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Olivet Nazarene University

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2009-2010

Department of Music

Programs

OLIVET NAZARENE UNIVERSITY

Department of Music

Music of the Knight

Songs of Don Quixote

Lecture Recital

Dr. Jeff Bell, baritone

with

Dr. Karen Ball, piano

7:00 p.m.
Tuesday, September 8, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Don Quichotte a Dulcinée — M. Ravel (1875-1937)

- Chanson romanesque
- Chanson épique
- Chanson á boire

Chansons de Don Quichotte — J. Ibert (1890-1962)

- Chanson du Départ de Don Quichotte
- Chanson á Dulcinée
- Chanson du Duc
- Chanson de la Mort de Don Quichotte

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

TRANSLATIONS

Romantic Song

If you were to tell me that the earth with all its turning offended you, I would dispatch (Sancho) Panza there; you would see it fixed and silent.

If you were to tell me that you grew annoyed of a sky too flowery with stars, destroying the divine order, I would sweep the night away with one blow.

If you were to tell me that space, thus emptied, did not please you, knight of God, lance in hand, I would stud stars into the wind as it passes.

But if you said that my blood is more mine than yours, my Lady, I would blanch at the reproach, and I would die, blessing you. Oh, Dulcinea.

Epic Song

Good Saint Michael, who gives me the liberty to see my Lady and to hear her, good Saint Michael, who deigns to choose me to please her and to defend her, good Saint Michael, I pray you to descend with Saint George upon the altar of the Madonna of the blue mantle.

With a beam from heaven, bless my sword and its equal in purity, and its equal in piety, and its equal in chastity: my Lady!

(O great Saint George and Saint Michael!) the angel who watches over my watch, my sweet Lady who is like you, Madonna of the blue mantle! Amen.

Drinking Song

To the devil with the fool, illustrious Lady, who to lose me in your sweet eyes says that love and old wine will bring grief to my heart and my soul!

I drink to joy! Joy is the sole aim that I pursue. . .when I've drunk!

To the devil with the jealous fool, dark mistress, who whines, who weeps and makes oaths to always be the pale lover who puts water into his intoxication!

I drink to joy! Joy is the sole aim that I pursue. . .when I've drunk!

Song of the Departure of Don Quixote

This new castle, this new building, enriched with marble and porphyry, where love built a castle for his empire and all of heaven added their skills, a rampart, a fortress against vice, is whose virtuous mistress hides herself away, that the eye beholds and the spirit admires, forcing hearts to her service.

It is a castle, made in such a way that none may approach its door unless he has saved his people from Great Kings, victorious, Valiant, and loving. No knight, no matter how adventurous, can enter without being such a person.

Song to Dulcinea

A day lasts a year if I don't see my Dulcinea.

But love, to sweeten my languishing, has painted her face in the fountain and the cloud, in each dawn and each flower.

A day lasts a year if I don't see my Dulcinea.

Ever near and ever far, star of my long journeys. The wind brings me her breath when it blows over the jasmine flowers.

A day lasts a year if I don't see my Dulcinea.

Song of the Duke

Here let me sing the lady of my dreams, who raises me above this muddy century. Her diamond heart has never known a lie. The rose hides itself at the sight of her cheek. It is for her that I attempted high adventures. My arm freed the princess from servitude. I defeated the enchanter and confused the forsworn. I bent the universe to pay her homage. Lady for whom I roam alone on this earth, the only one not a prisoner of false appearances, I maintain before any foolhardy knight your peerless brilliance and excellence.

Song of the Death of Don Quixote

Don't cry, Sancho. Don't cry, my good fellow. Your master isn't dead, he hasn't left you. He lives on a happy island where everything is pure and there are no lies. He has found his island at last, and someday you will join him on this long-desired island, Friend Sancho!

Books burn to piles of ashes. If books killed me, I just need one to live. A phantom in life and real in death—such is the strange fate of Don Quixote!

Translations by Faith J. Cormier. Used by permission

OLIVET NAZARENE UNIVERSITY

Department of Music

UNIVERSITY ORCHESTRA

Dr. Neal Woodruff, conductor

and

CHAMBER ENSEMBLES

♦ ♦ ♦ ♦ ♦

7:00 PM
Tuesday, October 6, 2009

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Quartet in F Major — W.A. Mozart
Allegro
Molto Presto

Pigs — Alan Ridout

Bassoon Quartet

Brianna Robins ▫ Ashley Pitzer
Erica Engelbrecht ▫ Dr. Neal McMullian

♦♦♦♦♦

Quintet, Op. 71 — Ludwig van Beethoven
Adagio

Wind Quintet

Aubrey Sarna, flute ▫ April Becker, oboe
Emily Martin, clarinet ▫ Ashley Pitzer, bassoon
Brittany Harris, horn

♦♦♦♦♦

Londonderry Air — Traditional Irish

Suite No.3 — J.S. Bach
Gigue

String Quartet

Elisabeth Peulausk, violin ▫ Jennifer Legg, violin
Josh Woods, viola ▫ Brian Kosek, 'cello

♦♦♦♦♦

thank You God for most this amazing day

Cristine Temple-Evans; poem by e.e. cummings

Valse avec choeur — George Bizet

with Dr. Ovid Young, piano

Concert Singers

Alicia Carter ▫ Jenna Dickey ▫ Jase Hackman ▫ Brittany Harris
Cynthia Jackson ▫ Reuben Lillie ▫ Ashlie McIntire
Jonathan Mikhail ▫ Nicole Miller ▫ Alyssa Norden
Merrick Robison ▫ Calley Seefeldt ▫ Dr. Neal Woodruff

♦ ♦ ♦ ♦ ♦

Poet and Peasant Overture — Franz von Suppé

Symphony No.6, Op.68; *"Pastorale"* — Ludwig van Beethoven

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
(Awakening of Cheerful Feelings on Arrival in the Country)

Szene am Bach
(Scene by the Brook)

Lustiges Zusammensein der Landleute
(Merry Gathering of the Countryfolk)

Gewitter, Sturm
(Thunderstorm)

Frohe und dankbare Gefühle nach dem Sturm
(Shepherd's Song, Glad and Grateful Feelings After the Storm)

University Orchestra

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

University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman-Dalmer

Clarinet
Emily Martin
Sarah O'Neal

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Kate Hausken
Jacklyn Rose

Trumpet
Merrick Robison
Patrick Wright
Jordan Bond

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Tuba
Reuben Lillie

Timpani/Percussion
Mike Zaring
Kaleb Soller

Harp
Rachel Fisher
Cambria Thomas

Violin I
Lauren Hoenig*
Elisabeth Peulausk
Jessica Brown
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Nathan Crandell
Sarah Jensen
Areli Lara
Amanda Mackey
Delia Mulcahy
Emily Ohse
Emily Younglove

Viola
Josh Woods
Brittany Gaffney
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

'Cello
Ben Miller
Allison Richmond
Brian Kosek
Katelyn Flynn
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Jesse Dillman
Tony Jacobs

*concertmaster

OLIVET NAZARENE UNIVERSITY

Department of Music

UNIVERSITY ORCHESTRA

Dr. Neal W. Woodruff
Conductor

Fall Tour

October 9-11, 2009

Manual High School, Indianapolis, IN
First Church of the Nazarene, Brownstown, Indiana
First Church of the Nazarene, Danville, Illinois

PROGRAM

Program to be selected from:

Praise God (Doxology)	arr. David Winkler
To God Be the Glory	arr. James Curnow
Great is the Lord	arr. Michael Lawrence
Blessed Assurance	arr. David T. Clydesdale
Great is Thy Faithfulness	arr. David T. Clydesdale
I Sing the Mighty Power	arr. Steve Dunn
Are You Washed in the Blood	arr. Ed Dickinson
Poet and Peasant Overture	Franz von Suppé
Symphony No.6, op.68; *Pastorale*	Ludwig van Beethoven

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
(Awakening of Cheerful Feelings on Arrival in the Country)

Szene am Bach
(Scene by the Brook)

Lustiges Zusammensein der Landleute
(Merry Gathering of the Countryfolk)

Gewitter, Sturm
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Frohe und dankbare Gefühle nach dem Sturm
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Oboe
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Clarinet
Emily Martin
Sarah O'Neal

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Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Kate Hausken
Jacklyn Rose

Trumpet
Merrick Robison
Patrick Wright
Jordan Bond

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Tuba
Reuben Lillie

Timpani/Percussion
Mike Zaring
Kaleb Soller

Harp
Rachel Fisher
Cambria Thomas

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Jessica Brown
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Nathan Crandell
Sarah Jensen
Areli Lara
Amanda Mackey
Delia Mulcahy
Emily Ohse
Emily Younglove

Viola
Josh Woods
Brittany Gaffney
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

'Cello
Ben Miller
Allison Richmond
Brian Kosek
Katelyn Flynn
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Jess Dillman
Tony Jacobs

*concertmaster

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, and Concert Singers. 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, Texas, and most recently at College Church of the Nazarene, Bourbonnais, IL.

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

Olivet Nazarene University

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

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

Opera Scenes: Don Giovanni

Wolfgang Amadeus Mozart

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

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Synopsis:

ACT I. Spain, 1600s

At night, outside the Commendatore's palace, Leporello grumbles about his duties servant to Don Giovanni, a dissolute nobleman. (***Notte e giorno faticar***) Soon the masked Do appears, pursued by Donna Anna, the Commendatore's daughter, whom he has tried to seduce. When the Commendatore himself answer's Anna's cries, he is killed in a duel by Giovanni, w escapes. Anna returns with her fiancé, Don Ottavio, and makes him swear vengeance on t assassin.

At dawn, Giovanni flirts with a high-strung traveler outside a tavern. She turns out to be Donna Elvira, a woman he once seduced in Burgos, who is on his trail. Giovanni escapes wh Leporello distracts Elivira by reciting his master's long catalog of conquests. (***Madamina*** Peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto; when Giovanni joins in, he pursues the bride, angering the groom, who is remove by Leporello. Alone with Zerlina, t Don applies his charm, (***Là ci darem la mano***) but Elvira interrupts and protectively whisks the g away.

Outside the palace, Zerlina begs Masetto to forgive her apparent infidelity. (***Batti, batti, o bel Masetto***) Masetto hides when the Don appears, emerging from the shadows as Giovan corners Zerlina. The three enter the palace together. Elvira, Anna and Ottavio arrive in masks a are invited to the feast by Leporello. During the festivities, Leporello entices Masetto into the dance as Giovanni draws Zerlina out of the room. When the girl's cries for help put him on the spot Giovanni tires to blame Leporello, but no one is convinced. Elvira, Anna and Ottavio unmask a confront Giovanni, who barely escapes Ottavio's drawn sword.

ACT II.

Under Elivra's balcony, Leporello exchanges cloaks with Giovanni to woo the lady in h master's stead. Leporello leads Elvira off, leaving the Don free to serenade Elvira's maid. When Masetto passes with a band of armed peasants bent on punishing Giovanni, the disguised Don gives them false directions, then beats up Masetto. Zerlina arrives and tenderly consoles her betrothe (***Vedrai carino***)

In a passageway, Elvira and Leporello are surprised by Anna, Ottavio, and Masetto, who, mistaking servant for master, threatens Leporello. Frightened, Leporello unmasks and escap (***Ah, pietà! Signori miei!***) When Anna departs, Ottavio affirms his confidence in their love. Elvi frustrated at her second betrayal by the Don, voices her rage.

Leporello catches up with his master in a cemetery where a voice warns Giovanni of his doom. This is the statue of the Commendatore, which the Don proposes Leporello invite to dinn When the servant reluctantly stammers an invitation, the statue accepts.

Leporello is serving Giovanni's dinner when Elvira rushes in, begging the Don, whom she still loves to reform. But he waves her out contemptuously. At the door, her screams announce the Commendatore's statue. Giovanni boldly refuses to repent, even in the face of death. Flam engulf the house, and the sinner is dragged to hell.

Among the castle ruins, the other plan their future (***Ah! dov' è il perfido***) and recite the moral: such is the fate of a wrongdoer. (***Questo è il fin***)

❖ adapted from John W. Freeman

Overture

ACT I

Notte e giorno faticar
Leporello: Reuben Lillie, baritone

Madamina!
Leporello: Reuben Lillie, baritone

Là ci darem la mano
Don Giovanni: Paul Drace, bass
Zerlina: Andrea Peters, soprano

Batti, batti, o bel Masetto
Zerlina: Alyssa Norden, soprano

ACT II

Vedrai, carino
Zerlina: Callie Ivey, soprano

Ah, pieta! Signori miei!
Leporello: Jase Hackman, baritone

Finale- Ah! dov' è il perfido; Questo è il fin
Leporello: Reuben Lillie, baritone
Donna Elvira: Callie Ivey, soprano
Donna Anna: Calley Seefeldt, soprano
Zerlina: Alicia Carter, soprano
Don Ottavio: Kevin Rader, tenor
Masetto: Paul Drace, bass

University Orchestra
Dr. Neal Woodruff, Conductor

Flute/Piccolo
Aubrey Sarna
Diane Rankin

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman-Dalmer

Clarinet
Emily Martin
Sarah O'Neal

Bassoon
Ashley Pitzer
Brianna Robins

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Brittany Harris
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Jennifer White
Zach Thomas
Katie Hanley

'Cello
Ben Miller
Allison Richmond
Brian Kosek
Katelyn Flynn
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Jesse Dillman
Tony Jacobs

*Concertmaster

OLIVET NAZARENE UNIVERSITY

Department of Music

TESTAMENT MEN'S CHOIR

Dr. Neal W. Woodruff
Director

Fall Tour

October 23-25, 2009

First Church of the Nazarene, Baraboo, Wisconsin
First Church of the Nazarene, Tomah, Wisconsin
Grace Harbor Church of the Nazarene, Green Bay, Wisconsin
First Church of the Nazarene, Waukegan, Illinois

PROGRAM

To Be Selected From:

Ain' Got Time to Die	arr. Philip Duey
At the Round Earth's Imagined Corners	Rene Clausen
Dry Bones	arr. Mark Hayes
Grace Alone	arr. Camp Kirkland
How Deep the Father's Love for Us	Stuart Townend
It All Belongs to You	Susan Caudill ('76) arr. Matt Gerhard ('08)
Rejoice and Sing Out His Praises	Mark Hayes
Then Will the Very Rocks Cry Out	arr. Mark Hayes
The Silent Land	David N. Childs
The Solid Rock Medley	arr. Mark Hayes
Turkey in the Straw	arr. Dwight Bigler
Voice of Truth	arr. Phil DeYoung ('06)
When I Think About the Lord	arr. Matt Gerhard ('08)
Your Graces Still Amazes Me	Shawn Craig and Connie Harrington

Testament Men's Choir
Dr. Neal Woodruff, Director
Derek Corcoran & Chris LeFevre, Accompanists

Seth Athialy	Avon, IN	History
Jake Boss	Tinley Park, IL	International Business
Jon Cable	Anderson, IN	Church Music
Clinton Casey	Dixon, IL	International Business
Derek Corcoran	Bourbonnais, IL	Music Performance
Paul Drace	Black River Falls, WI	Music Education
Jase Hackman	Manhattan, IL	Music/Business Admin.
Cameron Jackson	Midlothian, IL	Social Science Education
Mark Jenkins	Carol Stream, IL	Music Education
Brian Kosek	New Lenox, IL	Information Systems
Chris LeFevre	Ashton, IL	Music Education
Reuben Lillie	Greenville, PA	Music Education
Tim Mezera	Brookfield, IL	Religious Studies
Geoff Sauter	Adrian, MI	Music Education
Brent Skelton	Luka, IL	Music Education
Brad Sytsma	Kentwood, MI	Business Administration
Wesley Taylor	Kankakee, IL	Art/Digital Media
Christopher Tolbert	Justice, IL	Business Administration
Kyle Walker	Fort Collins, CO	Political Science
Geof Wallin	Goshen, IN	Church Music

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OLIVET NAZARENE UNIVERSITY

Department of Music

NATS Preview Recital

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Tuesday, November 3, 2009
Room 140
Larsen Fine Arts Center

PROGRAM

Weep You No More — Roger Quilter
Ashley Raffauf, soprano
Kate Hausken, piano

The Light That is Felt — Charles Ives
Paul Drace, bass
Heather Williams, piano

Sea Wrack — Sir Hamilton Harty
Nicole Miller, mezzo-soprano
Kate Hausken, piano

Waldeinsamkeit — Max Reger
Calley Seefeldt, soprano
Heather Williams, piano

Lullaby — Gian Carlo Menotti
The Consul
Cynthia Lopez, mezzo-soprano
Derek Corcoran, piano

Steal Me, Sweet Thief — Gian Carlo Menotti
The Old Man and the Thief
Ashlie McIntire, soprano
Heather Williams, piano

Wie sollten — Richard Strauss
Reuben Lillie, baritone
Derek Corcoran, piano

Art is Calling for Me — Victor Herbert
The Enchantress
Alyssa Norden, soprano
Kate Hausken, piano

Nacht und Träume — Franz Schubert
Alicia Carter, soprano
Heather Williams, piano

The National Association of Teachers of Singing, Inc.

Mission Statement: To encourage the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promote vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented.

The National Association of Teachers of Singing, Inc (NATS) was founded in 1944 and is now the largest association of teachers of singing in the world. Today NATS boasts more than 6,500 members in the United States, Canada, and over twenty-five other countries around the world, including Australia, Austria, Brazil, China, Costa Rica, Denmark, Egypt, France, Germany, Iceland, Italy, Japan, Jordan, Korea, Malaysia, Mexico, Netherlands, New Zealand, Singapore, South Africa, South Korea, Spain, Switzerland, Taiwan, United Arab Emirates, and the United Kingdom, and the number of countries represented is growing every year.

Driven by its mission statement, NATS offers a variety of lifelong learning experiences to its members, such as workshops, intern programs, master classes, and conferences, all beginning at the chapter level and progressing to national events. Students of NATS members have access to one of the organization's most widely recognized activities: Student Auditions. They also have the opportunity, along with members, to compete at a national level through the National Association of Teachers of Singing Artist Awards (NATSAA). For information on these and other events and competitions for NATS members and their students go to Programs, Events, and Competitions.

NATS also supports the growth and enrichment of its members through the publication of The Journal of Singing, a scholarly journal comprised of articles on all aspects of singing and the teaching of singing, written by distinguished scholars in their fields.

Upcoming Events

Friday, November 6- Fall Play 7:00pm

Saturday, November 7- Fall Play 2:00pm

Thursday, November 12- Fall Play 7:00pm

Friday, November 13- Fall Play 7:00pm

Saturday, November 14- Fall Play 2:00pm & 7:00pm

Tuesday, November 17- Concert Singers Benefit Concert 7:00pm

Thursday, November 19- Frame/Cole Senior Recital 7:00pm

Monday, November 23- Martin/McIntire Jr./Sr. Recital 7:00pm

Friday-Saturday, December 4-5- *Messiah* Performance 7:00pm

Thursday- Friday, December 10-11- Sounds of the Season-7pm

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

9:30 a.m.
November 16, 2009

Kresge Auditorium
Larsen Fine Arts Center

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

PROGRAM

Invocation

Sonata in D Major for piano four Hands — W. Mozart
Kate Burkey, piano
Emily Poling, piano

Behold and See *(from Messiah)* — G. F. Handel
Kevin Rader, tenor
Dr. Jeff Bell, piano

Sonatina
Movement II — L. Beethoven
Rose Hall, flute
Derek Corcoran, piano

The Light that is Felt — C. Ives
Paul Drace, baritone
Dr. Karen Ball, piano

How Deep the Father's Love for Us — S. Townend
Jeremy Gibson, guitar

Concerto No. 1 in E^b Major, Op. 2 — R. Strauss
Brittany Harris, horn
Dr. Karen Ball, piano

Liten svit — K. Blomdahl
Brianna Robins, bassoon
Andrea Richardson, piano

Presto — J. Gurewich
Movement II
Angela Reedy, alto saxophone
Dr. Karen Ball, piano

Upcoming Events

Tuesday Nov. 17, 2009: Concert Singers Benefit Concert- Kresge 7pm

Wednesday Nov. 18, 2009: Jazz Combo Performance- Common Grounds 7:30pm

Thursday, Nov. 19, 2009: Frame/Cole Sr Recital- Kresge 7pm

Monday Nov. 23, 2009: Martin/McIntire Sr. Recital- Kresge 7pm

Monday, Nov. 30, 2009: Student Recital- Kresge 9:30am

Friday-Saturday, Dec. 4-5, 2009: *Messiah* Performances- Kresge 7pm

Thursday-Friday, Dec. 10-11, 2009: Sounds of the Season- Kresge 7pm

One University Avenue, Bourbonnais, IL 60914
1-800-648-1463
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OLIVET NAZARENE UNIVERSITY

Department of Music

CONCERT SINGERS BENEFIT CONCERT

Dr. Neal W. Woodruff
Conductor

Dr. Ovid Young
Pianist

November 17, 2009
7:00 & 8:30pm
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

It's a Grand Night for Singing* (*from State Fair*) — Richard Rodgers, Oscar Hammerstein II, arr. William Stickles

If I Loved You — Richard Rogers, Oscar Hammerstein II, arr. William Stickles

Main Title "Love Theme"* (*from Somewhere in Time*) — John Barry

The "Running" Theme* (*from Chariots of Fire*) — Vangelis

Love Walked In* (*from The Goldwyn Follies*) — George Gershwin

Summertime (*from Porgy and Bess*) — George & Ira Gershwin, Arr. Mark Hayes

Over the Rainbow (*from The Wizard of Oz*) — Harold Arlen, arr. Mark Hayes

Once in a While* — Bud Green, Michael Edwards

An Aaron Copland Suite

Zion's Wall (*Revivalist Song*) — Jase Hackman, baritone

Laurie's Song (*from The Tender Land*) — Calley Seefeldt, soprano

Ching-a-ring Chaw (*Minstrel Song*) — arr. Irving Fine

Auction Cries — John Biggs

(*Text taken from the Auction Advertisements in the Emporia, Kansas Gazette*)

Oh! Susanna — Stephen Foster, arr. Mark Hayes

Sleighride* — Leroy Anderson

God Bless America* — Irving Berlin

Neal Woodruff, tenor

*Denotes arrangement and/or orchestration by Ovid Young.

Thank you for your support of the Concert Singers' Music Mission to Hong Kong & Korea in May, 2010.

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With your donation of **$50** you will also be entered in a drawing to win a gift certificate to Faber Floral or Le Chic Cheveu.

With your donation of **$100** or more you will also be entered in a drawing to win either the car detailing or pots & pan set.

Several individuals & businesses have offered gifts
for our donation drawing this evening.

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Nicole Miller
Alyssa Norden
Joel Ramirez
Merrick Robison
Calley Seefeldt

Chamber Orchestra

Flute
Aubrey Sarna

Violin I
Lauren Hoenig
Elisabeth Peulausk
Jennifer Legg

Violin II
Rachel Tschetter
Desiree Hays
Artika Anderson

Viola
Joshua Woods
Tiana Frey

Cello
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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Lukas Frame

tenor

with

Dr. Ovid Young, piano

Patrick Cole

guitar

7:00 p.m.
Thursday, November 19, 2009
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Tempo di Galopp	Louis Ignatius Gall
Bouree	J.S. Bach
Allegro	Matteo Carcassi

Mr. Cole

Se Florinda è fedele (from *La donna ancora)*	Alessandro Scarlatti
Tu lo sai	Giuseppe Torelli
Quella fiamma	Francesco Conti
Ah si, ben mio; coll'essere (from *Il Trovatore)*	Giuseppe Verdi

Mr. Frame
Dr. Young, piano

Romance de Amor	arr. Richard Tower
Gymnopedie No.II	Erik Satie
	arr. Jack Marshall

Mr. Cole

Bonjour, Suzon!	Leo Delibes
Extase	Henri Duparc
L'invitation au voyage	Henri Duparc

Mr. Frame
Dr. Young, piano

Satin Doll	Duke Ellington
	arr. Patrick Cole

Mr. Cole

Lenski's Aria (from *Eugene Onégin)*	Peter Tchaikovsky

Mr. Frame
Dr. Young, piano

Night and Day — Cole Porter
arr. Patrick Cole

Mr. Cole

Ständchen — Johannes Brahms
So willst du des Armen — Johannes Brahms
Vergebliches Ständchen — Johannes Brahms
Wiegenlied — Johannes Brahms
Wie Melodien zieht es mir — Johannes Brahms

Mr. Frame
Dr. Young, piano

I Surrender All — arr. Patrick Cole

Mr. Cole

Memories
a. Very pleasant — Charles Ives
b. Rather sad
Remembrance — Charles Ives
De la drama: Rosamunde — Charles Ives
The Circus Band — Charles Ives
Serenity — Charles Ives
The Greatest Man — Charles Ives

Mr. Frame
Dr. Young, piano

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

Notes

Tempo di Galopp
This piece is an interesting piece because if you listen closely, you can begin to hear the "gallop" tempo. Also, in the rubato section, Gall was trying to create relaxation in the piece without letting the listener become too relaxed.

Bourree
This is the fifth movement from Bach 's "Suite in E minor for Lute." This movement demonstrates contrary counterpoint throughout its entirety, a type of composing often seen in lute piece from the Baroque period.

Allegro
Matteo Carcassi was a famous Italian guitarist and composer. His pieces are still played today because of his ability to blend technical skills and beautiful romantic music.

Se Florinda è fedele
This aria is from Alessandro Scarlatti's opera *La donna ancora e fedele*, first performed in Naples in 1698. It is sung by Alidoro to proclaim that he knows that Florinda loves him.

Translation:
Shall I let myself fall in love? The usual ways of wooing don't impress me, but faithfulness will win me.

Tu lo sai
Translation:
You now know how I loved you, you now know, my cruel love! Other loves I don't desire, just remember your old lover bringing scorn to the unfaithful.

Quella fiamma
Translation:
That flame which kindled me is so pleased with my soul that it never dies. And if fate entrusts me to you, lovely rays of my beloved sun, my soul will never be able to long for any other light.

Ah si, ben mio; coll'essere
An excerpt from Act 3 of *Il Trovatore* in which Manrico and his lover Leonora are about to take marriage vows. Manrico professes that they will be married and live only for each other.

Translation:
Oh, my love! When I'll be yours and you'll be my bride, my soul will be fearless, my arm will be stronger; but if it is my destiny that I should be among the victims of enemy swords, then in those last moments my thought will fly to you and death will only seem to me to precede you in Heaven!

Romance de Amor
A traditional Spanish melody, Romance de Amor is a piece that contrasts the joy and pain of love. The composer uses this piece to show us how empty life is without love, but also how fulfilling it can be to have someone to love.

Gymnopedie No. II
Originally composed for Piano, Erik Satie wrote a series of works with the title Gymnopedie. These three works were thought to be precursors to modern ambient music. Each is written in 3/4 time and, when played, the themes of the pieces create a melancholy tone that creates the mood of the pieces.

Bonjour, Suzon!
Translation:
Hello, Susan my flower. You were quiet and always the prettiest one. I'm home again as you may see. From my grand voyage in Italy, I traveled paradise all though. I have made love too. But why should you care? I'm passing by your home today. Open your door to me. Hello Susan. The last time I saw you, your heart was just awaking. And then you told me "I don't know." I don't want them to like me. What have you done while I was gone? Who leaves too early, returns too late.

Extase
Translation:
On your pale breast my heart is sleeping. In a slumber sweet like death. Exquisite death, death perfumed by the breath of my beloved.

L'invitation au voyage
Translation:
My child, my sister, think of the rapture of living together there! Of loving at will, of loving till death in the land that is like you! The misty sunlight of those cloudy skies has for my spirit the charms. So mysterious, of your treacherous eyes, shining brightly though their tears. There all is order and beauty, luxury, peace, and pleasure. See on the canals, those vessels sleeping. Their mood is adventurous; It's to satisfy your slightest desire that they come from the ends of the earth. The setting suns adorn the fields, the canals, the whole city, with hyacinth and gold; The world falls asleep in a warm glow of light.

Satin Doll
This well known jazz standard is one of Duke Ellington's most famous pieces. The arrangement is mostly true to the original arrangement, but has some new influences as well. Satin Doll represents the heart of the early jazz and swing movements.

Lenski's Aria
While at a dance Lenski becomes jealous of his friend Onégin for making advances on his fiancée Olga. Lenski challenges Onegin to a duel and storms

off. While waiting in the snow for his adversary to emerge, Lenski sings of his uncertain fate and his love for his maiden, Olga.

Translation

Where have you gone, o golden days of my spring? What does the day coming have in store for me? It escapes my eyes, it is hidden! Shall I fall to the deadly arrow, or will it pass by? All for better, there is a pre-determined time for life and for sleep, blessed is a day of simple tasks and blessed is the day of troubles. Will the day beam shine in the morning and the bright day reign and I will descend into the mysterious darkness of my fatal tomb? The memory of a strange poet will fall into Abyss and the world shall forget me, but you, you, Olga! Tell me, will you, the maiden of beauty, come to shed a tear over the early urn and think "he loved me, he devoted to me the gloomy dawn of a troubled life!" Ah Olga, I did love you. To you alone I devoted the gloomy dawn of my troubled life. Yes Olga, I did love you! My wonderful friend, my dear friend, come, for I am your husband.

Night and Day

Cole Porter wrote this piece for the 1932 musical *Gay Divorce*. This song has been recorded many times by famous vocalists like Frank Sinatra, Ella Fitzgerald, and Shirley Bassey. In this arrangement, the performer creates a picture of someone thinking about his or her love from morning to evening.

Ständchen

Translation

The moon hands over the hill tops. Now is the time for love. In the garden there is a flowing fountain but no creatures are moving about. Three students come into the shade with mandolins and a zither and sing a serenade. The music floats to the ear of a maiden and she sees a vision of her lover and murmurs, "Forget me not!"

