
Eric Barkman	<i>Davison, MI</i>	Music Education
Nick Bays	<i>Irmo, SC</i>	Music
Clinton Casey	<i>Dixon, IL</i>	International Business
Derek Corcoran	<i>Bourbonnais, IL</i>	Music Performance
Michael Flowers	<i>Flint, MI</i>	Children's Ministry
Jamie Hsu	<i>Wilmette, IL</i>	Art
Cameron Jackson	<i>Midlothian, IL</i>	Social Science Ed.
Matthew Kee	<i>Yorkville, IL</i>	Business
Randall Kirkpatrick	<i>Byron, GA</i>	Youth Ministry
Randall Knowles	<i>Mascoutah, IL</i>	Mass Communication
Brian Kosek	<i>New Lenox, IL</i>	Information Systems
Tim Mezera	<i>Brookfield, IL</i>	Religious Studies
Dan Oliver	<i>Redford, MI</i>	Art
Christopher Tolbert	<i>Justice, IL</i>	Business Admin.
Jerry Scheller	<i>McMurray, PA</i>	Art
Kyle Walker	<i>Fort Collins, CO</i>	Political Science

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

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor



Winter Tour
2009

Nashville, IN
Terre Haute, IN

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
No Night There	D. Rasbach
All That Hath Life & Breath	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy
Sigalagala	S. Otieno
Praise the Name of God With a Song	A. Koepke
Praise and Honor and Wisdom and Thanks	G. Wagner
Hark, I Hear the Harps Eternal	arr. A. Parker
The Mind of Christ	M. Hayes
Abide With Me	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
Witness	arr. J. Halloran
My Soul's Been Anchored In the Lord	arr. M. Hogan
The Lord's Prayer	R. Clausen
Lord God, You Have Called Your Servants	J. McDermid



PERSONNEL

Soprano

Andrea Anderson   Richland Center, WI
Mallory Boracci   Seaford, NY
Jessica Brooks   Kouts, IN
Julie Brooks   Kouts, IN
Laura Bruns   Watseka, IL
Lindsay Close*   Flushing, MI
Jenna Dickey   Bloomfield Hills, MI
Stephanie Fleschner   Terre Haute, IN
Holly Huff*   Greenville, PA
Emily Jacobson*   Dixon, IL
Rebecca Lankford   Midlothian, VA
Laura McCague   Joliet, IL
Ashlie McIntire*   Longmont, CO
Andrea Peters   Gibson City, IL
Megan Ralston   New Albany, IN
Allison Thomas   Greenfield, IN
Heather Willoughby   Elkhart, IN
Sarah Yanchick   Joliet, IL

Tenor

Justin Alger   Boubonnais, IL
Tyler Dossett   Danville, IL
Cameron Dunlop   Huntington, IN
Luke Frame*   Williamsburg, IN
Jonathan Mikhail   Joplin, MO
Ben Moore   Boston, MA
Luke Olney   Bourbonnais, IL
Derek Phillips*   Casey, IL
Merrick Robison   Marion, IA
Brad Sytsma   Grand Rapids, MI
Nate Waller   Oblong, IL
Danny Quanstrom   Boubonnais, IL

Alto

Sherry Anthony   Kankakee, IL
Elizabeth Bernhardt   Green Bay, WI
Amanda Cook   Aurora, IL
Laura DeMerell   Portage, MI
Libby Devine   Elgin, IL
Laura Fleschner   Terre Haute, IN
Cindy Jackson   Herscher, IL
Stephanie Johnson   Madison, WI
Cynthia Lopez   Wood Dale, IL
Jennifer Matthews*   Hazel Crest, IL
Nicole Miller   Ortonville, MI
Kate Myatt   Dublin, OH
Emily Poling   Lancaster, OH
Megan Reed   Huntington, IN
Anna Smit   Byron Center, MI
Chelsea Winn   Kewanee, IL

Bass

Drew Benson   Bourbonnais, IL
Zach Bohannon*   Lebanon, OH
Jake Boss   Tinley Park, IL
Steve Cargile   Lancaster, PA
Caleb Chastain   Pendleton, IN
Paul Drace   Black River Falls, WI
Jase Hackman   Manhattan, IL
Reuben Lillie   Greenville, PA
Joel Ramirez   Cicero, IL
Blake Reddick*   Bourbonnais, IL
Jasper Taylor   Flossmoor, IL
Josh Woods   Brunswick, OH

Accompanists: Kate Myatt, Luke Olney

*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

Commencement Concert Audition



6:00 p.m.
Monday, February 2, 2009

Kresge Auditorium and Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto, Op. 16 E. Grieg
Allegro marcato

Brandon Baumann, piano
Dr. Karen Ball, piano

Concerto No. 23 (KV 488) W.A. Mozart
Adagio

Emily Poling, piano
Dr. Karen Ball, piano

Concerto No. V, Op 73 L. van Beethoven
Rondo

Derek Corcoran, piano
Dr. Karen Ball, piano

INTERMISSION

❧ Five minutes ❧

(Auditions will resume in Larsen Room 140)

Oboe Concerto in A Minor A. Vivaldi
Allegro

April Becker, oboe
Dr. Karen Ball, piano

Mon coeur s'ouvre à ta voix (from *Samson et Dalila*) C. Saint-Saëns
Jenna Dickey, mezzo-soprano
Dr. Jeff Bell, piano

Si può? Si può? (from *Pagliacci*) R. Leoncavallo
Jasper Taylor, baritone
Kate Myatt, piano

Zitta, zitta, non piangete (from *L'ajo nell'imbarazzo*) G. Donizetti
Blake Reddick, baritone
Dr. Jeff Bell, piano

Concerto for Trumpet J. Haydn
Allegro

Merrick Robison, trumpet
Kate Myatt, piano

Son lo spirit che nega (from <i>Mefistofile</i>)	A. Boito
Jase Hackman, bass Dr. Jeff Bell, piano	
Trumpet Concerto in E ^b Allegro	J. Hummel
Rae Marie Donaldson, trumpet Dr. Gerald Anderson, piano	
O mio babbino caro (from <i>Gianni Schicchi</i>)	G. Puccini
Allison Thomas, soprano Dr. Gerald Anderson, piano	
Must the winter come so soon? (from <i>Vanessa</i>)	S. Barber
Emily Jacobson, mezzo-soprano Dr. Jeff Bell, piano	
Concert Piece for Bassoon and Strings	B. Phillips
Brianna Robins, bassoon Dr. Gerald Anderson, piano	
Questo amor vergogna mia (from <i>Edgar</i>)	G. Puccini
Reuben Lillie, baritone Dr. Ovid Young, piano	
Somehow I never could believe (from <i>Street Scene</i>)	K. Weill
Ashlie McIntire, soprano Dr. Jeff Bell, piano	
Hat man nicht auch Gold daneben (from <i>Fidelio</i>)	L. van Beethoven
Paul Drace, bass-baritone Dr. Jeff Bell, piano	
Les oiseaux dans la charmille (from <i>Les Contes de Hoffmann</i>)	J. Offenbach
Holly Huff, soprano Dr. Gerald Anderson, piano	
Ah si, ben mio, coll'essere (from <i>Il Trovatore</i>)	G. Verdi
Luke Frame, tenor Dr. Jeff Bell, piano	
Canzonetta, Op. 9	G. Pierne
Kristen Erdahl, clarinet Dr. Karen Ball, piano	

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

OLIVET NAZARENE UNIVERSITY

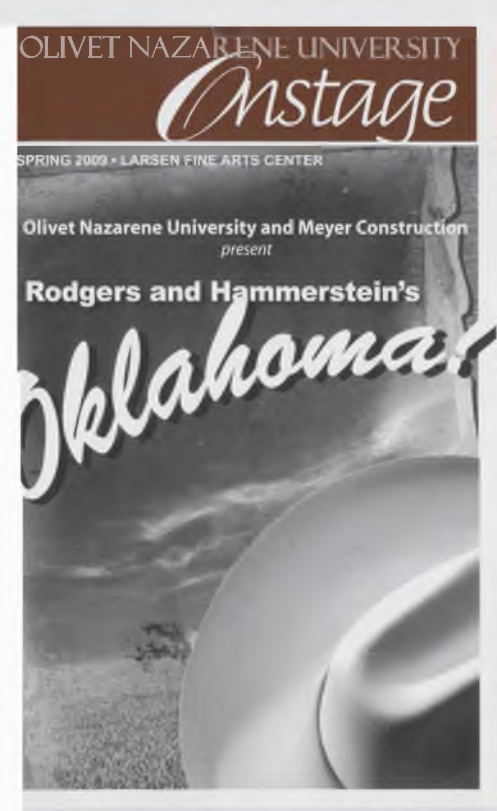
Onstage

SPRING 2009 • LARSEN FINE ARTS CENTER

Olivet Nazarene University and Meyer Construction
present

Rodgers and Hammerstein's

Oklahoma!

A black and white photograph of a desert landscape. In the foreground, the large, wide brim of a hat is visible, partially obscuring the view. The background shows a vast, arid landscape with rolling hills and a cloudy sky. The overall mood is dramatic and evocative, fitting for the musical Oklahoma!.



**Residential & Commercial
Maintenance & Construction**

Licensed
Bonded
Insured

815-295-7833

Adam Meyer • Owner/Contractor

National City®

National City is the title sponsor of ONU Presents. Other sponsors:

OLIVET NAZARENE UNIVERSITY *and*

present



Rodgers & Hammerstein's

OKLAHOMA!

Music by RICHARD RODGERS

Book and Lyrics by OSCAR HAMMERSTEIN II

Based on the play "Green Grow the Lilacs" by Lynn Riggs

Original Dances by Agnes de Mille

Oklahoma! is presented through special arrangement with
R & H Theatricals: www.rnhtheatricals.com

PEPSI



RIVERSIDE
HealthCare

Clancy-Gernon
FUNERAL HOMES



PROVENA
St. Mary's Hospital

THE DAILY
JOURNAL

As a courtesy to our performers ...

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

We will observe one 10-minute intermission.

from the Director

Oklahoma! is the first musical written by composer Richard Rodgers and librettist Oscar Hammerstein II. The musical is based on Lynn Riggs' 1931 play, *Green Grow the Lilacs*.

The original Broadway production opened March 31, 1943. It was a box-office smash and ran for an unprecedented 2,212 performances, later enjoying award-winning revivals, national tours, foreign productions and an Academy Award-winning 1955 film adaptation.

This musical is considered the first truly American musical where all the elements — the storyline, the dances, the songs — are fully integrated into advancing the plot and working toward a unified whole. Never before had a musical achieved this to such effect. In fact, a special Pulitzer Prize was awarded to Richard Rodgers and Oscar Hammerstein II for *Oklahoma!* in 1944.

Set in Oklahoma Territory outside the town of Claremore in 1906, *Oklahoma!* is the story of a people on the cusp of great change. In less than a year, the people of this territory would join the union and become a state. It took a special type of people to settle this land. What lie in the not-so distant future was the Dust Bowl, drought, and the Great Depression, where many of these hearty individuals lost everything. But as Aunt Eller states in the play, "Lots of things happen to folks. Sicknes, er bein' pore and hungry even — bein'old and afeard to die. That's the way it is — cradle to grave. And you can stand it. They's one way. You gotta be hearty, you got to be. You can't deserve the sweet and tender in life less'n you're tough." This musical celebrates that eternal optimism and essence of the American spirit.

— Jerry Cohagan



Synopsis

Act One

Overture

Scene One: The Front of Laurey's Farmhouse

Oh, What a Beautiful Morning	Curly
The Surrey with the Fringe on the Top	Curly, Laurey, Aunt Eller
Kansas City	Will, Aunt Eller, and the Boys
I Cain't Say No	Ado Annie
Many a New Day	Laurey and the Gals
It's a Scandal! It's a Outrage	Ali Hakim and the Farmers
People Will Say We're in Love	Curly and Laurey

Scene Two: The Smokehouse

Poor Jud is Daid	Curly and Jud
Lonely Room	Jud

Scene Three: A Grove on Laurey's Farm

Dream Sequence	Laurey, Gals, Dream Figures

Intermission

Act Two

Entr'Acte

Scene One: The Skidmore Ranch

The Farmer and the Cowman	Aunt Eller, Carnes, Curly, Will, Ado Annie, Ike, Ensemble
Farmer Dance	Entire Company
All Er Nothin'	Will, Ado Annie, Farmer's Daughter
People Will Say We're in Love (reprise)	Curly and Laurey

Scene Two: The Front of Laurey's Farmhouse

Oklahoma!	Curly, Laurey, Aunt Eller, Ike, and Entire Company
Finale Ultimo	Entire Company



the cast



Sarah Yanchick (Aunt Eller) - Sarah is a junior social work major from Plainfield, Ill. While at Olivet, she has performed in Broadway Revue and *Messiah* and is delighted to take part in this production. Sarah is also a member of Orpheus Choir.

Steve Cargile (Curly) - Steve is a senior from Lancaster, Penn., majoring in mass communication, with concentrations in film and theatre. *Oklahoma!* marks his sixth mainstage production at ONU. Most recently, he has played the role of Ren in *Footloose*, Rolfe in *The Sound of Music*, and the Priest in *The Magic Flute*. Steve also participates in Orpheus Choir and is a member of the communication honor society, Lambda Pi Eta. "Endless thanks to God and my family."



Jenna Dickey (Laurey Williams) - Jenna is a junior music education major from Bloomfield Hills, Mich. She was introduced to *Oklahoma!* at an early age, when her mother would sing a rousing rendition of "Oh, What a Beautiful Morning" to wake her up every day. While a student at ONU, she has appeared in *The Magic Flute* and *West Side Story*. Jenna thanks God for her friends, family and professors, who have provided so much wisdom and support.

Blake Reddick (Will Parker) - Blake is a junior music major from Bourbonnais, Ill. He is so excited to be back on stage in this great show! He was last seen at Olivet as Papageno in *The Magic Flute*.



Kelly Holcomb (Ado Annie) - This is Kelly's Olivet acting debut. She is a junior, double-majoring in journalism and art. She works as the in-depth editor for the student newspaper *The GlimmerGlass* and is currently the captain of the marching band's color guard. She is thrilled to have this opportunity to work with such a talented cast. Ask her out after the show and bring flowers! She likes daisies.



Jasper Taylor (Ali Hakim) - Jasper is elated to appear in his first production at Olivet. As a junior music education major from Flossmoor, Ill., he has found the preparation of this production to be very beneficial. Currently, he is the director of Proclamation Gospel Choir and a member of Orpheus Choir. He would like to express his sincere gratitude to his family and friends for their limitless support, but most of all to his Lord and Savior for His unending love!

Merrick Robison (Jud Fry) - Merrick's short life has been strewn with many a theatre experience, including his appearances on Kresge's stage in *All I Really Need to Know I Learned in Kindergarten*, *The Magic Flute* and *Anatomy of Gray*. He hails from Cedar Rapids, Iowa, and is passing too quickly through his sophomore year, majoring in music with a theatre minor. Merrick is also heavily involved in Orpheus Choir and The Olivetians, and plays the trumpet in University Orchestra and Jazz Band.



Allison Thomas (Gertie) - Allison is thrilled to be in her first production at Olivet. She is a freshman music major, concentrating in voice and music education. She enjoyed participating in community theater productions in the Indianapolis area, playing roles such as Cinderella and the Wicked Witch of the West.

Reuben Lillie (Andrew Carnes) - Reuben is a junior music education and music performance (voice) major from Greenville, Penn. He has previously appeared in ONU's *The Magic Flute* and *West Side Story*. Reuben also serves as a member of Concert Singers, Orpheus Choir and the University Orchestra.



the boys



Kevin Rader (Cord Elam) - Kevin is a freshman music education major from Roxana, Ill., and in his first production at Olivet. He has been in numerous high school productions, including *Pirates of Penzance* and *Oklahoma!* Kevin is also a member of Orpheus Choir.

Tony Allen (Ike Skidmore) - Tony is a sophomore mass communications major with a film studies concentration and a theatre minor. Tony is returning to the Olivet stage after his performance in *All I Really Need to Know I Learned in Kindergarten*. Since then he has been in a variety of performances that include *Footloose*, *Four Tickets to Christmas*, ONU's *Broadway Revue* and an independent film entitled *Savannah*.



Jerry Scheller (Slim) - Jerry is a sophomore majoring in art with concentrations in graphic design and illustration. He has recently been involved with *Broadway Revue* and Kankakee Valley Theatre's production of *Footloose*. He is also a member of Olivet's Testament Men's Choir.

Dominic Clark (Cowboy) - Though he has participated in *Broadway Revue* and other performance-related campus events, this is Dominic's first musical with Olivet. A junior psychology major from Chicago's west side, he has dance experience and plans on studying for his MFA in dance performance after graduation. He hails from Forest Park, Ill., and hopes you enjoy the show.



Paul Drace (Farmer) - Paul is a sophomore music education and vocal performance major from Black River Falls, Wis. This is Paul's first production with Olivet. He is also a member of Orpheus Choir. He is thankful to be on stage with such a talented cast.



Jase Hackman (Farmer) - Jase is a sophomore music major from Manhattan, Ill. He appeared last year in Olivet's production of *The Magic Flute* and has been a part of Broadway Revue for the past two years. He is also a member of Orpheus Choir and other ensembles in the music department.

Jamie Hsu (Farmer) - This is Jamie's first major production with Olivet. As a senior art major hailing from Wilmette, Ill., he has also been in Green Room productions of Broadway Revue and is currently a member of Testament Men's Choir and Proclamation Gospel Choir. He would like to thank God and his parents for everything these past four years, and for all the friends that he's made along the way.



