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Department of Music

2010-2011 Programs

Music

CALENDAR OF EVENTS

FALL 2010

DEPARTMENT OF MUSIC

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OLIVET NAZARENE UNIVERSITY

CALENDAR OF EVENTS

FALL 2010

SEPTEMBER 2010

7	RECITAL: ROBERT HALE, JULIE DAVIS, OVID YOUNG	
	KRESGE AUDITORIUM	7 P.M.
14	FACULTY RECITAL: ANDERSON/BALL	
	KRESGE AUDITORIUM	7 P.M.
23	PIANO RECITAL: CINDY ROMANO	
	KRESGE AUDITORIUM	7 P.M.

OCTOBER 2010

1-2	BROADWAY REVUE	
	KRESGE AUDITORIUM	7 & 9 P.M.
4	FACULTY RECITAL: MCMULLIAN	
	KRESGE AUDITORIUM	7 P.M.
5	ORCHESTRA/CHAMBER CONCERT	
	KRESGE AUDITORIUM	7 P.M.
22-23	ORPHEUS VARIETY SHOW	
	KRESGE AUDITORIUM	7 & 9 P.M.

NOVEMBER 2010

	KRESGE AUDITORIUM	7 P.M.
3	SENIOR RECITAL: WRIGHT	
	KRESGE AUDITORIUM	8 P.M.
4	HONORS RECITAL: HARRIS	
	KRESGE AUDITORIUM	7 P.M.
11	OPERA SCENES	
	LOCATION TBA	7 P.M.
13	VETERANS CELEBRATION	
	CENTENNIAL CHAPEL	7 P.M.
16	SENIOR RECITAL: HACKMAN/MILLER	
	KELLEY PRAYER CHAPEL	7 P.M.
22	CONCERT SINGERS	
	CHAMBER CONCERT	
	KRESGE AUDITORIUM	7 P.M.

DECEMBER 2010

3-4	HANDELS MESSIAH	
	CENTENNIAL CHAPEL	7 P.M.
9-10	*SOUNDS OF THE SEASON - HOLIDAY CONCERT	
	KRESGE AUDITORIUM	7 P.M.

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

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

OLIVET NAZARENE UNIVERSITY

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* = ONU PRESENTS EVENT

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OLIVET
NAZARENE
UNIVERSITY

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

A Celebration of Song

featuring

Robert Hale & Julie Davis

bass-baritone soprano

with

Ovid Young

pianist

---

assisted by

Orpheus Choir

Jeff Bell, conductor

VIOLINS

Marlou Johnston, Rachel Jacklin, Elizabeth Peulausk
Lauren Hoenig, Jennifer Legg, Rachel Tschetter

FLUTE – PICCOLO

Katherine Benson

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

Program

Invocation

Sound the Trumpet.....Henry Purcell
Julie Davis & Robert Hale

Four Songs.....Richard Strauss

Nichts	Op. 10, No. 2	(Hale)
Die Nacht	Op. 10, No. 3	(Davis)
Zueignung	Op. 10, No. 1	(Hale)
Cäcilie	Op. 27, No. 2	(Davis)

Andante and Rondo Capriccioso, op. 14
Felix Mendelssohn-Bartholdy
Ovid Young

From the Operatic Stage

Don Giovanni.....Wolfgang Amadeus Mozart
Recitative: "Orsu, non per diam tempo"
Duet: "La ci darem La Mano"
Ms. Davis & Mr. Hale
Aria: "Mi tradi" (Donna Elvira)
Ms. Davis

Das Rheingold.....Richard Wagner
Aria: "Abendlicht Strahlt der Sonne Auge" (Wotan)
Mr. Hale

Die tote Stadt.....Erich Wolfgang Korngold
"Marietta's Lied"
Ms. Davis

Faust.....Charles Gounod
Scene & Serenade:"Qu'atendezvous encore?"
(Mephistopheles & Faust)
Mr. Hale
assisted by Reuben Lillie. ONU music major
Mr. Lillie holds the 2010-11 Hale & Wilder Voice Scholarship

5-minute Intermission

Musical Americana

Ride On, King Jesus.....African-American Spiritual – arr. Hall Johnson

Ms. Davis

Amazing Grace.....Hymntune: NEW BRITAIN

*Oklahoma Medley.....Richard Rodgers

"Surrey with the Fringe on Top"
"People Will Say We're in Love"
"Oklahoma!"

*Wait for the Wagon.....Mountain Folk Song

Ms. Davis & Mr. Hale

*All the Things You Are.....Jerome Kern

Ms. Davis

*All I Ask of You.....Andrew Lloyd Webber

*MEDLEY

Evergreen.....Barbara Streisand
I Love You.....Cole Porter
Before the Parade Passes By.....Jerry Herman

*PATRIOTIC MEDLEY.....Irving Berlin

Give Me Your Tired , Your Poor
God Bless America

* Denotes musical arrangements / orchestrations by Ovid Young., Artist-in-Residence at Olivet Nazarene University. Dr. Young, a 1962 graduate of Olivet's Department of Music, is half of the celebrated duo-piano team of *Nielson & Young* with Texas pianist, Stephen Nielson. Now in their 40th season of two-piano concerts throughout North America, Europe and Asia, *Nielson & Young* have been named to the International Roster of Steinway Artists --- an elite list of some 1200 past and present pianists including Rachmaninoff, Horowitz, Cliburn and Billy Joel.

Translations

Richard Strauss Texts

1. Nichts

You say I should name her,
My queen of the realm of song?
What fools you are,
I know her less than you!
You ask me the color of her eyes,
You ask me about the sound of her voice,
You ask about her walking, dancing, carriage, -
Ah, what do I know of that!
Is not the sun the source
Of all life, of all light?
And what do we know of it,
I and you and everyone? Nothing, nothing!