So willst due des Armen

Translation:

You are mine at last, love! The darkness is past, the dawn is divine. The green leaves and the river, how brightly they shine! The prison of night is over. I gaze on the skies and the sun and cool breeze blind my eyes. I hope I'm not dreaming! Doubt has departed, to live is to love. Shine down sun! The journey is done, the victory is mine! At last I have found love's holiest shrine!

Vergebliches Ständchen

Translation:

He: Good evening, my treasure, good evening, sweet girl! I come from love of you. Ah, open the door, open the door for me!

She: My door is locked, and I won't let you in: My mother has advised me well! If you came in, it would all be over for me!

He: The night is so cold, and the wind so icy that my heart will freeze, and my love will be extinguished! Open for me, sweet girl!

She: If your love starts dying, then let it be extinguished! If it keeps dying, go home to bed, and rest! Good night, my boy!

Wiegenlied

Translation:

Good evening, and good night, with roses adorned, with carnations covered, slip under the covers. Early tomorrow, God willing, you will wake once again.

By angels watched, who show you in your dream the Christ-child's tree. Sleep now peacefully and sweetly, see the paradise in your dream.

Wie melodien zieht es mir

Translation:

It pulls at me, like a melody, quietly through my mind; it blossoms like spring flowers and wafts away like fragrance.

But when it is captured in words, and placed before my eyes, it turns pale like a gray mist and disappears like a breath.

And yet, remaining in my rhymes there hides still a fragrance, which mildly from the quiet bud my moist eyes call forth.

I Surrender All

Using the well-known melody of this hymn, I Surrender All is presented in a new light with this piece. I have arranged this piece with two main ideas. First, the guitar is tuned very differently than usual, so that the open strings create the tonality of the piece (D-A-D-G-A-D). Also, being an acoustic piece, the strumming is important to the rhythm and dynamics of the song. This song comes straight from my love for my Lord Jesus Christ.

A few notes on Charles Ives and early twentieth century music

Charles Edward Ives (1874-1954) is widely regarded as one of the first American composers of international significance. Ives's music was largely ignored during his life, and many of his works went unperformed for many years. Over time, Ives came to be regarded as an "American Original." Ives combined the American popular and church-music traditions of his youth with European art music, and was among the first composers to engage in a systematic program of experimental music, with musical techniques that included irregular rhythms and notes clusters as well as atonal and disjunct melodies and harmonies, foreshadowing virtually every major musical innovation of the 20th Century.

De la drama: Rosamunde

Translation:

I wait, alas! Crying in pain over your long absence; come back, come back; without your presence, without happiness for me in vain blooms the sweet spring proud of the scenery nothing displeases please me in nature. My God! I have cried a long time. Nevertheless is there not more to come? My God! I impore you! Well! At least the grace can again reunite us.

Upcoming Events

November 23, 2009: Martin/McIntire Jr/Sr Recital- Kresge, 7:00pm

November 30, 2009: Student Recital- Kresge, 9:30am

December 4-5, 2009: *Messiah* Performances- Kresge, 7:00pm

December 7, 2009: Student Recital- Kresge, 9:30am

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm

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

Mr. Cole presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with an emphasis in music. He is the guitar student of Prof. Freddie Franken.

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖❖❖❖❖

Fall Tour

2009

Green Bay, WI
Madison, WI
Richland Center, WI
Princeton, IL

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alleluia	R. Thompson
Alma Mater	B. Carmony
Betelehemu	African Folk Tune; arr. J. Crutchfield
Canticle of Praise	M. Hayes
Elijah Rock	arr. M. Hogan
Gloria	J. Rickard
Grace Above All	A. Petker
Lord God, You Have Called Your Servants	J. McDermid
Love Came Gently	M. Funderburk
O Magnum Mysterium	M. Lauridsen
Peace I Leave with You	K. Nystedt
Praise God	J. Walker
Psalm 148: Praise ye the Lord	H. Stevens
Soon Ah Will Be Done	W. Dawson
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy

Two CD recordings of Orpheus Choir
are available for purchase:
A Mighty Fortress and ***Great Is Thy Faithfulness***.

PERSONNEL

SOPRANO

Sarah Aaron	Watseka, IL	Childhood Development
Laura Bruns◆	Watseka, IL	Elementary Education
Alicia Carter	Bourbonnais, IL	Music Education
Lindsay Close◆	Flushing, MI	Elementary Education
Jenna Dickey	Bloomfield Hills, MI	Music Education
Elizabeth Eddy	Shelbyville, IN	Business Administration
Taylin Frame	Centreville, VA	Music Performance
Katelyn Holmer	Dunlap, IL	Social Work/Intercultural Studies
Callie Ivey	Boise, ID	Music Education
Rebecca Lankford	Midlothian, VA	English/Intercultural Studies
Laura McCague	New Lenox, IL	Social Work
Ashlie McIntire	Longmont, CO	Music Performance
Andrea Peters	Gibson City, IL	Music Education
Megan Radcliffe	Charleston, WV	Biology
Ashley Raffauf	Homewood, IL	Music Education
Anna Reed	Huntington, IN	Math Education
Calley Seefeldt	Watseka, IL	Music Education
Heather Willoughby	Elkhart, IN	Accounting
Sarah Yanchick	Joliet, IL	Social Work

TENOR

Justin Alger	Bradley, IL	Children's Ministry
Tyler Dossett	Danville, IL	Bus Adm/Marketing/Sociology
Cameron Dunlop	Huntington, IL	Pastoral Ministry
Luke Frame	Williamsburg, IN	Music Performance
Cameron Frye	Troy, OH	Music
Kyle Hance	Carthage, MO	Mass Communications
Matthew Kee	Yorkville, IL	International Business/Spanish
Jonathan Mikhail	Joplin, MO	Communication Studies
Luke Olney+	Bourbonnais, IL	Sociology
Kevin Rader	Roxana, IL	Music/Psychology
Merrick Robison	Marion, IA	Music/Theater
Wesley Taylor	Kankakee, IL	Art/Digital Media
Nate Waller	Oblong, IL	Engineering

+ accompanist
◆ officer

PERSONNEL

ALTO

Elizabeth Bernhardt◆	Green Bay, WI	Elementary Education
Amanda Cook	Aurora, IL	Social Work
Laura DeMerell	Portage, MI	English
Libby Devine	Elgin, IL	Biology
Emily Dillard	Galesburg, IL	Music/Bu8siness
Laura Fleschner	Terre Haute, IN	Mass Communication
Cindy Jackson	Herscher, IL	Music Education
Stephanie Johnson	Madison, WI	Fashion Merchandising
Andrea LaMontagne	Kankakee, IL	Political Science/Pre Law/History
Cynthia Lopez	Wood Dale, IL	Nursing
Nicole Miller◆	Ortonville, MI	Music
Audrey Mikhail	Joplin, MO	Biology/Pre Med
Alyssa Norden	Kankakee, IL	Music Performance/ Music Ed
Emily Poling◆	Lancaster, OH	Music Education
Caitlin Porter	Elida, OH	Corporate Communication
Anna Smit	Byron Center, MI	Mass Communication
Samantha Starner	Chandler, AZ	Music Education
Sarah Ward	Wheaton, IL	Biblical Studies/Phil & Religion
Chelsea Winn	Kewanee, IL	Nursing

BASS

Tony Allen	Bourbonnais, IL	Mass Communication
Jake Boss	Tinley Park, IL	International Business
Caleb Chastain	Pendleton, IN	Art
Ben Cherney	Iron Mountain, MI	Music Composition & Theory
Neil Frazer	Spooner, WI	English Education
Paul Drace	Black River Falls, WI	Music Performance/Music Ed
Jase Hackman◆	Manhattan, IL	Music/Business Administration
Reuben Lillie	Greenville, PA	Music Education
Seth Means	Honey Creek, IA	Engineering
Joel Ramirez◆	Cicero, IL	Music
Blake Reddick◆	Bourbonnais, IL	Music
Josh Ring	Dunlap, IL	Music Composition & Theory
Ryan Shrout	Jacksonville, FL	Engineering
Brad Sytsma	Grand Rapids, MI	Business Administration
Josh Woods◆	Brunswick, OH	Pastoral Ministry

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 every General Assembly 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.

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.

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2009 - 2010 Performance Schedule

September	21	Fall Revival at ONU (College Church of the Nazarene)
	25	Prime Time (Senior Adult) Day (ONU; Chalfant Hall)
October	2, 3	Orpheus Variety Show (ONU; Kresge Auditorium)
November	6 - 8	ONU Homecoming
	20 -22	Fall Choir Tour
December	4, 5	Handel's *Messiah* (ONU)
	8	Featured choir: Holiday Concert Series at The Art Institute of Chicago
	10, 11	Sounds of the Season concert (ONU; Kresge Auditorium)
February	6, 7	*Great Opera Choruses* with Kankakee Valley Symphony Orchestra (Kankakee High School)
	18 - 22	Winter Choir Tour
March	18	*Night of Jazz* with ONU Jazz Band (ONU; Chalfant Hall)
	19 – 21	Spring Choir Tour
April	9, 10	Choral Workshop with Dr. Rene Clausen
	17	Ladies Day (ONU; Chalfant Hall)
	20	Home Concert (ONU; Kresge Auditorium))
May	7	Baccalaureate Service (ONU; McHie Arena)

OLIVET NAZARENE UNIVERSITY

Department of Music

JUNIOR/SENIOR RECITAL

Emily Martin

clarinet

with

Dr. Ovid Young, piano

Ashlie McIntire

soprano

with

Prof. Heather Williams, piano

Dr. Neal Woodruff, tenor

7:00 p.m.

Monday, November 23, 2009

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Invocation

Je suis encor (*from Manon*) — Jules Massenet
La Bonne Chanson — Gabriel Fauré
La lune blanche luit dans les bois
J'allais par des chemins perfides
J'ai presque peur vérité

Miss McIntire
Prof. Williams, piano

Presto (*from Sonata No. 1 in g minor*) — Johann Sebastian Bach
Adagio (*from Concerto in A for Clarinet and Piano*) — Wolfgang A. Mozart

Miss Martin, clarinet
Dr. Young, piano

Ah! Lo previdi! — Wolfgang A. Mozart

Miss McIntire
Prof. Williams, piano

Petite Piece — Claude Debussy
Variations on a theme by Mozart — Ludwig van Beethovan
arr. Simeon Bellison

Miss Martin, clarinet
Dr. Young, piano

Cycle of Holy Songs — Ned Rorem
Psalm 134
Psalm 142
Psalm 148
Psalm 150

Miss McIntire
Prof. Williams, piano

Solo de Concours — Andre Messager
Hora Staccato — Grigoraş Dinicu
arr. Jascha Heifetz

Miss Martin, clarinet
Dr. Young, piano

Abendempfindung — Wolfgang A. Mozart
Bret' über mein Haupt — Richard Strauss
Verborgenheit — Hugo Wolf
Glück, das mir verblieb (*from Die Tote Stadt*) — Erich Wolfgang Korngold

Miss McIntire
Prof. Williams, piano

O soave fancuilla (*from La Bohème)* Giacomo Puccini

Miss McIntire
Dr. Neal Woodruff, tenor
Prof. Williams, piano

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

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

Notes

Je Suis Encor

The cavalier Lescaut, a member of the Royal Guard, has been waiting for his young cousin, Manon, to arrive in a coach on the way to a convent school. When she appears, she is even prettier and more charming than Lescaut had expected. She breathlessly relates the adventures of her journey.

Translation:

I'm still quite dazed; I'm still numb! Ah, my cousin, excuse me! Excuse an emotional moment. I'm still quite numb! Pardon my chatter. I'm traveling for the first time! The coach had scarcely left when I was admiring, wide-eyed, the hamlets, the forests, the plain, and the travelers young and old. Ah, my cousin, excuse me! This is my first trip! Curious, I watched fly by the tress quivering in the wind! And I forgot, full of joy that I was leaving for the convent! Faced with so many new things, don't laugh if I tell you that I thought I had wings and was flying in paradise! Yes, my cousin! Then I had a moment of sadness. I cried. I don't know why. A moment later, I confess, I was laughing, ha!ha!ha! but without knowing why! Ah, my cousin…

La lune blanche luit dans les bois

Translation

The white moon shines in the forest, from every branch comes forth a voice, under the foliage, oh beloved! The pond reflects, a deep mirror, the silhouette of the dark willow, where the wind is weeping. Let us dream, this is the hour! A vast and tender calm seems to descend from the firmament which the orb clads in rainbow colors; this is the exquisite hour.

J'allais par des chemins perfidies

Translation

I was walking along treacherous paths, painfully uncertain, your dear hands were my guides; very pale on the distant horizon. The hope of dawn was glimmering- your glance was like the dawn! No noise, save the sound of his own steps, gave courage to the traveler; your voice has said to me: Go on! My fearful heart, my gloomy heart! Wept lonely on the mournful road, but love, delightful vanquisher, has united us in joy!

J'ai Presque peur en vérité

Translation:

I almost fear, in truth be said, so much I feel my life enlaced with that all radiant thought that took hold of my soul that past summer. So much your image, dear to me forever, dwells in this heart, all yours, this heart with sole desire to love and to please you. And I tremble, please forgive my bluntly telling it, at the thought that a single word, a smile coming from you now is my law. And that it would suffice a gesture or a word or twinkling of an eye to make the whole of me bereft of my celestial dream! But if I should no longer see you, the future would appear so sad and filled with endless grief,

except for one great hope: immersed in this supreme happiness, to repeat to myself again and again, in spite of those sad thoughts, that I love you, that I love you!

Ah! Lo previdi!

Ah! Lo previdi! Is Mozart's first great concert aria, and is more a scene than a stand-alone aria; it is split into three sections. The text is taken from Act II, Scene 9 of Paisiello's *Andromeda*. In this scene, after Andromeda has been saved, and she and Perseus have fallen in love, Euristeus tells Andromeda that Perseus is dead. Andromeda bitterly reproaches him for not preventing her beloved's death, and determines to die and join Perseus.

Translation:

Ah, my foreboding! Poor, tragic prince-ling, of the very same weapon that saved my life, you have become the victim. Could you not be prevented from such a cruel deed? Had you no compassion? Could you not be moved to merciful compassion? What tiger nourished you? Tell me, tell me! Where was your cradle? You must vanish! Begone from my sight forever! Ah! begone from sight forever, most ungrateful, cruel heart! Ah! why linger? Begone forever, you have proved vile beyond belief, Go! O traitor, come back no more! You have been the cause of all my grief; my woe, unendurable, augurs no relief. Go, o monster! Fly forever! Go to rejoin all your brutal kind, to the lair where you belong! Woe is me! Wretched one! In vain my anger! Meanwhile my love is lying drenched in his blood, your victim. What has your weapon done, Perseus? How you chill me! First you saved me from dying, but now you kill me. His noble soul has departed; crimson streams the blood, rending the wounded body. How day has darkened; my eyes are blinded; all now must grieve me. Under terrible sorrow my heart is fainting. Ah, my beloved, do not leave me. United, let us depart. O wait a little! Because my pain will soon end in death, o tarry, o tarry, wait for my spirit! Cross not dark Lethe's torrent, wait on this side, I pray you; ah, wait for me! Cross not, my beloved, the torrent, whose waters are abhorrent, whose waters are abhorrent. But do not let them affray you. Cross not the stream, but wait for me! O grant my plea to come with you, o wait for me!

Abendempfindung

Translation:

It is evening, the sun is gone, and the moon beams silver light; so flees life's loveliest hours, run away as in a dance. Soon flees life's bright scenes, and the curtain falls; ended is our play! Friends' tears flow already on our grave. Soon perhaps (blow by me, like a gentle westwind, a quiet foreboding,) I complete this lifelong pilgrimage, fly to the land of rest. If you will then weep beside my grave, mourning my ashes seen, then o friends, will I appear to you and shall to heaven above you blow. Present also a tear for me, and pluck me a violet on top my grave, and with your soulful gaze look then softly down upon me. Consecrate for me a tear, and ah! do not feel shame for

consecrating it to me; oh, it then will be in my diadem the most beautiful pearl!

Bret' über mein Haupt

Translation:

Spread over my head our black hair, draw your face closer to me, there flows into my soul so bright and clear your eyes' light. I do not wish for the sun's magnificence above, nor even the stars shining garland, I wish only for the night of your locks, and the light of your eyes.

Verborgenheit

Translation:

Let me be, o world! Do not tempt me with offerings of love. Leave this heart alone to experience its own joy, its own sorrow. I know not why I grieve. It is some uncommon pain. But always through my tears, I see the loving light of the sun. I often feel that I hardly know myself and bright joy flashes through the heaviness that oppresses me, blissfully into my breast. Let me be, o world! Do not tempt me with offerings of love. Leave this heart alone to experience its own joy, its own sorrow.

Glück, das mir Verblieb

Paul is despondent over the death of his young wife Marie, but then he meets a woman who looks much like his wife and he invites her to his home. This woman, Marietta, is a dancer, uninhibited and beautiful. He wraps her in a shawl of his Marie's and takes a lute from the wall and hands it to her. She thinks he must be a painter looking for a subject, but says that an old lute demands an old song and sings for him.

Translation:

Good fortune, remaining near to me, come to me, my true love. Evening sinks into the grove you are my light and day. Timidly beats heart on heart hope rises toward heaven. So true, a mournful song. The song of true love that must die. I know this song. I heard it oftentimes in younger in fairer days. It still has one more verse do I know it still? Though grief becomes clouded, come to me, my true love. Lean to me your pale face death will not part us. If you must one day part from me, believe, there is rebirth.

O soave fanciulla

Translation:

Rodolfo: O adorable angel, o gentle vision, surrounded by the moon-light's silver glow, in your sweet person I realize my fondest dreams of long ago!
Mimi: Ah! I've never known before! A long so tender and glowing!
Rodolfo: Never have I known before so divine a rapture! Radiant with happiness my heart is glowing, now at last I have found you, my one and only love!
Mimi: Oh, how its soothing power over comes my heart with gladness, how sweet to be in love! No, please don't! My sweetheart! Your friends are

waiting…You're sending me away then? I would say…but I dare not…What? Would you take me along?
Rodolfo: You, Mimi? Would you not rather stay at home with me? Out there it's freezing…
Mimi: I'll stay close beside you!
Rodolfo: And later?
Mimi: I wonder!
Rodolfo: Take my arm, my little darling.
Mimi: I obey you, my lord!
Rodolfo: Your love is mine?
Mimi: I love you!
Both: My love, my love! My love!

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

Upcoming Events

November 30, 2009: Student Recital- Kresge, 9:30am

December 4-5, 2009: *Messiah* Performances- Kresge, 7:00pm

December 7, 2009: Student Recital- Kresge, 9:30am

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

♦ ♦ ♦ ♦ ♦

9:30 a.m.
Monday, November 30, 2009
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Horn Concerto No. 1 in D Major — W. A. Mozart
Rebeckah Sterns, French horn
Dr. Karen Ball, piano

Der Tod und das Madchen — Franz Schubert
Cynthia Lopez, mezzo-soprano
Derek Corcoran, piano

Andalucía — Lecuona
Kate Hausken, piano

Deh Vieni, Non Tardar (*from Le Nozze Di Figaro)* — W. A. Mozart
Calley Ivey, soprano
Dr. Karen Ball, piano

Fantasie — Gabriel Faure
Diane Rankin, flute
Desiree Hayes, piano

Far From the Home I Love — Jerry Bock
Rebekah Hazen, mezzo-soprano
Kate Hausken, piano

Etude in C Minor, Op.25 No. 12 — Frédéric Chopin
Andrea Richardson, piano

Silent Noon — Ralph Vaughn Williams
Cindy Jackson, alto
Dr. Jeff Bell, piano

Concerto — Ravel
Derek Corcoran, piano
Dr. Karen Ball, piano

Sonata No. 1 in E Minor — Johannes Brahms
Brian Kosek, 'cello
Kate Hausken, piano

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Upcoming Events

December 4-5, 2009: *Messiah* Performances- Kresge, 7:00pm

December 7, 2009: Student Recital- Kresge, 9:30am

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm

OLIVET NAZARENE UNIVERSITY

and

National City
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present

The 74th Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell, conductor
Dr. Neal Woodruff, conductor

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

Friday, Dec. 4, 2009 • 7 p.m.
Saturday, Dec. 5, 2009 • 7 p.m.

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

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Olivet Nazarene University
Department of Music

Soloists

Friday evening:

Shannon Woodruff, soprano
Kimberly Meiste, contralto
Dr. Neal Woodruff, tenor
Dr. Jeff Bell, bass

Saturday evening:

Ashlie McIntire, soprano
Jenna Dickey, contralto and soprano
Luke Frame, tenor
Merrick Robison, tenor
Reuben Lillie, bass

with

Dr. Timothy Nelson, organ
Kate Hausken, harpsichord

Chrysalis Women's Choir
Dr. Jeff Bell, conductor

Testament Men's Choir
Dr. Neal Woodruff, conductor

Orpheus Choir
Dr. Jeff Bell, conductor

University Orchestra
Dr. Neal Woodruff, conductor

Orchestra

Flute
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman

Clarinet
Emily Martin
Sarah O'Neal

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Stems

Trumpet
Merrick Robison
Patrick Wright
Jordan Bond

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeryer

Timpani
Mike Zaring
Kaleb Soller

Harpsichord
Kate Hausken

Organ
Dr. Timothy Nelson

Violin I
Lauren Hoeing*
Elizabeth Peulausk
Jessica Brown
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Sarah Moore
Amanda Winkle

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Emily Younglove
Amanda Mackey
Sarah Jensen
Delia Mulcahy
Areli Lara
Heather Williams

Viola
Josh Woods
Brittany Gaffney
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley
Matt White
Kelsi Rector
Katy Van Donselaar

Cello
Ben Miller
Allison Richmond
Brian Kosek
Katelyn Flynn
Amanda Vanderpool
Dr. Shirlee McGuire
Nicole Gassman

Bass
Jennifer Wilkerson
Sara Marrs
Tony Jacobs
Austin Dexter
Jesse Dillman

*Concertmistress

Messiah Chorus

Soprano

Sarah Aaron
Laura Bruns
Alicia Carter
Lindsay Close
Hannah Crowder
Ashley Desrochers
Jenna Dickey
Elizabeth Eddy
Lauren Edwards
Whitney Foster
Taylin Frame
Tianna Frey
Shanna Hoekstra
Katelyn Holmer
Callie Ivey
Johanna Kearney
Justyne Kirchner
Jessica Kooy
Rebecca Lankford
Laura McCague
Ashlie McIntire
Dr. Janna McLean
Bethany Meredith
Morgan Messer
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Emily Rattle
Anna Reed
Kristin Rinehart
Rebecca Rodeheaver
Erin Sebero
Calley Seefeldt
Kelsey Sowards
Jennifer Valpatic
Alicia Williams
Heather Willoughby
Kate Wilson
Allison Wiseman
Sarah Yanchick
Emily Yoder
Bailey Zeilenga

Alto

Lyssa Baker
Liz Bernhardt
Amanda Cook
Laura DeMerell
Libby Devine
Chelsea Diemer
Emily Dillard
Kathleen Farris
Jenelle Fields
Laura Fleschner
Heather Fortin
Aline Francani
Lindsey Hayes
Rebekah Hazen
Laura Holdham
Megan Huntsman
Cindy Jackson
Lisa Jackson
Stephanie Johnson
Elizabeth Kuhns
Lynne Kurtz
Andrea LaMontagne
Rachel Lenger
Cynthia Lopez
Heather Marrs
Sarah Metzger
Nicole Miller
Audrey Mikhail
Ashley Mortensen
Alyssa Norden
Emily Poling
Caitlin Porter
Andrea Richardson
Nicole Sloan
Anna Smit

Messiah Chorus

Sarah Staal
Samantha Starner
Kyrstin Stephens
Shequita Thomas
Caitlin Todd
Jessica Voss
Sarah Ward
Christin Wilson
Chelsea Winn
Catie Young

Tenor

Justin Alger
John Cable
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matt Kee
Timothy Mezera
Jonathan Mikhail
Luke Olney
Kevin Rader
Geoff Sauter
Brent Skelton
Wesley Taylor
Christopher Tolbert
Nate Waller

Bass

Anthony Allen
Seth Athialy
Jake Boss
Clinton Casey
Caleb Chastain
Ben Cherney
Derrick Corcoran
Paul Drace
Neil Frazer
Jase Hackman
Cameron Jackson
Mark Jenkins
Brian Kosek
Chris LeFevre
Reuben Lillie
Seth Means
Joel Ramirez
Josh Ring
Ryan Shrout
Brad Sytsma
Geof Wallin

NOTES

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

Since the work was intended for Dublin, Handel apparently felt he could use a libretto derived wholly from Scripture – in 1738 London had soundly rejected "Israel in Egypt," a work similarly based on Scripture. His choice of a purely biblical libretto makes "Messiah" unique among Handel's other oratorios because, unlike them, it is non-dramatic. The oratorio has neither identifiable characters – the soloists are designated only by voice part, and in the Dublin premier nine different soloists were used – nor plot. Lacking the dramatic confrontation and direct narration common to Handel's operas and dramatic oratorios, this work succeeds on the strength of its use of the chorus as the central protagonist. In his use of the chorus, Handel responds not only to the uniqueness of the libretto, but also to the grand, ceremonial anthems that were the foundations of his sacred music.

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

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

PROGRAM

Welcome and Invocation

Part One

Overture

Recitative — Dr. Woodruff ◆ Mr. Frame

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

Aria — Dr. Woodruff ◆ Mr. Frame

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

Chorus

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

Recitative — Dr. Bell ◆ Mr. Lillie

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

Aria — Dr. Bell ◆ Mr. Lillie

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

Recitative — Miss Meiste ◆ Miss Dickey

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

Aria with chorus — Miss Meiste ◆ Miss Dickey

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

Recitative — Dr. Bell ◆ Mr. Drace

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the

Gentiles shall come to thy light, and kings to the brightness of thy rising.
(Isaiah 60:2,3)

Aria — **Dr. Bell ◆ Mr. Drac**

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

Chorus

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

Pastoral Symphony

Recitative — **Mrs. Woodruff ◆ Miss McIntire**

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

Recitative — **Mrs. Woodruff ◆ Miss McIntir**

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

Recitative — **Mrs. Woodruff ◆ Miss McIntire**

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

Chorus

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

Aria — **Woodruff ◆ Miss Dicke**

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

Recitative — **Miss Meiste ◆ Miss Dickey**

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

Aria — **Miss Meiste and Mrs. Woodruff ◆ Miss Dickey and Miss McIntir**

He shall feed His flock like a shepherd, and He shall gather the lambs with His

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

Part Two

Aria — **Miss Meiste ◆ Miss Dickey**

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

Chorus

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4-5)

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

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

Aria — **Dr. Woodruff ◆ Mr. Robison**

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

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

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

Aria — **Dr. Woodruff ◆ Mr. Robison**

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

Chorus

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

Part Three

Aria — **Mrs. Woodruff ◆ Miss McIntire**

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

Chorus

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

Recitative **Dr. Bell ◆ Mr. Lillie**

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

Aria **Dr. Bell ◆ Mr. Lilli**
Mr. Robison, trumpet

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

Chorus

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

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Kresge Auditorium
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Thursday, Dec. 10, 2009 7 p.m.
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OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

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9:30 a.m.
Monday, December 7, 2009
College Church of the Nazarene

PROGRAM

Kent Kennan Sonata for Trumpet and Piano — Kent Kennan
Movement 1
RaeMarie Donaldson, trumpet
Dr. Karen Ball, piano

Psyche — Emile Paladilhe
Nicole Miller, mezzo soprano
Kate Hausken, piano

Concerto in G Major — W. A. Mozart
Adagio non troppo
Aubrey Sarna, flute
Dr. Ovid Young, piano

Non lo diro col labbro (*from Tolomeo)* — G. F. Handel
Caitlin Porter, alto
Dr. Jeff Bell, piano

Caprice — E. Bozza
Merrick Robison, trumpet
Dr. Karen Ball, piano

Wer nur den lieben Gott lasst walten, BWV 642 — J.S. Bach
John Michael Jurica, organ

Pavana — Luis Milan
Tyson Dodd, Guitar

Concerto No. 5 — Friedrich Seitz
Movement 1
Jordan Cramer, violin
Josh Ring, piano

Prelude and Fugue in C Major, BWV 553 — J.S. Bach
Caitlin Todd, organ

Sonata No.3 — G.F. Handel
Allegro — arr. Sigurd Rascher
Desmond Handson, alto saxophone
Andrea Richardson, piano

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Upcoming Events

December 10-11, 2009: Sounds of the Season- Kresge, 7:00pm

Music

CALENDAR OF EVENTS

SPRING 2010

DEPARTMENT OF MUSIC

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CALENDAR OF EVENTS

SPRING 2010

JANUARY 2010

12 ORCHESTRA CLINIC CONCERT*
KRESGE AUDITORIUM 7 P.M.

21 SR. RECITAL – POLING BURKEY
KRESGE AUDITORIUM 7 P.M.

26 SR. RECITAL – DICKEY/REEDY/TAYLOR
KRESGE AUDITORIUM 7 P.M.

28 FACULTY RECITAL – ANDERSON JACKLIN
KRESGE AUDITORIUM 7 P.M.

FEBUARY 2010

5-6 BAND WINTER SHOWCASE*
KRESGE AUDITORIUM 7 & 9 P.M.

8 COMMENCEMENT CONCERT AUDITIONS
KRESGE AUDITORIUM 7 P.M.

9 COMPOSERS OF OLIVET CONCERT
KRESGE AUDITORIUM 7 P.M.

25-26 SPRING MUSICAL, LITTLE WOMEN
KRESGE AUDITORIUM 7 P.M.