Matt Lyle (Cowboy) - Matt is a senior mechanical engineering major from Kalamazoo, Mich. Matt has been involved with various theatrical groups at Olivet, including 24-hour theater and the improv troupe Spoons for Forks. This is Matt's first production at Olivet.

Luke Mingus (Farmer) - This is Luke's first production with Olivet. Luke is a junior majoring in criminal justice and psychology with minors in music and philosophy. Luke serves as a resident assistant in the Grand Apartments and has participated in Testament Men's Choir, student recitals and Broadway Revue.



the gals



Brittany Bailey (Chorus/Dancer) - Brittany is a junior English education major from Oklahoma City, Okla. Brittany has appeared on Olivet's stage in *God's Favorite* as Sarah Benjamin and Broadway Revue, singing a number from *The Drousy Chaperone*. Brittany is so thrilled to join yet another amazing cast and crew in this exciting musical. Since she is from the great state of Oklahoma, she will try her hardest to represent the state well!

Elizabeth Borsom (Chorus/Dancer) - Elizabeth is a junior, studying international business. This is her second production at Olivet, but the theater has always been a passion of hers. She has had the privilege of choreographing many songs in *Oklahoma!* and has loved every minute of it.



Libby Devine (Chorus/Dancer) - Libby is a sophomore biology major with minors in psychology and chemistry from Elgin, Ill. She has been seen on Olivet's stage in the annual Broadway Revue, Orpheus Variety Show and various Orpheus concerts.

Holly Huff (Chorus/Dancer) - Holly is excited to be in the cast of *Oklahoma!* She is a music education and vocal performance double major from Greenville Penn. She has been a part of many productions, including *Les Miserables*, *Seussical the Musical*, Disney's *Beauty and the Beast* and Olivet's *The Magic Flute*, as The Queen of the Night, Suzanna, Zerlina and Papagena in various opera scenes. She wants to take this time to thank God for all the lessons and opportunities that He is blessing her with and her family for their support.



Emily Jacobson (Chorus/Dancer) - Emily is a senior music education major from Dixon, Ill. She has appeared on the Kresge stage in *West Side Story* as well as co-directed and appeared in Broadway Revue. She is involved in Orpheus Choir, Concert Singers, MENC (ONU chapter), Handbell Choir and Kappa Delta Pi. She hopes you have as much fun watching the show as the cast and crew have had putting it on.



Cynthia Lopez (Chorus/Dancer) - Cynthia is a sophomore nursing major with a music minor. She greatly enjoys the opportunity to act and contribute to productions. She was in the cast of *The Magic Flute* last spring, and is excited to be involved in the music department at Olivet as a member of Orpheus Choir, Gospel Choir and Handbell Choir. She is not sure what the rest of her years at Olivet and elsewhere will hold for her, but she is very excited to find out.

Ashlie McIntire (Chorus/Dancer) - Ashlie is a junior vocal performance major from Longmont, Colo. This is her third production at Olivet; she appeared in 2007's *West Side Story* as Maria and 2008's *The Magic Flute* as Pamina. She is excited and thankful to be a part of such a fabulous cast.



Danielle Patzel (Chorus/Dancer) - Danielle is a freshman music education and psychology major. She has formerly performed on the Olivet stage in Broadway Revue and *Sleepy Hollow* and has acted in multiple plays and musicals in her hometown of Lincoln, Neb.

Caitlin Porter (Chorus/Dancer) - Caitlin is a freshman at Olivet majoring in music with a church concentration. This is her second appearance on the Kresge stage, her first being Broadway Revue. She has been in several high school musicals and plays in her hometown of Elida, Ohio, with the most recent being *Little Shop of Horrors* (Ronette). Caitlin is part of Chrysalis Women's Choir and, along with singing, she plays guitar and piano.



Jessica Porter (Chorus/Dancer) - Jessica is delighted to perform on the Olivet stage one last time before graduation. Jessica will graduate with a Bachelor of Arts in children's ministry and looks forward to the opportunities that await her. Her past performances at Olivet include *All I Really Need to Know I Learned in Kindergarten*, *Ten Little Indians*, and Broadway Revue.



Morgan Radzimanowski (Chorus/Dancer) - Morgan is a freshman at ONU and this is her first appearance in an Olivet production. She has danced throughout her life and had the pleasure of choreographing a few of the numbers in this production of *Oklahoma!*

Laura Schaumburg (Chorus/Dancer) - Laura is a junior majoring in family and consumer science education. This is her third production at Olivet, previously appearing as a dancer in *West Side Story* and Mozart's *The Magic Flute*.



Rachel Straub (Chorus/Dancer) - Rachel is a senior majoring in graphic design with minors in business and interior design. She loves to dance and has been in many musicals as a dancer, including ONU's past production of *West Side Story*. Rachel has also participated in Broadway Revue, Ollies Follies, the Annual FACS Fashion Show and is a member of Aurora yearbook and Publicity Council. She is excited to finish her college experience dancing in *Oklahoma!*

OKLAHOMA!

Director: Jerry Cohagan - Jerry is in his seventh year as director of the theatre program at Olivet Nazarene University, and he is thrilled to present this beautiful production with such a talented ensemble of actors. 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. A musical he co-authored, *Sweet River County*, is currently on tour with the performance company Mad Dogs & Englishmen. In 2003 he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

Music Director and Conductor: Neal Woodruff - Dr. 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*. *Oklahoma!* marks Dr. Woodruff's eighth show at ONU.

Music Director/Rehearsal Accompanist: Jeff Bell

Choreographers: Elizabeth Borsom, Morgan Radzimanowski

Set Design/Construction: Kenneth Delaney, Tory Lee, Dena Reddick

Backstage Management: Maria Reynolds, Tim Phillips

Costuming: Kenneth Delaney

Make-up: Arissa Beck

Lights and Sound: Media and Tech

orchestra/special thanks

Flute

Brandon Baumann
Aubry Sarna

Oboe

Jacob Schmidt

Clarinet/Bass Clarinet

Sarah O'Neal
Emily Martin

Bassoon

Brianna Robins

Horn

Brittany Harris
Rebeckah Sterns

Trumpet

Eric Barkman
Patrick Wright

Trombone

Ian Matthews

Harp

Rachel Fisher
Cambria Thomas

Percussion

Josh Severs
Emily Gorman

Piano

Kate Hausken

Violin

Elisabeth Peulausk **
Jennifer Legg
Meagan Lamping
Jessica Brown
Jordan Cramer
Hannah Kruse
Nathan Crandell

Viola

Brittany Gaffney
Katy Van Donselaar

Cello

Brian Kosek
Stephanie Smith
Katelyn Flynn
Amanda Vanderpool

Bass

Jennifer Wilkerson
Sara Marrs

Guitar

Jesse Dillman

Special Thanks to: Tory Lee, Andrew Langlois, Carol Cargile, Joe Denault, Matt Whitis, Dena Reddick, Jay Martinson, Jeff Bell, Alex Denault, Troy Lovell, Kankakee Valley Theatre and all those who helped after this program went to publication.

Upcoming Productions: The Curious Savage

April 2, 3, 4



scene and heard



West Side Story
Spring 2000

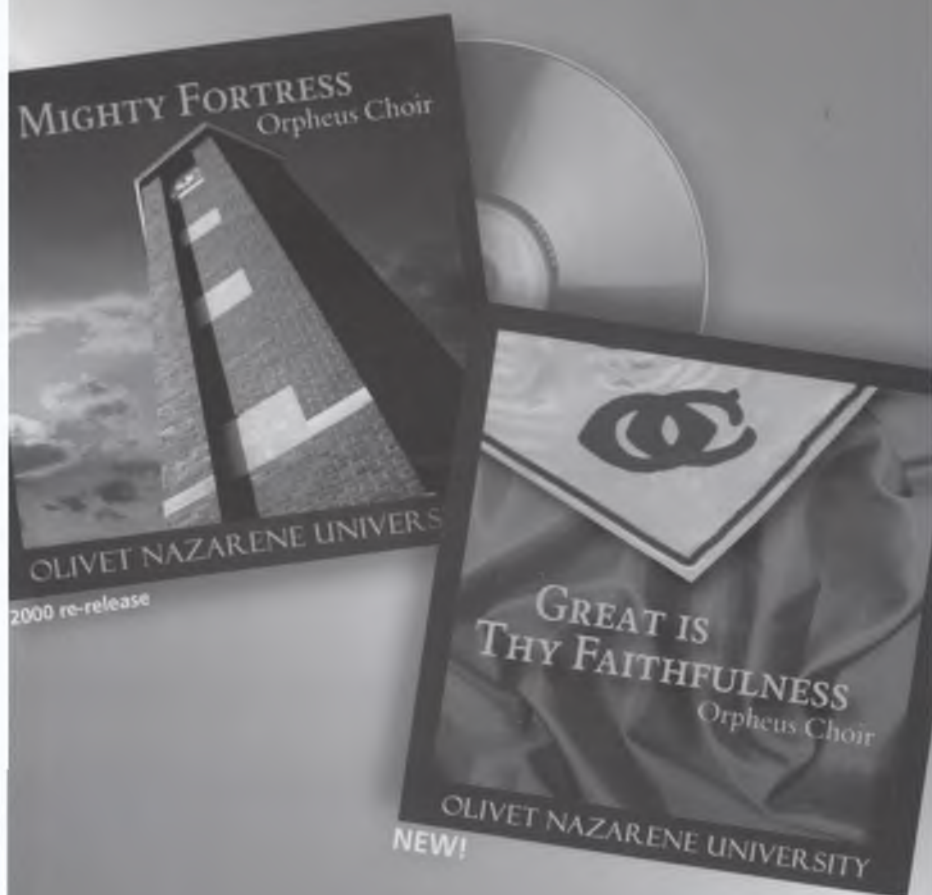


The Magic Flute
Spring 2008



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

Now available!



**Two good reasons to
throw away your 8-Track Player.**

**Orpheus Choir CDs – Available at the Hammes Bookstore
and through the Office of University Relations. Call 800-648-1463.**



sports



seniors



commercial

IMAGE GROUP
p h o t o g r a p h y , L L C

weddings



children



families



933 N. Convent
Bourbonnais, IL 60914
815-932-1230



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

Holly Huff

soprano

with

Dr. Gerald Anderson

piano

Jessica Brooks

soprano

with

Dr. Karen Ball

piano

7:00 p.m.

Monday, March 2, 2009

Kelley Prayer Chapel

PROGRAM

Invocation

Martern aller Arten (from *Die Entführung aus dem Serail*) W. A. Mozart

Zigeunerlieder J. Brahms

I. He, Zigeuner, greife in die Saiten ein!

II. Hochgetürmte, Rimaflut

III. Wisst ihr, wann mein Kindchen

IV. Lieber Gott, du weisst

V. Brauner Bursche führt zum Tanze

VI. Röslein dreie in der Reihe

VII. Kommt dir manchmal in den Sinn

VIII. Rote Abendwolken

Miss Huff

Ridente la Calma

W. A. Mozart

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

W. A. Mozart

Miss Brooks

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

Miss Huff

Oh Had I Jubal's Lyre! (from *Joshua*)

G.F. Handel

Miss Brooks

Ah! forse e lui. . . Sempre libera (from *La Traviata*)

G. Verdi

Miss Huff

Aurore

G. Faure

Psyche

E. Paladilhe

Miss Brooks

I Want Magic! (from *A Streetcar Named Desire*)
Nuvoletta
Now have I fed and eaten up a rose
Solitary Hotel

A. Previn
S. Barber
S. Barber
S. Barber

Miss Huff

Weep You No More Sad Fountains
Song of the Blackbird
Love's Philosophy

R. Quilter
R. Quilter
R. Quilter

Miss Brooks

My Funny Valentine (from *Babes in Arms*)
I Didn't Know (from *Too Many Girls*)

R. Rodgers
R. Rodgers

Miss Huff

Die Mainacht
Vergebliches Ständchen

J. Brahms
J. Brahms

Miss Brooks



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

Miss Huff presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in Voice Performance. She is the voice student of Dr. Neal Woodruff.

Miss Brooks presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree with emphasis in Music Education. She is the voice student of Prof. Martha Dalton.

NOTES

Martern aller Arten

In Mozart's *Die Entführung aus dem Serail*, Salem demands Konstanza to love him or suffer the consequences. Encouraged by her lover Blondchen, she declares that she will never be unfaithful, through tortures of every kind and even death. She is willing to suffer pain and misery, but if Salem finds pity on her, the heavens will forgive him.

Translation:

Tortures of every kind may await me; I laugh at the torment and pain. Nothing will shake my resolve; if I were disloyal to him. Be moved and have pity, spare me! The heaven's blessing shall reward you! But you are unshaken. I accept every pain and grief. Then order, command, bluster, roar and rage! Death will liberate me in the end.

Zigeunerlieder

This cycle of eight gypsy songs was written by the famed Romantic composer Johannes Brahms, in 1887. The text comes from a collection of poems by the German poet, Hugo Conrat. This set of gypsy love songs is based on traditional Hungarian folk poetry and song traditions. Each song contains a different mood and flavor, depicting the different moods and flavors of love. Love can be blessing and it can leave a bitter taste in the end.

Translation:

I. Ho there, Gypsy, strike the string, play the song of the faithless maiden! Let the strings weep, lament in sad anxiety, till the warm tears flow down these cheeks.

II. High towering Rima waves how turbid you are! By these banks I lamed for you, my sweet! Waves are fleeing, waves are streaming, rushing to the shore, to me: Let me by the Rima banks forever weep for her!

III. Do you know when my little one is, her loveliest? When her sweet mouth teases and laughs and kisses me. little maiden, you are mine, fervently I kiss you. The good Lord created you just for me! Do you know when I like my lover best of all? When he holds me closely enfolded in his arms. Sweetheart, you are mine, fervently I kiss you, the good Lord created you just for me alone!

IV. Dear God, you know how often I regretted the kiss I gave but once to my beloved. My heart commanded me to kiss him. I shall think forever of the first kiss. Dear God, you know how often at dead of night in joy and in sorrow thought of my dearest one. Love is sweet, though bitter be remorse. My poor heart will remain ever, ever true!

V. The bronzed young fellow leads to the dance his lovely blue-eyed maiden, boldly clanking his spurs together. A Czardas melody begins. He caresses and kisses his sweet dove, whirls her, leads her, shouts and springs about; throw three shiny silver guilders on the cymbal to make it ring!

VI. Roses three in a row bloom so red, there's no law against the lad's visiting his girl! Oh, good Lord, if that too were forbidden, this beautiful wide world would have perished long ago, to remain single would be a sin! The loveliest city in Alfod is Keshkem: There abide so many maidens sweet and nice!

Friends, go there to choose a little bride; ask for her in marriage and then establish your home; then empty cups of joy!

VII. Do you sometimes recall, my sweet love, when you spoke to me with solemn oath? Deceive me not, leave me not, you know not how dear you are to me! Do love me as I love you. Then God's grace will descend upon you!

VIII. Red clouds of evening move across the firmament, longing for you, my sweet, my heart is afire. The heavens shine in glowing splendor, and I dreamt only of that sweet love of mine.

Ridente la Calma

While this arrangement of *Ridente* is the work of Mozart, a friend of Mozart, Czech opera composer Josef Myslivecek, originally composed the melody. Mozart composed *Ridente* using a new text.

Translation:

May calm joy awaken my quiet, peaceful spirit, nor let there remain anger or fear here.

Deh vieni non tardar

This aria of love and deception from *Le Nozze di Figaro* (The Marriage of Figaro) is the declaration of love that Susanna, maid to the Countess and fiancé to Figaro, sings into the night sky. She is disguised as the Countess as a trick. As a result of her plan with the Countess and her song, nearly every character becomes confused.

Translation:

The moment has finally arrived that I will enjoy without uneasiness in the arms of my idol. Timid fears leave my breast, do not come to disturb my delight. Oh, how it seems that the amorous fire, the pleasantness of the place, the Earth, and the sky respond as the night assists my deceptions! Ah come, do not delay. Oh beautiful joy, come where love summons you for pleasure, while the moon does not yet shine in the sky. While it is still dark, and the world is still. Here murmurs the brook, here plays the breeze that with the sweet whisper, the heart restores. Here smile the little flowers, and the grass is fresh, the pleasures of love entice everything here. Come, my darling, among these trees hidden. Come, come! I wish to crown your forehead with roses.

Les oiseaux dans la charmille

In Jacques Offenbach's, *Les Contes d'Hoffmann*, Spalanzani, the inventor, winds up Olympia, the doll, to sing for his guests. Olympia sings about the birds and how they sing of a young girl of love. All the while, Hoffmann, falls deeply in love her, not knowing that she is just a doll.

Translation:

The birds in the hedges, the star of daylight in the sky, everything speaks to a young girl of love! Ah! This is the sweet song, the song of Olympia! Everything that sings and sounds and sighs, in its turn, moves her heart, which trembles with love! Ah! This is the darling song, the song of Olympia! Ah!

Oh Had I Jubal's Lyre!

Handel is known for his oratorios, the most famous of which is *Messiah*. Jubal's Lyre is from another of Handel's oratorios, *Joshua*.

Ah! forse e lui...Sempre libera

In Giuseppe Verdi's famous opera, *La Traviata*, the beautiful and wealthy cortisone, Violetta Valery, is musing over the offer of Alfredo's love for her and if he is her true love. Then she decides not to worry about her problems, but instead declares to live a life only for pleasure and freedom. However, the haunting idea of true love looms through her thoughts in the end.