2. Die Nacht

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

All the lights of this earth,
All flowers, all colors
It extinguishes, and steals the sheaves
From the field.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
The gold.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

3. Zueignung
An, you know it, dear Soul,
That, far from you, I languish.
Love causes hearts to ache, -
To you my thanks!
Once, drinking to freedom,
I raised the amethyst cup,
And you blessed the drink,-
To you my thanks!
You exorcised the evil spirits in it,
So that I, as never before,
Cleansed and freed, sank upon your breast,
To you my thanks!

4. Cäcilie
If you but knew what it is to dream
Of burning kisses, of wandering,
Of reposing with the lov'd one,
Of gazing into each other's eyes, and caressing, and chatting,-
If you but knew it, you would let your heart consent!
If you but knew what it is to be afraid
Through the lonely nights, assailed by storms,
When no one soothes with gentle words the strife-weary soul,-
If you but knew it, you would come to me.
If you but knew what it is to live
Surrounded by the world-creating breath of divinity,
To soar upwards, raised and carried to sublime heights,-
If you but knew this, you would live with me.

<u>Recitative and duet..."la ci darem la mano" from Don Giovanni</u>

Don Giovanni: Now, we are wasting time, this very morning I'll make you my wife.
Zerlina: You?
D: I for certain. Here in my little castle my previous treasure, we'll live forever, there we will be married.
<u>DUET:</u>
D: Give me your hand my sweetheart, promise to be my wife, there we will share together in a bright and happy life.

Z: I would and then I waver, it may be tempting fate. My heart is in your favor, my reason tells me wait.
D: Darling you must not say so.
Z: I cannot leave Masetto.
D: My love is so much stronger!
Z: I can't resist much longer!
D: Come my darling, give me your hand my sweetheart.
Z: I would, and then I waver…
D: Whisper a gentle yes.
Z: My heart somewhat trembles.
D: Come my darling with me.
Z: Oh, I cannot decide, soon I'll resist no longer.
D: Come, come!
Z: I'll come!
D: Let's go, my darling, to restore the pangs of innocent love.

Marietta's Lied from *Die tote Stadt*

Joy, that near to me remains, Come to me, my true love.
Night sinks into the grove. You are my light and day.
Anxiously beats heart on heart; Hope itself soars heavenward.

How true, a sad song. The song of true love that must die.
I know the song. I heart it often in younger, in better days.
It has yet another verse- Do I know it still?

Though sorrow becomes dark, Come to me, my true love.
Lean (to me) your pale face; Death will not separate us.
If you must leave me one day, Believe, there is an afterlife.

Biographies

Robert Hale has blazed a career as one of the most esteemed heroic baritones of this decade, specializing in larger than-life-roles such as Wotan, leader of the gods in Richard Wagner's Ring series and the Dutchman in The Flying Dutchman. Considered the Wagnerian bass baritone of choice in European opera houses, where he sings regularly at Vienna State Opera, London's Covent Garden, La Scala Milano, Theatre du Chatelet Paris, Munich State Opera, Deutsche Oper Berlin, The Bolshoi Moscow, and Hamburg State Opera. He returns to the United States for performances in such venues as New York's Metropolitan Opera House, Carnegie Hall, Cleveland's Severance Hall and the Hollywood Bowl.

In addition to his opera appearances, Robert Hale performs both as recitalist and as soloist with leading orchestras around the world. He has appeared with the orchestras of Boston, Philadelphia, Cleveland, Chicago, San Francisco, New York, Washington D.C., Toronto and Montreal. In Europe, he has sung concerts with the Berlin Philharmonie, Vienna Philharmonic, Paris Radio Symphonie Orchestre, The Danish Radio Symphony Orchestra, and Amsterdam Concertgebouw Orchestra, amongst others. Festivals include Ravinia, Tanglewood, Cincinnati and Wolftrap in the USA, and Salzburg, Munich, Bregenz, Bergen, Lausanne, Bordeaux, and Ravenna in Europe.

Texas native Julie Davis, lyric soprano, enjoys an active concert and stage career, performing with regional orchestras and opera companies. Some of Ms. Davis' concert credits include: Bernstein's Jeremiah, Mendelssohn's Elijah and Psalm 115, Handel's Messiah, Fauré's Requiem, Mozart's Vesperae de Confessore, and Beethoven's Choral Fantasia. Most recently, Ms. Davis covered Rita Clayton in Stephen Schwartz's 2009 world premiere of Séance on a Wet Afternoon with the Santa Barbara Opera. Other roles Ms. Davis has brought to life on stage: Rita Billingsley (A Wedding), Cleopatra (Giulio Cesare), Corinna (Il viaggio à Reims), Dido (Dido and Aeneas), Susanna (Le nozze di Figaro), Giannetta (L'elisir d'amore), Amalia Balash (She Loves

Me), Dew Fairy (Hänsel and Gretel), Nella (Gianni Schicchi), and Suor Genovieffa (Suor Angelica).

Ms. Davis graduated with her masters in Opera from the University of Oklahoma in 2008, and earned her bachelor's degree from Baylor University, graduating with high honors from both institutions.

In the last few years, Ms. Davis has taken home several honors. In 2009, she won the Naftzger Young Artist Competition, hosted by the Wichita Symphony. In 2008, she was selected as a Finalist in the Marilyn Horne Foundation Competition, and named Singer of the Year at the National Association of Teachers of Singing Conference in Oklahoma City. In 2007, Ms. Davis won first place in the MET Tulsa competition, the Benton-Schmidt Scholarship at the University of Oklahoma, and the Voice Division of the Wichita Symphony Naftzger Young Artist Competition. As a supporter of Ms. Davis, Marilyn Horne selected her for several honors, including a performance at Carnegie's Weill Hall as part of Ms. Horne's annual song festival.

Ms. Davis currently resides in Quincy, Massachusetts with her husband, Eric, and their son, Mason.