27 SPRING MUSICAL, 'LITTLE WOMEN'*
KRESGE AUDITORIUM 2 & 7 P.M.

MARCH 2010

2 CONCERT BAND CONCERT
KRESGE AUDITORIUM 7 P.M.

4 JR./SR. RECITAL – HARRIS/WRIGHT
KRESGE AUDITORIUM 7 P.M.

18 NIGHT OF JAZZ
CHALFANT HALL 7 P.M.

23 SR. RECITAL – REDDICK/IVEY
KRE[illegible] AUD[illegible]RIUM [illegible] P.M.

25-26 SPRING PLAY
KRESGE AUDITORIUM 7 P.M.

27 SPRING PLAY
KRE[illegible] AUD[illegible]RIUM [illegible] 7 P.[illegible]

29 JR. RECITAL – CORCORAN DRACE
KRESGE AUDITORIUM 7 P.M.

30 ORCHESTRA/CHAMBER CONCERT
KRESGE AUDITORIUM 7 P.M.

APRIL 2010

6 FACULTY RECITAL – DALTON BENSON
KRESGE AUDITORIUM 7 P.M.

8 FACULTY RECITAL – LYNCH/GOODMAN
KRESGE AUDITORIUM 7 P.M.

12 HOPKINS SCHOLARSHIP AUDITIONS
LARSEN 140 7 P.M.

13 HALE/WILDER SCHOLARSHIP AUDITIONS
LARSEN 140 7 P.M.

15 CHRYSALIS TESTAMENT CONCERT
KRESGE AUDITORIUM 7 P.M.

19 NIELSON & YOUNG SCHOLARSHIP AUDITIONS
KRESGE AUDITORIUM 7 P.M.

20 ORPHEUS CONCERT
KRESGE AUDITORIUM 7 P.M.

22 CONCERT BAND
KRESGE AUDITORIUM 7 P.M.

23 HARP ENSEMBLE RECITAL
KRESGE AUDITORIUM 7 P.M.

27 JAZZ BAND/CONCERT SINGERS CONCERT
KRESGE AUDITORIUM 7 P.M.

29 CHAMBER CONCERT
KRESGE AUDITORIUM 7 P.M.

MAY 2010

1 COMMENCEMENT CONCERT
KRESGE AUDITORIUM 7 P.M.

* = ONU PRESENTS EVENT

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THE DAILY JOURNAL

Program

Overture Zu Den Hebriden (Fingals-Höhle), Op.26 - Felix Mendelssohn

Grand Canyon Suite - Ferde Grofé
Sunrise · Painted Desert · On the Trail · Sunset · Cloudburst

Jericho (Revisited) - Bill Himes/Camp Kirkland
Dr. Neal Woodruff, narrator

The Great Gate of Kiev (from Pictures at an Exhibition) - Modest Mussorgsky

Bradley-Bourbonnais Community High School Orchestra,
Mr. Alan White, conductor

Herscher High School Orchestra, Ms. Katrina Cessna, conductor

Kankakee High School Orchestra, Ms. Julie Tomisek, conductor

Guest Conductor - Harlow Hopkins

In September 1949, Harlow Hopkins enrolled at Olivet Nazarene College, introducing him to the school and resulting in a life-long association.

He and his wife, the former Harriet Boughan, were married after they graduated from Olivet in 1953. She, a musician also, had accompanied others during college years, traveled for the school, and highly developed her piano skills. Both taught part-time at Olivet Nazarene University while working on their master's degrees.

The U. S. Army beckoned in 1955, and he spent two years in the service playing clarinet in the Third Armored Division Band and the Seventh Army Symphony. The second year was spent in West Germany. During their stay in Germany, Harriet substituted in the Army Dependent School and upon returning to the United States, taught music for 27 years — first, part time at Olivet Nazarene University, and then in the public schools of Peotone and Bourbonnais, Illinois.

After completing his master's degree at the American Conservatory of Music, Chicago, Illinois, Hopkins returned to Olivet Nazarene University to teach full time, an assignment which included directing the band and orchestra.

While the Hopkins family lived in Bloomington, Ind., from 1963 to 1966, Hopkins worked toward a Doctor of Music degree at Indiana University. The doctorate was conferred in 1974.

Hopkins was the principal clarinetist in the Kankakee Valley Symphony Orchestra when it was begun by Dr. Reinhold Schuller. Following the inaugural concert, Dr. Schuller invited Hopkins to conduct the orchestra. This he did from 1968 to 1970. Following a four-year leave of absence, he rejoined the Symphony, becoming the principal clarinetist once again. He has been a part of the Orchestra since 1974, continuing as principal clarinetist, and presently serving as President of the Symphony Board.

In 1995 Olivet Nazarene University honored Hopkins by naming the Alumni Center for him.

Dr. Hopkins retired in 1996 after completing 29 years as head of the Division of Fine Arts and the Department of Music and 39 years as Director of Bands. He gave Olivet Nazarene University 42 years of full-time service.

During this time, the Hopkins also served two churches as part-time ministers of music, as well as continuing to be active in their home church.

In 1998, while in "retirement," Dr. Hopkins assisted in the founding of a community New Horizons Band and serves as a co-conductor.

Dr. and Mrs. Hopkins have one son, Mark, who lives in Woodridge, Ill., with his wife, Brenda, and their two children.

University Orchestra

Flute/Piccolo
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
April Becker
Kristen Kehl
Katelyn Dunkman

English Horn
Katelyn Dunkman

Clarinet
Emily Martin
Sarah O'Neal

Bass Clarinet
Amanda Christensen

Bassoon
Ashley Pitzer
Brianna Robins

Contra-bassoon
Dr. Neal McMullian

Horn
Brittany Harris
Rebeckah Sterns
Kate Hausken
Stephanie Moore
Jacklyn Rose

Trumpet
Merrick Robison+
Patrick Wright+
Raemarie Donaldson

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeier

Tuba
Reuben Lillie

continued ➤

+ co-principal

Percussion
Mike Zaring
Kaleb Soller
Joanna Knepper
Emily Gorman

Piano
Kate Hausken

Harp
Rachel Fisher
Cambria Thomas

Violin I
Lauren Hoenig*
Elisabeth Peulausk
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Sarah Moore
Amanda Winkle, BBCHS
Meganna Miller, BBCHS
Patrick Lord-Remmert, BBCHS

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Sarah Jensen
Amanda Mackey
Delia Mulcahy
Areli Lara
Emily Ohse
Emily Younglove
Kelsey VanWert, BBCHS
Jessica Bucksath, HHS
Rachel McClelland, HHS
Harold Berry, HHS
Gabriela Diaz, KHS

Viola
Josh Woods
Brittany Gaffney
Matt White, BBCHS
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley
Lydia Norwick, BBCHS
Camille Norwick, BBCHS
Beth Hatting, HHS

Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool
Chet Lord-Remmert, BBCHS
Noah Boudreau, BBCHS
Emma Wieliczko, BBCHS
Alex Brinkman, HHS
Demetrius Henning, KHS
Elijah Gathing, KHS

Bass
Jennifer Wilkerson
Sara Marrs
Jess Dillman
Tony Jacobs
Austin Dexter, BBCHS
Rachel Howard, BBCHS
David Sula, HHS
Michael Kramer, KHS

**concertmaster*

PROGRAM NOTES

FINGAL'S CAVE (Hebrides) Overture
Felix Mendelssohn-Bartholdy (1809-1847)

Mendelssohn made his first journey to England in the spring of 1829. Following an active concert season, a long tour through Scotland stirred his teeming imagination and served as the inspiration for his Fingal's Cave Overture, composed in 1830. From 1830 to 1832 he traveled through Germany, Austria, Italy and Switzerland to Paris. He then made his 2nd visit to London, where he conducted the Fingal's Cave Overture on May 14, 1832. The music, though labeled as an overture, is intended to stand as a complete work. Although programme music, it does not tell a specific story; instead, the piece depicts a mood and "sets a scene," being an early example of such musical pieces. The overture consists of two primary themes. The opening notes of the overture state the theme Mendelssohn wrote while visiting the cave and are played initially by the violas, cellos and bassoons. This lyrical theme, suggestive of the power and stunning beauty of the cave, is intended to develop feelings of loneliness and solitude. The second theme, meanwhile, depicts movement at sea and "rolling waves."

GRAND CANYON SUITE
Ferde Grofé (1892-1972)

SUNRISE
It is early morning on the desert. The sun rises slowly, spattering the darkness with rich colors of dawn. The sun comes from beyond the horizon and a brilliant spray of colors announces the full break of day. The movement begins with a soft roll on the kettledrums; a series of chords played by the woodwind follows. The main theme is played by the English horn. The development of the movement is taken up by other instruments reaching a triumphant climax that depicts the dawn of a new day.

THE PAINTED DESERT
The desert is silent and mysterious, yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigments of nature's own blending. The movement starts with a mysterious theme played by bass clarinet and viola accompanied by weird chords in the lower registers of the orchestra. It is interrupted by strange harmonies from the woodwind and the upper register of the piano. A contrasting melody of lyric quality follows. This is succeeded by the mysterious music that opened the movement.

GRAND CANYON SUITE (movements 3-5)

ON THE TRAIL

A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy's song. The sounds of a waterfall tell them of a nearby oasis. A lone cabin is soon sighted and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, the travelers journey forth at a livelier pace. The movement ends as man and burro disappear in the distance.

This is the most popular movement of the suite. It starts as the orchestra simulates the loud bray of a burro. After a violin cadenza, the first theme — a graceful melody in a rhythmic pattern — is established. It has the feeling of the burro walking. The second theme of the movement — a melody in Western style — is played contrapuntally to the first. This is followed by a suggestion of an old music box that is played by the celeste. The opening theme is heard again in a faster tempo. The movement is concluded with the bray of the burro and the musical ending is short and incisive.

SUNSET

Now the shades of night sweep over the golden hues of day. As evening envelopes the desert in a cloak of darkness, there is a suggestion of animal calls coming from the distant rim of the canyon. A wild, animal-like call, played by the horns, opens this movement. This is followed by the main theme, introduced by bells and violins. In the development, the theme is repeated by oboes and violins, then by woodwind and violins, again by cellos and horns, horns and flutes. Finally the horns again play the calls heard in the opening bars and the movement ends as the tones fade into the distance.

CLOUDBURST

This is the most pictorial movement of the suite. We hear the approach of the storm. Lightning flashes across the sky and thunder roars from the darkness. The torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly and the moon comes from behind clouds. Nature again rejoices in all its grandeur. Glissando effects in the violin section describe the approach of the storm. It is interesting to note how in the development of the movement Grofé uses all the resources of the orchestra to portray the battle of the elements. The agitated movement subsides and then follows a gradual crescendo that reaches its climax at the very end.

JERICHO
William Himes
Dr. Neal Woodruff, Narrator

Well known for his compositions and arrangements, William Himes has more than 70 publications to his credit. Mr. Himes earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Mich., where he was also adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as conductor, composer, lecturer, clinician and euphonium soloist and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway and the United Kingdom. Since 1977, Mr. Himes has been music director of the Salvation Army's Central Territory, which encompasses the 11 Midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble that has led on successful tours of Panama, Mexico, Chile, Canada, Singapore, The Philippines, Hong Kong, England and Australia. The band's 1987 tour of England included performances in the Royal Albert Hall and Buckingham Palace, where Mr. Himes was privileged to meet The Majesty Queen Elizabeth. The dramatic story of the capture of Jericho may be found in Joshua chapters 5 and 6.

PICTURES AT AN EXHIBITION
Modeste Moussorgsky (1839-1881)

THE GREAT GATE OF KIEV
Orchestration by Maurice Ravel

The Great Gate at Kiev is probably the best known of the 10 movements contained in the Pictures at an Exhibition Suite, which in turn is probably the best known work by Moussorgsky, who composed it for piano. Later, it was orchestrated by Maurice Ravel. The design for the gate was commissioned in 1866 but was never built. The design was in ancient Russian style, with a cupola shaped like a Slavic war helmet. "Great Gate" is the final "picture" and brings the suite to a conclusion with pealing bell effects that recall the coronation pageantry of the composer's opera Boris Godunov.

MOODS – FEELINGS
THOUGHTS – EXPRESSIONS

GROUP 1	GROUP 2	GROUP 3
Bright	Calm	Dignified
Cheerful	Delicate	Gloomy
Confident	Dreamy	Lonely
Happy	Exhausting	Longing
Impulsive	Graceful	Mournful
Jolly	Leisurely	Pleading
Light-hearted	Sluggish	Sacred
Lively	Soothing	Serious
Playful	Sympathetic	Stubborn
Warm	Relaxing	Worried

GROUP 4	GROUP 5	GROUP 6
Adventurous	Agitated	Aimless
Determined	Aggressive	Confused
Dramatic	Anxious	Controlled
Eager	Humorous	Eerie
Exciting	Outraged	Frightening
Majestic	Passionate	Helpless
Powerful	Restless	Irritated
Suspenseful	Savage	Nervous
Victorious	Teasing	Surprising
Vigorous	Tense	Uneasy

OLIVET NAZARENE UNIVERSITY

OLIVET NAZARENE UNIVERSITY

Department of Music

UNIVERSITY ORCHESTRA

Dr. Neal W. Woodruff
Conductor

Spring Tour

January 17, 2010

Central Church of the Nazarene
Flint, Michigan

PROGRAM

To be Selected From:

Are You Washed in the Blood	arr. Ed Dickinson
Blessed Assurance	arr. David T. Clydesdale
Fingal's Cave	Felix Mendelssohn
Great is the Lord	arr. Michael Lawrence
Great is Thy Faithfulness	arr. David T. Clydesdale
I Sing the Mighty Power	arr. Steve Dunn
Jericho, Revisited	Bill Himes/Camp Kirkland
Knowing You	arr. David Winkler
Praise God (Doxology)	arr. David Winkler
To God Be the Glory	arr. James Curnow

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Dr. Neal Woodruff, conductor

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Oboe
April Becker
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Katelyn Dunkman-Dalmer

Clarinet
Emily Martin
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Bassoon
Ashley Pitzer
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Horn
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Stephanie Moore
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Trumpet
Merrick Robison+
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Bass Clarinet
Amanda Christensen

Trombone
Blake Reddick
Ian Matthews
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Tuba
Reuben Lillie

Timpani/Percussion
Mike Zaring
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Bryce Parker

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Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Jesse Dillman
Anthony Jacobs

Piano
Kate Hausken

*Concertmaster
+ Co-principal

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, and Concert Singers. 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, Texas, and most recently at College Church of the Nazarene, Bourbonnais, IL.

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

Olivet Nazarene University

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Jenna Dickey

mezzo-soprano
Dr. Jeff Bell, piano

Angela Reedy

alto saxophone
Dr. Karen Ball, piano

Jasper Taylor

baritone
Dr. Ovid Young, piano
Luke Olney, piano

with
Rachel Fisher, harp
April Becker, English horn
Kristin Cheney, alto saxophone

7:00 p.m.
Tuesday, January 26, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Le Filles de Cadix — Léo Delibes

En priére — Gabriel Fauré

Miss Dickey
Rachel Fisher, harp

Si Può? Si Può (from *I Pagliacci*) — Ruggero Leoncavallo

Let things be like they always was (from *Street Scene*) — Kurt Weill

Mr. Taylor

Sonate for Two Equal Saxophones (from *6 Canonic Sonatas*) — Georg Telemann
Allegro — arr. Schmidt

Miss Reedy
with Kristin Cheney, alto saxophone

C. — Francis Poulenc

Fêtes Galantes — Francis Poulenc

Mr. Taylor

Frauenliebe und -leben, Op.42 — Robert Schumann

Seit ich ihn gesehen
Er, der Herrlichste von allen
Du Ring an meinem Finger
Nun hast du mir den ersten Schmerz getan

Miss Dickey

My Faith Has Found a Resting Place — arr. D. F. Everson

Miss Reedy

Quanto amore (from *L'elisir d'amore*) — Gaetano Donizetti

Miss Dickey and Mr. Taylor

Concerto in E Minor, Op. 102 — Jascha Gurewich
Maestoso
Andante sostenuto
Presto

Miss Reedy

Simple Song (from *MASS*) — Leonard Bernstein

Dichterliebe, Op. 48 — Robert Schumann
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht

Mr. Taylor

Glitter and Be Gay (from *Candide*) — Leonard Bernstein

Miss Dickey
with April Becker, English Horn

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

Mr. Taylor

Miss Dickey presents this recital in partial fulfillment of the requirement for the Bachelor of Music degree with an emphasis in Music Education. She is the voice student of Dr. Jeff Bell

Miss Reedy presents this recital in partial fulfillment of the requirement for the Bachelor of Music degree with an emphasis in Music Education. She is the saxophone student of Prof. Jerry Luzeniecki.

Mr. Taylor presents this recital in partial fulfillment of the requirement for the Bachelor of Arts degree in Music. He is the voice student of Dr. Neal Woodruff.

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

NOTES

Le Filles de Cadix

Translation:

Three lads, three maids, we all did go to see the sportive fighting, the sky was clear, fresh winds did blow, we danced the joyous bolero, its strains our hearts delighting. Neighbor, prithee say, if these colors gay my eyes brighter render? How look I today? Come! Think you that my waist is slender? Ah! To words like these the Cadiz maids most partial are, ah!La ra la la!

While we did dance a bolero, one Sunday evening gaily, there came to us a Hidalgo. A feather from his hat did flow, 'twas thus he strutted daily: If thou wilt be mine, Dark eyes smiling sweetly, I'll behave discreetly. Speak! This gold is thine! Begone most noble lord, and fleetly. Ah! Such words to Cadiz maids distasteful always are. Ah! La ra la la!

En Prière

Translation:

If the voice of a child can ascend to Thy throne and implore Thee, hear the prayer of Thy son, on His knees all alone here before Thee. If Thou hast chosen me to teach Thy laws to each nation, I shall serve Thee with joy, almighty God of Light, of Creation. Place the seal of Thy truth on all that I may say, and be near me, that those now lost in doubt may humbly find the way to revere Thee. Do Thou forsake me not; Thy sweet mercy's fair glow I would borrow, to still all evil hearts, to console all their woe and sorrow. Reveal Thyself to me, Thou aid in pain and loss; I obey Thee. For Thee will I endure, and on Calvary's cross let them slay me.

Si Può? Si Può

In the opera *I Pagliacci* Tonio , the clown, steps in front of the curtain to sing a prologue before the drama begins. He sets the stage by promising that the entertainment to come will be filled with powerful human emotions.

Translation:

Excuse me! Ladies and gentlemen, forgive me for appearing alone. I am the Prologue. Since the author is putting on the stage again the old Comedy of Masks, he would like to revive some of the old customs and so sends me out again to you. But not to say, as of old, "The tears we shed are feigned! Do not alarm yourselves at our sufferings and our torments!" No. The author instead has sought to paint for you a scene from life. He takes as his basis simply that the artist is a man and that he must write for men. His inspiration was a true story. A horde of memories was one day running through his head and he wrote, shedding real tears, with sobs to mark the time! So you will see love, as real as human beings' love: You will see the sad fruit of hate. You will hear agonies of grief, cries of rage and bitter laughter! So think then, not of our poor theatrical costumes but of our souls, for we are men of flesh and blood. Breathing the air of this lonely world Just like you! I have told you his plan. Now hear how it is unfolded. Come. Let's begin!

Let things be like they always was

In *Street Scene* Frank Maurrant lives with his wife and two children in a walk-up apartment in a lower class neighborhood of New York City. Frank is a strong, yet ordinary kind of a guy, uncomfortable with the foreigners who live around him. He has just had a violent discussion with his neighbor, Mr. Kaplan, about socialist reforms.

C.

Translation:

I have crossed the bridges of Cé. It was there that it all began. A song of times past speaks of a wounded knight of a rose upon the road and of a bodice unlaced; of the castle of a mad duke and of the swans in its moats; of the meadow where will dance an eternal fiancée; and like cold milk I drank the long lay of false glories the Loire carries off my thoughts along with the overturned cars and the defused weapons and the tears not rubbed away. Oh, my France, oh my abandoned one.

Fêtes Galantes

Translation :

We see Marquis on bicycle. We see pimps in horse-skirt. You see brat with veils. We see the fire burning pompoms. We see words thrown into the road. We see the words high bulwarks. We see the feet of Mary's children. We see the backs of discuses voice. We see cars gasifier. We also see handcarts. You see lads that impede long nose. We see coïons eighteen carat. Here we see what we see elsewhere: You see ladies deviant. We see thugs are seen voyeurs. We see under bridges pass drowned. We see the homer shoe shops. We see the dying of boredom Mireur egg. We see the Blue Chip collapse and escape life in the six four to two.

Frauenliebe und –leben

Robert Schumann composed *Frauenliebe und -leben* (A Woman's Love and Life) in 1840, a year in which he and his love, pianist and composer Clara Wieck, were struggling to marry despite her father's protests. The set of poems tell the story of a woman falling in love, marrying, having a child, and eventually dealing with the loss of her husband.

Translation:

Seit ich ihn gesehen

Since I have seen him, I believe I am blind; wither I am looking, I see him alone; like in a waking dream, his image floats before me, rising from deepest darkness, brighter and brighter, everything else around me is light and colorless, the games of my sisters I want to share no more, I would rather weep silently in my little chamber; since I have seen him, I believe I am blind.

Er, der Herrlichste von allen

He, the most glorious of all, how kind he is, how good! Gentle mouth, clear eyes, Clear mind and firm courage, even as in yonder blue depth, shines bright and glorious that star, so is he in my heaven, bright and glorious that star, sublime and far. Wander, wander along your course, only to look at your light, only to look at it humbly, only to be blissful and sad! Do not hear my silent prayer, offered for your happiness; You must not know me, humble maiden, noble star of glory! Only the worthiest of all may your choice make happy, and I will bless the noble one, many thousand times. I shall rejoice and I shall weep then, blissful, blissful I am then, even though my heart should break; break, o heart, what does it matter?

Du Ring an meinem Finger

You, ring on my finger, my little golden ring, I press you devoutly to my lips, devoutly to my heart. My dream had come to an end, childhood's peaceful, lovely dream, I found myself lonely and lost in empty, infinite space. You, ring on my finger, you taught me only then, you opened to my eyes, life's infinite, deep value. I want to serve him, live for him, wholly belong to him, give myself and find myself, transfigured in his splendor.

Nun hast du mir den ersten Schmerz getan

Now you have caused me the first pain that really hurt. You sleep, you hard and cruel man, the sleep of death. The now forsaken woman stares into a void. The world is empty, empty. I have loved and I have lived; I do not live any more. I silently withdraw into myself. The veil is falling; then I have you and my lost happiness, you, my world!

Quanto Amore

The opera *L'elisir* d'amore (Elixir of Love) is set in a small Italian village, where Nemorino, a shy young farmer is in love with a wealthy country girl, Adina. To win her, he buys an elixir from Dr. Dulcamara to coax Adina to fall in love with him. Dr. Dulcamara attempts to convince Adina that Nemorino's newfound popularity is due to an elixir (actually Bordeaux wine) and tries to sell the "magic potion" to her. Adina, however, believes that in her face and eyes she possesses an elixir of her own, which Nemorino will be unable to resist.

Translation:

Adina: (His was true love! And I despised it! Cruel girl, what did I do? I despised it!)
Dr. Dulcamara: (It is obvious she adores him! What she needs is my elixir.)
A: And it's true, then, that Nemorino turned the heads of all the women?
D: Ev'ry girl and ev'ry women is completely mad about him. All the females of the village cannot bear to do without him!
A: (Oh!) Has he told you, who is his favorite of the girls who pursue and tease him?
D: Of the barnyard he's commander, all those geese and just one gander!
A: And to me he was devoted.
D: (What she needs is my elixir! She adores him that is clear!)
A: I alone possessed his heart! How ungrateful! He was devoted to me alone!
D: Fair Adina! Do not go now if you're willing I can help you. You are lovesick that much I know now from your glances, your air of mourning. If you want it.
A: Want what? Why would I?
D: Don't evade me, stop pretending! If you want it I'll give you just the thing to make you well. It will cure you and relieve you through the magic of its spell.
A: That would suit me to perfection, but it would not make me well.
D: Would you like a thousand lovers at your feet, abject and mooning?
A: I don't need a thousand lovers; only one for whom I'm swooning.
D: All the women will be jealous, daughters, widows, cousins, mothers.
A: I have never been too zealous to disturb the peace of others.
D: Do you want a man with riches?
A: I am not concerned with riches.
D: Then a noble, a country squire?
A: Nemorino I desire.
D: If you follow my directions, it would do you lots of good.
A: I don't mean to cast reflections but I do not think it would.
D: Are you casting an aspersion of the power of my potion?
A: I respect your potion highly, but I own a better version. Nemorino can't escape me, he'll be mine and mine alone.
D: (I can see her tricks are clever, even better than my own.)
A: With a twinkle warm and tender, with a teardrop's tiny spatter, I will force him to surrender. I've seen so many who could not resist temptation, Nemorino hasn't a chance to get a way, no! My elixir is my beauty, in my eyes are my charms!
D: Ah, the rascal, she is clever! She knows more sly tricks than I do! She's an artist, she's a devil! Ah, she can give me competition, with her smart and clever notions, and her female intuition helps her more than all my potions! I'd exchange my choicest potions for a few of all her charms, yes!

Glitter and Be Gay

Candide, an operetta based on Voltaire's novella, opens with Candide madly in love with the Baron's beautiful daughter Cunegonde. She returns his love, enraging the Baron and his family who decide to banish him from the castle. During his exile, Candide discovers that his beloved Cunegonde has been tragically murdered. Meanwhile, we learn that Cunegonde was not killed after all, but she has made her way to Paris where she attracts the attention of an enormously wealthy man who showers her with costly jewels.

Dicterliebe

Translation:

Ich will meine Seele tauchen"

I will dip my soul in the chalice of the lily; the lily shall breathe a song about my beloved. The song shall quiver and palpitate like the kiss of her mouth that once she gave me in a wonderfully sweet moment!

Im Rhein, im heiligen Strome

The Rhine, the holy river, reflects in its waves, with its great cathedral, the great holy city of Cologne. In the cathedral there hangs a painting painted on gilded leather; in the confusion of my life it has shone kindly down upon me. Flowers and cherubs float about Our dear Lady. Her eyes, her lips, her cheeks are exactly like those of my love.

Ich grolle nicht

I bear no grudge, even though my heart breaks, eternally lost love! I bear no grudge. However you may shine in diamonds' splendor, no ray of light falls in the darkness of your heart. I have long known this . I saw you in a dream, and saw the night in the void of your heart, and saw the serpent that is eating your heart. I saw my love, how very miserable you are.

Votre Toast

In the opera *Carmen* a torchlight procession brings the bullfighter Escamillo to the tavern of Lillas Pastia. The crowd toasts him, and he describes to his admirers the excitement that he has expierenced in the bullring.

Translation:

Your toast, I can give it to you, sirs, for along with the soldiers, Yes, the Toreros, can understand; For pleasure, for pleasure they have fights! The arena is full, it is the day of celebration! The arena is full from top to bottom; The spectators, losing their heads, the spectators begin a grand ovation! Apostrophes, cries and uproar grow into a furor! Because it is a celebration of courage! It is the celebration of people with heart! Let's go, on guard! Let's go! Let's go! Ah! Toreador, on guard! Toreador, Toreador! And consider, yes, consider while fighting, that dark eyes are watching you, and that love awaits you, Toreador, love, love awaits you! All of a sudden, it is silent. Ah, what is happening? No more shouts! It is the moment! The bull throws himself out bounding out of the toril! He throws himself out! He enters. He strikes! A horse rolls, dragging a picador, Ah, Bravo! Bull! The crowd roars! The bull goes, he comes, he comes and strikes again! Shaking his banderillos, full of fury, he runs! The arena is full of blood! They save themselves, they pass the gates. It is your turn now, Let's go!

Upcoming Events

January 28, 2010: Faculty Recital: Anderson/Jacklin- Kresge, 7:00pm

February 4, 2010: Band Winter Showcase- Kresge, 7:00pm

February 5, 2010: Band Winter Showcase- Kresge, 7:00 & 9:00pm

February 6, 2010: Band Winter Showcase- Kresge, 2:00pm

February 8, 2010: Commencement Concert Auditions
Kresge, 7:00pm

February 9, 2010: Composers of Olivet Concert- Kresge, 7:00pm

February 25-26, 2010: Spring Musical *Little Women**
Kresge, 7:00pm

February 27, 2010: Spring Musical *Little Women**
Kresge, 2:00 & 7:00pm

* *Little Women* Admission Fee: $10 for adults, $5 for students and seniors

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

Prof. Rachel Jacklin

violin

Dr. Gerald Anderson

piano

7:00 p.m.
Thursday, January 28. 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Meditation (Thaïs) — J. Massenet (1842-1912)

Sonata No. 2 in A major for Violin and Piano, Op. 100 — J. Brahms (1833-1897)

- Allegro amabile
- Andante tranquillo- Vivace
- Allegretto grazioso

INTERMISSION

Sonata for Violin and Piano — C. Debussy (1862-1918)

- Allegro vivo
- Intermède
- Très animé

Scherzo-Tarantella, Op. 16 — H. Wieniawski (1835-1880)

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

Program Notes

Massenet's opera *Thaïs* takes place in Egypt during the early Christian era. Thaïs is a priestess of Venus, known for her lavishly promiscuous lifestyle. A former lover named Athanael has converted to the new Christian religion, and seeks to bring Thaïs into the fold. Despite her rebuffs, he offers to meet her the next morning on her doorstep, and take her with him into a new life. As she ponders this choice between the profane and the sacred, an instrumental interlude (Meditation) gives us a window into her inner thoughts. Thaïs' decision sets the course for the rest of the opera.