Translation:

I feel so strange! I feel so strange! His words are carved in my heart. Would a serious love be fatal to me? What is the solution for my troubled soul? No man has yet stirred love in me. Oh, I've never known such joy, to be loved and loving! Should I reject it now for all the empty follies in my life? Perhaps he will rid me of my unhappiness, and bring joy to my tormented soul! He is modest, forthright and honorable, and has stirred my emotions by awakening love. It is a love that throbs like the entire universe, bringing mysterious pain and ecstasy to my heart. When I was a child, I had gentle visions of the man in my future, whose beauty and wonder was divine. I felt love throbbing like the entire universe, bringing mysterious pain and ecstasy to my heart! What nonsense! This folly is a mad illusion! I'm an unfortunate, lonely woman, abandoned in this populous desert called Paris. What more can I hope for? What must I do? Just seek pleasure and perish in this turmoil I must always be free to enjoy the pleasures of life. I want to glide through my life on the path of pleasure. Whether day or night I aspire to happiness and toward new joys, always flying on the wings of my desire. Free and aimless I must flutter; from pleasure to pleasure, skimming the surface of life's primrose path. As each day dawns, as each day dies, gaily I turn to new delights that make my spirit soar.

Aurore

Fauré, son of an aristocratic father, and the youngest of six children, studied music at Ecole Niedermeyer, a music school in France. During his eleven years there, he studied piano under Saint-Saëns. Through Saint-Saëns's teaching, Fauré won school awards in composition, fugue and counterpoint, solfège, harmony, and piano. He is considered to have been the most accomplished composer of his time in France.

Translation:

From the gardens of night, the stars take flight, golden bees are drawn toward an invisible honey, and the dawn, in the distance, spreads the brilliance of its canvas, and waves with threads of silver the blue cloak of the sky. From the garen of my heart, intoxicated by a lulling dream, my desires fly away with the coming of the morning, like a swift swarm of bees toward the coppery horizon, beckoned by a plaintive song, ever present and distant. They fly to your feet, stars chased from the clouds, exiled from the golden sky where your beauty reigns supreme, and treading uncharted paths to find you, they mingle their fading light with the dawning day.

Psyché

Paladilhe studied composition, piano, and organ as a young child. He quickly became known as a child prodigy and attended the Paris Conservatoire at the young age of nine. He was a skilled orchestrator, gaining fame for his Opera-Comique.

Translation:

I am jealous, Psyché, of all nature! The rays of the sun kiss you far too often. Your locks too often allow the wind to caress them. When the wind blows your hair, I am jealous of it! Even the air you breathe passes over you lips with too much pleasure. Your garment touches you too closely. And whenever you sigh, I do not know what grips me with fear; perhaps that of all your sighs, one may escape me.

I want Magic!

In Andre Previn's, A Street Car named Desire, Blanch du Bois, a Mississippi school teacher, quits her job after having relations with a student. A wealthy southern belle, moves in with her sister after her resent misfortunes. Trying not to expose her past of being a call girl, a failed marriage, aging, and losing the family's plantation, she explains to Mitch that she doesn't want realism, she wants magic!

Nuvoletta

In this text from Finnegans Wake, Samuel Barber turns James Joyce's word play into music play. First by having a recurring theme for a merry-go-round effect, the use of the "Trisan" progression in Tristis, Tristior, Tristisimus, and the use of intervals in first by ones and two, then threes and four resembling drops of rain. The song depicts the water cycle, which Nuvoletta contemplates to return to the Earth as rain and start the cycle again.

Now have I fed and eaten up a rose

This is a personal and rare translation by James Joyce of the poet Gottfried Keller, the greatest German-Swiss short story writer of realism during the late 19th century. This poem speaks of the reality of death, where we return to the earth to decompose and our only hope is to pray to God to deliver us.

Solitary Hotel

This text comes from James Joyce's Ulysses, where Stephan constructed a scene for his friend Benjamin. Benjamin reconstructed this scene in his mind as his father's suicide. Coincidence or intuition?

Weep You No More Sad Fountains

Roger Quilter, a well-known English composer, came from a wealthy family. While a student of piano in Germany, he gained fame for his song compositions, mostly from the early 1900s until the 1930s. During the 1930s, he used money made from his work to help Jews flee from Austria.

Song of the Blackbird

Quilter's fondness for the piano is apparent in this set of his compositions, particularly in Song of the Blackbird. The vocal melody tells the story of the blackbird, while the piano is representative of the bird's call.

Die Mainacht

Johannes Brahms was a dedicated composer and was frequently influenced by his love of poetry. Many of his 190 solo *Lieder* texts are taken directly from poems. A prime example of this is Die Mainacht, a setting of an Asclepiadean ode by Höltz.

Translation:

Grieving for my lost love, I walk in a garden at night. The cooing of happy doves reminds me how great is my loss and brings me to tears.

Vergebliches Ständchen

This "dialogue" song tells an entertaining story. A young man is trying to convince his love to open her door to him, even though it is late. When the two parts are sung as a solo, it is as if a young woman is regaling the story to her friends:

Translation:

He: Good evening! I come out of my love for you, open the door!

She: I will not let you in, my mother gave me good advice. If I let you in, you will be done with me.

He: It is so cold outside; my love might be freezing away. Open the door!

She: If cold burns out your love, then let it! Good night!



SENIOR RECITAL

Sherry Anthony

alto

with

Kavin Sampson

piano

JUNIOR RECITAL

Brittany Harris

horn

with

Dr. Gerald Anderson

piano



7:00 p.m.

Tuesday, March 3, 2009

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Invocation

Cangió d'aspetto (from *Admeto*)

G. F. Handel

Mrs. Anthony

Villanelle

P. Dukas

Miss Harris

Toujours by G. Fauré

L'amour est un oiseau rebelle (Habañera from *Carmen*)

G. Bizet

Mrs. Anthony

Concerto No. 1 for Horn

W.A. Mozart

Allegro

Allegro

Miss Harris

Mother Goose and Co.

E. Borishansky

A Girl in the Army

Elsie Marley

Mrs. Mason's Basin

Betty Botter's Batter

Mrs. Anthony

Nocturno

F. Strauss

Miss Harris

Liebst du um Schönheit

G. Mahler

Um Mitternacht

G. Mahler

Mrs. Anthony

Sonata for Horn, Trumpet, and Trombone

F. Poulenc

Allegro moderato; Grazioso

Andante; Très Lent

Rondeau; Animé

Miss Harris

Merrick Robison, trumpet ♦ Blake Reddick, trombone

The Twenty-Third Psalm

A. H. Malotte

Mrs. Anthony

L'amour est un oiseau rebelle (Habañera from *Carmen*)

Carmen is a passionate gypsy, fickle and quick to love, yet quick to tire. In the opening scene of the opera, Carmen sings of the unpredictability of love while attempting to attract the attention of the officer Don José.

Translation:

Love is a rebellious bird that nobody can tame, and you call him quite in vain if it suits him not to come. Nothing helps, neither threat nor prayer. One man talks well, the other keeps silent; it's the other one that I prefer. He's silent, but I like his looks. Love! Love is a Bohemian's child, it has never, ever, recognized the law; if you love me not, then I love you; if I love you, you'd best beware! The bird you thought you had caught beat its wings and flew away. . .love stays away, you wait and wait; when least expected, there it is! All around you, swift, swift, it comes, goes, then it returns. . .you think you hold it fast, it flees. You think you're free, it holds you fast.

Concerto No. 1

Mozart's Concerto No. 1 is actually his last of four horn concertos. It was written for a close family friend, Joseph Leutgeb, as a way for Mr. Leutgeb to earn some money in a time of financial need. This concerto is the only work that has two movements, as it lacks a slow middle movement.

Mother Goose and Co.

Elliot Borishansky was a professor of music at Denison University in Ohio until his retirement in 2000. While not a well-known composer, he certainly deserves recognition for his exceptional works including this remarkable interpretation of nursery rhymes.

Nocturno

Born in Bavaria, Franz Strauss had begun his musical career by the age of 7, his primary instrument being horn. In 1847 he joined the Bavarian court orchestra as principal horn, a position he held until his retirement in 1889. Franz Strauss also served as a professor at the Academy of Music in Munich from 1871 until 1896. As a teacher, Strauss emphasized tone quality above all else. "Only by sustaining tones and by interval studies can you achieve a noble tone," was one of his favorite lessons to teach.

Nocturno is one of his most famous works for horn. From each quiet flowing phrase, to the majestic climax, his concern for tone quality is evident throughout the piece.

Liebst du um Schönheit

Um Mitternacht

Mahler is probably best known for his intense, dynamic songs and symphonies. However, these two pieces, both taken from the poems of Friedrich Rückert, display the intimate, emotional side of Mahler. *Liebst du um Schönheit* was composed as a love song for Mahler's wife, Alma. *Um Mitternacht* captures the struggle of one searching for the answers to life's sorrows, finding none except in God.

Translation:

Liebst du um Schönheit Translation:

If you love for beauty, oh do not love me! Love the sun, adorned by golden hair! If you love for youth, oh do not love me! Love the spring, it is young every year! If you love for treasures, oh do not love me! Love the mermaid, she has many shimmering pearls! If you love for love, oh yes, then love me! Love me always, I love you forever, forever!

Um Mitternacht

At midnight I have been awake and I looked up at the sky; no star amid the swarm of stars has smiled at me at midnight. At midnight I have sent my thoughts out into dark confines. At midnight. No shining thought has brought me consolation at midnight. At midnight I took account of the beats of my heart; a single pulse of sorrow was aflame at midnight. At midnight I fought the battle, of humanity, of your suffering; I could not bring it to an end within my power at midnight. At midnight I have given the power into Your hands; Lord! Lord over life and death, You are standing on guard at midnight!

Sonata

Poulenc's compositions are said to be a return to the styles of the past. Many critics call Poulenc's works "18th Century music with wrong notes." These "wrong notes" were instead carefully chosen to create witty themes filled with dissonances that were a new sound to the audience. Written in 1922, this Sonata is very much a satirical character piece, and contains many extreme articulations and dynamics that give the piece a spicy flair.

NOTES

Cangiò d'aspetto

Admeto, the king of Thessaly, is mortally ill. The god Apollo will only spare him if another life is sacrificed in his place. Here, Admeto is healed and singing of his bliss, unaware that the life sacrificed for his own is that of his wife Alceste.

Translation:

Cruel destiny has changed its aspect and in my breast is reborn complete happiness. I no longer feel pain and suffering, now that my heart has turned to joy.

Villanelle

Dukas wrote Villanelle for a contest at the Paris Conservatory in 1906. It is a very demanding piece that displays many techniques of the horn. The opening section is to be played on the natural horn, or without valves. This is the predecessor to the modern horn, and is played using the overtone series and hand stopping to create different pitches. The piece then moves away from the natural horn into a fast section that uses the techniques of the modern valved horn, echo horn, and muted horn. The final section creates a dramatic finish.

Toujours

The song-cycle *Poème d'un jour* (Poem of a day) depicts an entire cycle of a disappointed love—delirious idealization, romantic despair, and finally indifference—all supposedly experienced within twenty-four hours. The second of the three songs, *Toujours* (Always), is the only one in a minor key and represents the near-breathless outburst of one who has been scorned.

Translation:

You ask me to be silent, to flee far from you forever, and depart in solitude without remembering the one I loved! Rather ask the stars to fall into the infinite, the night to lose its veils, the day to lose its brightness! Ask the boundless ocean to drain its vast waves, and when the winds rage in madness, to still their mournful cries! But do not believe that my soul will free itself from its bitter sorrows, and cast off its fire, as spring casts off its flowers.

The Twenty-Third Psalm

Malotte composed a number of film scores in his lifetime, including many for Disney animation. However, he is best remembered for his setting of *The Lord's Prayer*. Malotte once again captures the beauty of sacred words in his setting of *The Twenty-Third Psalm*.



Mrs. Anthony presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in Music. She is the voice student of Dr. Jeff Bell.

Miss Harris presents this recital in partial fulfillment of the requirements for the Bachelor of Science 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

Kelsi Jones

piano

David Mohr

guitar



7:00 p.m.

Tuesday, March 17, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Etude no. 9
Allegro a la Sor
No. 4 Op 31. No. 17

A. Shearer
L. I. Gall
F. Sor

Mr. Mohr

Prelude from *Suite Bergamasque*
Miss Jones

C. Debussy

Spanish Dance
Romanza

C. Sanz
anonymous

Mr. Mohr

Rondo in D Major, KV485
Miss Jones

W.A. Mozart

Sonatina
Mr. Mohr
with Patrick Cole, guitar

M. Clementi

Berceuse, Op. 57 in D^b Major
Miss Jones

F. Chopin

Misty
Anthroplogy
Mr. Mohr

E. Garner/arr. D. Mohr
C. Parker/arr. D. Mohr

Preludes
I. Allegro Scherzando
II. Lento, nello stile di un Chorale
Miss Jones

K. Kennan

My Favorite Things
(from *The Sound of Music*)
Mr. Mohr

R. Rodgers/arr. D. Mohr

Fantasiestücke, Op. 12
Aufschwung
Miss Jones

R. Schumann

NOTES

Suite Bergamasque, Prelude

Debussy (1862-1918) refused to be tied to the rules of form and harmony set in place by his predecessors. Instead, he composed from a new approach, adding different pianistic techniques and harmonic color to his music. Debussy's first piece, written with strong indications of his individualism, was the Suite Bergamasque (1890-1905). Though this work contains four pieces, they are not united like former suites. Rather, the Prelude is clever and is independent from what is to come. The Menuet, Passapied, and well-loved Clair de Lune complete this treasured Suite Bergamesque.

Rondo in D Major

A rondo is as known for having an ABA form as Mozart is known for having been a prodigy. Though Wolfgang Amadeus Mozart (1756-1792) lived in the Classical period and wrote in classical form, his great expression and clever extensions foreshadowed Romanticism. In particular, his Rondo in D Major displays a charming theme that reappears many times; each time it is varied in its octave, key, or ornaments.

Berceuse Op. 57 No. 1

Written in 1843 and published in 1845, this soothing piece was written for a king. Upon his request, Chopin wrote this Berceuse in order to help the king fall asleep at night. Chopin (1810-1849) wrote almost exclusively for piano, and in that field he was a genius. Many of his works rank as living masterpieces of tonal art. His music has a distinct personal element that makes it charming, idolized, and frequently performed.

Misty

Misty is an extremely well known tune among fans of jazz standards. Originally written by Errol Garner, it has a beautiful melody that takes on a personality all its own. In this arrangement, the piece is played *rubato*, which is a musical technique that allows the performer to alter the flow of the rhythm and stretch time according to preference. Being a jazz work, improvisations are added to the actual melody to create a spontaneous performance that would be difficult to duplicate.

Anthropology

The composer of this jazz standard is Charlie Parker, a professional sax player who, along with trumpeter Dizzy Gillespie, started a trend in jazz music to play very fast, rhythmic lines over up-tempo swing music. This style was eventually given the title be-bop. The challenges of bop are

very apparent in the pure speed that is sustained through the musical lines. Also, on solo guitar creativity is needed to create the feeling of a consistent beat, even in the absence of a rhythm section.

Preludes

Kennan's Three Piano Preludes are contemporary in their dissonant harmonies, pianistic techniques, and wide variety of texture. They are a reflection of Kennan's passion and inventiveness. Kennan (1913-2003) was born in Milwaukee, Wisconsin and later became an author, music educator, professor of music theory, composition, and internationally known composer. His primary instrument was the saxophone. However, he composed a variety of music for orchestra, chamber ensembles, choral groups and soloists.

Fantasiestücke op.12 Aufschwung

Schumann (1810-1856) personifies the Romantic artist of the early nineteenth century. His best keyboard works are tone paintings, mood pictures, and psychological delineations. Schumann's piano works breathe intimacy, sentimentality, and subjectivity. The German title, Aufschwung, means "soaring." Its opening motive demands attention and reappears throughout the piece improvised slightly each time. All eight of his pieces in Op. 12 are contrasting in mood, impressionistic, and inspirational. The appropriate title, Fantasiestücke, translates simply as Fantasy Pieces.

My Favorite Things

From the musical *The Sound of Music*, this tune has been adapted through the years to many styles. It has gained the status of a standard in the world of jazz. This arrangement, however, is not intended to be a jazz piece. It will be played on acoustic guitar, which offers a more percussive and less sustaining nature than a jazz guitar. It will also have the style traits of more contemporary popular music.

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

Miss Jones presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music. She is the piano student of Dr. Karen Ball.

Mr. Mohr presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music. He is the guitar student of Prof. Freddie Franken.

SENIOR RECITAL

Emily Jacobson

mezzo-soprano

with

Kate Myatt, piano

Dr. Jeff Bell, piano

April Becker

oboe

with

Dr. Karen Ball, piano



7:00 p.m.

Thursday, March 19, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Vergebliches Ständchen
Liebst du um Schönheit
Vieille Chanson
Les Cloches

J. Brahms
G. Mahler
G. Bizet
C. Debussy

Miss Jacobson

Concerto in A Minor

A. Vivaldi

I. Allegro
II. Larghetto
III. Allegro

Miss Becker

In uomini, in soldati (from *Così Fan Tutte*)
Must the winter come so soon? (from *Vanessa*)

W. A. Mozart
S. Barber

Miss Jacobson

Sonata for Oboe and Piano

F. Poulenc

I. Elegie
II. Scherzo
III. Deploation

Miss Becker

La donna ch'è amante (from *Le Gelosie Fortunate*)
La, ra, la (from *La Grotta di Trofonio*)

P. Anfossi
A. Salieri

Miss Jacobson

Concerto for Oboe and Strings

D. Cimarosa

I. Introduzione
II. Allegro
III. Siciliana
IV. Allegro giusto

Miss Becker

Quia respexit (from *Magnificat*)

J. S. Bach

Miss Jacobson and Miss Becker

La Bonne Cuisine: Four Recipes

L. Bernstein

I. Plum Pudding
II. Ox-tails
III. Tavouk Gueunksis
IV. Rabbit at Top Speed

Miss Jacobson

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

NOTES

Vergebliches Ständchen

This clever song became a quick favorite of Brahms's audiences. Describing an exchange between a young woman and her suitor, the lighthearted melody and accompaniment give way to a minor tonality in the third verse as the suitor complains about the cold. However, this does not change the girl's mind as she then bids her suitor, "Good night."