Upcoming Events

Tuesday, September 14, 2010: Faculty Recital: Anderson/Ball
Kresge, 7:00pm

Thursday, September 23, 2010: Piano Recital: Cindy Romano
Kresge, 7:00pm

Friday-Saturday, October 1-2, 2010: Broadway Revue
Kresge, 7:00 & 9:00 pm

Tuesday, October 5, 2010: Orchestra/Chamber Concert
Kresge, 7:00pm

Friday-Saturday, October 22-23, 2010: Orpheus Variety Show
Kresge, 7:00 & 9:00pm

Tuesday, November 2, 2010: NATS Preview Recital
Kresge, 7:00 pm

Wednesday, November 3, 2010: Senior Recital: Patrick Wright
Kresge, 8:00pm

Thursday, November 4, 2010: Honors Recital: Brittany Harris
Kresge, 7:00pm

Music at Olivet Nazarene University

The Department of Music is housed in Larsen Fine Arts Center. The Fine Arts Center was occupied on September 23, 1982, and dedicated in February, 1983. It was built at a cost of $3.5 million. Substantial updates were made during summer, 2002. Included in the building are the 504-seat Kresge Auditorium, thirteen studios, instrumental and choral rehearsal rooms, an organ practice room, three class rooms, 12-station Clavinova® piano lab, 16 station computer lab, nineteen practice rooms, a student lounge, a reception/seminar room, a conference room, and the Department of Music and Department of Art offices. A collection of recordings and scores is housed on the 2nd floor of Benner Learning Resource Center.

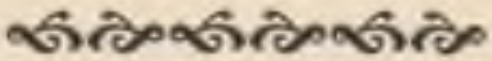
The Fine Arts Center was named for the late Walter Burdick Larsen and his wife, Naomi. Dr. Larsen chaired the Department of Music from 1932 until his untimely death in 1957. Naomi R. Larsen spent her teaching career of forty years at Olivet and retired in 1975. Alumni the world over are thankful for this Christ-centered couple who challenged and inspired them to become involved with music. A dream of Dr. Larsen's was realized in November, 1982, when Olivet Nazarene University became an associate member of the National Association of Schools of Music. In June, 1989, full membership was achieved.

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

FACULTY RECITAL

Dr. Gerald Anderson
piano

Dr. Karen Ball
piano



7:00pm
Tuesday, September 14, 2010
Kresge Auditorium
Larsen Fine Arts Center

Program

Three Dance Episodes from *Rodeo* **Aaron Copland**

Buckaroo Holiday **arr. Gerald Anderson**

Saturday Night Waltz

Hoe-Down

Dr. Anderson, Dr. Ball – duo pianos

Aaron Copland was commissioned, along with choreographer Agnes de Mille, to write a new ballet for the Ballet Russe de Monte Carlo for its 1942-43 season. The theme of the ballet was to be life in the American west. The resulting ballet, *Rodeo*, was first performed in October of 1942, at the Metropolitan Opera House, New York. Copland then took four episodes from the ballet, and composed a suite for orchestra in 1943. From this work the composer arranged a setting of the suite for solo piano, completed in 1962. The form of the work for this performance was adapted for two pianos from the solo piano score in 2009. The second episode "Corral Nocturne" and second interlude "Ranch House Party" have been omitted from Copland's original.

Throughout the work, Copland uses the flavor of American folk songs and dances, infusing a sense of optimism and energy that portrays an image of America that is inspiring.

Come, Thou Fount of Every Blessing (NETTLETON)
arr. Gerald Anderson

How Firm a Foundation (FOUNDATION)
arr. Gerald Anderson

Dr. Anderson, piano

Both of the hymn settings presented in this program were commissioned by the Chicago Sunday Evening Club, and performed by Dr. Anderson on their television series "Thirty Good Minutes", broadcast on WBBM Channel 11. They are both available in book and CD form as part of a collection entitled *For the Beauty of the Earth,* published by Lillenas.

"Come, Thou Fount" portrays a joyful spring of water in a dry land. A plain two-part invention opens the piece, but grows into a gushing torrent as the spring overflows. After the outpouring subsides, the dry invention returns. However, one can hear the glistening droplets of water with the last chord.

"How Firm a Foundation" proclaims confidence in God's grace as we face the challenges of life. Some of these are sudden and unexpected, "deep waters", "fiery trials". We need not fear, for God uses these experiences "our gold to refine". Other issues, "old age", are more gradual, quieter, but lose their poignancy when we realize we are still "like lambs" to our God. Even during the most difficult part of the journey, we can exclaim with the hymn writer, "I'll never, No Never, NO NEVER forsake." Amen

Landscapes **Karen Ball**

Horizons

Waters

Wind Devil

Dr. Ball, Piano

Landscapes is a piano suite of tone poems based on the poetry of the composer. The music is intended to describe the images and ideas presented in the text. The pieces are through-composed and exhibit harmonies that are chromatic and at times dissonant. Keep the poems in mind as you listen to the music.

Horizons

The horizon, shrouded in mystery, so indiscernible, so very far away,

Human nature anointed, reaching, every striving for that distant mark,

Excitement born with each mile gained, the soul aflame with inspired thought.

When all becomes clear, that great distance breached, the eyes gazing upward see

The horizon, shrouded in mystery, ambiguity, so indiscernible, so very far away.

Waters

Bountiful waters, dancing in bubbling springs and gentle streams

Majestic rivers surging relentlessly as they flow to the sea,

The ocean's tide a magnificent power, its swirling depths a shrouded mystery.

Oh bountiful waters, the substance of life, the power of death,

Oh paradox divine.

Wind Devil

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.

Souvenir de Mount Vernon- grande valse brillante, op. 29 G. F. Bristow

Dr. Anderson, piano

George Frederick Bristow (1825-1898) was an American composer at a time when the musical culture was dominated by European style, and American music was largely ignored in favor of higher quality music from abroad. Bristow was a violinist, member of the New York Philharmonic, serving as concertmaster of that orchestra from 1850-1853. Even with that connection, he was only able to get one of his overtures played by the orchestra. He wrote five symphonies, chamber music, and an opera based on the story of Rip Van Winkle.