Brahms' second violin sonata was written in the summer of 1886 in the beautiful resort community of Thun, Switzerland. This was a favorite vacation place for Brahms, who spent three consecutive summers there. One can imagine the exquisite natural beauty of this location through the lushness of the harmony and the noble long-line lyricism so characteristic of Brahms, but nowhere more evident than in this work. The first and last movements maintain the typical forms of a sonata structure. However, the middle movement fuses the slow movement and the scherzo movement of a symphony into one hybrid form, alternating the two. This work represents the finest tradition of German Romantic chamber music.

Debussy's Violin Sonata was completed in 1917, only thirty-one years after Brahms' second violin sonata. Both works have three movements. Otherwise, they exist in completely different worlds. Brahms summarizes the values of 19th century German Romanticism. Debussy stands squarely against that aesthetic, introducing us to the flavor of 20th century French Impressionism. This sonata is the last work Debussy completed, written during World War I, as the German army threatened Paris. However, there is nothing dark or menacing about this piece. It springs with freshness, exuberance, and spontaneity. While Brahms is comfortable with chromatic tonal harmony, Debussy enjoys the color of modal harmony. Brahms uses a traditional structural process; Debussy experiments with new ideas of form. Heard together, they illustrate the radical change of style brought about at the turn of the 20th century.

Holding a special place in the violin repertoire are the works of Polish born composer Henri Wieniawski. Along with the likes of composers such as Kreisler, Vieuxtemps, and Ysaye, Wieniawski was a virtuoso violinist and his opus consists primarily of works for the violin. In additional to a teaching career in Moscow and Brussels, Wieniawski enjoyed a remarkable performing career highlighted by extensive touring with piano virtuoso Anton Rubinstein. Wieniawski's works exhibit a sparkling virtuosity, but also a touching lyricism.

Scherzo-Tarantelle begins with the violinist nimbly leaping through the upper register with a tongue and cheek seriousness. This section culminates and gives way to a melodic theme soaring above the piano. This theme whirls into the return of the opening material and builds to an energetic conclusion.

About the Performers

New Mexico native Rachel Jacklin began her violin studies at the age of three. A winner of the Albuquerque Youth Symphony senior solo competition, Rachel made her debut as a soloist with Wieniaski's Concerto No. 2 in 1998. Since that time she has enjoyed performing in concerto appearances with several orchestras, in solo and chamber recitals and participating in numerous musical tours and festivals across the country and abroad. A previous member of numerous orchestra, including the New Mexico Symphony, Santa Fe Symphony, and Akron Symphony among others, Rachel is currently a member of the Kankakee Valley Symphony Orchestra and a substitute for the Indianapolis Symphony. A graduate of the University of Arizona and the Cleveland Institute of Music, Rachel has been the adjunct professor of violin/viola at Olivet Nazarene University in Bourbonnais, Illinois since 2008. She enjoys the opportunity to perform and collaborate with fellow faculty members at Olivet. In addition, Rachel plays with local community orchestras and chamber ensembles in the Champaign area where she currently lives with her husband Matt and one year old daughter Hope.

Dr. Gerald Anderson has been a full-time member of the music faculty at Olivet Nazarene University in Bourbonnais, Illinois since 1978. At Olivet, he teaches private and class piano, as well as courses in music theory and music history. In 1989, he was named Olivet's Faculty Member of the Year; in 2005, Dr. Anderson was presented the Richard M. Jones Award for Teaching Excellence.

In addition to teaching, Dr. Anderson performs extensively as a soloist, chamber musician, church musician, adjudicator, and clinician. He often joins well-known keyboard artists Ovid Young, Stephen Nielson, and Jeff Bennett in a four-piano, four-pianist "Festival of Keyboards" concert venue. Dr. Anderson has been a featured soloist on the television show "Thirty Good Minutes", aired on the public television station WTTW, in Chicago, sponsored by the Chicago Sunday Evening Club. In May 2008, Lillenas Publish Company produced Anderson's first collection of hymn settings, entitled "For the Beauty of the Earth." An accompanying CD of the arranger's performance of these settings came later in the year.

Dr. Anderson hold a Bachelor of Science degree from Southern Nazarene University, Bachelor of Music and Master of Music degrees in piano pedagogy from Texas Tech University, and a Doctor of Musical Arts degree in piano performance from the American Conservatory of Music, in Chicago.

He and his wife, Mary, Director of Career Services at Olivet, have two adult children, Jean and Paul, and one grandchild, Ava.

OLIVET NAZARENE UNIVERSITY

Department of Music

TESTAMENT MEN'S CHOIR

Dr. Neal W. Woodruff
Director

Spring Tour

January 30-31, 2010

Adrian First Church of the Nazarene
Adrian, MI
New Paris Church of the Nazarene
New Paris, IN

PROGRAM

To Be Selected From:

Ain' Got Time to Die	arr. Philip Duey
At the Round Earth's Imagined Corners	Rene Clausen
Dry Bones	arr. Mark Hayes
Grace Alone	arr. Camp Kirkland
How Deep the Father's Love for Us	Stuart Townend
It All Belongs to You	Susan Caudill ('76) arr. Matt Gerhard ('08)
Rejoice and Sing Out His Praises	Mark Hayes
Then Will the Very Rocks Cry Out	arr. Mark Hayes
The Silent Land	David N. Childs
The Solid Rock Medley	arr. Mark Hayes
Turkey in the Straw	arr. Dwight Bigler
Voice of Truth	arr. Phil DeYoung ('06)
When I Think About the Lord	arr. Matt Gerhard ('08)
Your Graces Still Amazes Me	Shawn Craig and Connie Harrington

Testament Men's Choir
Dr. Neal Woodruff, Director
Derek Corcoran & Chris LeFevre, Accompanists

Jake Boss	Tinley Park, IL	International Business
Jon Cable	Anderson, IN	Church Music
Clinton Casey	Dixon, IL	International Business
Jessie Colon	Chicago, IL	Business Administration
Derek Corcoran	Bourbonnais, IL	Music Performance
Paul Drace	Black River Falls, WI	Music Education
Jase Hackman	Manhattan, IL	Music/Business Admin.
Cameron Jackson	Midlothian, IL	Social Science Education
Brian Kosek	New Lenox, IL	Information Systems
Chris LeFevre	Ashton, IL	Music Education
Reuben Lillie	Greenville, PA	Music Education
Jesse Mezera	Brookfield, IL	Political Science
Tim Mezera	Brookfield, IL	Religious Studies
Geoff Sauter	Adrian, MI	Music Education
Jerry Scheller	McMurray, PA	Art
Brad Sytsma	Kentwood, MI	Business Administration
Wesley Taylor	Kankakee, IL	Art/Digital Media
Christopher Tolbert	Justice, IL	Business Administration
Kyle Walker	Fort Collins, CO	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, and Concert Singers. 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, Texas, and most recently at College Church of the Nazarene, Bourbonnais, IL.

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

Olivet Nazarene University

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

COMMENCEMENT CONCERT AUDITIONS

6:30 P.M.
MONDAY, FEBRUARY 8, 2010

KRESGE AUDITORIUM
LARSEN FINE ARTS CENTER

PROGRAM

Invocation

Di quella pira (from *Il Trovatore*) — G. Verdi
Merrick Robison, tenor
Dr. Ovid Young, piano

Quanto amore (from *L'Elisir d'amore*) — G. Donizetti
Jenna Dickey, soprano
Jasper Taylor, bass
Dr. Gerald Anderson, piano

Concerto in D Minor, Op. 40 — F. Mendelssohn
Adagio
Kate Hausken, piano
Dr. Karen Ball, piano

Sonata for Trumpet & Strings in D Major — H. Purcell
Allegro
Merrick Robison, trumpet
Dr. Ovid Young, piano

Concerto in G Major — F. Haydn
Allegro moderato
Rachel Tschetter, violin
Kate Hausken, piano

Pace, pace mio Dio (from *La Forza del Destino)* — G. Verdi
Ashlie McIntire, soprano
Heather Williams, piano

Quiet City — A. Copland
Merrick Robison, trumpet
April Becker, oboe
Dr. Gerald Anderson, piano

Per questa bella mano, K. 612 — W. A. Mozart
Jase Hackman, bass
Dr. Jeff Bell, piano

Glitter and Be Gay (from *Candide)* — L. Bernstein

Jenna Dickey, mezzo-soprano
Dr. Karen Ball, piano

Concerto for Oboe — R. Strauss

Allegro moderato

April Becker, oboe
Kate Hausken, piano

O mio babbino caro (from *Gianni Schicchi*) — G. Puccini

Alicia Carter, soprano
Heather Williams, piano

Fair Robin I Love (from *Tartuffe)* — K. Mechem

Alyssa Norden, soprano
Andrea Richardson, piano

Concerto No. 2 — C. Weber

Alla Polacca

Emily Martin, clarinet
Dr. Ovid Young, piano

Schweig'! damit dich Niemand warnt — C. von Weber

(from *Der Freischütz)*

Paul Drace, bass
Dr. Karen Ball, piano

Donde lieta (from *La Bohême)* — G. Puccini

Calley Seefeldt, soprano
Heather Williams, piano

Concerto — M. Ravel

Allegramente

Derek Corcoran, piano
Dr. Karen Ball, piano

Concerto for 2 Bassoons in F Major — J. Vanhal

Allegro moderato

Brianna Robins, bassoon
Ashley Pitzer, bassoon
Dr. Gerald Anderson, piano

Concerto in E Minor, Op. 11 — F. Chopin
Romanze

Kate Burkey, piano
Dr. Karen Ball, piano

Let Things Be Like They Always Was (from *Street Scene)* — K. Weill

Jasper Taylor, baritone
Dr. Ovid Young, piano

When the Air Sings of Summer — G. Menotti
(from *The Old Maid and the Thief)*

Reuben Lillie, baritone
Dr. Karen Ball, piano

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

Luke Frame, tenor
Dr. Jeff Bell, piano

Upcoming Events

February 9, 2010: Composers of Olivet Concert, 7:00pm Kresge

February 25-26, 2010: Spring Musical *Little Women*
7:00pm Kresge *

February 27, 2010: Spring Musical *Little Women*
2:00 & 7:00 pm Kresge*

*Tickets: $10 for adults, $5 for students & seniors

OLIVET NAZARENE UNIVERSITY

Department of Music

COMPOSERS OF OLIVET

♦ ♦ ♦ ♦ ♦

7:00 pm
Tuesday, February 9, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Hero's Dream — Isaac Burch

Elisabeth Peulausk, violin
Jennifer Legg, violin
Josh Woods, viola
Brian Kosek, cello

Frost — Isaac Burch

Lauren Hoenig, violin
Josh Woods, violin

Half Moon — Isaac Burch

Landscapes, Wind Devil — Karen Ball

Dr. Karen Ball, pianist

Conversation — Carl Trank

Carl Trank, clarinet
Dr. Karen Ball, pianist

Spring — Angela Reedy

Aubrey Sarna, flute
Kristin Cheney, saxophone
Rae Marie Donaldson, trumpet
Ian Matthews, trombone

Pastorale — Isaac Burch

Dialogues — Isaac Burch

1. Calliope (The Muse)
2. Departure
3. Reluctance
4. Sirens

Isaac Burch, pianist

As Strong as Death — Carl Trank

Reuben Lillie, vocalist
Dr. Karen Ball, pianist

Contrapunctus — Patrick Wright

Patrick Wright, trumpet
Brittany Harris, French Horn
Ian Matthews, trombone

PROGRAM NOTES

Hero's Dream

Written primarily in the Phrygian mode, this up-tempo string quartet freely meanders through several themes. Although it does not employ a strict form, there is a return to the original theme in the final section. The melody is constantly being traded between individual parts, helping the piece retain its energy throughout its duration. Listen for the constant changing of the time signature from 3/4 to 4/4 in the first theme.

Frost

This minimalist work starts off very simply, but quickly grows in excitement both rhythmically and harmonically. The violin and viola weave intricate harmonies that become more and more complex, drawing the listener in until the piece ends abruptly. This sudden stop causes the ear to hear a "mental echo" of the music.

Half Moon

Also in a minimalist style, *Half Moon* begins with a single pattern and slowly morphs through several different forms and textures before returning to the original idea. Although the harmonic and melodic activity is rather static, the changes in touch and interpretation give it its own sense of movement.

Landscapes, Wind Devil

Landscapes, a collection of piano pieces, are tone poems based on the poetry of the composer. The suite includes five pieces, the last of which is entitled *Wind Devil.* Featuring continuous chromatic scales and chords, the piece turns and twists as the wind devil dances through the trees and grass. As quickly as it comes, it disappears with a last burst of spirited energy. The poem is as follows:

> Oh hear the wind, its hollow moan
> a swirling foe with mournful drone.
> Frantic it whips the trees and grass,
> its whirling dervish a devil's dance.

With fury it turns and turns about,
then spins away with a shriek and a shout.

Conversation

This piece is an attempt by the composer to provide an interesting piano accompaniment to a clarinet solo line. In response to wonderful clarinet solos that lack substantial accompaniments that often are a distraction, *Conversation* is a duet for clarinet and piano rather than solo and accompaniment. Each instrument compliments the other with neither being dominant. Although conceived loosely in c minor, the piece subtly flows through several tonalities. It is comparable to many interpersonal conversations in that one idea seamlessly flows into the next. Other significant aspects of the piece include the disjunct melody in the clarinet following the piano interlude, and the subtle upward shift to E flat major in the concluding section used to build excitement before the concluding chords.

Spring

Spring is a lively quartet featuring flute, trumpet, alto sax, and trombone. It is based on the poem *Spring, the Sweet Spring* from *Summer's Last Will and Testament* by Thomas Nashe. Imagery in the music describe attributes of spring such as new, warm, young blooming, joyful, invigorating, unpredictable, and sprightly. At times the impulsiveness of the four varying musical lines seems utterly random, which in a sense is the very nature of spring itself with its frivolity. The distinctive flightiness of spring is represented by a musical refrain, which characterizes the bird sounds found in Nashe's poem. Especially notable is the eighth note/quarter figure representing the impersonation of "cuckoo." The poem is as follows:

Spring, the sweet spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing;
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,

And we hear aye birds tune this merry lay:
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to-witta-woo!

Pastorale

This piece for solo piano is of a programmatic nature. It is meant to evoke a scene from the countryside. The harmony is based primarily around intervals of the fourth and fifth, giving it a sense of restlessness. As the piece progresses, this "walk through the countryside" paints a picture of rolling hills and autumn leaves blowing in the wind. The scene finally dies away as it moves further down the road and over the next hill.

Dialogues

These selections from a 12 piece suite are written in 12-tone. The 12 notes in an octave are arranged in a pattern or tone row. Each individual pitch is not repeated in a phrase until all pitches of the row have sounded, thereby making all the tones of the row equal in importance. By utilizing inversion, retrograde, transposition, and retrograde inversion, the row has endless possibilities for variety and development. Though atonal, the pieces were written to be accessible to a wide range of audiences. They are expressive, spontaneous, and at times, quirky!

As Strong as Death

This Christian art piece is based on Song of Solomon 8:6-7, a passage that symbolically describes true human love in terms of the divine. Neither the voice nor piano dominate in this composition. Both parts function equally in the musical texture. The piece is dissonant, yet beautiful in its declaration of love. Using text painting, the music aptly describes the thundering "flashes of fire," the tumbling of "many waters," and the sorrowful chords used to accompany the dolorous words, "utterly despised." The song concludes with an emphatic and triumphant declaration of victory: 'Love is strong, as strong as death!" Mr. Trank would

like to express his profound gratefulness to Mr. Reuben Lillie for participating in tonight's performance.

Contrapunctus

This challenging brass trio was originally thought by the composer to be a unique take on tuning. It begins with free improvisation and then spins out into off-beat rhythmic ideas, unsettling harmonies, and exiting climaxes. The sources of inspiration were Mahler's 6th Symphony and Grofe's *Grand Canyon Suite.* The contrasting middle section provides the listener time to catch his breath before the introductory motive returns and crescendos to the exciting conclusion.

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

Upcoming Events

February 20, 2010: Percussion Ensemble Performance
Kresge, 2:00pm

February 25-26, 2010: Spring Musical *Little Women**
Kresge, 7:00pm

February 27, 2010: Spring Musical *Little Women**
Kresge, 2:00 & 7:00pm

February 27, 2010: Percussion Ensemble Performance
Kresge, 11:00am

March 2, 2010: Concert Band Concert, Kresge, 7:00pm

March 4, 2010: Harris/Wright Jr./Sr. Recital, Kresge, 7:00pm

March 18, 2010: Night of Jazz, Chalfant Hall, 7:00pm

* *Little Women* Admission Fee: $10 for adults, $5 for students and seniors

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖❖❖❖❖

Winter Tour

2010

Middletown, IN
Elkhart, IN

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alleluia	R. Thompson
Alma Mater	B. Carmony
Betelehemu	African Folk Tune; arr. J. Crutchfield
Canticle of Praise	M. Hayes
Elijah Rock	arr. M. Hogan
Gloria	J. Rickard
Grace Above All	A. Petker
Lord God, You Have Called Your Servants	J. McDermid
Love Came Gently	M. Funderburk
O Love that will not let me go	arr. J. Rouse
O Magnum Mysterium	M. Lauridsen
Peace I Leave with You	K. Nystedt
Praise God	J. Walker
Psalm 148: Praise ye the Lord	H. Stevens
Soon Ah Will Be Done	W. Dawson
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy

Two CD recordings of Orpheus Choir
are available for purchase:
A Mighty Fortress and ***Great Is Thy Faithfulness***.

PERSONNEL

SOPRANO

Sarah Aaron	Watseka, IL	Childhood Development
Laura Bruns◆	Watseka, IL	Elementary Education
Alicia Carter	Bourbonnais, IL	Music Education
Lindsay Close◆	Flushing, MI	Elementary Education
Jenna Dickey	Bloomfield Hills, MI	Music Education
Elizabeth Eddy	Shelbyville, IN	Business Administration
Taylin Frame	Centreville, VA	Music Performance
Katelyn Holmer	Dunlap, IL	Social Work/Intercultural Studies
Callie Ivey	Boise, ID	Music Education
Laura McCague	New Lenox, IL	Social Work
Ashlie McIntire	Longmont, CO	Music Performance
Andrea Peters	Gibson City, IL	Music Education
Megan Radcliffe	Charleston, WV	Biology
Ashley Raffauf	Homewood, IL	Music Education
Anna Reed	Huntington, IN	Math Education
Calley Seefeldt	Watseka, IL	Music Education
Heather Willoughby	Elkhart, IN	Accounting
Sarah Yanchick	Joliet, IL	Social Work

TENOR

Justin Alger	Bradley, IL	Children's Ministry
Tyler Dossett	Danville, IL	Bus Adm/Marketing/Sociology
Cameron Dunlop	Huntington, IL	Pastoral Ministry
Luke Frame	Williamsburg, IN	Music Performance
Cameron Frye	Troy, OH	Music
Kyle Hance	Carthage, MO	Mass Communications
Matthew Kee	Yorkville, IL	International Business/Spanish
Luke Olney+	Bourbonnais, IL	Sociology
Merrick Robison	Marion, IA	Music/Theater
Wesley Taylor	Kankakee, IL	Art/Digital Media
Nate Waller	Oblong, IL	Engineering

+ accompanist
◆ **officer**

PERSONNEL

ALTO

Elizabeth Bernhardt◆	Green Bay, WI	Elementary Education
Amanda Cook	Aurora, IL	Social Work
Laura DeMerell	Portage, MI	English
Libby Devine	Elgin, IL	Biology
Emily Dillard	Galesburg, IL	Music/Bu8siness
Laura Fleschner	Terre Haute, IN	Mass Communication
Cindy Jackson	Herscher, IL	Music Education
Stephanie Johnson	Madison, WI	Fashion Merchandising
Andrea LaMontagne	Kankakee, IL	Political Science/Pre Law/History
Cynthia Lopez	Wood Dale, IL	Nursing
Nicole Miller◆	Ortonville, MI	Music
Audrey Mikhail	Joplin, MO	Biology/Pre Med
Alyssa Norden	Kankakee, IL	Music Performance/ Music Ed
Emily Poling◆	Lancaster, OH	Music Education
Caitlin Porter	Elida, OH	Corporate Communication
Anna Smit	Byron Center, MI	Mass Communication
Samantha Starner	Chandler, AZ	Music Education
Sarah Ward	Wheaton, IL	Biblical Studies/Phil & Religion
Chelsea Winn	Kewanee, IL	Nursing

BASS

Tony Allen	Bourbonnais, IL	Mass Communication
Jake Boss	Tinley Park, IL	International Business
Ben Cherney	Iron Mountain, MI	Music Composition & Theory
Neil Frazer	Spooner, WI	English Education
Paul Drace	Black River Falls, WI	Music Performance/Music Ed
Jase Hackman◆	Manhattan, IL	Music/Business Administration
Reuben Lillie	Greenville, PA	Music Education
Seth Means	Honey Creek, IA	Engineering
Joel Ramirez◆	Cicero, IL	Music
Blake Reddick◆	Bourbonnais, IL	Music
Josh Ring	Dunlap, IL	Music Composition & Theory
Ryan Shrout	Jacksonville, FL	Engineering
Brad Sytsma	Grand Rapids, MI	Business Administration
Josh Woods◆	Brunswick, OH	Pastoral Ministry

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 every General Assembly 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.

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

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

OLIVET NAZARENE UNIVERSITY

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At Olivet, ambitious dreams meet uncommon opportunity.

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

2009 - 2010 Performances

September	21	Fall Revival at ONU (College Church of the Nazarene)
	25	Prime Time (Senior Adult) Day (ONU; Chalfant Hall)
October	2, 3	Orpheus Variety Show (ONU; Kresge Auditorium)
November	6 - 8	ONU Homecoming
	20 -22	Fall Choir Tour
December	4, 5	Handel's *Messiah* (ONU)
	8	Featured choir: Holiday Concert Series at The Art Institute of Chicago
	10, 11	Sounds of the Season concert (ONU; Kresge Auditorium)
February	6, 7	*Great Opera Choruses* with Kankakee Valley Symphony Orchestra (Kankakee High School)
	20 - 21	Winter Choir Tour
March	18	*Night of Jazz* with ONU Jazz Band (ONU; Chalfant Hall)
	19 – 21	Spring Choir Tour
April	9, 10	Choral Workshop with Dr. Rene Clausen
	17	Ladies Day (ONU; Chalfant Hall)
	20	Home Concert (ONU; Kresge Auditorium))
May	7	Baccalaureate Service (ONU; McHie Arena)

Olivet Nazarene University | Department of Music
800-648-1463 | www.olivet.edu

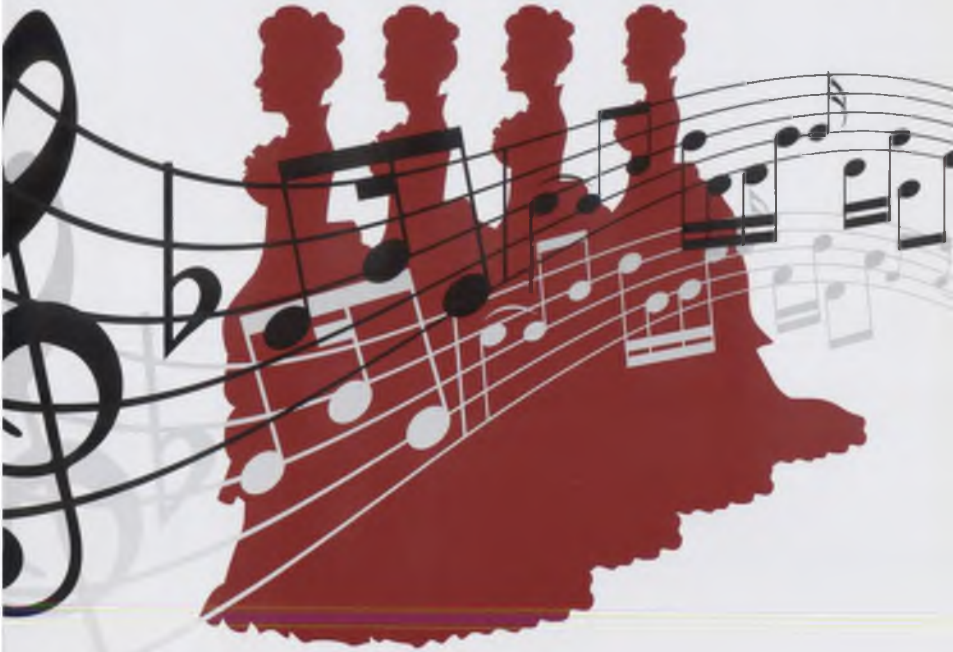
OLIVET NAZARENE UNIVERSITY

Larsen Fine Arts Center

Onstage

February 25-27, 2010

Little Women



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and KING MUSIC

Jerry Cohagan, Director

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The Broadway Musical

Little Women

Music by Jason Howland
Book by Allan Knee
Lyrics by Mindi Dickstein
Based on the novel by Louisa May Alcott

Little Women is presented through special arrangement with
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As a courtesy to our performers ...

Flash photography is prohibited at all times.
Please silence all cell phones.
The videotaping or other video or audio recording of this production is strictly prohobited.

We will observe one 10–minute intermission. Beverages available in the lobby.

from the Director

Little Women, *by Louisa May Alcott, has long been known as one of the most successful novels to come out of the Civil War. It was originally published in two sections in 1868 and 1869. The musical version of Little Women you are about to experience appeared on Broadway for the first time in 2005. The enduring nature of this story speaks to the strength, fortitude and faith of the women who not only waited for the return of their men from war, but carried on without them and continued to raise their families. Little Women also speaks to the strength of the individual in following their dream, no matter the obstacles. And while it takes place in a bygone era, it most importantly continues to resonate with each generation, reaffirming the love of family to see us through the struggles, sorrows and joys that come with life.*

As you watch the story of the March family unfold onstage, may you be reminded of the many blessings of family, and that our journey through this world is made richer by those God brings into our lives. That is, indeed, one of the many blessings that makes this world astonishing!

– Jerry Cohagan

Synopsis

Act One

January 1865: Mrs. Kirk's NYC Boarding House
"An Operatic Tragedy".....Jo, Clarissa, Braxton, Rodrigo
"Better".....Jo

December 1863: The March Attic and Parlor, Concord, Massachusetts
"Our Finest Dreams".....Jo, Amy, Meg, Beth
"Here Alone".....Marmee

January 1864: Aunt March's Stately House
"Could You?".....Aunt March, Jo

February 14, 1864: The March Parlor
"Delighted".....Marmee, Meg, Jo, Beth

Annie Moffat's Atrium/The March Parlor
"Take a Chance on Me".....Laurie

The March Parlor Three Weeks Later
"Off to Massachusetts".....Beth, Mr. Laurence
"Five Forever".....Laurie, Jo, Beth, Amy, Meg

Spring 1865: The March Parlor
"More Than I Am".....Brooke, Meg

May 1865: The March Attic
"Astonishing".....Jo

Intermission

Act Two

June 1865: Mrs. Kirk's NYC Boarding House
"The Weekly Volcano Press".....Jo, Prof. Bhaer, Mrs. Kirk, Clarissa, Braxton, Rodrigo, Hag, Troll, Knight and Company

Summer 1865: The March Parlor
"Off to Massachusetts" (Reprise).....Beth, Mr. Laurence, Marmee, Meg, Brooke

Summer 1865: Mrs. Kirk's NYC Boarding House
"How I Am".....Professor Bhaer

September 1865: The Beach on Cape Cod
"Some Things are Meant to Be".....Beth, Jo

Winter 1865: The March Parlor
"The Most Amazing Thing".....Amy, Laurie

The March Attic
"Days of Plenty".....Marmee
"The Fire Within Me".....Jo

Spring 1866: Outside the March House
"Small Umbrella in the Rain".....Prof. Bhaer, Jo
"Volcano" (Reprise).....Jo

the cast

Tony Allen (Rodrigo) - Tony is a junior mass communications major with a film studies concentration and a theatre minor. He hails from Bourbonnais, Ill. You may remember Tony most recently for his portrayal of Nick in *Over the River and Through the Woods.* He has also been in a host of other productions such as the Orpheus Variety Show and Broadway Revue. He has played various roles such as Ike in *Oklahoma!*, Fredrick in KVTA's *Pirates of Penzance*, Bickle in KVTA's *Footloose*, and was in the popular Olivet production of *All I Really Need to Know I Learned in Kindergarten*.

Elizabeth Borsom (Troll) – Liz is a senior international business major from Medinah, Ill. She has always loved theater and has been fortunate enough to participate in *West Side Story*, and do the choreography for *Oklahoma!* and Broadway Revue at Olivet. She wants to thank her parents for supporting her and can't wait to graduate and see what the good Lord has in store for her!

Jake Boss (Mr. John Brooke/Braxton) – Jake is a junior at Olivet majoring in international business and minoring in Spanish. This is his first musical production with Olivet. However, in previous years he has performed in Broadway Revue, where he sang "On The Street Where You Live" and "Brush Up Your Shakespeare." He is thankful for all of the support and encouragement God and his parents have given to him.

John Bowling (Mr. Laurence) - John is making his first appearance on the Olivet stage, following a long absence from the theater, having last appeared as Captain Jim in his heralded high school production of *Little Mary Sunshine*, which premiered in the L. T. Ball Gymnasium in the fall of 1966. Other acting credits include a short summer-theater role as General Superintendent at the Orlando Convention Center last year and his ongoing run as the current president of Olivet Nazarene University. He wishes to thank the cast for their encouragement!