Translation:

He: Good evening, my treasure, good evening, my dear!

I come out of love for you, oh, open the door for me!

She: My door is locked; I will not let you in. Mother advises me wisely,
That if you were let in, it would be over for me!

He: The night is so cold, so icy the wind, my heart will freeze to death, my
love will go out; open for me, my dear!

She: If your love will go out, just let it go out! If it keeps going out, go
home to bed, to rest. Good night, young man!

Liebst du um Schönheit

Composed for his wife, Alma, just after they were married in August, 1902. Mahler used the natural flow of Friedrich Rückert's poetry to guide the rhythms and stresses within the music. Out of Mahler's mature works, this is his only conventional love song.

Translation:

If you love for beauty, then do not love me! Love the sun, with its golden hair! If you love for youth, then do not love me! Love the spring, which is young every year! If you love for treasure, then do not love me! Love the mermaid, who has many shining pearls! If you love for love, oh yes, then love me! Love me always, as I will always love you!

Vieille Chanson

Bizet was born into a musical family that helped develop his skills as a pianist and composer. His career was short lived, as he died at age 36, just after the opening of his most famous opera, *Carmen*. In this art song, Bizet tells the story of Myrtil who has caught a bird for his love, Lucette. Although Myrtil has the best intentions, the bird has a mate of its own and escapes the love-struck Myrtil's grasp. All seems lost until Lucette appears in the wood.

Translation:

The loving Myrtil has caught the dainty warbler; You, my lovely bird, he told him, are meant to be a present for my shepherdess. If I offer you for a present, she will show her gratitude with kisses. If my Lucette gives me two for a bunch, it will be ten for sure for the warbler. The warbler however had his mate in the valley; as soon as possible it wriggled free and dashed away on clapping wings. Oh! Thought the despairing shepherd, no more kisses from my Lucette! All my hopes flew away on the wings of the warbler! Sadly Myrtil returned to the woods, mourning his loss. But there, be it mere luck, be it destiny, was his Lucette. Aware of his good intentions she left her hideaway and said: rest assured, Myrtil, rest assured. Oh, you only lost the warbler.

Les Cloches

This song is just one example of the way that Debussy used music to create pictures in the listener's mind. *Les Cloches* (the bells) can be heard throughout the accompaniment as the soloist describes the bells heard tolling from a distant tower. Debussy's descriptive music gives the vocalist the means to bring the listener into a daydream of years gone by.

Translation:

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

In uomini, in soldati

Despina, a housemaid, finds her mistress, Dorabella, distraught over the thought of her fiancé, Ferrando, going off on duty. Despina then begins to describe that a woman cannot expect a man, especially a soldier, to be faithful, and the girls should entertain themselves while they are away and enjoy other men's company.

Translation:

In men? In soldiers you hope for fidelity? For Pete's sake, don't let anyone hear you! They're all made of the same dough. Windblown branches, changeable breezes have more stability than men! False tears, suspicious glances, deceiving voices, lying vices are the foremost of their qualities!

They only love us when it suits their delight, then they disparage us and deny us affection, it's useless to ask their pity! Let's pay them back in their own coin, this accursed, indiscreet race. Let's love for our convenience and vanity!

Must the winter come so soon?

Vanessa opens by introducing the audience to a middle-aged Vanessa and her young niece Erika. In a question to Vanessa, Erika asks why the winter must come so soon and last so long. She describes the dreary spell winter seems to cast on the castle where they live.

La donna ch'è amante

Anfossi's career seemed to be greatly overshadowed by Mozart. However, it is known that both composers collaborated with each other on a variety of works. Anfossi's *Le Gelosie* Fortunate is one of them, as Mozart supplied an aria for the opera's use.

Translation:

The woman had a love but complained and sighed in delirious languish because of what she had lost. But then her hope and sweet appearance were revived by her love.

La, ra, la

Salieri is yet another contemporary of Mozart. *La Grotta di Trofonio* is reminiscent of Mozart's *Così Fan Tutte*. Efelia, a somewhat serious young lady, has fallen in love with a philosopher while her sister Dori has fallen in love with a more playful suitor. However, the plans go awry as the magician, Trofonio, begins to change the characteristics of both the suitors and daughters.

Translation:

What a joking philosopher in a miserable cave. Always in grand meditation he is being misguided. What a sad dwelling for that dreadful mask. It is a well-matched housing, but for me certainly not.

Quia Respexit

The major choral work *Magnificat* was written in 1723 for Christmas Vespers in Leipzig. Later Bach removed the Christmas-specific texts making it suitable for performances year-round. This text may be found as part of Mary's song in the Gospel of Luke.

Translation:

For He has regarded the lowly state of his handmaiden; For behold! From henceforth [they] will say that I am blessed.

La Bonne Cuisine

This is just one set of songs Bernstein wrote for Jennie Tourel. These four tongue-in-cheek songs are actual recipes for French dishes found in a cookbook by Émile Dumont. Bon Appétit!



Miss Jacobson presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education. She is the student of Dr. Neal Woodruff. Miss Becker presents this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Performance. She is the student of Prof. Julie Schmalzbauer.

SENIOR RECITAL

Andrew Biggs
piano

with

Dr. Gerald Anderson, piano



7:00 p.m.
Friday, March 20, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata No. 84 in D Major

A. Soler

Sonata No. 18 in E^b major, Op. 31, No. 3

L. van Beethoven

Allegro

Allegretto vivace

Moderato e grazioso

Presto con fuoco

Intermission

Concerto No. 2 in B^b Major, Op. 83

J. Brahms

Allegro appassionato

with Dr. Gerald Anderson, piano

Ballade No. 1 in G minor, Op. 23

F. Chopin



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

NOTES

Sonata No. 84 in D major

A contemporary of Scarlatti, Antonio Soler was a Spanish composer whose works span the late Baroque and early Classical music eras. He is best known for his keyboard sonatas. His music is an important contribution to the harpsichord, fortepiano, and organ repertoire. Soler took Holy Orders at the age of 23 and his routine was a simple one for the next 31 years. His 20 hour days were filled with prayer, contemplation and farming - a simple and unadorned life. Yet, in these austere surroundings, Soler managed to produce more than 500 musical works. Amongst these were around 150 keyboard sonatas, many believed to have been written as sheet music for his pupil, the Infante don Gabriel, a son of King Carlos III of Spain. This work would have been originally intended for harpsichord.

Sonata No. 18 in E^b Major

This work dates from 1802. A playful jocularly is maintained throughout the piece, earning it the occasional nickname of *The Hunt*, although like many of Beethoven's early works, the 'jocular' style can be heard as a facade, concealing profound ideas and depths of emotion. The sonata has four movements and the form of the sonata is unusual because it does not have a slow movement. It is instead replaced with a scherzo and followed by a minuet, before launching into the spirited finale.

Allegro: Beethoven's progressive harmonic language is apparent from the very first chord of the piece - ii 6/5, the stability of a tonic chord in root position delayed until bar 7. The expressive harmonic color, coupled with the changes of tempi in the introduction, creates an evocative opening, reminiscent of the improvisatory style of C.P.E. Bach's piano sonatas. This opening cell is repeated extensively throughout the movement - at the start of the development, in the recapitulation, and also during the coda. The codetta explores this opening chord in a minor variation, even appearing in bar 36 in the exact spacing (albeit with different spelling) of the 'Tristan Chord' written by Richard Wagner some 55 years later.

Allegretto vivace: This scherzo is different from regular scherzi, as it is written in 2/4 time as opposed to 3/4, and because it is in sonata form. However, it still contains many characteristics of a scherzo, including unexpected pauses and a playful nature. The theme is in the right hand while the left-hand contains staccato accompaniment.

Moderato e grazioso: It is surprisingly the most serious of the minuet movements, with a sweet and tender nature presented in the piece, with

both the minuet and the trio in E flat major.

Presto con fuoco: The last movement is a very vigorous and rolling piece, suspended by continuous, rollicking eighth notes in the bass.

Concerto No. 2 in B^b Major

Allegro Appassionato

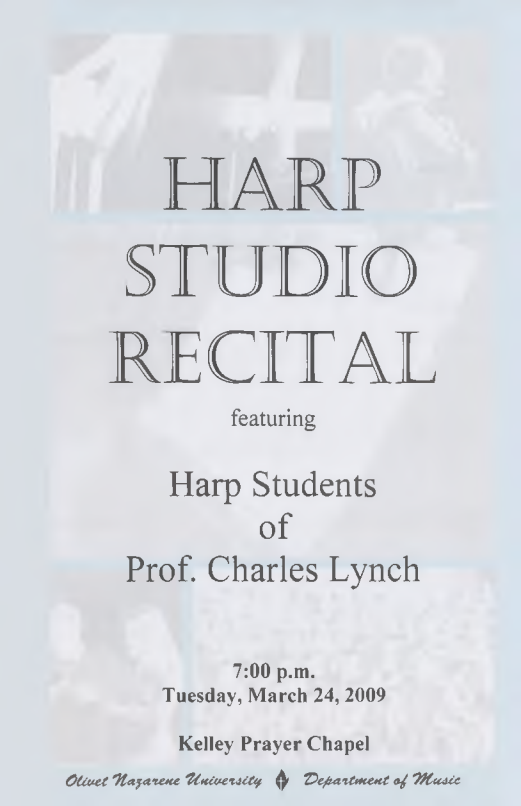
The premiere of this concerto was given in Budapest on November 9, 1881, with Brahms as the soloist, and was an immediate and great success. He proceeded to perform the piece in many cities across Europe. This tumultuous scherzo is in the key of D minor and in ternary form. The piano opens the work with a grand entrance and is quickly joined by the orchestra. Upon the return of that theme the orchestra and piano will switch parts which provides for a familiar but different sound than the opening idea.

Ballade No. 1 in G minor

This piece was composed in 1835-36 during Chopin's early days in Paris and is dedicated to "Monsieur le Baron de Stockhausen," Hanoverian ambassador to France. Chopin cited the poet Adam Mickiewicz as an influence for his ballades although the exact inspiration for each piece is not clear. The music is built on two main themes, the first introduced in bar 7 after the short introduction, and the second in bar 69. Both themes return in different guises. The piece is in compound duple time except for the short introduction and the coda. The piece is technically demanding, requiring complex fingering, wide chords, octaves, extremely fast passage work, and even a section of chromatic octaves near the end. Its complex structure combines ideas from sonata and variation forms. The drama of the piece is extremely intense and palpable.



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



HARP STUDIO RECITAL

featuring

Harp Students
of
Prof. Charles Lynch

7:00 p.m.
Tuesday, March 24, 2009

Kelley Prayer Chapel

Olivet Nazarene University  *Department of Music*

PROGRAM

Invocation

Prelude in C

Cambria Thomas

J.S. Bach/Paret

Siciliana

Lauren Edwards

O. Respighi/Thomson

Fire Dance (from *Petite Suite*)

Christiana Underdown

D. Watkins

Spanish Dance No. 2: Orientale

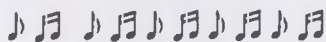
Danielle Urfer

E. Granados

Toccata (Sabre Dance)

Rachel Fisher

S. McDonald



Harvest at La Crau J. Jamieson

The Blue Fish* J. Jamieson

Mountain Excursion* J. Jamieson

Rhino Suite for multiple harps Jamieson/Menken/Lynch/Yoo

Dirty Rhino

Sudsy Rhino

Rhino Daydream

Sleepy Rhino

O'Carolan's Concerto T. O'Carolan/Paulson

ONU Harp Ensemble

Lauren Edwards, Rachel Fisher, Cambria Thomas,

Christiana Underdown, Danielle Urfer

❖ Tonight's performance is the world premiere of this piece

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

Mar	26	R	Night of Jazz	Chalfant	7:00PM
Apr	6	M	Hale/Wilder Auditions	Kresge	6:00PM
	6	M	Hopkins Auditions	Rm.140	6:00PM
	7	T	Orchestra/Chamber Concert	Kresge	7:00PM
	14	T	Orpheus Concert	Kresge	7:00 PM
	16	R	Chrysalis Concert	Kresge	7:00 PM
	20	M	Nielson and Young Auditions	Kresge	7:00 PM
	21	T	Testament Concert	Kresge	7:00 PM
	23	R	Concert Band Concert	Kresge	7:00 PM
	28	T	Jazz Band Concert	Kresge	7:00 PM
	30	R	Sr. Recital – Baumann	Kresge	7:00PM
May	2	Sa	Commencement Concert	Kresge	7:00 PM

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor



Spring Tour

2009

**Grand Rapids, MI
Port Huron, MI
Detroit, MI
Huntington, IN**

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
No Night There	D. Rasbach
All That Hath Life & Breath	R. Clausen
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. M ^c Kelvy
Sigalagala	S. Otieno
Praise the Name of God with a Song	A. Koepke
Praise and Honor and Wisdom and Thanks	G. Wagner
Hark, I Hear the Harps Eternal	arr. A. Parker
The Mind of Christ	M. Hayes
Abide With Me	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
Witness	arr. J. Halloran
My Soul's Been Anchored In the Lord	arr. M. Hogan
The Lord's Prayer	R. Clausen
Lord God, You Have Called Your Servants	J. McDermid



PERSONNEL

Soprano

Andrea Anderson   Richland Center, WI
 Mallory Boracci   Seaford, NY
 Jessica Brooks   Kouts, IN
 Julie Brooks   Kouts, IN
 Laura Bruns   Watseka, IL
 Lindsay Close*   Flushing, MI
 Jenna Dickey   Bloomfield Hills, MI
 Stephanie Fleschner   Terre Haute, IN
 Holly Huff*   Greenville, PA
 Emily Jacobson*   Dixon, IL
 Rebecca Lankford   Midlothian, VA
 Laura McCague   New Lenox, IL
 Ashlie McIntire*   Longmont, CO
 Andrea Peters   Gibson City, IL
 Megan Ralston   New Albany, IN
 Allison Thomas   Greenfield, IN
 Heather Willoughby   Elkhart, IN
 Sarah Yanchick   Joliet, IL

Tenor

Justin Alger   Boubonnais, IL
 Tyler Dossett   Danville, IL
 Cameron Dunlop   Huntington, IN
 Luke Frame*   Williamsburg, IN
 Jonathan Mikhail   Joplin, MO
 Ben Moore   Boston, MA
 Luke Olney   Bourbonnais, IL
 Derek Phillips*   Casey, IL
 Kevin Rader   Roxana, IL
 Merrick Robison   Marion, IA
 Brad Sytsma   Grand Rapids, MI
 Nate Waller   Oblong, IL
 Danny Quanstrom   Boubonnais, IL

Alto

Sherry Anthony   Kankakee, IL
 Elizabeth Bernhardt   Green Bay, WI
 Amanda Cook   Aurora, IL
 Laura DeMerell   Portage, MI
 Libby Devine   Elgin, IL
 Laura Fleschner   Terre Haute, IN
 Cindy Jackson   Herscher, IL
 Stephanie Johnson   Madison, WI
 Cynthia Lopez   Wood Dale, IL
 Jennifer Matthews*   Hazel Crest, IL
 Nicole Miller   Ortonville, MI
 Kate Myatt   Dublin, OH
 Emily Poling   Lancaster, OH
 Megan Reed   Huntington, IN
 Anna Smit   Byron Center, MI
 Chelsea Winn   Kewanee, IL

Bass

Drew Benson   Bourbonnais, IL
 Zach Bohannon*   Lebanon, OH
 Jake Boss   Tinley Park, IL
 Steve Cargile   Lancaster, PA
 Caleb Chastain   Pendleton, IN
 Paul Drace   Black River Falls, WI
 Jase Hackman   Manhattan, IL
 Reuben Lillie   Greenville, PA
 Joel Ramirez   Cicero, IL
 Blake Reddick*   Bourbonnais, IL
 Jasper Taylor   Flossmoor, IL
 Josh Woods   Brunswick, OH

Accompanists: Kate Myatt, Luke Olney

*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

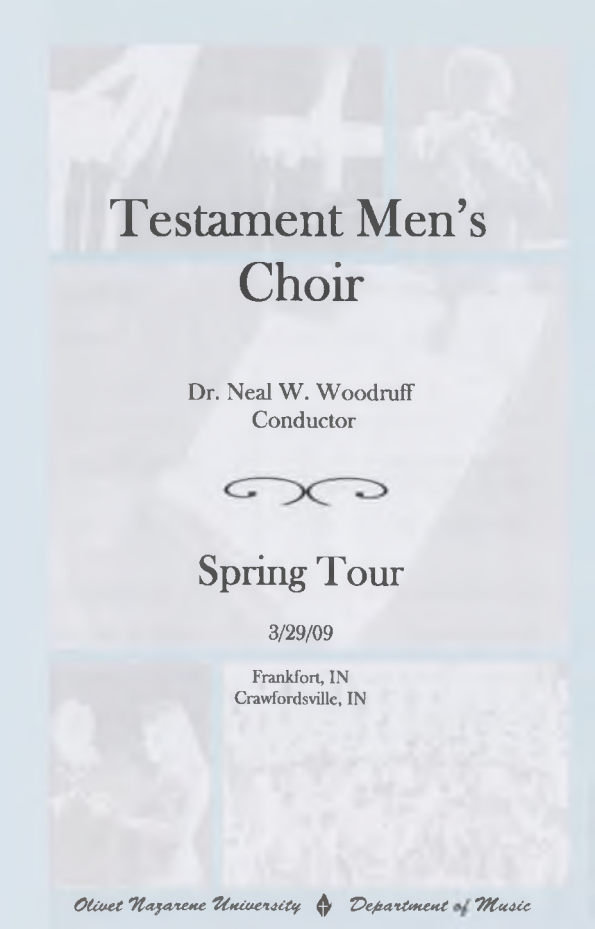
"Education With a Christian Purpose." Since 1907, Olivet Nazarene University has made this more than a motto, but a mission. At Olivet, considered one of the nation's premier Christian colleges, faith is at the heart of superior academics, athletics, social atmosphere and ministry opportunities.