The "Souvenir de Mount Vernon", written in 1861, relies heavily on the European grand waltz model. Bristow was, no doubt, familiar with the waltzes of Chopin and other composers of the time. Students of harmony could note his dramatic use of the German augmented sixth chord at the conclusion of the piece, a textbook example. At the same time, Bristow refers to Mount Vernon, an important American icon, home of George Washington. This combination of an important American reference with a highly European genre and style reflects the dilemma of American composers in the mid-19th century. It is at this time that American music first began to find its voice.

Grand Galop Chromatique **Franz Liszt**

Dr. Ball, piano

Grand Galop chromatique, written in 1838, is a whirlwind of notes, chromaticism, and galloping rhythms. A gallop (English spelling) is a very fast dance, with dancers in a circle trotting with small jumps to imitate a gallop. This was a very popular dance in Vienna during the first half of the nineteenth century. Liszt, a virtuosic pianist, would often close his programs with this piece to the delight of his audiences. With such jovial rhythms and light-heartedness, it is difficult to play the piece with a serious countenance. It is really quite comical. Liszt even includes a measure rest, possibly to give the pianist a much needed reprieve. To most pianists, it is an accomplishment to at least hit most of the notes.

Desperate Measures (Paganini Variations) op. 48 **Robert Muczynski**

Dr. Anderson, piano

Niccoló Paganini was a larger than life musical personality of the 19th century. His violin virtuosity was legendary. As a composer, he is known primarily for his 24 Caprices for Solo Violin, which test the capability of both instrument and performer. His most famous caprice was the last, written in A minor, cast as a theme with 11 variations and finale. This piece was the subject of several major variation sets for piano, by Liszt, Brahms, and others. Rachmaninoff gave us the most best-known setting with his Variations for Piano and Orchestra.

Robert Muczynski was born in Chicago in 1929, and now resides in Tuscon, Arizona. He is one of the most acclaimed American composers of the post-World War II years, having written a variety of orchestral and chamber music, as well as music for piano. *Desperate Measures*, composed in 1996, brings an eclectic style to this traditional theme. Like Paganini's model, the piece is written in A minor. The theme is followed by 12 variations. There is a distinct jazz influence throughout the work. Variation 8 is labeled "Tango". The octatonic scale is heard in several passages, indicating an influence of modernism. Pungent cross-relations abound, but the tonality is never in doubt. Muczynski is evidently gleaning from the sounds of his youth, growing up in Chicago, in a culture mixing jazz, Hispanic influence, and modernist thinking. The result is a wonderful example of music that is aware of European style, but unabashedly American.

Be Still My Soul (SCHELGEL, SIBELIUS) **arr. Karen Ball**

Joyful, Joyful, We Adore Thee (VAN DYKE, BEETHOVEN)
arr. Karen Ball

Dr. Ball, piano

Be Still My Soul and *Joyful, Joyful, We Adore Thee* are two beloved hymns of the church. The original settings of these hymns are quite contrasting in mood, a reflection of the versatility that can be achieved in arranging. *Joyful, Joyful,* along with nine other hymn settings, is published by Lillenus Publishing. The book and accompanying CD are entitled *Fount of Every Blessing. Be Still My Soul* is soon to be released on a new CD performed by Dr. Ball for the Olivet Presents Series.

Suite no. 2 for Two Pianos, Four Hands op. 17 **Serge Rachmaninoff**

Introduction

Romance

Tarantella

Dr. Anderson, Dr. Ball – duo pianos

Suite No. 2, Op. 17 for two pianos was composed in 1901 in Italy. It follows a long period of silence from the composer due to depression. After the failure of Rachmaninoff's first symphony, he lost confidence in his writing ability. Composing at a time when composition was taking a course away from Romanticism into Neo-Classicism and Dodecaphonic Serialism, his music was thought to be irrelevant to the Twentieth Century, even though it remained popular with audiences world-wide. Creativity returned in 1901, and in November of that year, the premiere of this suite was played by the composer and his cousin, Alexander Siloti. The pieces manifest Rachmaninoff's talent for harmonic color, lush and powerful sound, and rhythmic vitality. The formal structure of the piece is in traditional four movement form (three of which are being performed tonight) with each movement embracing a specific character: Introduction (Alla Marcia), Valse, Romance, and Tarantelle. Rachmaninoff's works were rediscovered in the 1970's, and many of his finest compositions have been resurrected.

Upcoming Events

Thursday, September 23, 2010: Piano Recital: Cindy Romano
Kresge, 7:00pm

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Kresge, 8:00pm

Thursday, November 4, 2010: Honors Recital: Brittany Harris
Kresge, 7:00pm

OLIVET NAZARENE UNIVERSITY

Department of Music

GUEST RECITAL

Cindy Romano

piano

7:00 pm
Thursday, September 23, 2010
Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Toccata in G Major, BWV 916

Johann Sebastian Bach (1685-1750)

1. Allegro
2. Adagio
3. Allegro e presto

Rondo in A Minor, KV 511

Wolfgang Amadeus Mozart (1756-1791)

Preludes, Op. 28 — Frederic Chopin (1810-1849)

1. C Major	Agitato
2. A Minor	Lento
3. G Major	Vivace
4. E Minor	Largo
5. D Major	Allegro Molto
6. B Minor	Lento Assai
7. A Major	Andantino
8. F-sharp Minor	Molto Agitato
9. E Major	Largo
10. C-sharp	Minor Allegro molto
11. B Major	Vivace
12. G-sharp	Minor Presto
13. F-sharp Major	Lento
14. E-flat Minor	Allegro
15. D-flat Major	Sostenuto ("Raindrop")
16. B-flat Minor	Presto con fuoco
17. A-flat Major	Allegretto
18. F Minor	Allegro Molto
19. E-flat Major	Vivace
20. C Minor	Largo
21. B-flat Major	Cantabile
22. G Minor	Molto Agitato
23. F Major	Moderato
24. D Minor	Allegro Appassionato

Artist Biography

Cindy Spring Romano is a 1985 graduate of Olivet, where she studied piano with Dr. Gerald Anderson. She earned the Master of Arts degree in Piano Pedagogy and Performance from Western Illinois University in 1987. She is currently a private piano teacher and United Methodist organist in Noblesville, Indiana. This recital is to be presented at Ball State University on October 2, 2010 as the first recital requirement in the D.A. program of study. Cindy is a piano performance major with a secondary emphasis in organ at Ball State, where she studies with Dr. Robert Palmer. Cindy and her husband, Greg, have three children: Jonathan, 17, Hayley, 14, and Kristin, 8.