Alicia Carter (Meg) – Alicia is a sophomore music education major from Bourbonnais, Ill. She has been in many shows between community and high school theater, such as *Cinderella*, *The Sound of Music* and *Brigadoon*. This is Ali's first production at Olivet and she is thrilled to be a part of it. She is also a member of ONU's Orpheus Choir and Concert Singers.

Jenna Dickey (Marmee March) – Jenna is a senior music education major from Bloomfield Hills, Mich. While a student at ONU, she has appeared in *Oklahoma!*, *The Magic Flute* and *West Side Story*. She is delighted to be a part of such a wonderful cast.

Taylin Frame (Jo March) - This is Taylin's first production at Olivet. She is a music major with a musical theatre minor. Taylin has performed in high school productions such as *Into the Woods* and *Grease*. She is also a member of Orpheus Choir. "Thanks to my family for your love and support!"

Ashlie McIntire (Beth March) - Ashlie is a senior vocal performance major from Longmont, Colo. This is her fourth production at Olivet. She has also been a part of *West Side Story*, *The Magic Flute* and *Oklahoma!* She is extremely thankful for this opportunity to be a part of this wonderful show and spectacular cast!

Alyssa Norden (Hag) - Alyssa is a freshman at Olivet. She is a music education and performance major with a minor in musical theater. Despite the fact that this is her first show at ONU, she is not a stranger to the stage. She was seen in high school productions such as *Thoroughly Modern Millie* and *Oklahoma!*

Merrick Robison (Laurie) - A native of Marion, Iowa, Merrick is a junior music major in his seventh production at Olivet. He previously appeared in *All I Really Need to Know I Learned in Kindergarten*, *Over the River and Through the Woods*, and *Oklahoma!* as Jud Fry. No role compares, though, to that of the grandson of Dr. Bowling. Merrick is also a member of Orpheus Choir, Concert Singers, The Olivetians and the University Orchestra, playing trumpet.

Ashley Raffauf (Aunt March) - Ashley is so excited to be a part of her first production with Olivet. A freshman music education major from Homewood, Ill., Ashley has enjoyed every minute she has been able to spend with this lovely cast. She would like to thank her parents and friends for the support they have given her during this year.

Blake Reddick (Professor Bhaer) - This is Blake's senior year, and he is excited to be back in his third production at Olivet! He has previously appeared as Will in *Oklahoma!*, and Papageno in *The Magic Flute*. Blake is from Bourbonnais, Ill., and is studying music and biology. He travels across Olivet's region singing at churches with the ministry group The Olivetians and is president of Orpheus Choir.

Samantha Starner (Clarissa) - Samantha Starner is a freshman from Chandler, Ariz. She is majoring in music education with a concentration in voice. In high school, she was able to perform in *Les Miserables, Footloose* (Ethel McCormick), *Thoroughly Modern Millie* (Miss Flannery) and *Still Life With Iris* (Gretta Good). This is her third appearance on the Olivet stage after performing in Broadway Revue and the Orpheus Variety Show.

Sarah Ward (Amy March) - Sarah had such a fun time on the Olivet stage during Broadway Revue that she couldn't wait to audition for Little Women. She is a freshman and is very excited to play the role of Amy. Her hometown is Wheaton, Ill., and she is double majoring in biblical studies and philosophy/religion. She has performed in multiple musicals during high school, her favorite being Snoopy in *You're a Good Man Charlie Brown*. One will often find her singing, whether she's in Orpheus Choir, the practice rooms, her dorm room or the shower.

Sarah Yanchick (Mrs. Kirk) - Sarah is a senior social work major from Plainfield, Ill. She previously appeared on Olivet's stage in last year's production of *Oklahoma!* in the role of Aunt Eller. She was also co-director of Broadway Revue this past fall and is a member of Green Room and Orpheus Choir. Sarah is so excited about this musical and having the chance to be a part of one of her favorite stories in fictional literature!

production team

LITTLE WOMEN

Director: Jerry Cohagan - Jerry is in his eighth 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*. *Little Women* marks Dr. Woodruff's ninth show at ONU.

Rehearsal Accompanist: Kate Hausken

Assistant to the Director/Technical Director: Elena Herath

Choreographer: Elizabeth Borsom

Set Design: Shelby VanBuren

Costume Design: Rebecca Schnurr

Spotlights: John Ottinger, Seth Means

Set Construction: Brad Sytsma, Tony Allen, Alysson Parker, Merrick Robison, Shelby VanBuren

Stage Managers: Sean Ports, Bradley Sytsma

Costumers: Rebecca Schnurr, Dana Peterson, Caitlin Gidcumb, Kelsey Nelson

Make Up: Kristine Sokarda, Samantha Starner, Hannah Jacobson

Lights and Sound: Media and Tech

Properties Master: Sean Ports

Stage Crew: Joy Fosnaugh, Sean Ports, Brad Sytsma, Shelby VanBuren, Dana Peterson, Kelsey Nelson, Zarah Miller, Alysson Parker, Tim Phillips, Kristine Sokarda, Joel Floyd, Hannah Jacobson

orchestra/special thanks

Flute/Alto Flute
Aubrey Sarna

Oboe/English Horn
Kristen Kehl

Clarinet/Bass Clarinet
Emily Martin

Horn
Brittany Harris

Trumpet/Flugelhorn
Patrick Wright

Trombone/Euphonium
Ian Matthews

Percussion
Mike Zaring
Kaleb Soller
Chris Field
Bryce Patrick
Melody Abbott

Piano
Kate Hausken**

Violin 1
Lauren Hoenig*
Elisabeth Peulausk
Jennfer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Amanda Winkle

Violin 2
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Sarah Jensen
Areli Lara
Emily Ohse
Emily Younglove

Viola
Josh Woods
Matt White
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

'Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sarah Marrs
Jesse Dillman
Tony Jacbos

Special Thanks to: Mrs. Jill Bowling, Diane Richardson, Dena Reddick, Maureen Brown, Emily Lamb-Normand, Lynn Nixon, Richard Colling, Darwin and Joyce Tweedt, KVTA, and everyone else who lent a hand after the program went to press.

Upcoming Productions: The Glass Menagerie March 25-27, 2010

* Concertmaster **Rehearsal Accompanist

scene and heard

Anatomy of Gray
Fall 2008

Oklahoma!
Spring 2009

Curious Savage
Spring 2009

Over The River and
Through The Woods
Fall 2009

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OLIVET NAZARENE UNIVERSITY

Department of Music

Percussion Ensemble

Prof. Matt Jacklin, director

♦ ♦ ♦ ♦ ♦

11:00 a.m.
Saturday, February 27, 2010

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Samba — Traditional Brazillian

Mike Zaring • Chris Field • Kaleb Soller • Jordan Hansen
Bryce Parker • Gary Schumann • Joel Deckard
Melody Abbott • JoAnna Knepper
Emily Gorman

• • • • •

Sharpened Stick — Brett William Dietz

Marisa Saltzgiver • JoAnna Knepper • Mike Hinze
Kaleb Soller • Mike Zaring

• • • • •

Dark Full Ride — Julia Wolfe

Gary Schumann • Chris Field
Kaleb Soller • Mike Zaring

• • • • •

Selections From Inventions
and Anna Magdelenas Notebook — J.S Bach

Linea Orne • Chris Field
JoAnna Knepper • Bryce Parker

Music for Pieces of Wood

Chris Field • Jordan Hansen • Prof. Jacklin
Melody Abbott • Emily Gorman

• • • • •

Stubernic — Mark Ford

Emily Gorman• Joel Deckard
Melody Abbott

• • • • •

Noises On — Chris Cockarell

Mike Zaring • Chris Field • Kaleb Soller • Katelyn Dunkman
Bryce Parker • Linea Orne • Melody Abbott

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

UPCOMING MUSIC EVENTS

Tuesday, March 2 CONCERT BAND CONCERT 7:00 PM

Thursday, March 4 SENIOR RECITAL - Brittany Harris, horn, & Patrick Wright, trumpet 7:00 PM

Monday, March 15 SENIOR RECITAL – Kate Burkey, piano, & Emily Poling, piano 7:00 PM

Thursday, March 18 NIGHT OF JAZZ - 7:00 PM in Chalfant Hall

Monday, March 22 SENIOR RECITAL- Jeremy Gibson, guitar, & Natalie Sauch, soprano 7:00 PM

Tuesday, March 23 SENIOR RECITAL- Callie Ivey, mezzo- soprano, & Blake Reddick, baritone 7:00 PM

Monday, March 29 JUNIOR RECITAL- Derek Corcoran, piano, & Paul Drace, bass 7:00 PM

Tuesday, March 30 ORCHESTRA/CHAMBER CONCERT 7:00PM

OLIVET NAZARENE UNIVERSITY

Department of Music

ONU WIND SYMPHONY

Prof. Ryan Schultz, director

with

BBCHS Brass Quintet & Brass Choir

Alan White, director

Tuesday, March 2, 2010

7:00pm

Kresge Auditorium

Larsen Fine Arts Center

PROGRAM

Invocation

Sonata from Die Bankelsangerlieder — Anonymous
Edited by Robert King

Contrapunctus V (from *The Art of the Fugue)* — J.S. Bach
Transcribed by Robert King

BBCHS Students
Alan White, Director

Stubernic — Mark Fend

Joel Deckard
Emily Gorman
Melody Abbott

Noisy Wheels of Joy — Eric Whitacre

Salvation is Created — Pavel Tschesnokoff

Four Scottish Dances — Malcolm Arnold

Rollo Takes a Walk — David Maslanka

Contre Qui Rose — Morten Lauridsen

Folk Dances — Dmitri Shostakovich

ONU Wind Symphony

Program Notes

About his composition, Noisy Wheels of Joy, Eric Whitacre writes, "It is just pure, imple fun, written in the tradition of the great comic operatic overtures. The tructure is quite formal, but the three themes (love, adventure, and buffo) get thrown round the wind symphony with wild abandon." There is, however, an interesting ide story to this piece. While involved in a film scoring class, Whitacre had to draw movie scene from a hat and write music specific to that scene…all in three days! What did he draw? The chase scene from the real life version of "101 Dalmatians!"

Russian peasants started a revolution and overthrew the reigning tsars in Russia in 917. As a result, the new government established Communism as a way to institute ew changes in the country. Among these changes was the shutting down of the ussian Orthodox Church and music written for the church was highly discouraged rom being written or performed. Tschesnokoff and other composers of the time, such as Shostakovich, felt great pressure from the government concerning their omposing. Tschesnokoff quit writing sacred music altogether in an effort to save his areer and his family. Years after his death, with the fall of communism, the Russian Church once again opened its doors. "Salvation is Created" became the unofficial nthem of the Church.

his piece was originally written as vocal music for the Russian Orthodox Church. In Russian the text reads: Spaséñiye, sodélal yesí posredé ziemlí, Bózhe. Allilúiya.

he English translation is: Salvation is created, in the midst of the earth, O God, O our God, Alleluia.

Malcolm Arnold, an English composer, penned many sets of dances set to a specific nationality, among them two sets of English Dances, as well as the Four Scottish Dances performed this evening. Composed in 1957, the work uses original themes ased on Scottish folk music. The first movement is in the style of the Scotch Snap r the Strathspey. This focuses on the short-long rhythms throughout the movement and the drones of bagpipes can always be heard. The second movement is a reel, nly interrupted when the bassoon brings visions of the town drunk. The third ovement, as stated by Arnold himself, provides "an impression of the sea and mountain scenery on a calm summer's day in the Hebrides." He is one of a number of composers, including Felix Mendelssohn, who used the Hebrides as a source of ispiration. The last movement is a lively fling that brings back elements of the first ovement while propelling the listener to the end with a sense of abandonment.

f his composition, Rollo Takes a Walk, David Maslanka writes, "'Rollo' is a omplicated little idea, and when asked to explain it I am often at a loss." Rollo is a ictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average erson with conservative musical tastes. Ives would say, "Rollo would really like hat tune!" or "Rollo wouldn't like that at all!" Rollo was Ives' measuring stick for a level of American popular taste. The irony was that Rollo wouldn't have liked

most of Ives' own music. So, "Rollo Takes a Walk": he moves about among tunes that he likes, and some stuff that's hard for him. Finally, "Rollo" is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!

"Les Chansons des Roses" is a collection of compositions based on the poetry of Rainer Maria Rilke. Says Lauridsen of his selection: "[Rilke's] poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. Their exquisite poems are primarily light, joyous, and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness." This setting for band has been done by H. Robert Reynolds.

Shostakovich's Folk Dances are a collection of authentic folk melodies assembled by the composer himself. This piece originally appeared as the third movement of the orchestral suite Native Leningrad in 1942. It was soon after arranged for Russian bands by M. Vakhutinsky.

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

BBCHS Brass Quintet

Jacqueline Trauscht, trumpet
David Doyle, trumpet
Nicholas Yeates, horn
Tober Corrigan, euphonium
Garrett DuCharme, tuba

BBCHS Brass Choir

Trumpet I
Jacqueline Trauscht
David Doyle

Trumpet II
Nick Allen
Blair Cotton
Michael Pranger
Benedict Dubravec

Horn
Nicholas Yeates
Maria Giacchnio

Trombone
Austin Gero
Wheatton Gustafson
Doug Lubieniecki

Euphonium
Tober Corrigan
Brandon Williams
Paul Dasilva
Wyatt Gustafson

Tuba
Garrett DuCharme
Alex Fenton

ONU Wind Symphony

Prof. Ryan Schultz, director

Flute
Rose Hall
Diane Rankin
Rachel Von Arb
Desiree Hays

Oboe
April Becker
Joy Matthews
Kristen Kehl

Clarinet
Amanda Christensen
April Culver
Emily Martin
Sarah O'Neal
Clara Stone
Ben Strait

Bass Clarinet
Andrea LaMontagne

Bassoon
Ashley Pitzer
Brianna Robins

Saxophone
Kristin Cheney
Desmond Handson
Angela Reedy
Jeremy Schooler
Ian Smith
Sarah Whitten

French Horn
Brittany Harris
Stephanie Moore
Deidre Sheldon
Rebeckah Sterns

Trumpet
RaeMarie Donaldson
Tony Jacobs
Amy Loeffler
Carrie Riegle
Patrick Wright

Trombone
Jon Eccles
Zach Kolmeier
Ian Matthews

Euphonium
Bethany Wright

Tuba
Josh Ring
Andy Wright

String Bass
Tony Jacobs

Percussion
Melody Abbott
Chris Field
Emily Gorman
JoAnna Knepper
Caleb Soller
Mike Zaring
Bailey Zielinga

Upcoming Events

Thursday, March 4- Harris/Wright Jr. /Sr. Recital- 7:00pm Kresge

Monday, March 15- Burkey/Poling Senior Recital- 7:00pm Kresge

Thursday, March 18- Night of Jazz- 7:00pm Chalfant

Monday, March 22- Gibson Senior Recital- 7:00pm Kelley Prayer Chapel

Tuesday, March 23- Ivey/Reddick Senior Recital
7:00pm Kelley Prayer Chapel

Thursday-Friday, March 25-26- Spring Play *The Glass Menagerie*
7:00pm Kresge

Saturday, March 27- Spring Play *The Glass Menagerie*
2:00 & 7:00pm Kresge

Monday, March 29- Corcoran/Drace Junior Recital- 7:00pm Kresge

Tuesday, March 30- Orchestra/Chamber Concert- 7:00pm Kresge

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OLIVET NAZARENE UNIVERSITY

Department of Music

RVC CHOIR CONCERT

Presented by:

Donovan High School

Dr. Neal Woodruff, conductor
Prof. Ryan Schultz, accompanist
with
Brittany Harris, horn
Ashley McIntire, soprano
Brian Kosek, cello
Elisabeth Peulausk, violin

7:00 p.m.
Wednesday, March 3, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Glory of the Father — Egil Hovland

Fair Phyllis I Saw — John Farmer

Heart We Will Forget Him — James Mulholland

Brittany Harris, horn

Let Me Ride (Swing Down Chariot) — Traditional Spiritual
Arr. Roger Emerson

RVC Choir

Sing Out My Soul — Mark Hayes

Over the Rainbow — Harold Arlen
Arr. Mark Hayes

Oh! Susanna — Stephen Foster
Arr. Mark Hayes

ONU Concert Singers

All That Hath Life and Breath Praise Ye the Lord! — Rene Clausen

Ashley McIntire, soprano

O My Luve's Like a Red, Red Rose — Rene Clausen

Brian Kosek, cello
Elisabeth Peulausk, violin
Combined Choirs

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Concert Singers

Soprano
Jenna Dickey
Ashlie McIntire
Alyssa Norden
Calley Seefeldt

Alto
Alicia Carter
Brittany Harris
Cynthia Jackson
Nicole Miller

Tenor
Jonathan Mikhail
Luke Olney
Merrick Robison

Bass
Paul Drace
Jase Hackman
Reuben Lillie
Joey Ramirez

Accompanist
Luke Olney

RVC Choir

Soprano I
Ashley Blanchette
Colleen Yuras
Nina Indihar
Harley Trimble
Erica Daley
Heather Albrecht
Caitlin Boyd
Sarah Huyser
Kelly Lorenz
Nicole Garey
Michelle McNally
Jennifer Piepenbrink
Lauren Sadowski

Soprano II
Jenny Stuba
Carley Shiner
Taylor Walters
Rhiannon Johnson
Latonya Hammond
Morgan VanDerLinde
Amanda DeYoung
Sydney Volkman
Kristen Garey
Stacey Lorenz
Jessica Frahm
Megan Pilbeam
Carissa Welch
Jordyn Heyn
Bekie O'Sha

Alto
Ashley Graham
Joya Sneed
Danielle Gutierez
Sara Hatfield
Jackie Vaughn
Ericka Gholston
Monica Robinson
Brittany Soto
Kelsey Kellog
Kayla Weatherhead
Brooke Schneider
Lisa Farina
Madison Gossett
Stephanie Plakas
Katelyn Kardosh
Taylor Ekhoff
Cassady Rosenbrock
Ricci Chiattello
Pam Loitz
Tori Utermark
Ashley Garcia
Faith Anema
Kelly Wiegele
Samantha Kozak
Morgan Noll
Becca Johns
Nicole Dorn
Allison Spiaser

Tenor
Cortez Peoples
Tremayne Davis
Dontez Moore
Jake Cothren
Kyle Murdock
Mitch Weakley
Chase Seehausen
Nick Durand
Sam Blauert
Damen Whittington
Craig Allie

Bass
Jason Kotecki
Chad Gholston
Paul Styx
Shawn King
Michael McNally
Cole Willis
Blake Clatterbuck

OLIVET NAZARENE UNIVERSITY

Department of Music

JUNIOR/SENIOR RECITAL

Brittany Harris

horn

with

Dr. Gerald Anderson, piano

Patrick Wright

trumpet

with

Dr. Karen Ball, piano

Prof. Freddie Franken, guitar

7:00 p.m.
Thursday, March 4, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation — Rebeckah Sterns

Concerto No. 1 in E-flat Major, Opus 11 — Richard Strauss
- I. Allegro
- II. Andante
- III. Allegro

Miss Harris, horn
Dr. Anderson, piano

Andante et Scherzo — J. Ed. Barat

Mr. Wright, trumpet
Dr. Ball, piano

Canto Serioso — Carl Nielsen

Miss Harris, horn
Dr. Anderson, piano

Concerto in E-flat — J.G.B. Neruda

Mr. Wright, trumpet
Dr. Ball, piano

Two Sonatas — Luigi Cherubini

Miss Harris, horn
Dr. Anderson, piano

Intrada — Otto Ketting

Mr. Wright, trumpet

Concerto No. 4 in E-flat Major, K.495 — Wolfgang A. Mozart
II. Romance

Miss Harris, horn
Dr. Anderson, piano

I Remember Clifford — Benny Golson

Mr. Wright, flugelhorn
Prof. Freddie Franken, guitar

Fantasie — Franz Strauss

Miss Harris, horn
Dr. Anderson, piano

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

Program Notes

Concerto No.1

A son to Franz Strauss, Richard Strauss was born into a musical family and began composing from a young age. Rejecting traditional classical music theory, his works embrace the romantic style of shifting tonalities and highly expressive musical lines. His first horn concerto was written with his father, a horn player, in mind. Strauss wrote the piece to be played on the natural, valveless horn, however the concerto is virtually unplayable on the instrument and most hornists play the piece on the modern valved horn. Although Franz Strauss never publicly performed either of his son's concerti (he complained there were 'too many high notes'), this work has become one of the most well recognized horn concertos of all time.

Andante et Scherzo

J. Ed. Barat was one of the lesser-known French composers of the late 19th and early 20th centuries. He was a military band leader for most of his career. Barat wrote most of his more popular pieces in this dual form, including his Andante et Scherzo for Trombone. This piece begins with a brilliant opening, followed by a subdued, lyrical portion. The buoyant Scherzo section takes over before the introduction comes around again, and the piece ends with a final, brilliant flourish reminiscent of the Scherzo.

Canto Serioso

Carl Nielsen was a post-Romantic Danish composer and conductor. His major works include six symphonies and numerous piano pieces. Canto Serioso was written as an audition piece for a fourth horn opening in the orchestra that Nielsen conducted. The piece highlights the low register of the horn, which is a must for fourth horn. It also demonstrates Nielsen's individual composition style, as the piece is both highly lyric and rich in its use of chromaticism

Concerto in E-flat

Neruda was a Bohemian composer born in the early 18th century. Some of his contemporaries include Joseph Haydn and Johann Hummel, both of whom also wrote Concerti for Trumpet in Eb. The Neruda Concerto follows the same basic format as the other major Eb Trumpet Concerti, but has its own unique flare. Originally written for the valveless natural Horn, the concerto rarely uses any sort of chromaticism, but instead remains true to the tonic key throughout. This Concerto also includes more frequent, though shorter, cadenzas than other Concerti of its time.

Two Sonatas

Two Sonatas for horn was written for a horn player friend of Cherubini's, Frédéric Duvernoy. The first sonata is a slow piece and shows the tone and beauty of the horn. The second of the two sonatas is more often played, and consists of two large sections. The first section is an introduction to the piece and is much like an operatic recitative, with the horn moving in all registers while the piano accompanies under neath. The second section is a very bouncy Allegro that requires a great deal of control and demonstrates the technical abilities of the horn.

Intrada

Otto Ketting once said, "Music should be about emotions and experiences, time and surroundings- besides being about music- no matter to what extent these are concealed or stylized." This unaccompanied Intrada was written for Trumpet in C, or for Horn in F. It is meant to tell a story, dependent on the player's interpretation. Mr. Wright invites you to imagine a lonely young lady on a rainy New York street, who has a rather unpleasant encounter on her way home. The rest of the story is up to your interpretation.

Concerto No. 4

Mozart's four horn concertos were all written for his friend Ignaz Leitgeb. The two were very close and had a friendly relationship, as the four concertos are filled with private jokes between the two. The fourth concerto was originally written in many different colored inks, and is said to be an attempt to throw off his friend. It is also one of two horn concerti that Mozart uses ripieno horns, or horns used in the orchestra in addition to the soloist. The second movement is lyrical and displays the horn's beautiful tone.

I Remember Clifford

This piece is named after the great jazz trumpet player Clifford Brown. He began playing professionally and recording in 1951, and started a group with the famous drummer Max Roach in 1954. However, he died in a car crash in 1955, unsettling the jazz world. The composer of this piece, Benny Golson, was a tenor sax player with Clifford in Lionel Hampton's band. He wrote the piece to commemorate Clifford after his death. Though his career was short, Clifford's playing influenced an entire generation of trumpet players, including Lee Morgan, Freddy Hubbard, and Roy Hargrove.

Fantasie

Franz Strauss, the father of Richard Strauss, was a horn player by nature. He emphasized tone quality above all else and his attention to it was a major component of his success on the horn. He was principal horn of the Munich Royal Court Orchestra, where he premiered many of Richard Wagner's works. Interestingly enough, the two had a great distaste for each other as Wagner once said, "Strauss is an unbearable, curmudgeonly fellow, but when he plays the horn one can say nothing, for it is so beautiful." Strauss' *Fantasie* is a theme and variations piece based on one of Franz Schubert's melodies. It begins with an introduction and the theme, and then is followed by five continuous variations.

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Kate Burkey

piano

Emily Poling

piano

7:00 p.m.
Monday, March 15, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Eude Op.8, No.12 — A. Scriabin
Miss Poling

Malagueña from the Andalucia Suite — E. Lecuona
Mrs. Burkey

Touches — L. Bernstein
- Chorale
- Vivace
- L'istesso tempo
- Più mosso
- Molto moderato
- Larghetto
- Allegro molto
- Vivace come II
- Largo

Miss Poling

Five Pieces for Piano — G. Crumb
No. 1, Quasi improvvisando
Mrs. Burkey

Concerto No. 2, Op. 18, Adagio sostenuto — S. Rachmaninoff
Miss Poling

Concerto No. 1, Op. 11, Romanze — F. Chopin
Mrs. Burkey

Sonata in D Major, K. 381 — W. A. Mozart
- Allegro
- Andante
- Allegro molto

Mrs. Burkey
Miss Poling

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

Program Notes

Etude Op. 8, No. 12

The Etude No. 12 by Scriabin is set in the key of D-sharp minor. The sharped key with treacherous stretches, intervals as wide as the 11th, and frequent jumps in the left hand with numerous octaves and chord strikes create a dramatic and passionate expression. The intense solo melody featured in the right hand was intended by Scriabin to exude passion and pathos, and an almost complete abandonment to the music's intensity by the performer.

Malagueña

This delightful and passionate dance is the final movement of a suite of 6 Spanish dances by Ernesto Lecuona. The term "malagueña" refers to a female resident of Malaga, a Spanish city on the Mediterranean. The music has a pronounced local character that is strongly founded in the traditional music of Cuba. The dance captivates listeners with changing tempos ranging from Lento to Vivace, and with lively accelerandos and fortissimo dynamics. This Latin classic has also become a popular jazz and marching band standard.

Touches

Leonard Bernstein was commissioned to compose this chorale and 8 variations with coda as the compulsory piece required of the finalists for the Van Cliburn Piano Competition in 1981. The piece makes heavy use of the coloristic possibilities of the piano as well as varied rhythmic changes and sudden dynamic extremes. Specifically, Bernstein included these comments at the beginning of the work:

"Touches

- (French) the keys of the keyboard
- Different 'feels' of the fingers, hands, and arms: deep, light, percussive, gliding, floating, prolonged, caressing…
- Small bits (cf. 'a touch of garlic'); each variation is a soupcan, lasting from 20 to 100 seconds apiece
- Vignettes of discrete emotions: brief musical manifestations of being 'touched' or moved
- Gestures of love, especially between composer and performer, performer and listener"

Five Pieces for Piano, No. 1, Quasi improvvisando

George Crumb in his piano compositions explores unusual timbres, with the piano being played in non-traditional ways with unconventional notation. No. 1 of the five piece suite makes extensive use of special techniques on the strings of the piano. Crumb refers to the use of the insides of the piano as "extended piano," and this usage often requires the piano to be "fixed" or marked prior to playing. In piece No.1, Crumb requires different modes of pizzicato, or plucking on the strings with finger tip or nail. He often utilizes physical objects to create unique sound effects. The last fading sound of the plucked low F-sharp sting in piece No. 1 is enhanced by the placing of a paper clip on the vibrating string to produce an unusual sound effect.

Piano Concerto No. 2, Adagio sostenuto
The second piano concerto by Rachmaninoff was composed in 1900. The intensely beautiful second movement opens with a series of slow chords performed by the strings of the orchestra, modulating from C minor to E major. The piano enters with an arpeggiated figure as the lyrical theme is voiced by the flute and clarinet. This lush movement transitions from poignant lyricism to a brisk scherzo, only to return as the piano moves from the cadenza into the closing section. The movement is an all-time favorite in the piano repertoire.

Concerto No. 1 in E Minor, Romanze
The second movement of Chopin's Concerto in E Minor is considered a "tone poem" with a lyrical melody over a smooth left hand accompaniment. Composed in 1830, this concerto was one of many created during this period of time to merge the worlds of serious art music and popular concert music. Chopin penned to his first love, Konstancja Gladkowska, the words "in whose memory the adagio of my concerto has been put up." The movement is characterized by virtuosity, grandeur, ornamental passagework, and the poetic lyricism of the cantilena melody.

Sonata in D Major, K. 381
The *Sonata in D Major* for four hands was composed in 1772. Mozart specifically composed this sonata for himself and his sister, Nannerl, who also was considered an accomplished performer.

Mrs. Burkey presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Music Eduation. She is the piano student of Dr. Karen Ball.

Miss Poling presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with an emphasis in Music Education. She is the piano student of Dr. Karen Ball.