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

The background of the poster is a collage of four faded, sepia-toned photographs. The top-left photo shows a close-up of hands playing a piano. The top-right photo shows a person singing into a vintage microphone. The bottom-left photo shows a person playing a violin. The bottom-right photo shows a group of people, possibly a choir or orchestra, in a performance setting.

Testament Men's Choir

Dr. Neal W. Woodruff
Conductor



Spring Tour

3/29/09

Frankfort, IN
Crawfordsville, IN

Program Selected From:

Amor de mi Alma	Z. Randall Stroope
Boundless Love	Dianne Wilkerson, arr. Matt Gerhard ('08)
Come Christians, Join to Sing	traditional Spanish melody
Exalt His Name Together	Walt Harrah
Fight the Good Fight with All Thy Might	John Gardener
Grace Alone	arr. Camp Kirkland
Glory to God in the Highest	arr. Lari Gross
The Impossible Dream (from <i>The Man of La Mancha</i>)	arr. Roy Ringwald
It All Belongs to You	Susan Caudill ('76) arr. Matt Gerhard ('08)
Joyful, Joyful, We Adore Thee	arr. Buryl Red
A La Nanita Nana	arr. Dan Davison
A Mighty Fortress is Our God	arr. Carl F. Mueller
Morning Trumpet	arr. Mack Wilberg
My Faith Has Found a Resting Place	arr. David Schwoebel
Old Man Noah	arr. Marshall Bartholomew
Rise Up, O Men of God	arr. Buryl Red

Stout Hearted Men	arr. Walter Scotson
Swing Low, Sweet Chariot	arr. Leonard de Paur
Ride the Chariot	arr. William Henry Smith
Your Grace Still Amazes Me	Shawn Craig Connie Harrington

Accompanist: Dr. Gerald Anderson

Roster:

Seth Athialy	<i>Avon, IN</i>	History
Eric Barkman	<i>Davison, MI</i>	Music Education
Nick Bays	<i>Irmo, SC</i>	Music
Brett Carmouche	<i>Elgin, IL</i>	Political Science
Clinton Casey	<i>Dixon, IL</i>	International Business
Derek Corcoran	<i>Bourbonnais, IL</i>	Music Performance
Michael Flowers	<i>Flint, MI</i>	Children's Ministry
Jamie Hsu	<i>Wilmette, IL</i>	Art
Cameron Jackson	<i>Midlothian, IL</i>	Social Science Ed.
Matthew Kee	<i>Yorkville, IL</i>	Business
Matthew Kirkpatrick	<i>Byron, GA</i>	Youth Ministry
Randall Knowles	<i>Mascoutah, IL</i>	Mass Communication
Brian Kosek	<i>New Lenox, IL</i>	Information Systems
Tim Mezera	<i>Brookfield, IL</i>	Religious Studies
Dan Oliver	<i>Redford, MI</i>	Art
Christopher Tolbert	<i>Justice, IL</i>	Business Admin.
Jerry Scheller	<i>McMurray, PA</i>	Art
Kyle Walker	<i>Fort Collins, CO</i>	Political Science

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



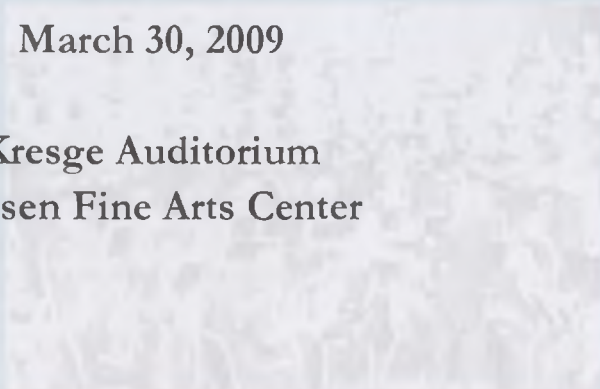
Student Recital



9:30 a.m.

March 30, 2009

Kresge Auditorium
Larsen Fine Arts Center



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

PROGRAM

Invocation

Nocturne in E flat Major, Op. 9 No. 2
Kate Hausken, piano

F. Chopin.

Christopher Robin is Saying His Prayers
Cindy Jackson, alto
Dr. Jeff Bell, piano

H. Fraser-Simson

Piano Prelude No.2
Angela Reedy, alto saxophone
Kate Myatt, piano

G. Gershwin/arr. S. Rascher

Can I forget you?

Kevin Rader, tenor
Dr. Jeff Bell, piano

J. Kern

Concerto in G major (K. 313)
Diane Rankin, flute
Angela Reedy, piano

W.A. Mozart

Star vicino

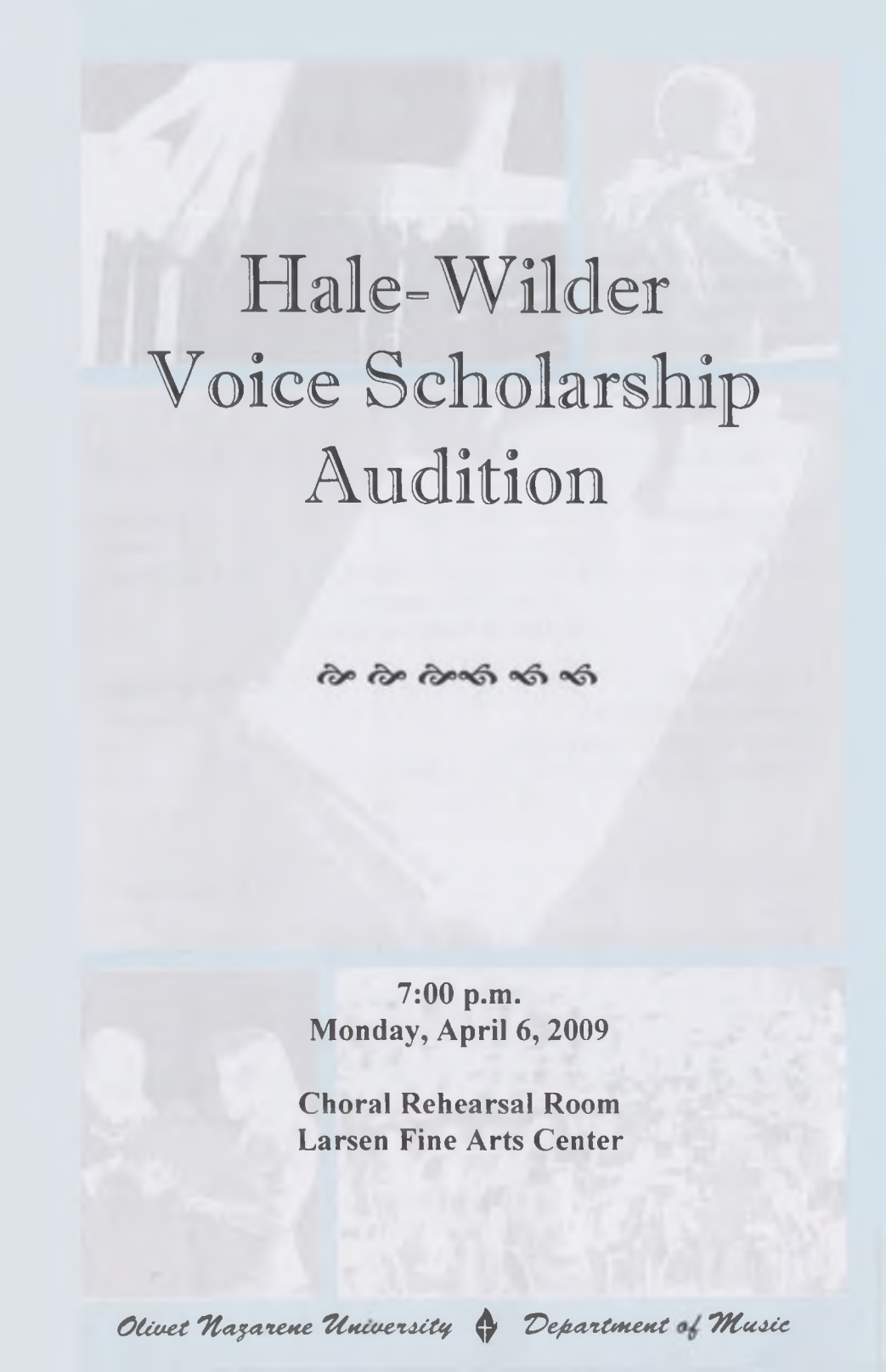
Andrea Peters, soprano
Dr. Jeff Bell., piano

anonymous

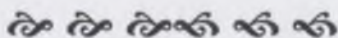


CALENDAR OF EVENTS

Apr	6	M	Hale/Wilder Auditions	Kresge	6:00PM
	6	M	Hopkins Auditions	Rm.140	6:00PM
	7	T	Orchestra/Chamber Concert	Kresge	7:00PM
	14	T	Orpheus Concert	Kresge	7:00 PM
	16	R	Chrysalis Concert	Kresge	7:00 PM
	20	M	Nielson and Young Auditions	Kresge	7:00 PM
	21	T	Testament Concert	Kresge	7:00 PM
	23	R	Concert Band Concert	Kresge	7:00 PM
	28	T	Jazz Band Concert	Kresge	7:00 PM
	30	R	Sr. Recital – Baumann	Kresge	7:00PM
May	2	Sa	Commencement Concert	Kresge	7:00 PM



Hale-Wilder Voice Scholarship Audition



7:00 p.m.
Monday, April 6, 2009

Choral Rehearsal Room
Larsen Fine Arts Center

PROGRAM

Invocation

Ich grolle nicht (from *Dichterliebe*)

A Simple Song (from *MASS*)

Fêtes Galant

Si puo, si puo! (from *Pagliacci*)

Jasper Taylor, baritone

Kate Myatt, piano

R. Schumann

L. Bernstein

F. Poulenc

R. Leoncavallo

Les oiseaux dans la charmille

(from *Les Contes d'Hoffmann*)

Rote Abendvolken (from *Zigeunerlieder*)

Let the bright Seraphim (from *Samson*)

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

Holly Huff, soprano

Dr. Gerald Anderson, piano

J. Offenbach

J. Brahms

G.F. Handel

W.A. Mozart

Ah, lo prevedi!

Liebst du um Schönheit

La lune blanche luit dans les bois

Somehow I never could believe (from *Street Scene*)

Ashlie McIntire, soprano

Dr. Gerald Anderson, piano

W.A. Mozart

C. Schumann

G. Fauré

K. Weill

The Sea

Lydia

Ein Jüngling liebt ein Mädchen (from *Dichterliebe*)

Non siate ritrosi (from *Così fan tutte*)

Jase Hackman, bass

Dr. Jeff Bell, piano

E. MacDowell

G. Fauré

R. Schumann

W.A. Mozart

Ombra mai fu (from *Serse*)

Hat man nicht auch Gold daneben (from *Fidelio*)

Loveliest of Trees

Lydia

Paul Drace, baritone

Dr. Jeff Bell, piano

G.F. Handel

L. van Beethoven

J. Duke

G. Fauré

Questo amor, vergogna mia (from Edgar)	G. Puccini
Is not his word like a fire? (from <i>Elijah</i>)	F. Mendelssohn
Psyché	E. Paladihe
Nimm sie hinn den diese Lieder	L. van Beethoven
(from <i>An die ferne Geliebte</i>)	

Reuben Lillie, baritone
Dr. Ovid Young, piano

Joy (from <i>Songs from Isaiah</i>)	J. Lucas
Chanson d'amour	G. Faure
Die Lotosblume (from <i>Myrthen</i>)	R. Schumann
Se Florindo é Fedele	A. Scarlatti

Callie Ivey, soprano
Kate Hausken, piano

Ständchen	J. Brahms
Lonely House (from <i>Street Scene</i>)	K. Weill
Extase	H. Duparc
Ah si, ben mio (from <i>Il Trovatore</i>)	G. Verdi

Luke Frame, tenor
Dr. Jeff Bell, piano

Lachen und Weinen	F. Schubert
Soir	G. Faure
Careless Love	arr. J.J. Niles
O mio babbino caro (from <i>Gianni Schicchi</i>)	G. Puccini

Allison Thomas, soprano
Kate Hausken, piano

Che faro senza Euridice (from <i>Orfeo ed Euridice</i>)	C. Gluck
Must the winter come so soon? (from <i>Vanessa</i>)	S. Barber
Du Ring an meinem Finger (from <i>Frauenliebe und -leben</i>)	R. Schumann
Beau Soir	C. Debussy

Nicole Miller, alto
Kate Hausken, 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

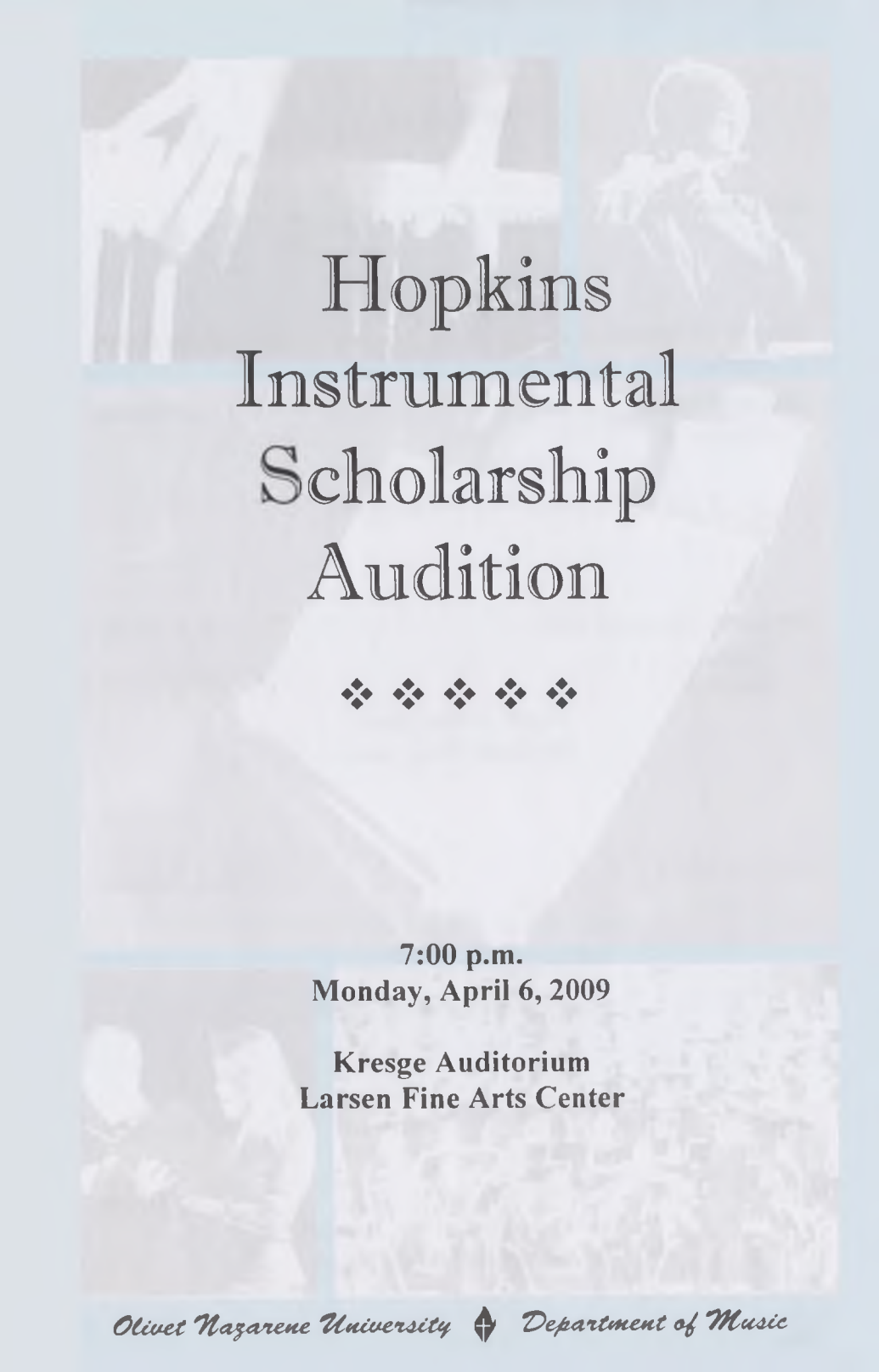
ROBERT HALE, distinguished leading bass-baritone of NYC's Metropolitan Opera - as well as nearly every major opera house on four continents - has enjoyed a singing career spanning more than five decades. The late DEAN WILDER was chairman of the voice departments of Westminster Choir College (Princeton, NJ) and William Jewell College (Liberty, MO).