Upcoming Events

Friday-Saturday, October 1-2, 2010: Broadway Revue*
Kresge, 7:00 & 9:00 pm

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Kresge, 7:00 pm

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Kresge, 7:00 & 9:00 pm

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Kresge, 7:00 pm

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Kresge, 8:00 pm

Thursday, November 4, 2010: Honors Recital: Brittany Harris
Kresge, 7:00 pm

Thursday, November 11, 2010: Opera Scenes- Cenerentola
TBA, 7:00 pm

Saturday, November 13, 2010: Veteran's Celebration*
Centennial Chapel, 7:00 pm

*There is an admission fee for this event.

OLIVET NAZARENE UNIVERSITY

Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

and

Saxophone Ensemble

"Cinderella" Story

❖ ❖❖❖❖ ❖

7:00 p.m.
Tuesday, October 5, 2010
The Quad

PROGRAM

Invocation

The Pink Panther — Henry Mancini; arr. Arthur Frackenpohl

Saxophone Ensemble

Kristin Cheney, Desmond Handson, Ian Smith, Jon Erdahl,
Jeremy Schooler, Angela Reedy, Margaret O'Neill, Renee Runyan

American Salute: "When Johnny Comes Marching Home"
Morton Gould

Musical Highlights from "Rocky" — arr. Robert Lowden
Gonna Fly Now; Going the Distance; Philadelphia Morning
You Take My Heart Away; Fanfare for Rocky

Buckaroo Holiday (from *Rodeo*) — Aaron Copland

Cruella de Ville (from *101 Dalmatians*) — arr. AD Reedy ('11)
Saxophone Ensemble

Aschenbrödel-Overture — Johann Strauss, Jr.

The Prince of Egypt — Stephen Schwartz; arr. Charles Sayre

"The Empire Strikes Back" Medley — John Williams; arr. John Whitney
Star Wars; May the Force Be With You; Han Solo and the Princess
Yoda's Theme; The Imperial March

Hoe-Down (from *Rodeo*) — Aaron Copland

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

University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Rachel Von Arb
Diane Rankin
Marijke Bakker

Oboe
Kristen Kehl
Katelynn Dunkman
Joy Matthews

English Horn
Katelynn Dunkman

Clarinet
Emily Martin
Elise Payne

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Kyle Miller
Crystal Hauri
Jacklyn Rose

Trumpet
Raemarie Donaldson
Merrick Robison
Patrick Wright

Trombone
Ian Matthews
Lauren Hausken
Paul Drace

Tuba
Alex Kellogg

Timpani
Mike Zaring

Percussion
Melody Abbott
Austin Lappe
Bryce Parker

Harp
Rachel Fisher
Cambria Thomas
Emily Heinz

Piano
Josh Ring

Violin I
Elisabeth Peulausk*
Lauren Hoenig
Jennifer Legg
Chantalle Falconer
Rachel Tschetter
Amanda Winkle
Jessica Brown
Rebecca Walker
Lauren Beatty
Amanda Luby

Violin II
Emily Borger
Christine Caven
Caitlin Mills
Desiree Hays
Emily Younglove
Jordan Cramer
Tika Anderson
Lauren Brennan
Emily Sprik
Lindsey Ramirez
Madelyn Lorenz
Bethany Rush
Sarah Jensen
Emily Ohse
Kayla Younglove
Claire Dana
Alyssa Alt

Viola
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

*Cello

Allison Richmond
Brian Kosek
Andrew Nielson
Elisabeth Holoway
Erin Evans
Katelyn Flynn
Ben Garcia
Sarah DiLeonardo
Ben Miller
Heidi Watson

Bass

Sara Marrs
Tony Jacobs
Jesse Dillman
Jennifer Wilkerson
Nick Holden

*Concertmaster

Upcoming Events

Friday-Saturday, October 22-23, 2010: Orpheus Variety Show*
Kresge, 7:00 & 9:00 pm

Tuesday, November 2, 2010: NATS Preview Recital
Kresge, 7:00 pm

Wednesday, November 3, 2010: Senior Recital: Patrick Wright
Kresge, 8:00 pm

Thursday, November 4, 2010: Honors Recital: Brittany Harris
Kresge, 7:00 pm

Saturday, November 13, 2010: Veteran's Celebration*
Centennial Chapel, 7:00 pm

*There is an admission fee for this event.

OLIVET NAZARENE UNIVERSITY

Department of Music

Music Department Homecoming Concert

❖ ❖ ❖ ❖ ❖ ❖

4:00 PM
Saturday, October 30, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Prince of Egypt — S. Schwartz; arr. C. Sayre
- Deliver Us
- Through Heaven's Eyes
- When You Believe

University Orchestra

Titus Overture (from *La Clemeza di Tito)* — W.A. Mozart, arr. Jensen

Saxophone Ensemble

Fergus an' Molly — V. Singh
Jonah — R. Dillworth
Your Grace Still Amazes Me — S. Craig & C. Harrington

Testament Men's Choir

Three Hungarian Folk Songs — Matyas Seiber/English text by AL Lloyd
1. The Handsome Butcher
2. Apple, Apple
3. The Old Woman