OLIVET NAZARENE UNIVERSITY

Department of Music

NIGHT OF JAZZ

featuring the

ONU Jazz Band

with

Jazz Combo I
Jazz Combo II
Concert Singers
Orpheus Choir

7:00 p.m.
Thursday, March 18, 2010
Chalfant Hall

PROGRAM

Invocation

Bluesette — Toots Thielemans
Liberated Brother — Horase Silver
Groovin' High — Dizzie Gillespie

Jazz Combo II

* * * * *

A Nightingale Sang in Berkley Square — Maschwitz & Sherwin
Alicia Carter, alto

Concert Singers

* * * * *

You Don't Know What Love Is — Raye & DePaul
Have You Met Ms. Jones — Rodgers & Hart
Jasper Taylor, vocal
I Was Looking for You — F. Franken

Jazz Combo I

* * * * *

Voice Dance IV — Greg Jasperse

Orpheus Choir

* * * * *

For Gil — Thomas Matta
Patrick Wright, trumpet
Loch Ness Monster — Dean Sorenson
Jeremy Schooler, tenor sax
Partly Cloudy — Neil Slater
Ian Matthews, trombone
Bone Appetite — Robert Curnow
Ian Matthews, Stephanie Lalone, Zach Kohlmeier; trombone
Outside Pocket — Rob Berry
Lukas Sanor, Alto Sax

ONU Jazz Band

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Jazz Combo I

Prof. Freddie Franken, director

RaeMarie Donaldson, trumpet
Jeremy Schooler, saxophone
Isaac Burch, bass guitar
Zack Byard, drums
Jeremy Gibson, guitar
Jasper Taylor, keyboard

Special Guest: Al Fontana, harmonica

Concert Singers

Dr. Neal Woodruff, conductor

Alicia Carter ❖ Ashlie McIntire ❖ Jenna Dickey ❖ Jonathan Mikhail
Paul Drace ❖ Nicole Miller ❖ Jase Hackman ❖ Alyssa Norden
Brittany Harris ❖ Joel Ramirez ❖ Cynthia Jackson ❖ Merrick Robison
Reuben Lillie ❖ Calley Seefeldt

Jazz Combo II

Prof. Freddie Franken, director

Trevin Frame, drums
Jesse Dillman, bass guitar
Jase Hackman, guitar
Josh Gill, guitar
Patrick Wright, trumpet
Kristin Cheney, saxophone
Jenna Dickey, vocals

Special Guest: Al Fontana, harmonica

ONU Jazz Band

Dr. Don Reddick, director

SAXOPHONES:
Kristin Cheney
Kelsey McNulty
Audrey Penrod
Margaret O'Neal
Angela Reedy
Lucas Sanor
Jeremy Schooler

TRUMPETS:
Anthony Jacobs
Diane Rankin
Patrick Wright

TROMBONES:
Zach Kohlmeier
Stephanie Lalone
Ian Matthews
Blake Reddick
Josh Ring

BASS GUITAR:
Tyson Dodd
Sarah Marrs

PERCUSSION:
Christopher Field

DRUM SET:
Trevin Frame

GUITAR:
Melanie Foiles
Jeremy Gibson

KEYBOARDS:
Ryan Lalone
Jasper Taylor

Orpheus Choir
Dr. Jeff Bell, conductor

SOPRANO:
Sarah Aaron
Laura Bruns
Alicia Carter
Lindsay Close
Jenna Dickey
Elizabeth Eddy
Taylin Frame
Katelyn Holmer
Callie Ivey
Laura McCague
Ashlie McIntire
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Anna Reed
Calley Seefeldt
Heather Willoughby
Sarah Yanchick

TENOR:
Justin Alger
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matthew Kee
Luke Olney
Merrick Robison
Wesley Taylor
Nate Waller

ALTO:
Elizabeth Bernhardt
Amanda Cook
Laura DeMerell
Libby Devine
Emily Dillard
Laura Fleschner
Cindy Jackson
Stephanie Johnson
Andrea LaMontagne
Cynthia Lopez
Nicole Miller
Audrey Mikhail
Alyssa Norden
Emily Poling
Caitlin Porter
Anna Smit
Samantha Starner
Sarah Ward
Chelsea Winn

BASS:
Tony Allen
Jake Boss
Ben Cherney
Neil Frazer
Paul Drace
Jase Hackman
Reuben Lillie
Seth Means
Joel Ramirez
Blake Reddick
Josh Ring
Ryan Shrout
Brad Sytsma
Josh Woods

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖❖❖❖❖

Spring Tour

2010

College Church of the Nazarene
Bourbonnais, IL

First Church of the Nazarene
Kankakee, IL

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alleluia	R. Thompson
Alma Mater	B. Carmony
Betelehemu	African Folk Tune; arr. J. Crutchfield
Canticle of Praise	M. Hayes
Elijah Rock	arr. M. Hogan
Gloria	J. Rickard
Grace Above All	A. Petker
Lord God, You Have Called Your Servants	J. McDermid
Love Came Gently	M. Funderburk
O Love that will not let me go	arr. J. Rouse
O Magnum Mysterium	M. Lauridsen
Peace I Leave with You	K. Nystedt
Praise God	J. Walker
Psalm 148: Praise ye the Lord	H. Stevens
Soon Ah Will Be Done	W. Dawson
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy

Two CD recordings of Orpheus Choir
are available for purchase:
A Mighty Fortress and ***Great Is Thy Faithfulness***.

PERSONNEL

SOPRANO

Sarah Aaron	Watseka, IL	Childhood Development
Laura Bruns◆	Watseka, IL	Elementary Education
Alicia Carter	Bourbonnais, IL	Music Education
Lindsay Close◆	Flushing, MI	Elementary Education
Jenna Dickey	Bloomfield Hills, MI	Music Education
Elizabeth Eddy	Shelbyville, IN	Business Administration
Taylin Frame	Centreville, VA	Music Performance
Katelyn Holmer	Dunlap, IL	Social Work/Intercultural Studies
Callie Ivey	Boise, ID	Music Education
Laura McCague	New Lenox, IL	Social Work
Ashlie McIntire	Longmont, CO	Music Performance
Andrea Peters	Gibson City, IL	Music Education
Megan Radcliffe	Charleston, WV	Biology
Ashley Raffauf	Homewood, IL	Music Education
Anna Reed	Huntington, IN	Math Education
Calley Seefeldt	Watseka, IL	Music Education
Heather Willoughby	Elkhart, IN	Accounting
Sarah Yanchick	Joliet, IL	Social Work

TENOR

Justin Alger	Bradley, IL	Children's Ministry
Tyler Dossett	Danville, IL	Bus Adm/Marketing/Sociology
Cameron Dunlop	Huntington, IL	Pastoral Ministry
Luke Frame	Williamsburg, IN	Music Performance
Cameron Frye	Troy, OH	Music
Kyle Hance	Carthage, MO	Mass Communications
Matthew Kee	Yorkville, IL	International Business/Spanish
Luke Olney+	Bourbonnais, IL	Sociology
Merrick Robison	Marion, IA	Music/Theater
Wesley Taylor	Kankakee, IL	Art/Digital Media
Nate Waller	Oblong, IL	Engineering

+ accompanist
◆ officer

PERSONNEL

ALTO

Elizabeth Bernhardt◆	Green Bay, WI	Elementary Education
Amanda Cook	Aurora, IL	Social Work
Laura DeMerell	Portage, MI	English
Libby Devine	Elgin, IL	Biology
Emily Dillard	Galesburg, IL	Music/Bu8siness
Laura Fleschner	Terre Haute, IN	Mass Communication
Cindy Jackson	Herscher, IL	Music Education
Stephanie Johnson	Madison, WI	Fashion Merchandising
Andrea LaMontagne	Kankakee, IL	Political Science/Pre Law/History
Cynthia Lopez	Wood Dale, IL	Nursing
Nicole Miller◆	Ortonville, MI	Music
Audrey Mikhail	Joplin, MO	Biology/Pre Med
Alyssa Norden	Kankakee, IL	Music Performance/ Music Ed
Emily Poling◆	Lancaster, OH	Music Education
Caitlin Porter	Elida, OH	Corporate Communication
Anna Smit	Byron Center, MI	Mass Communication
Samantha Starner	Chandler, AZ	Music Education
Sarah Ward	Wheaton, IL	Biblical Studies/Phil & Religion
Chelsea Winn	Kewanee, IL	Nursing

BASS

Tony Allen	Bourbonnais, IL	Mass Communication
Jake Boss	Tinley Park, IL	International Business
Ben Cherney	Iron Mountain, MI	Music Composition & Theory
Neil Frazer	Spooner, WI	English Education
Paul Drace	Black River Falls, WI	Music Performance/Music Ed
Jase Hackman◆	Manhattan, IL	Music/Business Administration
Reuben Lillie	Greenville, PA	Music Education
Seth Means	Honey Creek, IA	Engineering
Joel Ramirez◆	Cicero, IL	Music
Blake Reddick◆	Bourbonnais, IL	Music
Josh Ring	Dunlap, IL	Music Composition & Theory
Ryan Shrout	Jacksonville, FL	Engineering
Brad Sytsma	Grand Rapids, MI	Business Administration
Josh Woods◆	Brunswick, OH	Pastoral Ministry

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 every General Assembly 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.

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.
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1-800-648-1463
admissions@olivet.edu

2009 - 2010 Performances

September	21	Fall Revival at ONU (College Church of the Nazarene)
	25	Prime Time (Senior Adult) Day (ONU; Chalfant Hall)
October	2, 3	Orpheus Variety Show (ONU; Kresge Auditorium)
November	6 - 8	ONU Homecoming
	20 -22	Fall Choir Tour
December	4, 5	Handel's *Messiah* (ONU)
	8	Featured choir: Holiday Concert Series at The Art Institute of Chicago
	10, 11	Sounds of the Season concert (ONU; Kresge Auditorium)
February	6, 7	*Great Opera Choruses* with Kankakee Valley Symphony Orchestra (Kankakee High School)
	20 - 21	Winter Choir Tour
March	18	*Night of Jazz* with ONU Jazz Band (ONU; Chalfant Hall)
	21	Spring Choir Tour
April	9, 10	Choral Workshop with Dr. Rene Clausen
	17	Ladies Day (ONU; Chalfant Hall)
	20	Home Concert (ONU; Kresge Auditorium))
May	7	Baccalaureate Service (ONU; McHie Arena)

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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Callie Ivey

soprano

with

Dr. Karen Ball, piano

April Becker, oboe

Blake Reddick

Baritone

with

Kate Hausken, piano

Ashlie McIntire, soprano

7:00 p.m.

Tuesday, March 23, 2010

Kelley Prayer Chapel

PROGRAM

Invocation

Die Lotusblume (from *Myrthen)* — R. Schumann
Mein Herr Marquis (from *Die Fledermaus)* — J. Strauss

Miss Ivey
Dr. Ball

Für Musik — R. Franz
Aus meinen grossen Schmerzen — R. Franz
Si tu le veux — C. Koechlin
Le Thé — C. Koechlin

Mr. Reddick
Miss Hausken

Chanson d'amour — G. Fauré
Après un rêve — G. Fauré

Miss Ivey
Dr. Ball

Già il sole dal Gange — C. Monteverdi
Illustratevi, o cieli (from *Il ritorno d'Ulisse in patria)* — C. Monteverdi
O tu, Palermo (from *I vespri sicilliani)* — G. Verdi

Mr. Reddick
Miss Hausken

Se Florindo è Fedele (from *La Donna Ancora e Fedele)* — A. Scarlatti
Ridente La Calma — W. A. Mozart
Deh vieni non tardar (from *Le Nozze Di Figaro)* — W. A. Mozart

Miss Ivey
Dr. Ball

Sea Fever — J. Ireland
The Manager's Song (from *The Mighty Casey)* — W. Schumann

Mr. Reddick
Miss Hausken

It Was a Lover and His Lass — R. Quilter
(from *Five Shakespeare Songs, Op.23)*
Three Songs of Isaiah — J. Lucas

I. Joy
II. Faith
III. Hope

Miss Ivey
April Becker, oboe

How to Handle a Woman (from *Camelot)*	Lerner & Lowe
How I Am (from *Little Women)*	J. Howland
Stars (from *Les Miserables)*	C. Schonberg
Papageno, Papagena (from *The Magic Flute)*	W. A. Mozart

Mr. Reddick
Miss Hausken
Ashlie McIntire, soprano

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

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

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

Program Notes

Die Lotusblume from *Myrthen*

"The Lotus flower"

The Lotus flower fears the splendor of the sun, and with bowed head, dreaming, awaits the night.

The moon is her lover and wakes her with his light, and to him she gladly unveils her innocent flower-like face.

She blooms and glows and gleams, gazing dumbly toward the sky; she is fragrant and weeps and trembles with love and the pain of love.

Mein Herr Marquis from *Die Fledermaus*

"My Dear Marquis"

Synopsis:

On his way to serve a brief jail term for insulting a public official, Eisenstein attends Prince Orlofsky's party where he woos a glamorous Hungarian countess, who turns out to be none other than his disguised wife Rosalinde. Rosalinde is disguised because she is seeking revenge for her husband's indiscretions and flirtatious behavior. Adele, Eisenstein's chamber-maid who is also in disguise, sings "Mein Herr Marquis" after Eisenstein questions whether he recognizes her. Adele's song is a humorous response which suggests that Eisenstein is ridiculous to assume that her fair, beautiful features could be mistaken for a chamber-maid's. Adele hysterically laughs at Eisenstein's assumption that she is a chamber-maid even though she is indeed his disguised maid.

Translation:

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

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

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

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

Für Musik

Now the shadows darken, stars on stars awake. What a breath of longing floods through the night through the sea of dreams steering without rest, steering my soul towards your soul. It shows itself to you, capturing you whole completely! Ah, you know, that never I am my own, am my own.

Aus meinen grossen Schmerzen

Out of my great pain I fashion little songs; They lift their vibrant feathers and flutter towards her heart. They found the way to the beloved, yet they come again and complain, and complain, and will not say what they saw in her heart.

Si tu le veux

If you wish it, oh my love, this evening when the end of day will have come, when the stars will arise and will set golden nails in the blue depth of the sky, we shall go alone, the two of us into the dark night, lovingly, without being seen; And tenderly I shall sing you a song of love, which I shall fill with all my joy. But when you will return home, if anyone asks you why, lovely fairy, your hair is more tangled than before, you will answer that only the wind has disarranged it, if you wish it, oh my love.

Le Thé

Miss Ellen, pour the tea for me into the lovely Chinese cup where golden fish pick a quarrel with the frightened rose-colored monster... I love the mad cruelty of chimeras that are tamed. Miss Ellen, pour the tea for me into the lovely Chinese cup; There, under an angry red sky a lady, haughty and cunning, sheds from her long turquoise eyes rapture and artlessness. Miss Ellen, pour the tea for me.

Chanson d'amour

"Love Song"

I love your eyes. I love your forehead, O my rebel, O my wild one. I love your eyes. I love your mouth where my kisses will exhaust themselves.

I love your voice. I love the strange grace of all you say, O my rebel, O my darling angel, my hell and my paradise!

I love everything that makes you beautiful, from your feet to your hair. O you towards whom all my desires fly, O my wild one, O my rebel!

Après un rêve

"After a Dream"

In a sleep charmed by your image I dreamed of happiness, your eyes were soft, your voice pure and rich, you were radiant as a sky lit by the dawn.

You called me, and I left the earth to flee with you towards the light. The heavens parted their clouds for us unknown splendors, glimpses of divine light.

Alas, alas, sad awakening from dreams! I call to you, O night, give me back your illusions. Return, return in radiance, return, O mysterious night!

Già il sole dal Gange

Over the Ganges the sun is already sparkling more brightly and dries every drop of the dawn, which weeps.with gilded ray in adorns each blade of grass; and the stars of the sky is painting in the field.

O tu, Palermo

O thou, Palermo, beloved land, laugh of love so dear to me, raise your much outraged brow, reclaim your former splendor!

I sought help from foreign nations, I wandered through castles and cities. But, insensible of my fervid urging, every one of them said: Sicilians, where is your former valor? Go on, rise up to victory, to honor!

Se Florindo è Fedele from *La Donna Ancora e Fedele*

"If Florindo is Faithful"

Synopsis:

"Shall I fall in love? The usual ways of wooing don't impress me, but faithfulness will win me." The singer is Alidoro, who has just overheard a conversation in which he learned that Florinda is in love with him. Scarlatti composed this opera for Naples during his years of great productivity there. When a woman sings this aria, the song is altered to be sung for a man named Florindo.

Translation:

If Florindo is faithful, surely I will fall in love. I will fall in love. I will surely fall in love. Sir Cupid with his dart and bow, so clever and full of guile, I know I cannot resist the sweetest wink or smile. Moaning, sighing, weeping, crying, my heart will never cleave, but if he should be faithful I will surely fall in love. Yes, I will fall in love. If Florindo is faithful, surely I will fall in love. I will fall in love. I will surely fall in love.

Ridente La Calma

"Pleasant is the Calm"

Pleasant is the calm in my being; no trace of disdain and fear remain. You come meanwhile to grasp my love, the sweet chains that make grateful my heart.

Deh vieni non tardar from *Le Nozze Di Figaro*

"Please Come, Do not be Late"

Synopsis:

In anticipation of his pending marriage, Figaro and Susanna (the servants of Count Almaviva) are in their future chambers preparing the room for their furniture's arrival. Susanna hints to Figaro that she fears the count has bad intentions with her. The two determine to prevent it. Cherubino later enters the room and confides his love for the Countess to Susanna, but must hide when the Count arrives to assert his affections on Susanna. Now alone in the garden, Susanna sings this love song for Figaro. Figaro overhears the song and fears that Susanna is singing it for the Count.

Translation:

The moment which I will savor without fear, in the arms of my idol, has finally come. Timid notions, leave my breast; do not attempt to disturb my delight! Oh, how it seems that to amorous rapture the charm of the place, the earth, the sky respond, as the night favors my designs! Please come; do not be late, oh beautiful joy. Come to where love calls you to take pleasure until the nocturnal torch no longer shines in the sky- until it is dark again, and the world is quiet. Here the brook murmurs; here the wind, which restores the heart with its sweet whispers, plays. Here little flowers are laughing, and the grass is fresh. To the joys of love everything here is enticing. Come, my love, among these shielding trees! I want to crown your head with roses.

Three Songs of Isaiah

1. Joy

"Scattered throughout scripture are many references to an occurrence that is revealed as an outcome of following God: that of rejoicing, or being joyful or full of joy. This response is often inexpressible in human terms, though God is completely capable of understanding it in His divine order. So whether we shout with great energy or commune with Him in peaceful, quiet moments He translates and accepts our gifts." –Jim Lucas

2. Faith

"To 'seek the Lord' carries importance for the saved as well as the unsaved. The scriptures maintain that growth and knowledge in Christ will increase as we continually put our faith in Him on a daily basis. His ways and thoughts have always been greater than ours, yet by His grace and our faith we have opportunities to experience God's pleasures for us, large and small. May our faith in crease!!" – Jim Lucas

3. Hope

"It is fitting that Isaiah should write a song of hope as one of his final songs in his book. With the full realization that God was his friend, judge, Savior, and Jehovah, Isaiah had experienced the joy of seeing the Light, but he also knew the eternal bliss that awaited all followers of God. Jesus said, 'I am going to prepare a place for you…and will come back and take you to be with me so that you may be where I am' (John 14). It is my firm belief that Jesus gives us a vision in confusing times. He gives us a hope to cling to though we now see only through a glass darkly. (1 Corinthians 13:12) Therefore I say with Isaiah, 'for Zion's sake I will not keep silent' (62:1)". –Jim Lucas

Upcoming events

Monday, March 29: Derek Corcoran Sr. Recital- 7pm Kresge

Tuesday, March 30: Orchestra/Chamber Concert- 7pm Kresge

Tuesday, April 6: Faculty Recital, Dalton/Benson- 7pm Kresge

Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge

Saturday, April 10: Rene Clausen Concert- 7pm Kresge

Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge

Tuesday, April 20: Orpheus Concert- 7pm Kresge

Thursday, April 22: Concert Band Concert- 7pm Kresge

Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 26: Jeremy Gibson Sr. Recital- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Chamber Concert- 7pm Kresge

Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

9:30 a.m.
Monday, March 29, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Etude in G flat major, Op. 10, No. 5 — Frédéric Chopin
Chris LeFevre, piano

On a Clear Day — Lane-Learner
Tyson Dodd, guitar

Four Pieces for Kettle Drums — John Bergamo
Finale
Mike Zaring, timpani

Etude in C Major, Op. 46, No. 24 — Stephen Heller
Desiree Hays, piano

Don't Cry (from *The Most Happy Fella*) — Frank Loesser
Cam Frye, tenor
Dr. Jeff Bell, piano

Piano Prelude #1 — George Gershwin
Allegro ben ritmato e deciso
Josh Ring, piano

Ridente la Calma — W. A. Mozart
Bailey Zeilenga, soprano

Yellow After the Rain — Mitchell Peters
Kaleb Soller, marimba

Caro Mio Ben — Tommaso Giordani
Geoff Sauter, tenor
Derek Corcoran, piano

Sonata in C Major, Op. 2 No. 3 — Ludwig Van Beethoven
Allegro con brio
Andrea Richardson, piano

Die Lotusblume — R. Schumann
Andrea Peters, soprano

Vivo — Louis Ignatius Gall

Jon Cable, guitar

Sea Refractions — Mitchell Peters

Christopher Field, marimba

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

Upcoming events

Monday, March 29: Derek Corcoran Jr. Recital- 7pm Kresge

Tuesday, March 30: Orchestra/Chamber Concert- 7pm Kresge

Tuesday, April 6: Faculty Recital, Dalton/Benson- 7pm Kresge

Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge

Saturday, April 10: René Clausen Concert- 7pm Kresge

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Thursday, April 22: Concert Band Concert- 7pm Kresge

Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 26: Gibson/Drace/Sauch Sr. Recital- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Chamber Concert- 7pm Kresge

Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

JUNIOR RECITAL

Derek Corcoran

piano

with

Dr. Karen Ball, piano
Emily Martin, clarinet

7:00 p.m.
Monday, March 29, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Fantasia in G Minor/B-flat Major, Op. 77 — L. van Beethoven
Derek Corcoran

Sonata in F Minor, Op. 120, No. 1, Vivac — J. Brahms
Emily Martin
Dr. Karen Ball

Transcendental Etude No. 6, *Vision* — F. Liszt
Derek Corcoran

Andante et Allegro — E. Chausson
Emily Martin
Dr. Karen Ball

Concerto, Allegramente, Presto — M. Ravel
Derek Corcoran
Dr. Karen Ball

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

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

Upcoming Events

Tuesday, March 30: Orchestra/Chamber Concert- 7pm Kresge

Tuesday, April 6: Faculty Recital, Dalton/Benson- 7pm Kresge

Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge

Saturday, April 10: Rene Clausen Concert- 7pm Kresge

Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge

Monday, April 19: Student Recital- 9:30am Kresge

Tuesday, April 20: Orpheus Concert- 7pm Kresge

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Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 23: Student Recital- 9:30am Kresge

Monday, April 26: Jeremy Gibson Sr. Recital- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Chamber Concert- 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

ORCHESTRA & CHAMBER CONCERT

featuring

University Orchestra
Handbell Choir
Wind Quintet
String Quartet
Saxophone Ensemble

7:00 p.m.
Tuesday, March 30, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Rosamunde Overture — Franz Schubert

An der schönen, blauen Donau — Johann Strauss, II
(The Beautiful Blue Danube)

Introduktion
Nr. 1
Nr. 2
Nr. 3
Nr. 4
Nr. 5

University Orchestra
Dr. Neal Woodruff, conductor

♦♦♦♦♦

Bells in the Mist — Ellen Jane Lorenz

Handbell Choir
Prof. Katherine Benson, director
Amy Bell, Kristen Cheney, Derek Corcoran, Joshua Griffes,
Rose Hall, Desmond Handson, Stephanie Jungles, Diane Rankin,
Angela Reedy, Ian Smith

♦♦♦♦♦

Quintette — Hedwige Chretien

I. Andante

Wind Quintet
Aubrey Sarna, Flute April Becker, Oboe Emily Martin, Clarinet
Ashley Pitzer, Bassoon Brittany Harris, Horn

♦♦♦♦♦

Cantad al Señor — Susan E. Geschke

Handbell Choir

♦♦♦♦♦

Quartet No.4 in C minor — Ludwig van Beethoven

Allegro ma non tanto

String quartet

Elisabeth Peulausk, violin Jennifer Legg, violin

Josh Woods, viola Brian Kosek, 'cello

♦♦♦♦♦

Overture (from La Clemenza di Tito) — Wolfgang Mozart

arr. R.E. Jensen

Saxophone Ensemble

Angela Reedy, Kristin Cheney, Jonathan Erdahl, Desmond Handson,
Ian Smith, Jeremy Schooler, Michael Hoult,
Paul Drace, Margaret O'Neill.

♦♦♦♦♦

Symphony No.4 in A Major, Op.90 — Felix Mendelssohn

Allegro Vivace

Andante con moto

Con moto moderato

Saltarello- Presto

University Orchestra

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University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Aubrey Sarna
Diane Rankin
Marijke-Nicole Bakker

Oboe
Kristen Kehl
Katelyn Dunkman-Dalmer

Clarinet
Emily Martin
Sarah O'Neal

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Jacklyn Rose

Trumpet
Merrick Robison+
RaeMarie Donaldson+
Patrick Wright

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Tuba
Reuben Lillie

Timpani/Percussion
Mike Zaring
Kaleb Soller
Chris Field
Bryce Patrick

*Concertmaster
+ Co-principal

Harp
Rachel Fisher
Cambria Thomas

Violin I
Elisabeth Peulausk*
Lauren Hoenig
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Courtney Cryer

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Sarah Jensen
Areli Lara
Emily Ohse
Emily Younglove

Viola
Josh Woods
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

'Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool

Bass
Jennifer Wilkerson
Sara Marrs
Jesse Dillman
Tony Jacobs

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

Martha Dalton

soprano

with

Dr. Karen Ball, piano

Katherine Benson

flute

with

Ms. Carla Dirks, piano

7:00 p.m.
Tuesday, April 6, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto No. 1 in G major, K. 313 — Wolfgang Amadeus Mozart

Edits and cadenzas provided by Jean-Pierre Rampal

Allegro maestoso
Adagio non troppo
RONDO – Tempo di menuetto

Prof. Katherine Benson, flute
Ms. Carla Dirks, piano

Nuits d'etoiles — Claude Debussy
Les cloches
Tout est si beau — Sergey Rakhmaninov

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

Sonatine — Henri Dutilleux

Prof. Katherine Benson, flute
Ms. Carla Dirks, piano

Intermission

Sonata in b minor for Flute and obbligato Harpsichord, BWV 1030

Johann Sebastian Bach

Andante
Largo e dolce
Presto

Prof. Katherine Benson, flute
Ms. Carla Dirks, piano

Dream Valley — Roger Quilter
Weep You No More Sad Fountains
from *Seven Elizabethan Lyrics* Opus 12
Song of the Blackbird

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

Upcoming Events

Thursday, April 8: Faculty Recital, Lynch/Goodman- 7pm Kresge

Saturday, April 10: Rene Clausen Concert- 7pm Kresge

Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge

Monday, April 19: Student Recital- 9:30am Kresge

Tuesday, April 20: Orpheus Concert- 7pm Kresge

Thursday, April 22: Concert Band Concert- 7pm Kresge

Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 23: Student Recital- 9:30am Kresge

Monday, April 26: Jeremy Gibson Sr. Recital- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Chamber Concert- 7pm Kresge

Saturday, May 1: Commencement Concert- 7pm Kresge

Sonata for Flute and Piano, Op. 14 — Robert Muczynski

Allegro deciso
Vivace
Andante
Allegro con moto

Prof. Katherine Benson, flute
Ms. Carla Dirks, piano

Program Notes

Claude Debussy composed 92 songs, spanning his entire career. The majority of his songs were settings of the poetry of his contemporaries. *Nuit e'etoiles*, composed in his teens, was the first of his songs to be published.

Nuits d'etoiles Night of the Stars

Refrain:

Starry night, beneath your veils, your breeze and your scents, like a sad sighing lyre, I dream of bygone loves.

Serene melancholy now blooms in the depths of my heart, and I hear the soul of my love quiver in the dreaming woods.

(refrain)

By our fountain I again see your glances, blue as the sky; this rose is your breath and these stars are your eyes

(refrain)

The harplike chords in the upper register at the beginning of the piece, create a celestial effect. This soon comes to an end as the text turns to more "earthy" matters. A dreamlike quality is established, but as the text picks up the pace in the thought world, the music also quickens its pace with a quicker tempo and a melody line that moves along in eighth notes. With a return to the "stars" comes the slower tempo. With the presentation of another memory, the pace picks up again only to return to the sadness and slower tempo of the beginning phrases.

Les cloches *The Bells*

The leaves opened at the tips of the branches, delicately, the bells rang out lightly, frankly, in the clement sky.

Rhythmic and fervent as an antiphon, that distant call brought back to me the Christian whiteness of altar flowers.

Those bells spoke of happy years, and seemed to turn the faded leaves in the thick woods of bygone yesterdays green once again.

The ringing of the bells motif: C#, D#, E, C#-- is heard all through the melody, evoking memories of the happy years of bygone days.

Tout est si beau *How fair this spot!*

Rakhmaninov completed this song while on his honeymoon. The setting creates a mood of tranquility and wonder.

How fair this spot! I gaze to where the golden brook runs by.
The fields are all inlaid with flowers, the white clouds sail on high.
No step draws near, such silence reigns,
Alone with God I seem, with Him, and the the hoary pines,
And you, my only dream!

The Quilter Set

Roger Quilter (1877-1953) composed 112 songs, many of which are performed on a regular basis by singers of all levels of accomplishment, from beginning students to professionals. The selections to be performed this evening are representative of the flowing melodies so often apparent in his compositions.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

Charles W. Lynch III
harp

Kimberlee Goodman
flute

7:00 p.m.
Thursday, April 8, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Entr'acte — Jacques Ibert

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

Serenade No. 10, op. 79 — Vincent Persichetti

I. Larghetto
II. Allegro comodo
III. Andante grazioso
IV. Andante cantabile
V. Allegretto
VI. Scherzando
VII. Adagietto
VIII. Vivo

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

The Fog is Lifting, op. 41 — Carl Nielsen

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

INTERMISSION

The Song of the Lark — Charles Rochester Young

I. Song to the Waking Sun
II. Flight
III. Into Darkness

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

Three Fragments — Witold Lutoslawski

I. Magia, Allegro moderato
II. Odys na Itace, Andante con moto
III. Presto

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

Dr. Charles W. Lynch III recently completed a Doctor of Musical Arts degree in harp performance from the University of Illinois at Urbana-Champaign, studying under Dr. Ann Yeung. He received his Master of Music degree in harp performance from the University of Illinois in 2002, while serving as a graduate research assistant with the Roslyn Rensch Collection. He began his harp studies with Karen Miller in the Mesa Public Schools in Arizona. He received a Bachelor degree from Arizona State University in Instrumental Music Education with an emphasis in piano in 1997, studying with Walter Cosand and Dr. Madeline Williamson. He received a second Bachelor degree in harp performance in 2000, studying with Dr. Christine Vivona.