Concurrent with their individual professional commitments, Messrs. HALE & WILDER collaborated in a *joint* singing career (1964-1984) which resulted in 15 albums of music and some 4,000 personal appearances throughout the world, most of them performed with pianist - conductor -arranger, Ovid Young. Several of those concerts took place on ONU's campus.



TONIGHT'S ADJUDICATOR

Jerry Daniels, tenor, holds Bachelor and Master's degrees from Drake University, and has done Doctoral work in Voice Performance and Pedagogy at the University of Iowa. He has taught at Loras College (5 yrs), Washington State University (3 yrs) and Eastern Illinois University (18 yrs) where he is currently Professor of Voice and Coordinator of the Performance Area. Mr. Daniels has performed professionally for the past 29 years in opera, oratorio, musicals and recitals. He was a founding member of the Northwest Vocal Ensemble and a featured soloist with Connoisseur Concerts as well as a member of the Education Committee of the Seattle Opera, and in March of 2000 he was a featured solist with the Champaign-Urbana Symphony. Mr. Daniels is well known as a teacher, with former students having taught at colleges and universities and currently singing at the New York City Opera, the Metropolitan Opera, and the Seattle Opera. He has been an active participant in NATS since 1973, serving as Regional Governor for the Central Region of Iowa, Illinois, and Missouri, and as Convention Chair for the 1996 National Convention in St. Louis.

The background of the poster is a light blue-grey color, overlaid with a collage of four faded, sepia-toned photographs. The top-left photo shows hands playing a piano. The top-right photo shows a young child singing into a microphone. The bottom-left photo shows a person playing a violin. The bottom-right photo shows a dense crowd of people.

Hopkins Instrumental Scholarship Audition



**7:00 p.m.
Monday, April 6, 2009**

**Kresge Auditorium
Larsen Fine Arts Center**

PROGRAM

Invocation

Clarinet Concerto No. 1

C. M. von Weber

Rondo

Clarinet Concerto

W.A. Mozart

Adagio

Emily Martin, clarinet

Dr. Ovid Young, piano

Sonata for Oboe and Piano

F. Poulenc

Elégie

Scherzo

April Becker, oboe

Dr. Karen Ball, piano

Concerto No. 1

W.A. Mozart

Allegro

Rondo (allegro)

Brittany Harris, horn

Dr. Gerald Anderson, piano

Trumpet Concerto

J. Hummel

Andante

Declaration

D. Court

Rae Marie Donaldson, trumpet

Dr. Gerald Anderson, piano

Concert Piece for Bassoon and Strings

B. Phillips

Sonate

P. Hindemith

Leicht bewegt

Langsam

Marsch

Beschluß, pastorale-ruhig

Romance for Bassoon

E. Elgar

Brianna Robins, bassoon
Dr. Gerald Anderson, piano



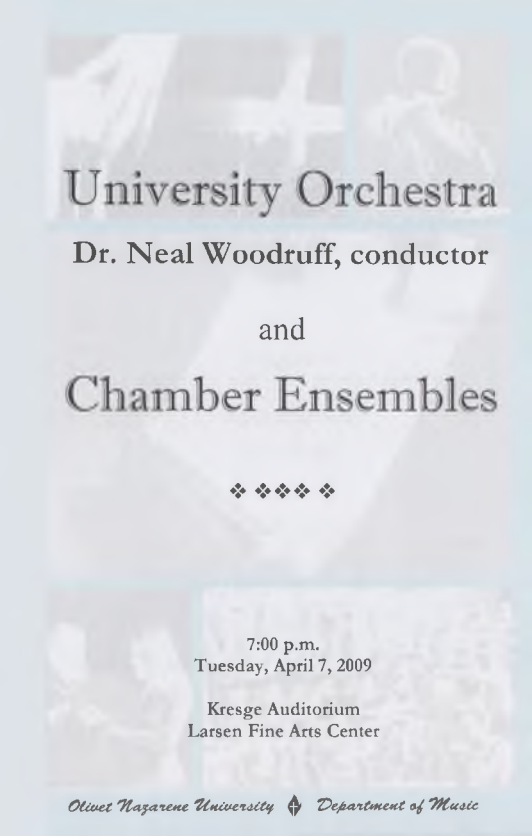
THE HOPKINS SCHOLARSHIP

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.

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

TONIGHT'S ADJUDICATOR

Having studied at the University of Southern California and the Juilliard School of Music, **Ronald Romm** has appeared worldwide on the stages of almost all major concert venues, music festivals, and international music conferences, is widely acknowledged as one of the pre-eminent trumpeters and clinicians of today. Professor Romm was a child prodigy who began his career as a soloist at the age of 10. By age 12 he was a member of his family's band, the Romm-Antics, and at 18 he was already a veteran freelance trumpeter in Los Angeles, performing regularly with the Los Angeles Brass Society, Los Angeles Philharmonic Orchestra, and Los Angeles Brass Quintet. Professor Romm attended the University of Southern California as a scholarship student. He later transferred to the Juilliard School, where he completed his bachelor's and master's degrees and studied with William Vacchiano, legendary teacher and former principal trumpet of the New York Philharmonic Orchestra. In New York City, Professor Romm performed with everything from the New York Brass Society to the New York City Opera and Ballet Orchestras to the Radio City Music Hall Symphony Orchestra to Broadway shows. In 1971, Professor Romm joined the newly-formed Canadian Brass, which later established itself as the premiere brass ensemble in the world. In June of 2000, he retired from the group after participating in more than 4,500 concerts, 50 recordings, numerous television concert specials, videos, and hundreds of master classes. Professor Romm has performed live and recorded CDs with leading artists including Wynton Marsalis, Arturo Sandoval, Jon Faddis, Doc Severinsen, and brass performers from the Boston Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, and Bayreuth Festival Orchestra. As an educator, Professor Romm has contributed to the growth of brass performance through hundreds of student clinics and master classes worldwide. Professor Romm and his wife and long-time musical partner, Avis, continue an active concert career as a spectacular trumpet and piano duo. There is more information at www.MusicRomm.com



University Orchestra

Dr. Neal Woodruff, conductor

and

Chamber Ensembles



7:00 p.m.

Tuesday, April 7, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Turkish March
Rain

W. A. Mozart/trans. A. van Leeuwen
C. Bohm/trans. A. van Leeuwen

Flute Choir

Prof. Katherine Benson ♦ Diane Rankin ♦ Kathryn Peugh
Katie McCooey ♦ Emily Shelton ♦ Aubrey Sarna

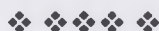


Quintette
Andante

H. Chretien

Wind Quintet

Brandon Baumann, flute ♦ April Becker, oboe
Kristen Erdahl, clarinet ♦ Rachel Medley, bassoon
Brittany Harris, horn



St. Anthony Chorale
Bell Passacaglia

Haydn/Brahms
E. Lorenz

University Ringers

Prof. Katherine Benson ♦ Angela Reedy ♦ Cynthia Lopez
Emily Jacobson ♦ Stephanie Jungles ♦ Rebeckah Sterns
Kristin Cheney ♦ Jase Hackman ♦ Mike Zaring



Jolly Joker

R. Kernen/arr. A. Reedy

Saxophone Ensemble

Ian Smith ♦ Kristin Cheney ♦ Matt Dees ♦ Lizzie Lindenbaum
Desmond Hanson ♦ Angela Reedy



A light exists in Spring

K. Ball

Karen Ball, piano

Love Lost: Four Satirical Poems on Love

Paul Sjoland

One Perfect Rose

When You're Away

Careless Talk

Your Little Hands

Play With Your Food!

Paul Carey

Summer's Bounty

Vending Machine

Concert Singers

Jase Hackman ♦ Brittany Harris ♦ Holly Huff ♦ Emily Jacobson

Cindy Jackson ♦ Reuben Lillie ♦ Ashlie McIntire

Jonathan Mikhail ♦ Nicole Miller ♦ Blake Reddick

Allison Thomas ♦ Dr. Neal Woodruff



Concerto for Marimba

E. Ewazen

Andante/Allegro Vivace

Matt Jacklin, marimba

L'Apprenti Sorcier

P. Dukas

University Orchestra

Dr. Neal Woodruff, conductor



---

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

ONU ORCHESTRA

Flute

Prof. Katherine Benson
Aubry Sarna
Brandon Baumann

Oboe

April Becker
Jacob Schmidt

Clarinet

Kristen Erdahl
Sarah O'Neal

Bass Clarinet

Emily Martin

Bassoon

Brianna Robins
Dr. Neal McMullian

Contra-Bassoon

Rachel Medley

Horn

Brittany Harris
Holly Huff
Kate Hausken
Rebeckah Sterns

Trumpet

Merrick Robison
Eric Barkman
Amy Loeffler

Trombone

Blake Reddick
Ian Matthews

Tuba

Reuben Lillie

Harp

Rachel Fisher
Cambria Thomas

Percussion

Josh Severs
Mike Zaring
Emily Gorman
Joanna Knepper

Violin I

Elisabeth Peulausk*
Jennifer Legg
Meagan Lamping

Violin II

Jessica Brown
Jordan Cramer
Nathan Crandell
Kristen Erdahl
Brandon Baumann

Viola

Brittany Gaffney
Katy VanDonselaar
Josh Woods

'Cello

Brian Kosek
Stephanie Smith
Amanda Vanderpool

Bass

Jennifer Wilkerson
Sara Marrs
Mary Schwarz

* Concertmaster

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

Home Concert



7:00 p.m.

Tuesday, April 14, 2009

**Kresge Auditorium
Larsen Fine Arts Center**

PROGRAM

Welcome

Praise and Honor and Wisdom and Thanks

G. Wagner

Invocation

Hark, I Hear the Harps Eternal

arr. A. Parker

Praise the Name of God with a Song

A. Koepke

Witness

arr. J. Halloran

All That Hath Life & Breath

R. Clausen

Abide With Me

arr. J. Rouse

The Mind of Christ

M. Hayes



Os Justi

A. Bruckner

The mouth of the righteous utters wisdom, and his tongue speaks what is just.
The law of God is in his heart, and his feet do not falter.

The Lord's Prayer

R. Clausen



Alma Mater

B. Carmony

Sigalagala

S. Otieno

The Shepherd, the High Priest is passing by. Come and see my Lord. Yes, Jesus is passing by. Come and see Him. He is calling: "Come, we will all go to heaven." Jesus has brought us salvation. Let there be loud praise. He has brought forgiveness. Let there be loud praise. Only through Him can there be salvation. Let there be loud praise!

My Soul's Been Anchored in the Lord

arr. M. Hogan

How Deep the Father's Love

S. Townend/arr. J. Bell

No Night There

D. Rasbach

A Mighty Fortress is Our God

M. Luther; arr. Mueller

Benediction

The Lord Bless You and Keep You

P. Lutkin

PERSONNEL

SOPRANO

Andrea Anderson   Richland Center, WI
Mallory Boracci   Seaford, NY
Jessica Brooks   Kouts, IN
Julie Brooks   Kouts, IN
Laura Bruns   Watseka, IL
Lindsay Close*   Flushing, MI
Jenna Dickey   Bloomfield Hills, MI
Stephanie Fleschner   Terre Haute, IN
Holly Huff*   Greenville, PA
Emily Jacobson*   Dixon, IL
Rebecca Lankford   Midlothian, VA
Laura McCague   Joliet, IL
Ashlie McIntire*   Longmont, CO
Andrea Peters   Gibson City, IL
Megan Ralston   New Albany, IN
Allison Thomas   Greenfield, IN
Heather Willoughby   Elkhart, IN
Sarah Yanchick   Joliet, IL

TENOR

Justin Alger   Bourbonnais, IL
Tyler Dossett   Danville, IL
Cameron Dunlop   Huntington, IN
Luke Frame*   Williamsburg, IN
Jonathan Mikhail   Joplin, MO
Ben Moore   Boston, MA
Luke Olney   Bourbonnais, IL
Derek Phillips*   Casey, IL
Kevin Rader   Roxana, IL
Merrick Robison   Marion, IA
Brad Sytsma   Grand Rapids, MI
Nate Waller   Oblong, IL
Danny Quanstrom   Bourbonnais, IL

ALTO

Sherry Anthony   Kankakee, IL
Elizabeth Bernhardt   Green Bay, WI
Amanda Cook   Aurora, IL
Laura DeMerell   Portage, MI
Libby Devine   Elgin, IL
Laura Fleschner   Terre Haute, IN
Cindy Jackson   Herscher, IL
Stephanie Johnson   Madison, WI
Cynthia Lopez   Wood Dale, IL
Jennifer Matthews*   Hazel Crest, IL
Nicole Miller   Ortonville, MI
Kate Myatt   Dublin, OH
Emily Poling   Lancaster, OH
Megan Reed   Huntington, IN
Anna Smit   Byron Center, MI
Chelsea Winn   Kewanee, IL

BASS

Drew Benson   Bourbonnais, IL
Zach Bohannon*   Lebanon, OH
Jake Boss   Tinley Park, IL
Steve Cargile   Lancaster, PA
Caleb Chastain   Pendleton, IN
Paul Drace   Black River Falls, WI
Jase Hackman   Manhattan, IL
Reuben Lillie   Greenville, PA
Joel Ramirez   Cicero, IL
Blake Reddick*   Bourbonnais, IL
Jasper Taylor   Flossmoor, IL
Josh Woods   Brunswick, OH

Accompanists: Kate Myatt, Luke Olney

*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 General Assemblies of the Church of the Nazarene since 1948.

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, and will travel to Orlando, Florida, to represent Olivet at the 2009 General Assembly of the International Church of the Nazarene.

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

Two recordings of the choir's music are available: *A Mighty Fortress* and *Great Is Thy Faithfulness*. Both are collections of a variety of sacred choral music.



The 2008 – 2009 Tour Season has included concerts in: Roxana, IL; Kewanee, IL; Galesburg, IL; Joliet, IL; Nashville, IN; Terre Haute, IN; Grand Rapids, MI; Port Huron, MI; Detroit, MI; and Huntington, IN.

Chrysalis Women's Choir

Prof. Martha Dalton, conductor

Spring Concert



7:00 p.m.
Thursday, April 16, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Praise His Holy Name K. Hampton

My Lord, What a Morning! arr. R. Dilworth

Welcome: Christen Wilson, Chrysalis President

Rock-a My Soul arr. K. Berg

Higher Ground C. Gabriel/arr. T. Fettke

James 2:14-25

I Want to be Like Jesus *with* Lord, Be Glorified arr. T. Fettke

Prayer: Callie Ivey, Chrysalis Chaplain

Mary, Did You Know? B. Greene

I Love Thee *with* More Love to Thee arr. T. Fettke

I Must Tell Jesus E. Hoffman/arr. T. Fettke

Steal Away Trad. Spiritual/arr. M. Jackson

Psalm 62:1-2, 5-8

How Can I Keep from Singing J. Mulholland

I Will Sing Praise Popham & Stone/arr. Knight



PERSONNEL

Prof. Martha Dalton, conductor

Soprano I

Kendra Cable

Callie Ivey

Johanna Kearney

Amber Maddack

Emily Rattle

Erin Sebero

Soprano II

Amy Alford

Erin Blucker

Alicia Carter

Becky Hazen

Kristin Mathias

Julie Schell

Alto I

Whitney Foster

Ashley McGuire

Faith Mingus

Caitlin Porter

Caitlin Todd

Jessy Voss

Sarah Whitten

Alto II

Lyssa Baker

Christy Bell

Lisa Jackson

Cassandra Shattuck

Christen Wilson

Kate Hausken, accompanist

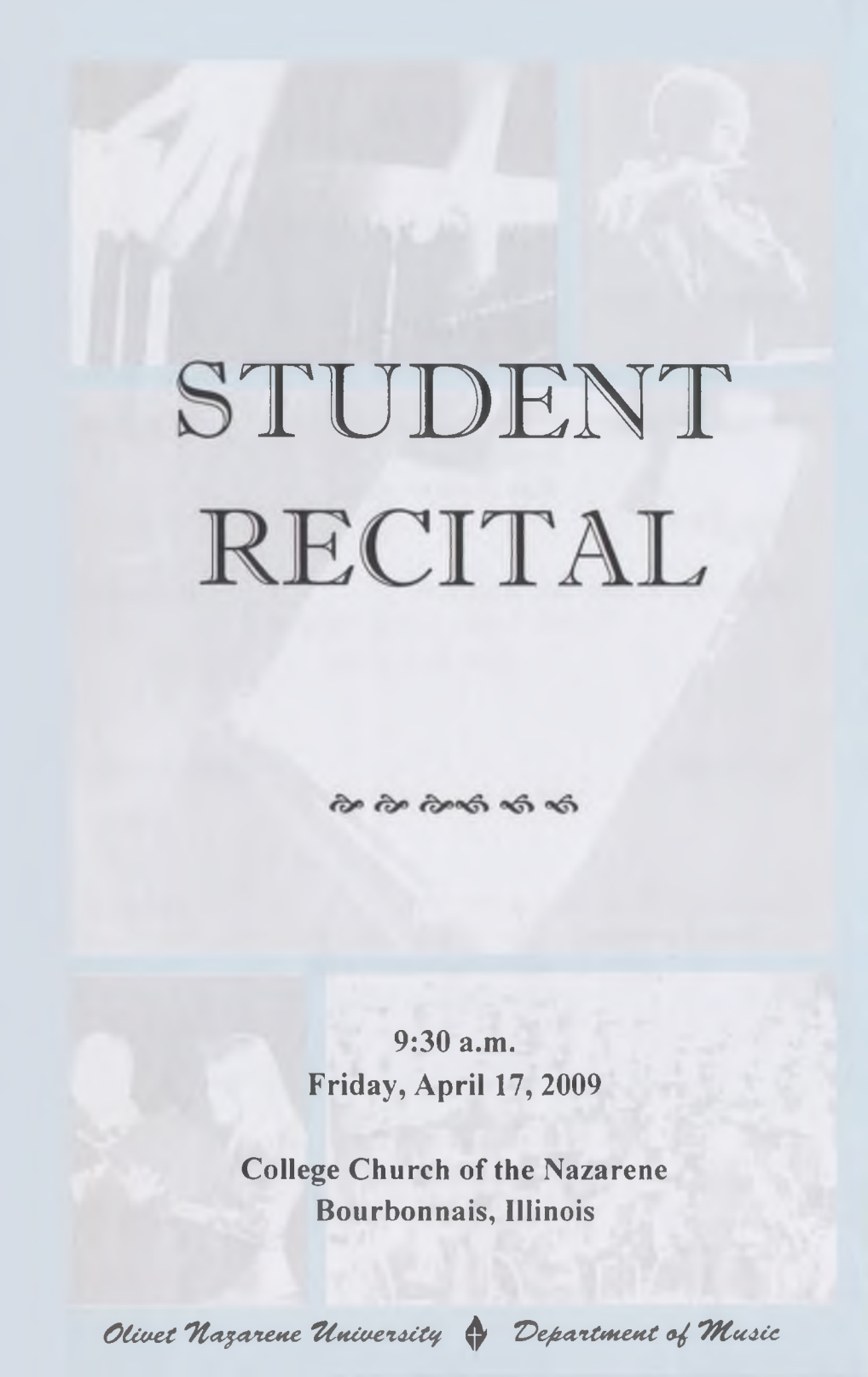
Calendar of Events

April

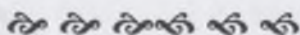
17	F	Student Recital	College Church	9:30AM
20	M	Upper Division Recital	Kresge	9:30AM
20	M	Nielson and Young Auditions	Kresge	7:00 PM
21	T	Testament Concert	Kresge	7:00 PM
27	M	Upper Division Recital	Kresge	9:30AM
27	M	Concert Band & New Horizons	Kresge	7:00 PM
28	T	Jazz Band & Guitar Ensemble	Kresge	7:00 PM
30	R	Sr. Recital – Baumann	Kresge	7:00PM

May

2	Sa	Commencement Concert	Kresge	7:00 PM



STUDENT RECITAL



9:30 a.m.