I Will Rejoice — arr. T. Fettke

Concert Singers

Omi — George Duke

Jazz Combo II

T-Jam — George Duke

Jazz Combo I

Autumn Leaves — J. Mercer, J. Prevert & J. Kosma
arr. A. Reed

Nothing but the Blood Medley — arr. C. Kirkland

Close to Thee — F. J. Crosby & S.J. Vail
arr. O. Young

Andrea Richardson, piano

Chrysalis Women's Choir

Rejoice in the Lord — 16th Century English

Amazing Love — D. Rasbach

Andrea Richardson, piano

O Mighty Cross — D. Baroni & J. Chisum

Orpheus Choir

University Orchestra - Dr. Neal Woodruff, conductor
Chrysalis Women's Choir - Prof. Kay Welch, conductor
Testament Men's Choir – Prof. Ryan Schultz, conductor
Orpheus Choir - Dr. Jeff Bell, conductor
Jazz Combo- Prof. Freddie Franken, director

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The Music Department of Olivet Nazarene University has a long history of excellence in education and performance. Students interested in majoring in music may choose from several options including Music Education, Church Music, Composition and Theory, Music Performance, and Music (General). All programs are accredited by the National Association of Schools of Music. Scholarships are available to incoming students by audition.

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

Upcoming Events

Tuesday, November 2, 2010: NATS Preview Recital
7:00 PM- Kresge Auditorium

Wednesday, November 3, 2010: Senior Recital: Patrick Wright
8:00 PM- Kresge Auditorium

Thursday, November 4, 2010: Student Recital: Brittany Harris
7:00 PM- Kresge Auditorium

Tuesday, November, 16, 2010: Senior Recital:
Jase Hackman & Nicole Miller
7:00 PM- Kelley Prayer Chapel

Monday, November 22, 2010: Concert Singers/ Chamber Concert
7:00 PM- Kresge Auditorium

Friday- Saturday, December 3-4, 2010: Handel's *Messiah*
7:00 PM- Centennial Chapel

Thursday-Friday, December 9-10, 2010:
Sounds of the Season Holiday Concert
7:00 PM- Kresge Auditorium

OLIVET NAZARENE UNIVERSITY

Department of Music

NATS Preview Recital

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Tuesday, November 2, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Le Charme — Ernest Chausson
Nicole Miller, mezzo-soprano
Dr. Gerald Anderson, piano

There Was a Knight, Once (from *Little Women*) — Mark Adamo
Reuben Lillie, baritone
Dr. Karen Ball, piano

The Beauty Is (from *The Light in the Piazza*) — Adam Guettel
Calley Seefeldt, soprano
Andrea Richardson, piano

If I Can't Love Her (from *Beauty and the Beast*) — Alan Menken
Blake Reddick, baritone
Luke Olney, piano

Vittoria, Mio Core! — Giacomo Carissimi
Gwen Holmes, soprano
Ben Cherney, piano

Ubriaco non son io (from *La Finta Semplice*) — W. A. Mozart
Paul Drace, baritone
Dr. Karen Ball, piano

Someone Like You (from *Jekyll & Hyde*) — Frank Wildhorn
Alyssa Norden, soprano
Andrea Richardson, piano

Per la gloria d'adorarvi (from *Griselda*) — G. B. Bononcini
Seth Lowery, tenor
Chris LeFevre, piano

Unexpected Song (from *Song and Dance*) — Andrew Lloyd Weber
Samantha Starner, mezzo-soprano
Kate Hausken, piano

Plaisir d'amour — J. P. Martini
Jase Hackman, bass
Elizabeth Morley, piano

All the Things You Are (from *Very Warm for May*) — Jerome Kern
Ashley Raffauf, soprano
Andrea Richardson, piano

The Call — Ralph Vaughan Williams

David Rice, baritone
Dr. Jeff Bell, piano

He Wasn't You (On a Clear Day You Can See Forever) — Burton Lane

Hillary Vaughn, alto
Elizabeth Morley, piano

Now Sleeps the Crimson Petal — Roger Quilter

Wesley Taylor, tenor
Luke Olney, piano

I Hate Music (from *I Hate Music*) — Leonard Bernstein

Ali Carter, soprano
Dr. Karen Ball, piano

Amarilli, mia bella — Giulio Caccini

Ben Geeding, tenor
Ben Cherney, piano

The Green Dog — Herbert Kingsley

Christine Caven, soprano
Elizabeth Morley, piano

Once Upon a Time (from *All American*) — Charles Strouse

Tony Allen, baritone
Ben Cherney, piano

She Was There (from *The Scarlet Pimpernel*) — Frank Wildhorn

Merrick Robison, tenor
Elizabeth Morley, 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

Wednesday, November 3- Senior Recital: Patrick Wright
8:00pm- Kresge Auditorium

Thursday, November 4- Recital: Brittany Harris
7:00pm- Kresge Auditorium

Saturday, November 13- Veteran's Celebration*
7:00pm- Centennial Chapel

Tuesday, November 16- Senior Recital: Hackman/Miller
7:00pm- Kelley Prayer Chapel

Monday, November 22- Concert Singers/ Chamber Concert
7:00pm- Kresge Auditorium

Friday-Saturday, December 3-4- *Messiah* Performance
7:00pm- Centennial Chapel

Thursday- Friday, December 9-10- Sounds of the Season*
7:00pm- Kresge Auditorium

*These events require a ticket.

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Patrick Wright
trumpet

featuring
Rachel Fisher, harp
Ashley Pitzer, bassoon

8:00 p.m.
Wednesday, November 3, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

ıvocation

ntrada for Trumpet in C and Piano **Arthur Honegger**

Mr. Wright, trumpet
Dr. Gerald Anderson, piano

Honegger was born in a Swiss colony in *Le Havre*, France. To avoid the persecutions in most of Europe during his life, Honegger spent most of his adult life in Paris, joining the French Revolution, but not having much involvement with the Nazis. While other French composers scoffed at the new style of German romanticism brought about by Brahms and Mahler, Honegger embraced it.