In 2001, he was a finalist in the National Anne Adams Awards. In 2002, he was invited with Dr. Ann Yeung to give a presentation on the Roslyn Rensch Collection and Papers at the American Harp Society's National Conference in St. Paul, Minnesota. He has co-authored an article on the collection in the Summer 2003 issue of *The American Harp Journal*. His article, "Roslyn Rensch: the harpist and the harp," with Ann Yeung, will appear in the upcoming summer issue of *The American Harp Journal*.

He is a founding member of *The HarpCore 4*, a harp quartet that performs original "not-what-you-expect-to-hear-on-the-harp" arrangements of popular music. They have been featured at the 2008 Boneyard Arts Festival in Illinois, 2007 AHS National Summer Institute in Chicago, and given the opening concert for the 2004 Illinois Summer Harp Class. In July 2010, *The HarpCore 4* will perform in Tacoma for the AHS National Conference. He is active as a chamber, orchestral, and solo harpist throughout central Illinois and northwest Indiana. Dr. Lynch currently serves as the adjunct harp faculty member at Olivet Nazarene University in Bourbonnais, Illinois and Valparaiso University in Valparaiso, Indiana.

Dr. Kimberlee Goodman is a native of Arizona. She has lived in Columbus, Ohio for more than a decade where she is an avid performer, educator, and advocate for the arts. She has been on the faculty of Otterbein College since 2005. In her role as adjunct professor at Otterbein College, she has taught flute lessons, flute choir, woodwind quintet, world music, music theory, and ear training/sight singing. She also has taught a course at The Ohio State University entitled, "Navigating a Career in Music" and has taught several music appreciation courses for the LifeLong Learners Institute at Columbus State Community College and the Older Wiser Learner's Institute at Westminster Thurber.

A devoted chamber musician, Dr. Goodman is a founding member of the Stratosphere Flute Quartet which performed at the National Flute Association conventions in Albuquerque, New Mexico (2007) and Kansas City, Missouri (2008). She is also a founding member of Otterbein Winds, a faculty woodwind quintet and ensemble at Otterbein College, and recently formed a flute and guitar duo with Karl Wohlwend called EOS Duo.

Dr. Goodman is equally experienced as an orchestral musician; she has performed with the Westerville Symphony (Acting Principal Flute), Mansfield Symphony (Third Flute and Piccolo), New Albany Symphony (Principal Flute), Southeastern Symphony Orchestra (Principal Flute), and the International Festival Orchestra in Dublin, Ireland (Principal and 2nd Flute).

As a soloist, she has performed with bands and orchestras. Noted performances include: *Night Soliloquy* by Kent Kennan for flute and band - Otterbein College Wind Ensemble (2008), *Andante and Rondo* by Franz Doppler for 2 flutes and band with flutist Dr. Jennifer Parker-Harley – Otterbein College Chamber Winds (2007), *Concerto in D Major* by Otar Gordeli – The Ohio State University Symphony Orchestra (2004).

As an academic, Dr. Goodman has presented lecture recitals at the College Music Society's international conference in Bangkok, Thailand (2007) and at a CMS regional conference in Missoula, Montana (2008). She has presented her well-received lecture, "Navigating a Career in Music", at CMS conferences, The Ohio State University, and at the National Flute Association's convention in Kansas City, Missouri. This January, Dr. Goodman presented at the Ohio Music Educator's Convention in Cincinnati, Ohio and will be speaking at the Greater Columbus Arts Council in February as part of their OPPArts lecture series for artists.

Dr. Goodman has a long history of service; she has served the National Flute Association as Equipment Chair (2010, 2009, 2008, 2000) and as Visual Documentation Chair (2006-2001). She enjoys serving the Greater Columbus Arts Council on the Peer Review Board for grant applications (2007-Present).

Dr. Goodman has been published in Flute Talk magazine and is a frequent contributor as a reviewer for Flutist Quarterly magazine. Dr. Goodman holds flute performance degrees from Arizona State University (BM) and The Ohio State University (MM and DMA). Her teachers include Katherine Borst Jones and Dr. Trygve Peterson.

Narthex — Bernard Andrès

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

St. Agnes and the Burning Train — Sting

Trans. Dirié/Arr. Lynch

Dr. Charles Lynch, harp
Dr. Kimberlee Goodman, flute

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

Upcoming Events

Saturday, April 10: Rene Clausen Concert- 7pm Kresge

Monday, April 12: Hopkins Scholarship Auditions- 7pm Rm. 140

Tuesday, April 13: Hale/Wilder Scholarship Auditions- 7pm Rm. 140

Thursday, April 15: Testament/Chrysalis Concert- 7pm Kresge

Monday, April 19: Student Recital- 9:30am Kresge

Monday, April 19: Nielson/Young Scholarship Auditions- 7pm Kresge

Tuesday, April 20: Orpheus Concert- 7pm Kresge

Thursday, April 22: Concert Band and Chamber Ensembles Concert- 7pm Kresge

Friday, April 23: Harp Ensemble Recital- 7pm Kresge

Monday, April 26: Student Recital- 9:30am Kresge

Monday, April 26: New Horizons Band & ONU Wind Ensemble- 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers Concert- 7pm Kresge

Thursday, April 29: Jeremy Gibson/Paul Drace/Natalie Sauch Jr./Sr. Recital- 7pm Kresge

Saturday, May 1: Commencement Concert- 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

RENÉ CLAUSEN CHORAL WORKSHOP CONCERT

Dr. René Clausen, conductor
Dr. Gerald Anderson, piano
Dr. Jeff Bell, piano

featuring

Orpheus Choir
Chrysalis Women's Choir
Testament Men's Choir
Concert Singers

7:00 p.m.
Saturday, April 10, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

If Music Be The Food of Love — David Dickau
Jabberwocky — René Clausen

Orpheus Choir

♦♦♦♦♦

Barter — René Clausen
Psalm 100 — René Clausen

Kate Hausken, piano
Andrea Richardson, piano

Chrysalis Women's Choir

♦♦♦♦♦

Rise Up O Men of God — arr. Kenneth Jennings
Stodolé Pumpa — arr. Alice Parker

Reuben Lillie, baritone

Testament Men's Choir

♦♦♦♦♦

Walking On The Green Grass — Michael Hennagin
You Stole My Love! — Walter Cecil McFarren

Concert Singers

♦♦♦♦♦

Prayer — René Clausen
O My Luve's Like A Red, Red Rose — René Clausen

Elisabeth Peulausk, violin
Brian Kosek, 'cello

Combined Choirs

René Clausen has served as conductor of The Concordia Choir of Concordia College, Moorhead, Minn., since 1986. Additionally, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation.

Clausen is a well-known composer whose choral compositions are currently published by the following publishing companies: Roger Dean, Augsburg Fortress, Santa Barbara, Walton, Hal Leonard, Mark Foster and Shawnee Press. His compositional style is varied and eclectic, ranging from works appropriate for high school and church choirs to more technically demanding compositions for college and professional choirs. Interested in composing for various media, Clausen's compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence on an international basis.

In addition to choral conducting, Clausen is increasingly well known as a guest conductor of the major literature for choir and orchestra. At Carnegie Hall he has guest conducted the Brahms Ein deutsches Requiem, Mozart Requiem and Mass in C Minor, together with the New York premiere of three of his own works, Gloria (in three movements), Whispers of Heavenly Death, with text by Walt Whitman, and Communion, with text by George Macdonald. Other major choral/orchestral works he has conducted include the Poulenc Gloria, Vaughan Williams Hodie, Beethoven Mass in C Major and Choral Fantasy, and Fauré Requiem. Other recent works include The Midnight Ride of Paul Revere and Celebration Canticles.

In the summer of 1998, Clausen established the René Clausen Choral School held on the campus of Concordia College, Moorhead, Minnesota, which has had around 1,000 participants from across the country. Much more than a reading workshop, the choral school is an intensive, five-day program for choral conductors focusing on conducting and rehearsal technique, performance practice issues, elements of choral ensemble, tonal development, as well as daily reading sessions of new music.

Upcoming Events

Monday, April 12: Hopkins Scholarship Auditions- 7pm Rm. 140

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Saturday, May 1: Commencement Concert- 7pm Kresge

Orpheus Choir

Dr. Jeff Bell, conductor

SOPRANO:

Sarah Aaron
Laura Bruns
Alicia Carter
Lindsay Close
Jenna Dickey
Elizabeth Eddy
Taylin Frame
Katelyn Holmer
Callie Ivey
Laura McCague
Ashlie McIntire
Andrea Peters
Megan Radcliffe
Ashley Raffauf
Anna Reed
Calley Seefeldt
Heather Willoughby
Sarah Yanchick

TENOR:

Justin Alger
Tyler Dossett
Cameron Dunlop
Luke Frame
Cameron Frye
Kyle Hance
Matthew Kee
Luke Olney
Merrick Robison
Wesley Taylor
Nate Waller

ALTO:

Elizabeth Bernhardt
Amanda Cook
Laura DeMerell
Libby Devine
Emily Dillard
Laura Fleschner
Cindy Jackson
Stephanie Johnson
Andrea LaMontagne
Cynthia Lopez
Nicole Miller
Audrey Mikhail
Alyssa Norden
Emily Poling
Caitlin Porter
Anna Smit
Samantha Starner
Sarah Ward
Chelsea Winn

BASS:

Tony Allen
Jake Boss
Ben Cherney
Neil Frazer
Paul Drace
Jase Hackman
Reuben Lillie
Seth Means
Joel Ramirez
Blake Reddick
Josh Ring
Ryan Shrout
Brad Sytsma
Josh Woods

Concert Singers

Dr. Neal Woodruff, conductor

Alicia Carter ❖ Ashlie McIntire ❖ Jenna Dickey ❖ Jonathan Mikhail
Paul Drace ❖ Nicole Miller ❖ Jase Hackman ❖ Alyssa Norden
Brittany Harris ❖ Joel Ramirez ❖ Cynthia Jackson ❖ Merrick Robison
Reuben Lillie ❖ Calley Seefeldt

Testament Men's Choir

Dr. Neal Woodruff, conductor

Cameron Jackson ❖ Jake Boss ❖ Paul Drace ❖ Seth Athialy
Chris LeFevre ❖ Reuben Lillie ❖ Kyle Walker ❖ Derek Corcoran
Clinton Casey ❖ Geof Wallin ❖ Mark Jenkins ❖ Wesley Taylor
Tim Mezera ❖ Brad Sytsma ❖ Jon Cable ❖ Christopher Tolbert
Brian Kosek ❖ Brent Skelton ❖ Jase Hackman ❖ Geoff Sauter

Chrysalis Women's Choir

Dr. Jeff Bell, conductor

Soprano 1

Tianna Frey
Johanna Kearney
Jessica Kooy
Morgan Messer
Emily Rattle
Rebecca Rodeheaver
Erin Sebero
Kelsey Sowards
Alicia Williams
Kate Wilson
Allison Wiseman

Soprano 2

Hannah Crowder
Ashley Desrochers
Lauren Edwards
Whitney Foster
Shanna Hoekstra
Justyne Kirchner
Bethany Meredith
Kristin Rinehart
Brianna Robins
Jennifer Valpatic
Emily Yoder
Bailey Zeilenga

Alto 1

Chelsea Diemer
Kathleen Farris
Aline Francani
Lindsey Hayes
Rebekah Hazen
Rachel Lenger
Heather Marrs
Sarah Metzger
Ashley Mortensen
Nicole Sloan
Sarah Staal
Caitlin Todd
Jessica Voss

Alto 2

Lyssa Baker
Jenelle Fields
Heather Fortin
Laura Holdham
Megan Huntsman
Lisa Jackson
Elizabeth Kuhns
Michelle Kurtz
Kyrstin Stephens
Shequita Thomas
Christin Wilson
Catie Young

OLIVET NAZARENE UNIVERSITY

Department of Music

GOSPEL
with a
SWING

featuring the

ONU Jazz Band

Directed by Dr. Don Reddick

Spring Tour
April 11, 2010

Middletown, IN
Indianapolis Westside, IN

PROGRAM

To be selected from the following…

Amen!

Brethren, We Have Met to Worship

Change My Heart, O God

Get All Excited

Give Thanks

Heaven Came Down

Higher Ground

His Faithfulness

His Name Is Wonderful

Jericho

My Tribute

Praise the Name of Jesus

Praise To the Lord, the Almighty

Swing Low, Sweet Chariot

To God Be the Glory

Victory in Jesus

ONU Jazz Band

SAXOPHONES:

Kristin Cheney	Pre-Physical Therapy	Brownsburg, IN
Kelsey McNulty	Nursing/Spanish	Holt, MI
Audrey Penrod	Accounting	St. Anne, IL
Margaret O'Neill	Elementary Education	Tinley Park, IL
Angela Reedy	Music Education	Middletown, IN
Lucas Sanor	Biology	Chebanse, IL
Jeremy Schooler	Music Education/Perf.	Winnebago, IL

TRUMPETS:

Rae Marie Donaldson	Music Performance	Meridian, ID
Diane Rankin	Music Education/Perf.	Levittown, PA
Patrick Wright	Music Performance	Kankakee, IL

TROMBONES:

Zach Kohlmeier	Music Education	Pontiac, IL
Ian Matthews	English	Dubuque, IA
Josh Ring	Music Composition	Dunlap, IL

KEYBOARDS:

Ryan Lalone	Millitary Science	Cadillac, MI

DRUM SET:

Trevin Frame	Criminal Justice	Centerville, VA

BASS GUITAR:

Sarah Marrs	Psychology	Bradley, IL

Dr. Don Reddick, director

A CD recording containing many of the selections included in this performance is available:

"GOSPEL with a SWING"

ONU JAZZ BAND

The ***ONU Jazz Band*** has been a part of the Instrumental offerings at Olivet Nazarene University for the past 40 years. Currently under the direction of Dr. Don Reddick, the ONU Jazz Band performs a variety of literature including sacred melodies, jazz standards, Christmas selections, and contemporary literature written for big band. On campus, you will hear the Jazz band at student activities events, ONU Homecoming, Sounds of the Season, Night of Jazz, Music Department concerts, and numerous chapel services. As a touring ensemble, the Jazz Band performs their "Gospel with a Swing" program featuring hymns and sacred songs at churches across the Olivet region.

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

OLIVET NAZARENE UNIVERSITY

"Education with a Christian Purpose". Since 1907, Olivet Nazarene University has made this more than a motto, it's our 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.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

Russel G. & Verda E.

HOPKINS INSTRUMENTAL AUDITIONS

7:00 p.m.
Monday, April 12, 2010
Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto No. 1 in E-flat Major — Richard Strauss

Brittany Harris, horn
Dr. Anderson, piano

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Sonata No. 1 — Brahms
Vivace

Andante et Allegro — Chausson

Emily Martin, clarinet
Dr. Ball, piano

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Cello Concerto in E minor — Elgar
Sonata No. 1 in F major — Beethoven
Etude No. 27 — Popper

Allison Richmond, 'cello
Dr. Anderson, piano

❖ ❖ ❖ ❖ ❖

David Allen - Coordinator, Outreach, and Public Engagement Program Coordinator, Student Teaching

B.S. (music education), B.M. and M.M. (music), University of Illinois at Urbana-Champaign

As Coordinator of Outreach and Public Engagement David guides the curricular and instructional aspects of the School of Music outreach programs. David also coordinates the student teaching placement and pre-student teaching experiences for all music education students in the School of Music.

David and his brothers Gregory and Michael represent the Allen family's third generation of music educators. This history of music educators in David's family goes back to his grandfather, John Melton, who started his teaching career in Illinois in 1927. David has continued this tradition starting in 1996, when he was appointed Director of Bands at Salem Community High School in Salem, IL. In 1999, he became Director of Bands at Champaign Centennial High School in Champaign, IL, where he taught for five years. At both schools David directed the concert, jazz, marching, and pep bands. He also taught 5th-8th grade music students at Champaign's Dr. Howard Elementary, Franklin, and Jefferson Middle Schools. In 2001 David served as music director of the Illinois Theatre Festival All-State production of *West Side Story*. In 2003 the Centennial Symphonic Band was selected as the class AA Superstate Honor Band. David received three Citations of Excellence from the National Band Association for performances at the University of Illinois' Superstate Concert Band Festival.

David has been a member of the teaching and administrative faculty of Illinois Summer Youth Music since 1994. He has taught the music education courses: Introduction to Music Education and Introductory Music Ed. Technology. He frequently serves as a clinician and adjudicator and is an active member of the Illinois Music Educators Association. David is a co-adviser for the U of I chapter of the Illinois Collegiate Music Educators Association.

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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 refraining from the use of flash photography.

Upcoming Events

Tuesday, April 13: Hale/ Wilder Vocal Scholarship Auditions – 7pm Rm 140

Thursday, April 15: Testament/Chrysalis Concert - 7pm Kresge

Saturday, April 17: Faculty Recital – Matt Jacklin – 1:00pm Kresge

Monday, April 19: Student Recital – 9:30am Kresge

Monday, April 19: Nielson/Young Piano Scholarship Auditions – 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

HALE/WILDER VOCAL SCHOLARSHIP AUDITIONS

7:00 p.m.
Tuesday, April 13, 2010
Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Viola donc la terrible cite (from *Thaïs)* — J. Massenet
Ich hab ein gluhend Messer (from *Lieder eines fahrenden Gessellen)* — G. Mahler
Donne mie, la fate a tanti (from *Cosi fan tutte)* — W. A. Mozart
When the Air Sings of Summer (from *The Old Maid and the Thief)* — G. Menotti

Reuben Lillie, baritone
Dr. Karen Ball, piano

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La fioraia fiorentina — G. Rossini
Du bist wie eine Blume — F. Liszt
Psyché — E. Paldadilhe
The Singer — M. Head

Alicia Carter, soprano
Dr. Gerald Anderson, piano

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Schweig damit deich niemand warnt (from *Der Freischutz)* — C. Weber
Deh vieni all finestra (from *Don Giovanni)* — W.A. Mozart
L'Eerevisse (Le Bestiaire) — F. Poulenc
Rolling Down to Rio (Kipling's "Just So Stories") — E. German

Paul Drace, bass-baritone
Dr. Karen Ball, piano

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Di quella pira (from *Il Trovatore)* — G. Verdi
Mandoline — C. Debussy
Mignon's Lied — F. Liszt
The Contest (from *The Ballad of Sweeney Todd)* — S. Sondheim

Merrick Robison, tenor
Kate Hausken, piano

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I'm Not a Boy (from *A Streetcar Named Desire)* — A. Previn
Mandoline — H. Duparc
Mein schöne stern — R. Schumann
Fin ch'han dal vino (from *Don Giovanni)* — W.A. Mozart

Wesley Taylor, tenor
Kate Hausken, piano

Upcoming Events

Thursday, April 15: Testament/Chrysalis Concert - 7pm Kresge

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Saturday, May 1: Commencement Concert - 7pm Kresge

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Fair Robin I love (from *Tartuffe)*	K. Mechem
Beau Soir	C. Debussy
Amarilli, mia bella	G. Caccini
Vergebliches Ständchen	J. Brahms

Alyssa Norden, soprano
Andrea Richardson, piano

❖❖❖❖❖

Vedrai, carino (from *Le Nozze di Figaro)*	W. A. Mozart
Aprés un rêve	G. Fauré
Wie Melodien zieht es mir	J. Brahms
Spring Sorrow	J. Ireland

Ashley Raffauf, soprano
Andrea Richardson, piano

❖❖❖❖❖

Donde Lieta (from *La Boheme)*	G. Puccini
Der Kuss	L. Beethoven
Première Danse	J. Massenet
Sure on this Shining Night	S. Barber

Calley Seefeldt, soprano
Andrea Richardson, piano

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Poème de l'Amour et de la Mer	E. Chausson
I. La Fleur d'Eaux	
Die ihr schwebet	H. Wolf
The Serpent	L. Hoiby
Chi il bel sogno di Doretta (from *La Rondine)*	G. Puccini

Jenna Dickey, mezzo-soprano
Andrea Richardson, piano

TONIGHT'S ADJUDICATOR

Tenor ***William Watson*** has been teaching voice for over fourteen years and was a member of the voice faculty at Northern Illinois University for eleven years. He has also taught at Loyola University of Chicago, North Park University, and Aurora University. Mr. Watson has taught voice to high-school students at Glenbrook North and Plainfield North high schools. He earned a Bachelor of Arts in music at Carthage College in Kenosha, WI, where he studied voice with Dr. Richard Sjoerdsma, currently editor of the National Association of Teachers of Singing (NATS) Bulletin. Mr. Watson studied further at the American Conservatory of Music in Chicago and the American Institute of Musical Studies in Graz, Austria where he was a student of Donna Harrison. Mr. Watson is a member of the Chicago Singing Teachers Guild.

One of the foremost Bach Evangelists of his generation, tenor William Watson has been a frequent guest of orchestras and concert organizations throughout the United States and abroad. On recordings, in addition to the Bach *St. Matthew Passion* with the Chicago Symphony and Sir Georg Solti on the London label as well as the Vorisek mass with the Czech National Symphony on Cedille Records, Mr. Watson also appears on Newport Classics CD *Where're You Walk* (English Handel arias), performing the title aria, and on the recently released recording of the opera *Amistad*, in which he created the role of President Martin Van Buren, on New World Records.

THE HALE-WILDER VOICE SCHOLASHIP

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, Messers 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.

OLIVET NAZARENE UNIVERSITY

Department of Music

Chrysalis Women's Choir

Dr. Jeff Bell, conductor

Testament Men's Choir

Dr. Neal Woodruff, conductor

7:00 p.m.
Thursday, April 15, 2010

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Bless Ye the Lord	arr. David Maddu
Lead Me, Lord	arr. Jeff Bell
Savior, Like a Shepherd Lead Us	arr. Jeff Be
Set Me As a Seal	René Clausen
Lord of All	arr. David Maddu
Barter	René Clausen
Lamb of God	arr. Jeff Be
Psalm 100	René Clausen
You Are My All in All	arr. Bruce Gree

Chrysalis Women's Choir
Dr. Jeff Bell, conductor
Kate Hausken and Andrea Richardson, accompanists

Rise Up, O Men of God	arr. Kenneth Jenning
The Solid Rock Medley	arr. Mark Hayes
Then Will the Very Rocks Cry Out	arr. Mark Haye
Rejoice and Sing Out His Praises	Mark Hayes
Dry Bones	arr. Mark Haye
Vive L'Amour	arr. Alice Parker and Robert Shaw
How Deep the Father's Love For Us	Stuart Townend
The Voice of Truth	arr. Phil DeYoung
Your Grace Still Amazes Me	Shawn Craig and Connie Harrington
Grace Alone	arr. Camp Kirkland

Testament Men's Choir
Dr. Neal Woodruff, conductor
Derrick Corcoran and Chris LeFevre, accompanists

CHRYSALIS WOMEN'S CHOIR

Soprano 1
Kendra Cable
Tianna Frey
Johanna Kearney
Morgan Messer
Brianna Robins
Rebecca Rodeheaver
Erin Sebero
Kelsey Sowards
Alicia Williams
Kate Wilson
Allison Wiseman

Soprano 2
Ashley Desrochers
Lauren Edwards
Whitney Foster
Shanna Hoekstra
Hannah Jacobson
Kristin Mathias
Kristin Rinehart
Emily Yoder
Bailey Zeilenga

Alto 1
Chelsea Diemer
Kathleen Farris
Lindsey Hayes
Rebekah Hazen
Rachel Lenger
Heather Marrs
Sarah Metzger
Andrea Richardson
Sarah Staal
Kyrstin Stephens
Caitlin Todd

Alto 2
Lyssa Baker
Jenelle Fields
Heather Fortin
Megan Huntsman
Lisa Jackson
Elizabeth Kuhns
Lynne Kurtz
Christin Wilson
Catie Young
Jessica Voss

TESTAMENT MEN"S CHOIR

Tenor I
Jon Cable
Wesley Taylor
Christopher Tolbert

Tenor 2
Jake Boss
Tim Mezera
Geoff Sauter
Brad Sytsma

Baritone
Jessie Colon
Derrick Corcoran
Cameron Jackson
Reuben Lillie
Jessie Mezera
Kyle Walker

Bass
Clinton Casey
Paul Drace
Matthew Kirkpatrick
Brian Kosek
Chris LeFevre

Upcoming Events

Saturday, April 17: Faculty Recital – Matt Jacklin – 1:00pm Kresge

Monday, April 19: Student Recital – 9:30am Kresge

Monday, April 19: Nielson/Young Piano Scholarship Auditions – 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

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

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

Matt Jacklin
percussion

1:00 p.m.
Saturday, April 17, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Phenix — Francois- Bernarde Mache

Prim — Askell Masson

Saeta — Elliot Carter

Reflections on the Nature of Water — Jacob Druckman
- Crystalline
- Fleet
- Tranquil
- Gently Swelling
- Profound
- Relentless

A Little Prayer — Evelyn Glennie

Merlin — Andrew Thomas
- Beyond the Faint Edge of the Universe
- Times Way

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

Upcoming Events

Monday, April 19: Student Recital – 9:30am Kresge

Monday, April 19: Nielson/Young Piano Scholarship Auditions – 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

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Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

9:30 a.m.
Monday, April 19, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Ich liebe dich — Ludwig van Beethoven

Heather Marrs, alto
Andrea Richardson, piano

Early in the Morning — N. Rorem

Taylin Frame, mezzo-soprano
Dr. Jeff Bell, piano

Nocturne et Allegro Scherzando — Philippe Gaubert

Diane Rankin, flute
Desiree Hays, piano

Fantasie No. 10 — Georg Philipp Telemann

A temp giusto
Presto
Moderato

Diane Rankin, flute

Sonata No. 1 — Georg Friedrich Handel

Allegro

Joy Matthews, oboe
Kate Hausken, piano

Do Not Love Too Long — Ned Rorem

Nicole Miller, mezzo-soprano
Kate Hausken, piano

Give Me Jesus — arr. Moses Hogan

Kate Wilson, soprano
Andrea Richardson, piano

á Alfredo G. Faria Playera — Enrique Granados

Ben Cherney, piano

Concerto , Op. 8 — Franz Strauss

Allegro Moderato

Rebeckah Sterns, horn
Dr. Karen Ball, piano

Long Ago and Far Away — J. Kern

Joey Ramirez, baritone
Dr. Jeff Bell, piano

Romance — William Grant Still

Lucas Sanor, alto sax
Josh Ring, piano

An die music, Op. 88, No. 4 — F. Schubert

Megan Huntsman, mezzo-soprano

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Upcoming Events

Monday, April 19: Nielson/Young Piano Scholarship Auditions – 7pm Kresge

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

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Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

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Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

NIELSON/YOUNG PIANO SCHOLARSHIP AUDITIONS

7:00 p.m.
Monday, April 19, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Fantasy in G Minor, Op. 77 — L.V. Beethoven
"Vision" Transcendental Etude — F. Liszt
Concerto — M. Ravel
Allegramente

Derek Corcoran, piano

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Prelude in B^b Major, WTC I — J.S. Bach
Polonaise in A Major, Op. 40 No. 1 — F. Chopin
Visions Fugitives, No. 2, No. 7 — S. Prokofieff

Kyrstin Stephens, piano

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Á Alfredo G. Faria Playera — E. Granados
Mazurka in A Minor, Op. 68 No. II — F. Chopin
Prelude in C Major, WTC I — J.S. Bach
Rondo Alla Turca — W. A. Mozart

Ben Cherney, piano

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Etude in C Major, Op. 46, No. 24 — S. Heller
Invention in A Minor — J.S. Bach
Sonata in G Major — D. Scarlatti
Praeludium in E Minor — F. Mendelssohn
Songs Without Words, Op. 19, No.3 — F. Mendelssohn

Desiree Hays, piano

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Sonata, No. 24, K. 495 — D. Scarlatti
Sonata, Op. 2, No. 3 — L.V. Beethoven
Allegro con brio
Sonata, No. 2, Op. 35 — F. Chopin
Grave
Doppio movimento

Andrea Richardson, piano

Piano Prelude I	G. Gershwin
Piano Prelude III	G. Gershwin
Sonata, No. 8, K. 310	W.A. Mozart
Andante cantabile con espressione	
Nocturne in C Minor, Op. 48, No. 1	F. Chopin

Josh Ring, piano

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Prelude in C Minor	J.S. Bach
Sonata No. 5 in C Minor	L.V. Beethoven
Rustle of Springs	C. Sinding
Etude in G^b Major	F. Chopin

Chris LeFevre, piano

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

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 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.

Upcoming Events

Tuesday, April 20: Orpheus Concert - 7pm Kresge

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

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Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖❖❖❖❖

Home Concert

7:00 p.m.
Tuesday, April 20, 2010

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Praise God — J. Walker

Psalm 148: Praise ye the Lord — H. Stevens

Love Came Gently — M. Funderburk

Gloria — J. Rickard

Glory to God in the highest; on earth peace and good will to men.

O Love that will not let me go — arr. J. Rouse

Elijah Rock — arr. M. Hogan

Alleluia — R. Thompson

Canticle of Praise — M. Hayes

O Magnum Mysterium — M. Lauridsen

O great mystery and wondrous sacrament, that animals should see the newborn Lord, lying in their manger! Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ. Alleluia!