Friday, April 17, 2009

College Church of the Nazarene
Bourbonnais, Illinois

PROGRAM

Invocation

Toccata in E Minor

Caitlin Todd, organ

J. Pachelbel

Gavotte in D Major

Jordan Cramer, violin
Kate Hausken, piano

J.S. Bach

Senza mamma (from *Suor Angelica*)

Cynthia Lopez, mezzo-soprano
Dr. Karen Ball, piano

G. Puccini

Just Friends

Matthew Daugherty, guitar

Klemmer/Lewis

Concerto No. IX in A minor, Op. 104

Allegro maestoso

Elisabeth Peulausk, violin
Kate Hausken, piano

C. de Beriot

Vaga luna

Caitlin Porter, alto
Dr. Jeff Bell, piano

V. Bellini

G Minor Prelude, Op. 23 No. 5 S. Rachmaninoff
Luke Olney, piano

Porgi, amor from *Le nozze di Figaro* Mozart
Alicia Carter, Soprano
Dr. Bell, piano

Romantique L. Niehaus
Desmond Handson, alto saxophone
Derek Corcoran, piano

Se nel ben sempre incostante A. Stradella
Kelsey Sowards mezzo-soprano
Kate Hausken, piano

Sonata in F Major G.F. Handel
Allegro
Rose Hall, flute
Angela Reedy, piano

Weep You No More, Sad Fountains J. Dowland
Nick Bays, tenor
Kate Hausken, piano

Country Dance F. Carulli
Tyson Dodd, guitar

Toccata in F Major D. Buxtehude
John Michael Jurica, organ

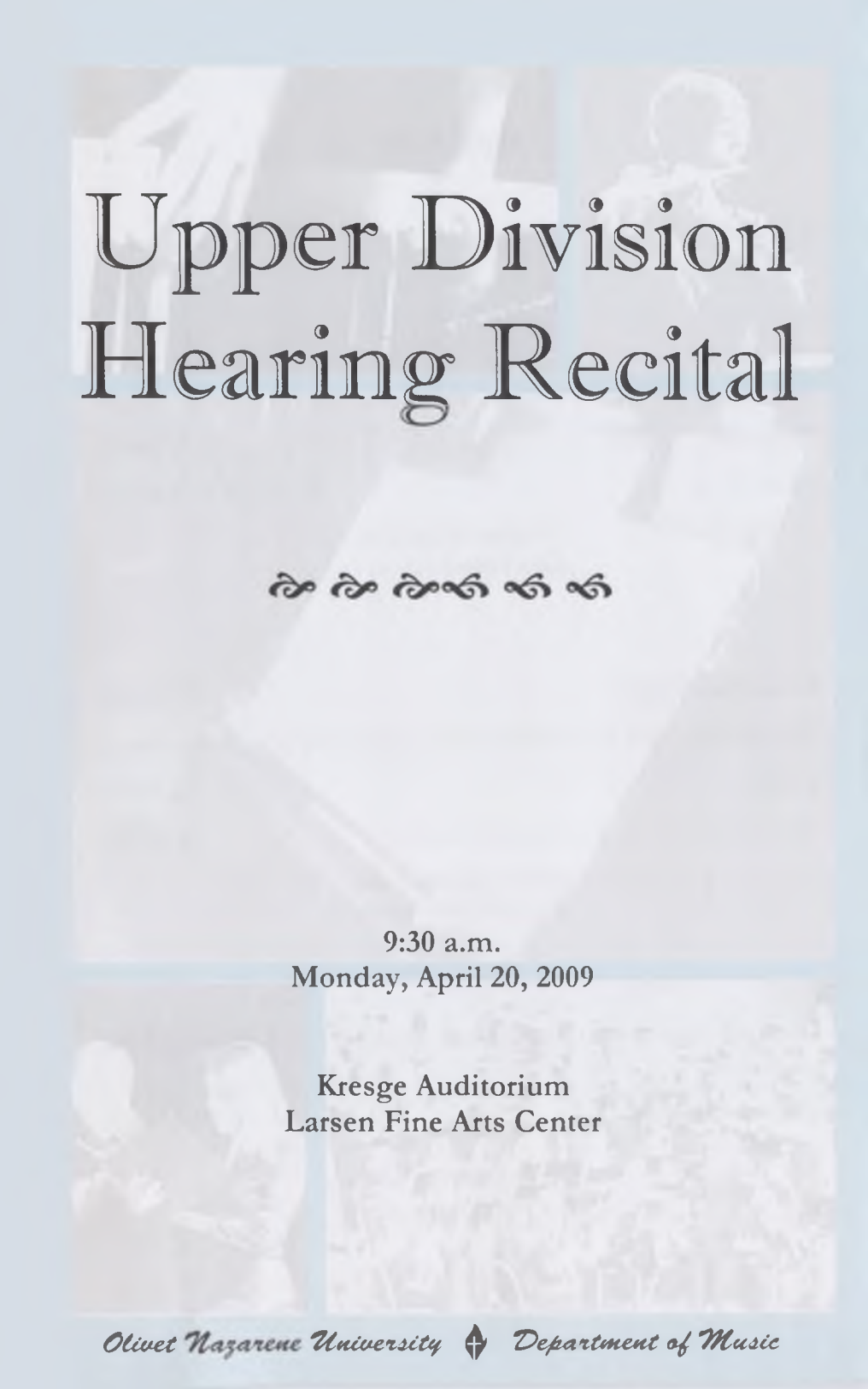
Calendar of Events

April

20	M	Upper Division Recital	Kresge	9:30AM
20	M	Nielson and Young Auditions	Kresge	7:00 PM
21	T	Testament Concert	Kresge	7:00 PM
27	M	Upper Division Recital	Kresge	9:30AM
27	M	Concert Band & New Horizons	Kresge	7:00 PM
28	T	Jazz Band & Guitar Ensemble	Kresge	7:00 PM
30	R	Sr. Recital – Baumann	Kresge	7:00PM

May

2	Sa	Commencement Concert	Kresge	7:00 PM

The background of the poster is a light blue-grey color, overlaid with a collage of four faded, sepia-toned photographs. The top-left photo shows a person's hands playing a piano. The top-right photo shows a young child singing into a microphone. The bottom-left photo shows two people, possibly a conductor and a musician, in a performance setting. The bottom-right photo shows a large group of people, likely an orchestra or choir, seated in an auditorium.

Upper Division Hearing Recital



9:30 a.m.
Monday, April 20, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

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

Beau Soir C. Debussy

Silent Noon R. Vaughan Williams

Nicole Miller, alto
Kate Hausken, piano

Music for a while H. Purcell

Ein Jüngling liebt ein Mädchen (from *Dichterliebe*) R. Schumann

Lydia G. Fauré

Son lo spirit che nega (from *Mefistofele*) A. Boito

Jasen Hackman, bass
Dr. Jeff Bell, piano

Clarinet Concerto No. 1 in F Minor, Op. 73 C.M. von Weber
Rondo

Clarinet Concerto W.A. Mozart
Adagio

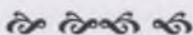
Emily Martin, clarinet
Dr. Ovid Young, piano

Joy (from <i>Songs of Isaiah</i>)	J. Lucas
Chanson d'amour	G. Faure
Die Lotosblume (from <i>Myrthen</i>)	R. Schumann
Se Florindo e Fedele (from <i>La Donna Ancora e Fedele</i>)	A. Scarlatti
Vedrai caro (from <i>Don Giovanni</i>)	W.A. Mozart

Callie Ivey, soprano
Kate Hausken, piano

Ombra mai fu (recitative and aria from <i>Serse</i>)	G.F. Handel
Hat man nicht auch Gold (from <i>Fidelio</i>)	L. van Beethoven
Loveliest of Trees	J. Duke
Lydia	G. Faure

Paul Drace, baritone
Dr. Jeff Bell, 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 cell phones and for
not using flash photography.*

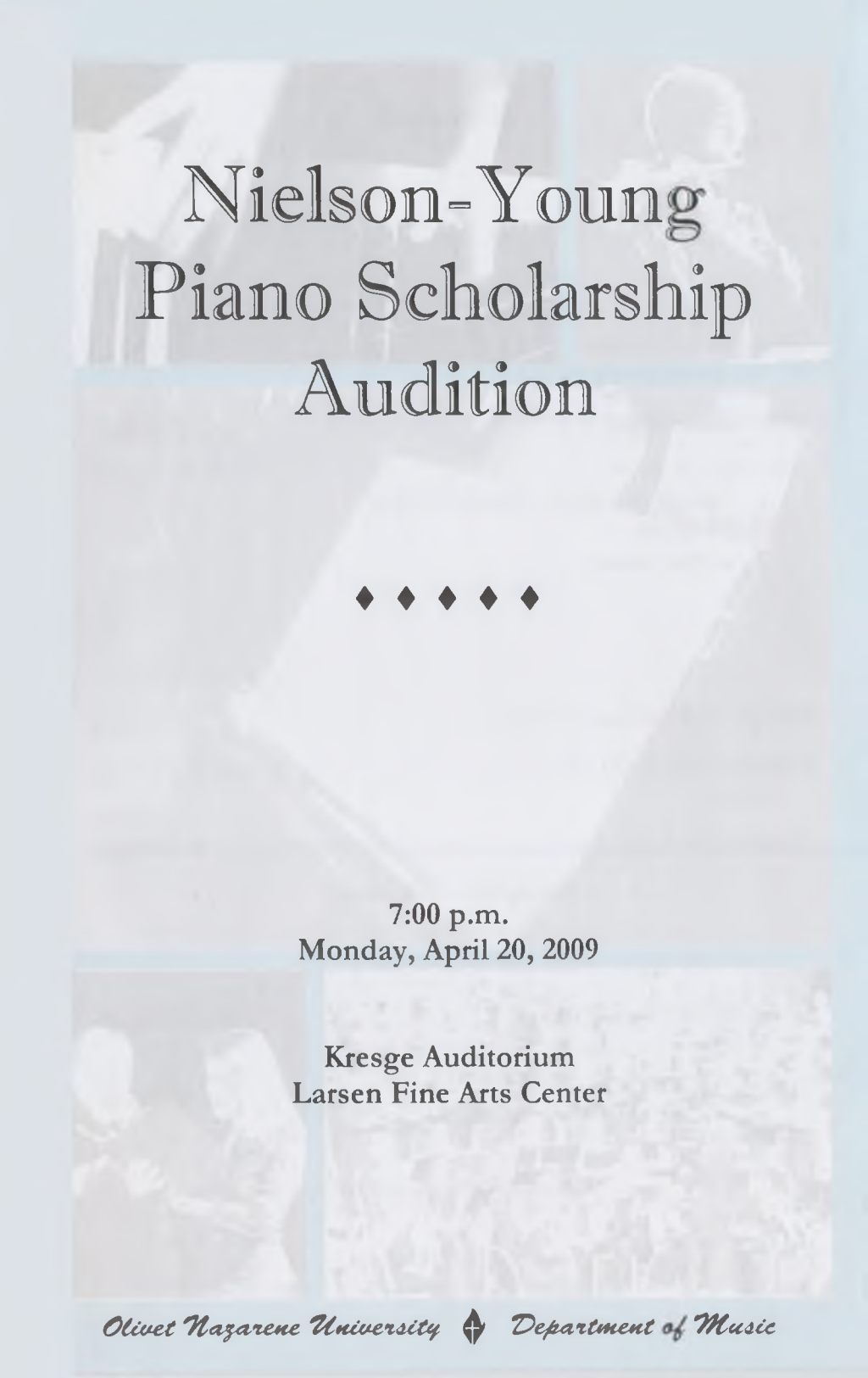
Calendar of Events

April

20	M	Nielson and Young Auditions	Kresge	7:00 PM
21	T	Testament Concert	Kresge	7:00 PM
27	M	Upper Division Recital	Kresge	9:30AM
27	M	Concert Band & New Horizons	Kresge	7:00 PM
28	T	Jazz Band & Guitar Ensemble	Kresge	7:00 PM
30	R	Sr. Recital – Baumann	Kresge	7:00PM

May

2	Sa	Commencement Concert	Kresge	7:00 PM

The background of the poster is a collage of four faded, sepia-toned photographs. The top-left photo shows a person's hands playing a piano. The top-right photo shows a young child looking up. The bottom-left photo shows two people, possibly a teacher and a student, in a music room. The bottom-right photo shows a large group of people, likely an orchestra or choir, in a performance space.

Nielson-Young Piano Scholarship Audition



7:00 p.m.
Monday, April 20, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto in D Major
Vivace (exposition)

J. Haydn

Claire de Lune

C. Debussy

American Preludes

A. Ginastera

6. Tribute to Roberto Garcia Morillo

10. Pastorale

3. Creole Dance

Isaac Burch, piano

Prelude in B^b Minor (WTC I)

J.S. Bach

Concerto No. 5, Op. 73
Rondo

L. van Beethoven

Ballade No. 4, Op. 52

F. Chopin

Derek Corcoran, piano

Concerto No. 23, KV 488
Adagio

W.A. Mozart

Touches (No. 1, 2, 3, and 4)

L. Bernstein

Sposalizio

F. Liszt

Emily Poling, piano

Prelude No. 1 (<i>Danseuses de Delphes</i>)	C. Debussy
5 Pieces for Piano No. 1	G. Crumb
Concerto No. 1, Op 11 Romance	F. Chopin

Kate Myatt, piano



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. Prof. 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.

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

Calendar of Events

April

21	T	Testament Concert	Kresge	7:00 PM
27	M	Upper Division Recital	Kresge	9:30AM
27	M	Concert Band & New Horizons	Kresge	7:00 PM
28	T	Jazz Band & Guitar Ensemble	Kresge	7:00 PM
30	R	Sr. Recital – Baumann	Kresge	7:00PM

May

2	Sa	Commencement Concert	Kresge	7:00 PM

Upper Division Hearing Recital



9:30 a.m.