This piece was originally written as an end-of-term exam at the Paris Conservatory for the trumpet studio. It was never intended to become a part of regular trumpet repertoire, but it has caught on as one of the most called for pieces for major Symphony Orchestra auditions. It is often called upon because it exploits the full range of the trumpet, from Low G to High C, and also the full gamut of tonal colors, articulations, and styles. It asks a lot of the performer, and is considered one of the more difficult pieces of the modern standard repertoire.

Footprints **Wayne Shorter**

Mr. Wright, trumpet
ONU Jazz Combo II

Wayne Shorter was one of the most important jazz saxophonists of the 60s and 70s. Shorter won numerous Grammys, both as a band leader, and as a member of Art Blakely's *Jazz Messengers* and Miles Davis' quintet, where he replaced John Coltrane. Footprints was a tune that Shorter wrote while a member of Miles' band. When asked about Shorter as a composer, Miles is quoted as saying "Wayne is a real composer. He writes scores, write the parts for everybody just as he wants them to sound... Wayne also brought in a kind of curiosity about working with musical rules. If they didn't work, then he broke them, but with musical sense; he understood that freedom in music was the ability to know the rules in order to bend them to your own satisfaction and taste."

Nocturne **M. Glinka**

The Hollow Men **Vincent Persichetti**

Mr. Wright, trumpet
Members of the University Orchestra

Persichetti was born and raised in Philadelphia. His earliest influences included Bartok, Stravinsky, Hindemith, and Copeland. By age 20, he was professor of Theory and Composition at his Alma Mater, and studying conducting with Fritz Reiner, principal conductor of the Chicago Symphony Orchestra.

The Hollow Men was written to parallel the moods of T.S. Eliot's poem of the same name. Mr Wright invites you to read along as he performs the piece.

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour,
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men
The stuffed men.

II

Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.
Let me be no nearer

In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves
No nearer—

Not that final meeting
In the twilight kingdom

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV

The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river
Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.

V

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow
For Thine is the Kingdom

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

Speak Low **Kurt Weill**

Mr. Wright, flugelhorn
Prof. Freddie Franken, guitar

Kurt Weill wrote this song for the 1943 Broadway Musical "A Touch of Venus". It was originally recorded vocally, with lyrics by Ogden Nash, and has been recorded vocally by dozens of famous singers, including Barbara Streisand and Sarah Vaughan. Over time, it has become a jazz standard for instrumentalists, as well, such as Bill Evans and Roy Hargrove.

Bassoon Concerto **C.M. von Weber**

I. Adagio
II. Rondo

Ashley Pitzer, bassoon

Sonata for Trumpet and Piano **Eric Ewazen**

I. Lento / Allegro Molto
II. Allegretto
III. Allegro con Fuoco

Mr. Wright, trumpet
Dr. Gerald Anderson, piano

Eric Ewazen was born and raised in Cleveland. He studied at both Julliard and the Eastman School of Music, earning many awards, competitions, prizes, and fellowships during his time. Ewazen studied under Milton Babbitt, Samuel Adler, and Jospeh Schwantner. He has served on the faculty of Julliard for 30 years, now.

Ewazen's Sonata finds itself somewhat removed from the typical American trumpet Sonata. While sonatas like those of Hindemith, Kennan, and Stevens find their modernity in complex changes in meter, odd harmonies, and angular melodic lines, Ewazen's Sonata is more traditional in those senses. Throughout the first movement, the melodic lines are easy to follow, tonally solid, and rhythmically simple, without ever coming off as predictable or stale. There is a lyricism to the melodic lines which is absent from most modern music, and is certainly welcome. The second movement has some lines reminiscent of Celtic themes, and is more of a duet between Trumpet and Piano, rather than Trumpet solo with Piano accompaniment. The third movement introduces Ewazen's take on the typical American ideas of a trumpet Sonata, with angular lines, rhythmic complexity, and a spectacularly exciting finish where both musicians push one another onward to an exciting conclusion.

Mr. Wright presents this recital in partial fulfillment of the requirement for the Bachelor of Music degree in Performance. He is the trumpet student of Prof. Brian Reichenbach.

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

Upcoming Events

Thursday, November 4
Recital: Brittany Harris
7:00pm- Kresge Auditorium

Saturday, November 13
Veteran's Celebration*
7:00pm- Centennial Chapel

Monday, November 15, 2010
Senior Recital: Donaldson/Lillie
7:00pm- Location TBA

Tuesday, November 16
Senior Recital: Hackman/Miller
7:00pm- Kelley Prayer Chapel

Monday, November 22
Concert Singers/ Chamber Concert
7:00pm- Kresge Auditorium

Friday-Saturday, December 3-4
Messiah Performance
7:00pm- Centennial Chapel

Thursday- Friday, December 9-10
Sounds of the Season*
7:00pm- Kresge Auditorium

*These events require a ticket.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

Brittany Harris, horn

featuring
Angela Reedy, saxophone
Emily Martin, clarinet
Jacqueline Rose, horn
Rebeckah Sterns, horn
Stephanie Moore, horn
Ali Carter, soprano
Dr. Gerald Anderson, piano
Dr. Karen Ball, piano
Luke Olney, piano
Josh Ring, piano

7:00pm
Thursday, November 4, 2010
Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Concerto No. 2 for Horn — W.A. Mozart

I. Allegro maestoso
II. Andante
III. Rondo

Ms. Harris, horn
Josh Ring, piano

Savior, Like A Shepherd Lead Us — D. Smith

Angela Reedy, saxophone
Dr. Karen Ball, piano

Laudatio — Bernhard Krol

Brittany Harris, horn

Clarinet Concerto in A Major — W.A. Mozart

I. Allegro

Emily Martin, clarinet
Dr. Gerald Anderson, piano

Sonata for Four Horns — Paul Hindemith

I. Fugato
II. Lebhaft

Jacqueline Rose, Rebeckah Sterns,
Stephanie Moore, Brittany Harris, horn

"A Change in Me" (from *Beauty and the Beast)* — Tim Rice & Alan Menken

Ali Carter, Soprano
Luke Olney, Piano

Thema Und Variationen — Franz Strauss

Brittany Harris, horn
Josh Ring, piano

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MOZART

Mozart's Concerto No. 2 for horn (which was actually the first completed horn concerto) was written for a close friend of his, Joseph Ignaz Leutgeb. Leutgeb was principal horn in Saltzburg where Mozart grew up, and many of the horn parts in Mozart's early symphonies were written with Leutgeb in mind. Although they had a lighthearted friendship, Mozart must have thought very highly of his friend's playing abilities as all four horn concertos demand a great deal from the player.