Peace I Leave with You — K. Nystedt

Alma Mater — B. Carmony

Betelehemu — African folk tune; arr. J. Crutchfield

Lord God, You Have Called Your Servants — J. McDermid

Voice Dance IV — G. Jasperse

Soon Ah Will Be Done — W. Dawson

Grace Above All — A. Petker

A Mighty Fortress is Our God — Luther; arr. Mueller

The Lord Bless You and Keep You — P. Lutkin

Upcoming Events

Thursday, April 22 Concert Band/Chamber Concert - 7pm Kresge

Friday, April 23: Harp Ensemble Recital – 7pm Kresge

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers – 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace/Sauch 7pm Kresge

Saturday, May 1: Commencement Concert – 7pm Kresge

PERSONNEL

SOPRANO

Laura Bruns◆	Watseka, IL	Elementary Education
Alicia Carter	Bourbonnais, IL	Music Education
Lindsay Close◆	Flushing, MI	Elementary Education
Jenna Dickey	Bloomfield Hills, MI	Music Education
Elizabeth Eddy	Shelbyville, IN	Business Administration
Taylin Frame	Centreville, VA	Music Performance
Katelyn Holmer	Dunlap, IL	Social Work/Intercultural Studies
Callie Ivey	Boise, ID	Music Education
Laura McCague	New Lenox, IL	Social Work
Ashlie McIntire	Longmont, CO	Music Performance
Andrea Peters	Gibson City, IL	Music Education
Megan Radcliffe	Charleston, WV	Biology
Ashley Raffauf	Homewood, IL	Music Education
Anna Reed	Huntington, IN	Math Education
Calley Seefeldt	Watseka, IL	Music Education
Heather Willoughby	Elkhart, IN	Accounting
Sarah Yanchick	Joliet, IL	Social Work

TENOR

Justin Alger	Bradley, IL	Children's Ministry
Tyler Dossett	Danville, IL	Bus Adm/Marketing/Sociology
Cameron Dunlop	Huntington, IL	Pastoral Ministry
Luke Frame	Williamsburg, IN	Music Performance
Cameron Frye	Troy, OH	Music
Kyle Hance	Carthage, MO	Mass Communications
Matthew Kee	Yorkville, IL	International Business/Spanish
Luke Olney+	Bourbonnais, IL	Sociology
Merrick Robison	Marion, IA	Music/Theater
Wesley Taylor	Kankakee, IL	Art/Digital Media
Nate Waller	Oblong, IL	Engineering

+ accompanist
◆ **officer**

PERSONNEL

ALTO

Elizabeth Bernhardt◆	Green Bay, WI	Elementary Education
Amanda Cook	Aurora, IL	Social Work
Laura DeMerell	Portage, MI	English
Libby Devine	Elgin, IL	Biology
Emily Dillard	Galesburg, IL	Music/Bu8siness
Laura Fleschner	Terre Haute, IN	Mass Communication
Cindy Jackson	Herscher, IL	Music Education
Stephanie Johnson	Madison, WI	Fashion Merchandising
Andrea LaMontagne	Kankakee, IL	Political Science/Pre Law/History
Cynthia Lopez	Wood Dale, IL	Nursing
Nicole Miller◆	Ortonville, MI	Music
Audrey Mikhail	Joplin, MO	Biology/Pre Med
Alyssa Norden	Kankakee, IL	Music Performance/ Music Ed
Emily Poling◆	Lancaster, OH	Music Education
Caitlin Porter	Elida, OH	Corporate Communication
Anna Smit	Byron Center, MI	Mass Communication
Samantha Starner	Chandler, AZ	Music Education
Sarah Ward	Wheaton, IL	Biblical Studies/Phil & Religion
Chelsea Winn	Kewanee, IL	Nursing

BASS

Tony Allen	Bourbonnais, IL	Mass Communication
Jake Boss	Tinley Park, IL	International Business
Ben Cherney	Iron Mountain, MI	Music Composition & Theory
Neil Frazer	Spooner, WI	English Education
Paul Drace	Black River Falls, WI	Music Performance/Music Ed
Jase Hackman◆	Manhattan, IL	Music/Business Administration
Reuben Lillie	Greenville, PA	Music Education
Seth Means	Honey Creek, IA	Engineering
Joel Ramirez◆	Cicero, IL	Music
Blake Reddick◆	Bourbonnais, IL	Music
Josh Ring	Dunlap, IL	Music Composition & Theory
Ryan Shrout	Jacksonville, FL	Engineering
Brad Sytsma	Grand Rapids, MI	Business Administration
Josh Woods◆	Brunswick, OH	Pastoral Ministry

OLIVET NAZARENE UNIVERSITY

Department of Music

ONU CONCERT BAND

Dr. Neal McMullian, director

ONU CHAMBER ENSEMBLES

ONU Handbells
Saxophone Ensemble
Flute Choir
Bassoon Quartet
Trumpet Trio

7:00 p.m.
Thursday, April 22, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

His Honor March — Henry Fillmore
Blasenfest — Tommy J. Fry
Shenandoah — Frank Ticheli

ONU Concert Band

Finale from Symphony No. 1 — Johannes Brahms
arr. Raymond H. Herbek

ONU Handbells:
Amy Bell ❖ Katherine Benson ❖ Kristen Cheney
Derek Corcoran ❖ Joshua Griffes ❖ Rose Hall
Desmond Handson ❖ Stephanie Jungles ❖ Diane Rankin
Angela Reedy ❖ Ian Smith

Gymnopedie 3 — Erik Satie
arr. Shelley Danner Ward

ONU Handbells:
Katherine Benson ❖ Derek Corcoran ❖ Stephanie Jungles
Angela Reedy ❖ Ian Smith

Largo (from *Xerxes*) — G.F. Handel

Saxophone Ensemble:
Angela Reedy ❖ Desmond Handson ❖ Jonathan Erdahl
Jeremy Schooler ❖ Margaret O'Neill

Brandenburg Concerto No. 3 — J.S. Bach
Moderato — arr. John E. Davis

Flute Choir:
Rose Hall ❖ Desiree Hays ❖ Joy MacDonald
Katie Peugh ❖ Aubrey Sarna ❖ Emily Shelton
Rachel Von Arb ❖ Marijke Bakker ❖ Diane Rankin

Scherzo Humoristique for Bassoon Quartet — Sergei Prokofiev
Op. 12, No. 9

Blue Skies — Irving Berlin
arr. by Lennie Niehaus

Bassoon Quartet:
Brianna Robins ❖ Ashley Pitzer
Erica Engelbrecht ❖Neal McMullian

Fanfare for St. Edmundsbury — Benjamin Britten

Trumpet Trio:
RaeMarie Donaldson ❖ Merrick Robison ❖ Patrick Wright

Indian Escapade — Bill Holcombe

Saxophone Ensemble:
Kristin Cheney ❖ Ian Smith ❖ Jeremy Schooler
Michael Hoult ❖ Margaret O'Neill

Root Beer Rag — Billy Joel
arr. by Michael Sweeney

Air for Band — Frank Erickson

Music for Winds and Percussion — Elliot A. Del Borgo

ONU Concert Band

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Upcoming Events

Friday, April 23: Harp Ensemble Recital - 7pm Kresge

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

ONU Concert Band
Dr. Neal McMullian, director

Flute
Faith Hatalla
Emily Shelton
Marijke Bakker
Amy Bell
Joy MacDonald
Nicole Stone
Alisha Evans
Samantha Allen
Rachel Tschetter
Jean Mosey

Oboe
Kate Wilson
Katie Dunkman
Kirstie King
Morgan Lathrop

Bassoon
Chris McAndrews

Clarinet
Katie Faber
Michael Gorski
Caitlyn Crum
Elizabeth White
Britney Marko

Bass Clarinet
Nicole Carr

Alto Saxophone
Jonathan Erdahl
Michael Hoult
Julianna Munyon
Rebekah Stewart
Laura Holdham
Jacquelyn Ford

Tenor Saxophone
Ashley Devries

Baritone Saxophone
Margaret O'Neill

Trumpet
Kim Wyman
Kyle Hance
Jessica Harper
Katina Reedy

Horn
Kate Hausken
Nathaniel McManus
Becca Garst

Trombone
Crystelle Lemay
Jacob Hoskins
Matt Gartuilo
Katelyn Holmer

Euphonium
Catherine Young
Peter Robinson

Tuba
Tim Phillips

Percussion
Owen Blough
Zach Byard
Joel Deckard
Linnea Orne
Jacob Galloway
Bryce Parker
Dustin Southe

OLIVET NAZARENE UNIVERSITY

Department of Music

NEW HORIZONS BAND

Dr. Harlow Hopkins & Dr. Keith Ramsden, co-conductors

ONU WIND ENSEMBLE

Prof. Ryan Schultz, director

7:00 p.m.
Friday, April 23, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

They're Off — Fred Jewell

New Horizons
Keith Ramsden, conductor

National Emblem — E.E. Bagley
Sicilienne — Gabriel Faure

New Horizons
Harlow Hopkins, conductor

Caravan — Duke Ellington

New Horizons
Keith Ramsden, conductor

Wild Nights! — Frank Ticheli
Ave Maria — Franz Biebl
Sketches on a Tudor Psalm — Fisher Tull

ONU Wind Symphony
Ryan Schultz, conductor

Salvation is Created — Pavel Tschesnokoff

Combined Groups
Harlow Hopkins, conductor

Chorale on God of our Fathers — arr. Claude Smith

Combined Groups
Keith Ramsden, conductor

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

ONU Wind Symphony
Prof. Ryan Schultz, director

Flute
Rachel Von Arb
Diane Rankin
Desiree Hays
Rose Hall

Oboe
April Becker
Joy Matthews
Kristen Kehl

Clarinet
Emily Martin
Sarah O'Neal
Amanda Christensen
Ben Strait
Clara Stone
April Culver

Bass Clarinet
Andrea LaMontagne

Bassoon
Brianna Robins
Ashley Pitzer

Alto Saxophone
Angela Reedy
Ian Smith
Kristen Cheney
Sarah Whitten

Tenor Saxophone
Jeremy Schooler

Baritone Saxophone
Desmond Handson

Trumpet
RaeMarie Donaldson
Amy Loeffler
Carrie Riegle
Tony Jacobs

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Deidre Sheldon

Trombone
Ian Matthews
Zach Kohlmeier
Jon Eccles

Euphonium
Patrick Wright
Bethany Wright

Tuba
Josh Ring
Andy Wright

String Bass
Tony Jacobs

Harp
Rachel Fisher

Percussion
Chris Field
Melody Abbott
Emily Gorman
Joanna Knepper
Mike Zaring
Bailey Zeilinga
Kaleb Soller

NEW HORIZONS BAND of Kankakee County
Harlow Hopkins & Keith Ramsden, Co-Conductors

FLUTE
Andrea Baldwin
Vicki Hayes
Carrie Jones
Sarah Manuel
Sara Michel
Belinda Schirmer

BASSOON
Angela Johnson

CLARINET
Michael Barnes
Rachel Cunningham
Sue Fox
Kathy Fritz
Sandy Godwin
Linda Guinn
Harlow Hopkins
Joe Lenart
Trisha O'Brien
Rob Varley

BASS CLARINET
Kathy Dahn

SAXOPHONE
Wayne Schultz (Alto)
Marvin Kuipers (Alto; Soprano)
Linda Rink (Alto)
Edward Chinski (Tenor)
Norman Beyer (Baritone)

TRUMPET
John Boyle
Stephen Brown
Gail Ferrebee
Sarah Kappel
Keith Ramsden
Charles Stirling

HORN
Cheryl Chaney I
Loren Flouhouse
Shauntia Metlin

TROMBONE
Dave Godwin
Don Kiger
Dan Wheelock
Michael Williamson

EUPHONIUM
Bruce Greenlee
Greg Long

TUBA
Paul Dillinger
Francisco Jones

PERCUSSION
Angela Chouinard
Debbie Doliber

Upcoming Events

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

ONU HARP STUDIO RECITAL

Featuring

ONU Harp Ensemble

Dr. Charles Lynch, director

7:00 p.m.
Friday, April 23, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Jota — Enrique Granados, arr. Cambern

ONU Harp Ensemble
Lauren Edwards ❖ Rachel Fisher ❖ Cambria Thomas
Christiana Underdown ❖ Jennifer Wilson

La Joyeuse — Jean-Philippe Rameau, trans. Salzedo

Rachel Fisher
Cambria Thomas

Les Pins de Charlannes — Henriette Renié

Lauren Edwards
Christiana Underdown

Little Prelude — Susann McDonald

Jennifer Wilson

Sonatina in Classical Style — Linda Wood Rollo

Lauren Edwards

Danza de Luzma — Alfredo Rolando Ortiz

Christiana Underdown

Toccata (Sabre Danse) — Susann McDonald

Cambria Thomas

Nocturne — Mikhail Glinka

Rachel Fisher

The Campbells Are Coming — Robert Burns, arr. Curcio

A Peer Rovin Lassie — Traditional, arr.Curcio

ONU Harp Ensemble

Selections from *Haiku for Harp* — Susann McDonald, Linda Wood

I. Being chased,
The firefly,
Hides in the moon. (Ryota)
Rachel Fisher

II. Sacred music at night;
Into the bonfires
Flutter the tinted leaves. (Issa)
Lauren Edwards

III. The old pond;
A frog jumps in,
The sound of water. (Basho)
Cambria Thomas

IV. Striking the fly,
I hit also
A flowering plant. (Issa)
Christiana Underdown

V. A stray cat
Asleep on the roof
In the spring rain. (Taigi)
Jennifer Wilson

Princess Themes — arr. Lynch

ONU Harp Ensemble

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

Upcoming Events

Monday, April 26: Student Recital – 9:30am College Church

Monday, April 26: Wind Ensemble/New Horizons Concert - 7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

9:30 a.m.
Monday, April 26, 2010
College Church of the Nazarene

PROGRAM

Invocation

Weep You No More, Sad Fountains — Roger Quilter
Emily Dillard, mezzo-soprano
Josh Ring, piano

Sarabande — Corelli
Katelyn Dunkman-Dalmer, oboe
Paul Drace, piano

Allegro a la Sor — Louis Ignatius Gal
Melanie Foiles, guitar

Du bist wie eine Blume — Robert Schumann
Samantha Starner, mezzo-soprano
Kate Hausken, piano

Aria pour Saxophone alto et Piano — Eugène Bozza
Kristin Cheney, alto saxophone
Angela Reedy, piano

The Sky Above the Roof — Ralph Vaughn Williams
Lamento D'amore — Rocco E. Pagliara
Stars and the Moon — Jason Robert Brown
Kelsey Sowards, soprano
Kate Hausken, piano

Two Chorale Preludes — Paul Manz
O dass ich tausend
Bryn Calfaria
John Michael Jurica, organ

Sonatina — William Schmidt
Movement I
Movement II
Jeremy Schooler, tenor saxophone

Die Lotosblume — Robert Schumann

Kendra Cable, soprano
Josh Ring, piano

Legend — Enesco
Etude #3 — Charlier

RaeMarie Donaldson, trumpet
Dr. Gerald Anderson, piano

Andante et Scherzo — Albert Roussel
Scherzo

Rose Hall, flute
Dr. Gerald Anderson, piano

Spring Sorrow — John Ireland

Ashley Raffauf, soprano
Andrea Richardson, piano

Study In F — M. Carcassi
On A Clear Day — Lane-Learner
Dans — Louis Ignatius Gall

Tyson Dodd, guitar

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Upcoming Events

Monday, April 26: Wind Ensemble/New Horizons Concert
7pm Kresge

Tuesday, April 27: Jazz Band/Concert Singers –
7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace-
7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING

9:30 a.m.
Tuesday, April 27, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Legende Heureuse — Serge Lancen
Allegero Moderato — H. Voxman
Ma Brillante

Desmond Handson, alto saxophone
Andrea Richardson, piano

Ombra Mai Fu (from *Serse*) — Handel
Villanelle of the Little Ducks — Chabrier
Beau Soir — Debussy
Roselein, Roselein — Schumann
Some Things are Meant to Be (from *Little Women*) — Howland

Rebekah Hazen, mezzo-soprano
Andrea Richardson, piano

Sturm Etude — W. Sturm
Invitation — Kaper/Washington
Goodbye Porkpie Hat — C. Mingus

Jesse Dillman, string bass/electric bass
Jase Hackman, guitar

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Upcoming Events

Tuesday, April 27: Jazz Band/Concert Singers - 7pm Kresge

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

ONU JAZZ BAND

Dr. Don Reddick, director

ONU CONCERT SINGERS

Dr. Neal Woodruff, conductor

7:00 p.m.
Tuesday, April 27, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Stella by Starlight — arr. Dave Wolp
The Slug — Frank Mantooth

ONU Jazz Band
Dr. Don Reddick, director

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That Old Time Preacher Man — arr. Paul Drummond
All or Nothing at All — arr. Kirby Shaw

ONU Concert Singers
Jonathan Mikhail, tenor
Dr. Neal Woodruff, conductor

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Cruella DeVil — arr. AD Reed

ONU Saxophone Ensemble
Angela Reedy ❖ Kristin Cheney ❖ Desmond Handson
Jonathan Erdahl ❖ Jeremy Schooler ❖ Michael Hoult
Ian Smith ❖ Margaret O'Neill

❖❖❖❖❖

A Nightingale Sand in Berkley Square — arr. Gene Puerling
I Will Rejoice — arr. Tom Fettke

ONU Concert Singers
Dr. Neal Woodruff, conductor

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Continuum — Mike Tomaro
Soft Lights — Dean Sorenson
That's What I Thought — Paul McKee

ONU Jazz Band
Dr. Don Reddick, director

ONU Jazz Band

SAXOPHONES:

Kristin Cheney	Pre-Physical Therapy	Brownsburg, IN
Kelsey McNulty	Nursing/Spanish	Holt, MI
Audrey Penrod	Accounting	St. Anne, IL
Margaret O'Neill	Elementary Education	Tinley Park, IL
Angela Reedy	Music Education	Middletown, IN
Lucas Sanor	Biology	Chebanse, IL
Jeremy Schooler	Music Education/Perf.	Winnebago, IL

TRUMPETS:

Rae Marie Donaldson	Music Performance	Meridian, ID
Tony Jacobs	Housing/Envir Design	St. Charles, IL
Diane Rankin	Music Education/Perf.	Levittown, PA
Patrick Wright	Music Performance	Kankakee, IL

TROMBONES:

Zach Kohlmeier	Music Education	Pontiac, IL
Stephanie Lalone	Spanish	Cadillac, MI
Ian Matthews	English	Dubuque, IA
Blake Reddick	Music/Biology	Bourbonnais, IL
Josh Ring	Music Composition	Dunlap, IL

KEYBOARDS:

Ryan Lalone	Millitary Science	Cadillac, MI
Jasper Taylor	Music	Flossmoor, IL

DRUM SET:

Trevin Frame	Criminal Justice	Centerville, VA

PERCUSSION:

Christopher Field	Music	Claire, MI

BASS GUITAR:

Tyson Dodd	Church Music	Crete, IL
Sarah Marrs	Psychology	Bradley, IL

Dr. Don Reddick, director

Concert Singers

Dr. Neal Woodruff, conductor

Alicia Carter ❖ Ashlie McIntire ❖ Jenna Dickey ❖ Jonathan Mikhail
Paul Drace ❖ Nicole Miller ❖ Jase Hackman ❖ Alyssa Norden
Brittany Harris ❖ Joel Ramirez ❖ Cynthia Jackson ❖ Merrick Robison
Reuben Lillie ❖ Calley Seefeldt

Upcoming Events

Thursday, April 29: Sr. Recital – Gibson/Drace - 7pm Kresge

Saturday, May 1: Commencement Concert - 7pm Kresge

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

OLIVET NAZARENE UNIVERSITY

Department of Music

JUNIOR/SENIOR RECITAL

Jeremy Gibson

guitar

with

Prof. Freddie Franken, guitar

Paul Drace

bass-baritone

with

Dr. Karen Ball, piano

7:00 p.m.
Thursday, April 29, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

How Deep The Father's Love For Us — Stuart Townsend
Hoodoo — Matt Bellamy

Mr. Gibson, guitar

Schweig damit dich niemand warnt (from *der Freischütz*) — Weber

Mr. Drace, bass-baritone
Dr. Ball, piano

Invention No. 1 — J.S. Bach

Mr. Gibson, guitar
Mr. Franken, guitar

Selve Amiche — Atonio Caldara
Belle Porta di Rubini — Andrea Falconieri
Deh, vieni alla finestra — W.A. Mozart

Mr. Drace, bass-baritone
Dr. Ball, piano

Prelude in D Minor — Ferdinando Carulli

Mr. Gibson, guitar

Auch Kleine Dinge — Hugo Wolf
Anekreons Grab — Hugo Wolf
Auf ein altes Bild — Hugo Wolf
Der Musikant — Hugo Wolf

Mr. Drace, bass-baritone
Dr. Ball, piano

What Are You Doing The Rest of Your Life — Michel Legrand

Mr. Gibson, guitar
Mr. Franken, guitar

Le Bestiaire — Francis Poulenc

1. Le Dromadaire
2. La Chevre du Thibet
4. Le Dauphin
5. L'Eerevisse
6. La Carpe

Mr. Drace, bass-baritone
Dr. Ball, piano

Etude No. 3 — Rodolphe Kreutzer

Mr. Gibson, guitar

The Riddle — Edward German
Rolling down to Rio — Edward German

Mr. Drace, bass-baritone
Dr. Ball, piano

Malagueña — Ernesto Lecuona

Mr. Gibson, guitar

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

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

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

Program Notes

How Deep the Father's Love for Us

Stuart Townend is a British Christian worship leader and writer of hymns and contemporary worship music. How Deep The Father's Love For Us is a well-known worship song and is used in worship in many churches around the world.

Hoodoo

Hoodoo is a song composed by Matt Bellamy, the lead singer of the British band Muse. Originally written for guitar and piano, the piece has a Spanish feel and can be found on their fourth studio album Black Holes and Revelations.

Schweig' damit dich niemand warnt:

The young gamekeeper Max loves Agathe and is to become the successor to Kuno, the head ranger and Agathe's father. At a target shooting, Max loses to the young peasant Kilian, who is proclaimed "King of marksmen." Because Max has had ill luck for several days he easily falls under the influence of Kaspar, who persuades Max to cast seven magic bullets to be used in the contest. Kaspar, whose soul on the morrow is to be forfeited to the devil, hopes to obtain three more years of grace by substituting Max in his place. He hands Max his gun loaded with a magic bullet, and to his own astonishment Max kills an eagle soaring at a great height. He resolves to go with Kaspar at midnight to the terrible Wolf's Glen to cast the magic bullets, which will kill anything the shooter wants, in order to win the prize. Kaspar, left alone, triumphs.

Translation:
Naught, naught shall warn thee of thy doom! The toils of hell now hold thee fast! Who now will save thee from destruction? None, no pow'r can rescue, all hope is past. Surround him, ye demons with pinions of night, when he despaireth, seize your victim! Revenge! My triumph is nigh!

Invitation No. 1

Invention No. 1 is from a collection of thirty short keyboard compositions composed by Johann Sebastian Bach, consisting of

fifteen inventions and fifteen sinfonias. Bach originally wrote them as exercises for the musical education of his students.

Selve Amiche

Translation:

Friendly woods, shady plants, loyal shelter for my heart, this loving soul asks from you some peace from my grief.

Bella porta di rubini

Translation:

Beautiful portal of rubies that opens the way to sweet words, that in the wandering laughter uncovers shining pearls. You breathe the sweet breeze of love, refreshment to my sufferings. Caressing and fresh rose, moist and sweet lip, you have the dewy manna on your very beautiful cinnabar. Do not speak, but laugh and be silent; May our kisses be the words.

Deh, vieni alla finestra

Don Giovanni picks up his mandolin and serenades the maid servant of Donna Elvira from beneath her window.

Translation:

Pray, come to the window, oh my treasure. Pray come console my weeping. If you refuse to grant me some solace, before your eyes I want to die. You whose mouth is more sweet than honey- you who bear sugar in your heart of hearts- do not, my delight, be cruel with me. Al least let yourself be seen, my beautiful love.

Prelude in D Minor

Ferdinando Carulli is one of the most famous composers of classical guitar music, and the author of the first complete classical guitar method, which continues to be used today. Prelude in D Minor is just one of many pieces he wrote to help improve technique and style.

Auch Keline dinge

Translation:

Even little things can delight us, even little things can be precious. Consider how gladly we adorn ourselves with pearls; they are very costly, yet they are only small. Consider how small the olive is, yet how sought after for its goodness. Only think of the rose, how small it is, yet it smalls so sweet, as you know.

Anakreons Grab

Translation:

Here where the rose blooms, where the vines twine themselves around the laurel, where the turtledove coos, where the grasshopper rejoices, whose grave is this, that all the gods with living plants have so beautifully adorned? It is Anacreon's resting place. Spring, summer and autumn delighted the happy poet; from the winter the mound at last has protected him.

Auf ein altes Bild

Translation:

In a green landscape, summer flowers, by the cool water, rushes and reeds, see how the sinless little boy plays happily on the Virgin's lap! And there in the pleasant forest, ah, the tree for the cross is already in leaf!

Der Musikant

Translation

I dearly love the roving life, just living as I can. Even if I took the trouble to work, it woudn't suit me at all. I know lovely old songs; out in the cold, without shoes, I pluck my strings, not knowing where I'll rest at night. Many a pretty girl makes eyes at me, thinking I might please her much, if only I'd make something of myself, and wasn't such a poor rascal. May God send you a husband, provide a house and home! If we two were together, my singing might vanish from me.

What Are You Doing the Rest of Your Life

The orginial music for "What Are You Doing the Rest of Your Life?" was written by Michel Legrand with lyrics by Alan Bergman and Marilyn Bergman. The song was written for the 1969 film The Happy Ending and was nominated for an Academy Award for Best Original Song.

The Book of Beasts (or Orpheus's procession)

The dromedary

With his four dromedaries Don Pedro of Alfaroubeira wandered throughout the world and admired it. He did what I would wish to do if I had four dromedaries.

The Tibetan goat
The hair of this goat, and even that of gold for which Jason made such an effort, is worth nothing when compared to the value of the hair with which I am in love.

The dolphin
Dolphins, you play in the sea, yet the waves are still bitter. Does my joy ever burst out? Life is still cruel.

The crayfish
Uncertainty, o my delicacies you and I, we move about as crayfish move about, backwards, backwards.

The carp
In your moats, in your ponds, carp, how long you live! Has death forgotten you, fish of melancholy?

Etude No. 3
Kreutzer was a French violinist whose best-known works are the 42 études ou caprices, which are fundamental pedagogic studies. Originally created for violin, they are commonly used by many instruments for the purpose of technique building.

Malagueña
Malagueña is the sixth movement of the Suite Andalucia by Ernesto Lecuona. He wrote the song with Spanish lyrics, but has been sung in many languages from around the world. It has become a standard in many genres of music and is commonly played on a classical guitar.

Upcoming Events

Saturday, May 1: Commencement Concert- 7pm Kresge

OLIVET NAZARENE UNIVERSITY

Department of Music

97TH ANNUAL COMMENCEMENT CONCERT

featuring

Student Soloists

ONU Orchestra

Dr. Neal Woodruff, conductor

7:00 p.m.
Saturday, May 1, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata for Trumpet and Strings — Henry Purcell
Merrick Robison ('11), trumpet

Concerto in F Major — Johann Baptist Vanhal
Allegro Moderato
Ashley Pitzer ('13), bassoon ❖ Brianna Robins ('11), bassoon

Let things be like they always was (from *Street Scene*) — Kurt Weill
Jasper Taylor ('10), baritone

Concerto in E minor, Op.11 — Frederic Chopin
Romanze
Kate Myatt Burkey ('10), piano

When the Air Sings of Summer — Gian Carlo Menotti
(from *The Old Man and the Thief*)
Reuben Lillie ('11), baritone

Quanto amore (from *L'Elisir d'Amore*) — Gaetano Donizetti
Jenna Dickey ('11), soprano ❖ Jasper Taylor, baritone

AWARDS PRESENTATION
Department of Music
2010-2011 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

Concerto No.2 in Eb Major, Op.74 — Carl Maria von Weber
Alla Polacca
Emily Martin ('11), clarinet

Pace, pace mio dio (from *La Forza del Destino*) Giuseppe Verdi

Ashlie McIntire ('10), soprano

Concerto Maurice Ravel

Allegramente

Derek Corcoran ('11), piano

Glitter and Be Gay (from *Candide*) Leonard Bernstein

Jenna Dickey, soprano

UNIVERSITY ORCHESTRA

Dr. Neal Woodruff, conductor

Flute/Piccolo
Aubrey Sarna
Diane Rankin

Oboe/English Horn
Kristen Kehl
Katelyn Dunkman

Clarinet
Emily Martin
Sarah O'Neal

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns

Trumpet
Raemarie Donaldson+
Merrick Robison+

Trombone
Blake Reddick
Ian Matthews
Zach Kohlmeyer

Tuba
Reuben Lillie

Percussion
Mike Zaring
Kaleb Soller
Chris Field
Bryce Patrick

Piano
Kate Hausken

*concertmaster
+ co-principal

Harp
Rachel Fisher
Cambria Thomas

Violin I
Elisabeth Peulausk*
Lauren Hoenig
Jennifer Legg
Stephen Lehman
Lauren Beatty
Amanda Luby
Courtney Cryer

Violin II
Rachel Tschetter
Desiree Hays
Tika Anderson
Jordan Cramer
Emily Younglove
Emily Ohse
Sarah Jensen
Areli Lara
Lauren Brennan

Viola
Josh Woods
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

'Cello
Ben Miller
Allison Richmond
Brian Kosek
Amanda Vanderpool

Bass
Sara Marrs
Jesse Dillman
Tony Jacobs

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