Monday, April 27, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto in D Major
Vivace

J. Haydn

Claire de Lune

C. Debussy

American Preludes

A. Ginastera

6. Tribute to Roberto Garcia Morillo

10. Pastorale

3. Creole Dance

Isaac Burch, piano

O Isis und Osiris (from *Die Zauberflöte*)

W.A. Mozart

Io le diro che l'amo (from *Serse*)

G. F. Handel

Madrigal

R. De Bonnières

Younger than Springtime (from *South Pacific*)

R. Rodgers

Joel Ramirez, bass

Dr. Jeff Bell, piano

Romance, Op. 62

E. Elgar

Sonate

P. Hindemith

Langsam

Marsch

Beschluß, Pastorale-Ruhig

Brianna Robins, bassoon

Dr. Gerald Anderson, piano

Concerto for Trumpet

J. Haydn

Allegro

Andante

Allegro

Merrick Robison, trumpet

Dr. Karen Ball, piano

Ballade No. 4, Op. 52

F. Chopin

Derek Corcoran, piano

Sonata

L. Beethoven

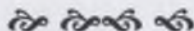
Allegro moderato

Poco adagio, quasi andante

Allegro moderato

Rebeckah Sterns, horn

Dr. Karen Ball, 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 cell phones and for
not using flash photography.*

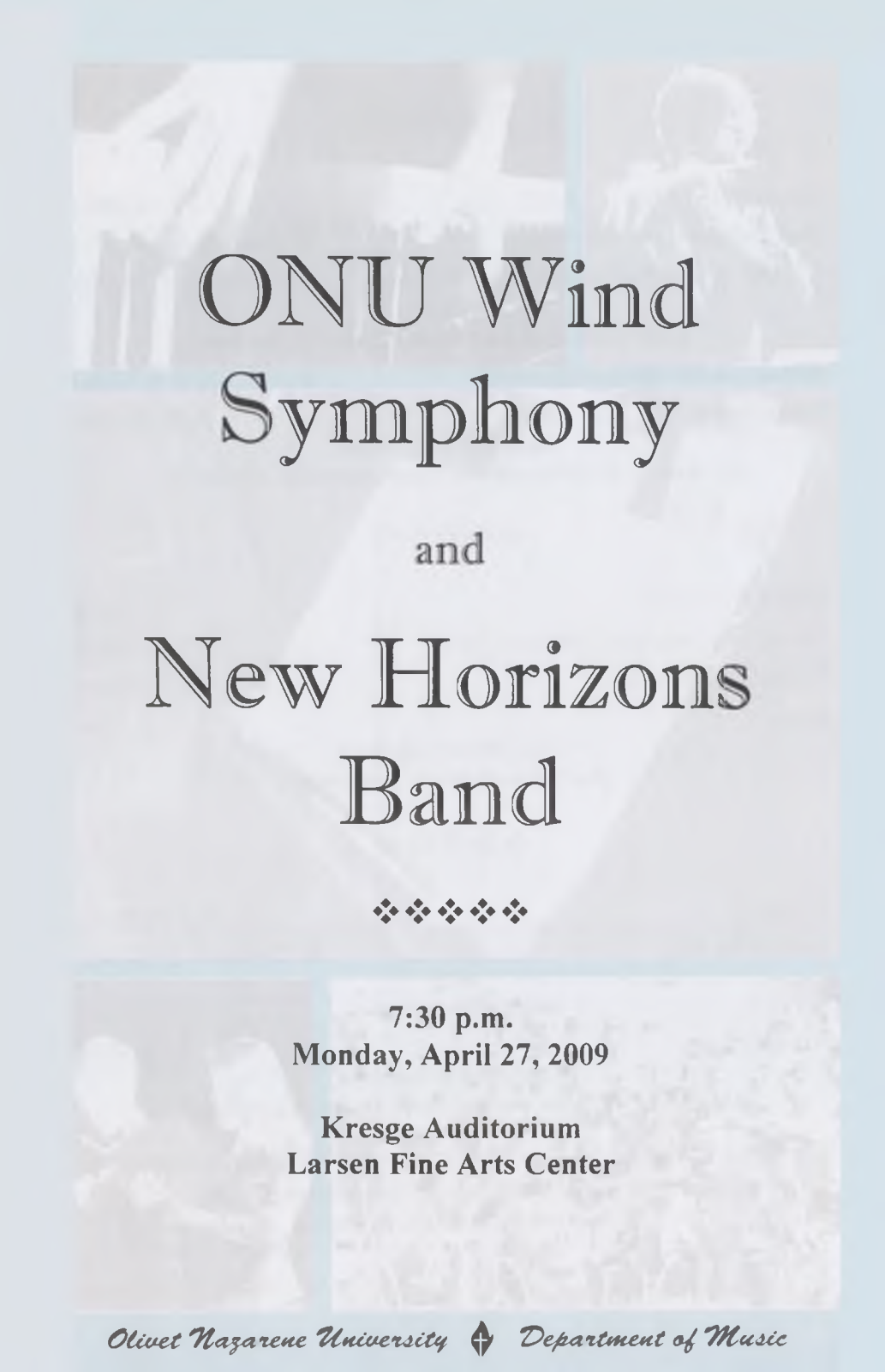
Calendar of Events

April

27	M	Concert Band & New Horizons	Kresge	7:30 PM
28	T	Jazz Band & Guitar Ensemble	Kresge	7:00 PM
30	R	Sr. Recital – Baumann	Kresge	7:00PM

May

2	Sa	Commencement Concert	Kresge	7:00 PM
5	T	Danielle Urfer Senior Recital	Kelley P.C.	7:00 PM

The background of the poster is a collage of four faded, sepia-toned photographs. The top-left photo shows a person's hands playing a piano. The top-right photo shows a young child playing a violin. The bottom-left photo shows two young women, one playing a violin and the other a flute. The bottom-right photo shows a close-up of a person's hands playing a keyboard instrument.

ONU Wind Symphony

and

New Horizons Band



7:30 p.m.
Monday, April 27, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Totem Pole

E. Osterling

Overture from *Die Fledermaus*.

J. Strauss/arr. L. Cailliet

Cousins- A Duet for Trumpet and Euphonium
with

H. Clarke/arr. R. Cramer

Alan White, trumpet ♦ Ryan Schultz, euphonium

Armed Forces—Pride of America

arr. L. Clark & G. Gilpin

Them Basses

G. H. Huffine

New Horizons Band

Dr. Harlow Hopkins and Dr. Keith Ramsden, conductors



Diamond Overture

O. Young

March from *Symphonic Metamorphosis*

P. Hindemith

O Magnum Mysterium

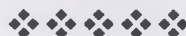
M. Lauridsen

Ride!

S. Hazo

ONU Wind Symphony

Prof. Ryan Schultz, conductor



Tribute

M. Camphouse

Maid of the Mist

H. Clarke/arr. D. Marlatt

with

Alan White, trumpet

A Sacred Suite

A. Reed

Combined Ensembles

Dr. Harlow Hopkins and Dr. Keith Ramsden, conductors

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

CONDUCTORS

Dr. Keith Ramsden has a lifetime of musical experience, both in teaching and performing with adult community bands. He is a member of the Kankakee Municipal Band and is the former first trumpet with the North Shore Concert Band under the direction of the late John P. Paynter. He has taught at the college and public high school and junior high school levels.

He holds the B.MusEd Degree from Bradley University, an MM from Northwestern University, and the DMA from Michigan State University.

Dr. Ramsden enjoys working with adult musicians and the NHB is a great hobby to balance his current full-time work as Band Instrument Repair Technician with KINGMUSIC, INC. in Bradley, Illinois.

Dr. Harlow Hopkins began fulltime teaching at Olivet Nazarene University in 1954 and spent his entire career with the University, retiring from fulltime teaching in 1996. During that period he served as Chair of the Division of Fine Arts and Department of Music for 29 years and Director of Bands for 39 years.

His degrees include a B.MusEd from Olivet Nazarene University, a M.MusEd from the American Conservatory of Music (Chicago) and a D.Mus degree from Indiana University (Bloomington). In 1995 he was highly honored by Olivet when the former music building was named the Harlow E. Hopkins Alumni Center. He is Professor of Music Emeritus and currently Olivet's Adjunct Professor of Clarinet.

Prof. Ryan Schultz is a 2006 graduate of Olivet Nazarene University with a degree in Music Education. Upon graduation, he started working in the Donovan School District, located south of Kankakee, and continues to enjoy working with all of the K-12 students involved with general music, band, and choir.

As of this year, Mr. Schultz works part-time at Olivet and is involved with the Marching Band and the Wind Symphony. Both groups are an active part of the Olivet community, and are also involved with schools in the Kankakee/Iroquois county area. The Wind Symphony also tours throughout the Olivet region twice per semester.

Mr. Schultz has also been an active performer in the Kankakee area, soloing with the Kankakee Valley Symphony Orchestra as well as the New Horizon's Band under the direction of former ONU Band Director, Harlow Hopkins. He has been involved with the Kankakee Valley Wind Ensemble as well as various brass and chamber groups. He has also participated in conducting clinics with Dr. Eric Janners and Dr. Donald Hunsberger.

SOLOIST

Alan White became the Orchestra Director and Assistant Band Director at BBCHS in 2006. From Kankakee, Mr. White graduated with Bachelors of Science degrees in Music Education and Trumpet Performance from Olivet Nazarene University where he studied trumpet with Professor Brian Reichenbach of the Lincoln Park Brass and conducting with Dr. Neal Woodruff, former understudy soloist with the Chicago Symphony Orchestra Chorus. Mr. White has had the privilege of performing throughout Northern Illinois, especially in weddings and other church events. He is currently a member of the trumpet sections in both the West Suburban Symphony Orchestra of Hinsdale just outside of Chicago and also the Classical Symphony Orchestra of Chicago. Locally, he frequently performs with the Kankakee Valley Symphony Orchestra, Kankakee Municipal Band, Kankakee Valley Theatre, and the New Horizons Band. Mr. White is professionally affiliated with the Illinois Music Educators Association (IMEA), Music Educators National Conference (MENC), American String Teachers Association (ASTA), International Trumpet Guild (ITG), and the National Band Association (NBA).

NEW HORIZONS BAND

The New Horizons Band of Kankakee Valley was organized in March, 1998. It exists to foster the musical enjoyment and growth of its members, and provide a medium by which the members can share their talent with the Kankakee County community and beyond. Membership is open to players who have a desire to join with others in striving for musical excellence.

The Band rehearses from September through April on Monday evenings at 7 PM in Larsen Fine Arts center.

Membership is open to anyone who (1) has sufficient background on her/his instrument and (2) is at least of post-college age. For further information call KING MUSIC, Inc. (815) 935.1115. Website: kvnhb.org

NEW HORIZONS BAND PERSONNEL

FLUTE

Andrea Baldwin
Angela Davault
Carrie Jones
Melissa Loy
Sara Michel
Sarah Manuel

BASSOON

Angela Johnson

CLARINET

Michael Barnes
Dori Bugajski
Rachel Cunningham
Sue Fox
Kathy Fritz
Sandy Godwin
Linda Guinn
Joe Lenart
Karen Miller
Wayne Schultz
Varley, Rob

BASS CLARINET

Kathy Dahn

SAXOPHONE

Marvin Kuipers (Alto)
Linda Rink (Alto)
Edward Chinski (Tenor)
Norman Beyer (Baritone)

TRUMPET

John Boyle
James Brown
Stephen Brown
Gail Ferreebe
Sarah Kappel
Charles Stirling

HORN

Cheryl Chaney
Loren Flouhouse
Shauntia Metlin

TROMBONE

Howard Dybedock
David Godwin
Don Kiger
Dan Wheelock
Michael Williamson

EUPHONIUM

R. Bruce Greenlee
Greg Long

TUBA

Paul Dillinger
Francisco Jones

PERCUSSION

Angela Chouinard

ONU WIND SYMPHONY

PERSONNEL

Flutes

Emily Shelton
Sarah Palm
Kathryn Peugh
Faith Hatalla
Amy Bell
Aubry Sarna
Samantha Allen
Diane Rankin
Rose Hall

Oboe/English Horn

April Becker
Pam Knepper
Kristen Kehl
Kirstie King

Clarinets

Caitie Sweet
Elizabeth White
April Culver
Sarah O Neal
Clara Stone
Emily Martin
Amanda Christensen
Jessica Burneson
Danielle Patzel

Bassoon/Contrabass

Chris McAndrews
Brianna Robbins

Saxophone

Sarah Whitten
Angela Reedy
Ian Smith
Kristin Cheney
Desmond Handson
Lizzie Lindenbaum

Horns

Kate Hausken
Brittnay Harris
Holly Huff
Amy Enderli
Rebeckah Sterns
Kendra Skodak
Shauntia Mettlin

Trumpets

Amy Loeffler
Rae Marie Donaldson
Eric Barkman
Jon Kundrat
Carrie Riegle
Mitch Johnson
Andy Todd

Trombones

Nathan Lacher
Paul Drace
Ian Matthews

Baritone

Bethany Wright

Tuba

Anson Workman
Tim Phillips

Percussion

Joanna Knepper
Mike Zaring
Emily Gorman
Todd Hespell
Josh Severs

SPRING CONCERT

JAZZ BAND

Dr. Don Reddick, conductor

and

GUITAR ORCHESTRA

Prof. Freddie Franken, director

7:00 p.m.

Tuesday, April 28, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Swedish Dance

L. Gall

All of Me

Simone & Marks/arr. L. Dickert, Jr.

Danza Festiva

L. Gall

Unicorn Awakes

C. Buzelli

ONU Guitar Orchestra

Dave Mohr ♦ Patrick Cole ♦ Jeremy Gibson ♦ Luke Mingus

Matt Daugherty ♦ Geoff Sauter

Sweet Georgia Brown

B. Bernie/arr. S. Nestico

Rock-a-Bye Your Baby

arr P. Clark

Clock Work

D. Beach & G. Shutack

ONU Jazz Band

Lady Bird T.

Dameron/arr. F. Franken

Beautiful Love

V. Young/ arr. F. Franken

Contemplation

M. Tyner/arr. F. Franken

Dave Mohr, guitar

Prof. Freddie Franken, guitar

Birdland

J. Zawinul/arr. L. Kerchner

When We're Together

L. Hooper

Rent Party

M. Tomaro

ONU Jazz Band

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

ONU JAZZ BAND

SAXOPHONE

Mallory Boracci (tenor) ♦ Greg Cobb (alto)
Kristin Cheney (alto) ♦ Lizzie Lindenbaum (tenor)
Audrey Penrod (alto) ♦ Kevin Rader (bari)
Angela Reedy (alto)

TRUMPET

Eric Barkman ♦ Rae Marie Donaldson
Jeremy Gibson ♦ Merrick Robison

TROMBONE

Ian Matthews ♦ Zach Shore

KEYBOARD

Kelsi Jones ♦ Jasper Taylor

BASS GUITAR

Isaac Burch ♦ Jesse Dillman
Tyson Dodd ♦ Sarah Marrs

DRUM SET

Trevin Frame

GUITAR

Patrick Cole ♦ David Mohr



**Olivet Nazarene University
Department of Music**

presents

**Ninety-sixth annual
COMMENCEMENT
CONCERT**



**A concerto & aria concert featuring
outstanding music performed
by the ONU Orchestra
and
student soloists**

**7:00 PM
Saturday, May 2, 2009
Kresge Auditorium**

Admission is free

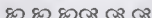
Ninety-sixth annual
**Commencement
Concert**

featuring

Student Soloists

ONU Orchestra

Dr. Neal Woodruff, conductor



7:00 p.m.

Saturday, May 2, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation		Dr. John Bowling
Prologue (from <i>Pagliacci</i>)	Jasper Taylor, baritone Junior, Music Education Flossmoor, Illinois	R. Leoncavallo
Trumpet Concerto Rondo	Rae Marie Donaldson, trumpet Freshman, Music Performance Meridian, Idaho	J.N. Hummel
O mio babbino caro (from <i>Gianni Schicchi</i>)	Allison Thomas, soprano Freshman, Music Greenfield, Indiana	G. Puccini
Piano Concerto No.23 in A Major (K.488) Andante	Emily Poling, piano Senior, Music Education Lancaster, Ohio	W. A. Mozart
Questo amor, vergogna mia (from <i>Edgar</i>)	Reuben Lillie, baritone Junior, Music Education/Music Performance Greenville, Pennsylvania	G. Puccini
Concert Piece for Bassoon	Brianna Robins, bassoon Sophomore, Music Education Bradley, Illinois	B. Phillips

Mon coeur s'ouvre a ta voix (from *Samson et Dalila*)

C. Saint-Saëns

Jenna Dickey, mezzo-soprano

Junior, Music Education

Bloomfield Hills, Michigan

❧ AWARDS PRESENTATION ❧

Department of Music

2009-2010 Foundation Scholarships

Robert Hale – Dean Wilder Voice Scholarship

Russel G. & Verda E. Hopkins Instrumental Scholarship

Stephen Nielson – Ovid Young Piano Scholarship

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

❧ ❧ ❧❧ ❧ ❧

Piano Concerto No.5 in E^b Major, Op. 73

L. Beethoven

Rondo

Derek Corcoran, piano

Sophomore, Music Performance

Bourbonnais, Illinois

Somehow I Never Could Believe (from *Street Scene*)

K. Weill

Ashlie M'Intire, soprano

Junior, Music Performance

Longmont, Colorado

Canzonetta for Clarinet, Op. 19

G. Pierne

Kristen Erdahl, clarinet

Senior, Music Education/Music Performance

Tinley Park, Illinois

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

J. Offenbach

Holly Huff, soprano

Senior, Music Education/Music Performance

Greenville, Pennsylvania

ONU Orchestra

Dr. Neal Woodruff, conductor

Flute

Brandon Baumann
Aubrey Sarna

Oboe

April Becker
Jacob Schmidt

Clarinet

Kristen Erdahl
Sarah O'Neal
Emily Martin

Bass Clarinet

Emily Martin

Bassoon

Brianna Robins
Rachel Medley

Horn

Brittany Harris
Holly Huff
Kendra Skodak
Kate Hausken
Rebeckah Sterns

Trumpet

Merrick Robison
Eric Barkman

Trombone

Blake Reddick
Ian Matthews

Tuba

Reuben Lillie

Percussion

Josh Severs
Mike Zaring
Emily Gorman
Joanna Knepper

Harp

Rachel Fisher
Cambria Thomas

Piano

Kate Hausken

Violin I

Elisabeth Peulausk*
Jennifer Legg
Meagan Lamping

Violin II

Jessica Brown
Jordan Cramer
Hannah Kruse
Nathan Crandell
Brandon Baumann

Viola

Brittany Gaffney
Katy Van Donselaar
Josh Woods
Heather Williams

'Cello

Brian Kosek
Stephanie Smith
Amanda Vanderpool

Bass

Jennifer Wilkerson
Sara Marrs
Mary Schwarz

* Concertmaster

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