The concerto is written in the usual three movement format. The first movement contains broad melodies that suit the rich tone of the horn. It demands a great deal of breath control and great agility from the soloist. The second movement is a lyrical and sustained melody that moves between the orchestra and the soloist. The third and final movement is a lively rondo that places the horn in its most natural setting – the hunt.

KROL

Bernhard Krol is a German composer born in 1920. His works use the tonal system and many times look back to the styles of Paul Hindemith and Max Reger. As a horn player, his compositions are well suited to show the abilities and the great sound of the horn. Laudation, an unaccompanied horn solo, is a very expressive piece. The main theme is stated in the opening and is weaved throughout the piece between the contrasting sections. The piece creates tension as it builds to the climax but is quickly brought back to a quiet end.

HINDEMITH

German-born Paul Hindemith was a composer who began studying composition at the age of fourteen. His music is tonal, but non-diatonic, moves in and out of keys, and creates much dissonance which later resolves. Hindemith was one of the leaders in writing "music for use," which is music that has specific musicians or a specific purpose in mind. His Sonata for Four Horns was written for the Salzburg hornists, who once greeted Hindemith early in the morning with a horn call. The first movement, Fugato, is written in a typical fugue fashion. It opens with a single horn and later adds each horn, building to a large climax and then resolving in an open fifth. The second movement has two themes, one new and one similar to the subject of the fugue. The themes are passed throughout each part, creating a dialogue between the players. The movement is dance-like and has many metric subtleties which make the movement flowing and expressive.

STRAUSS

Franz Strauss, father of Richard Strauss and son to Johann Strauss, was an accomplished composer and musician. He was most well-known for his talent of playing horn (he is considered one of the greatest hornists of his time) and the pieces he wrote for the horn. Because of his knowledge of the instrument, his horn solos demonstrate many capabilities of the instrument and provide a challenge for the performer, as the pieces are often quite demanding. This theme and variation piece is no exception, as it insists on a great deal of technique.

Upcoming Events

Saturday, November 13
Veteran's Celebration*
7:00pm- Centennial Chapel

Monday, November 15, 2010
Senior Recital: Donaldson/Lillie
7:00pm- Location TBA

Tuesday, November 16
Senior Recital: Hackman/Miller
7:00pm- Kelley Prayer Chapel

Monday, November 22
Concert Singers/ Chamber Concert
7:00pm- Kresge Auditorium

Friday-Saturday, December 3-4
Messiah Performance
7:00pm- Centennial Chapel

Thursday- Friday, December 9-10
Sounds of the Season*
7:00pm- Kresge Auditorium

*These events require a ticket

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖ ❖ ❖ ❖ ❖

2010 Fall Tour

Christ's Community Church of the Nazarene
New Albany, IN

Castleton Church of the Nazarene
Indianapolis, IN

First Church of the Nazarene
Indianapolis, IN

First Church of the Nazarene
Kokomo, IN

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
Amazing Love!	D. Rasbach
Be Ye Glad	arr. B. Greer
Great Is Thy Faithfulness	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
I'm Gonna Sing 'til the Spirit Moves in My Heart	M. Hogan
Laudate	R. Clausen
Let Your Glory Fall	arr. J. Rouse
O, Mighty Cross	arr. T. Fettke
Prayer	R. Clausen
Rejoice in the Lord	16th Century English
SAUL	E. Hovland
Song of Praise	K. Nystedt
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy

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Three recordings of Orpheus Choir are available:

A Mighty Fortress

Great Is Thy Faithfulness

Love Came Gently

PERSONNEL

SOPRANO

Laura Bruns Watseka, IL
Ali Carter* Bourbonnais, IL
Christine Caven Boise, ID
Lindsay Close Flushing, MI
Andrea Dunahee Gibson City, IL
Taylin Frame Centreville, VA
Gwen Holmes Princeton, IL
Laura M'Cague* New Lenox, IL
Megan Radcliffe Charleston, Wv
Ashley Raffauf Homewood, IL
Anna Reed Huntington, IN
Rebecca Rodeheaver San Diego, CA
Michelle Towle Waterville, VT
Sarah Ward Wheaton, IL
Alicia Williams Tecumseh, MI
Kate Wilson Daleville, IN

BASS

Anthony Allen Bourbonnais, IL
Jake Boss Tinley Park, IL
Ben Cherney* Escanaba, MI
Paul Drace Black River Falls, WI
Neil Frazer Spooner, WI
Ben Geeding Manteno, IL
Jase Hackman Manhattan, IL
Keegan Hurt Kalamazoo, MI
Chris LeFevre Ashton, IL
Reuben Lillie Greenville, PA
Seth Means Honey Creek, IA
Andrew Moore Hastings, MI
Ian Morley Valparaiso, IN
Brad Palmer Franklin, IN
Joel Ramirez* Cicero, IL
David Rice Traverse City, MI
Ryan Shrout Jacksonville, FL

ALTO

Amanda Cook Aurora, IL
Libby Devine Elgin, IL
Emily Dillard Galesburg, IL
Laura Fleschner Terre Haute, IN
Lillian Guenseth Galesburg, IL
Lindsey Hayes Galesburg, IL
Rebekah Hazen Pekin, IL
Alli Hill Quincy, IL
Megan Huntsman Portland, IN
Cindy Jackson* Herscher, IL
Stephanie Johnson Madison, WI
Andrea LaMontagne Kankakee, IL
Rebecca Lowery Kankakee, IL
Audrey Mikhail Joplin, MO
Elizabeth Morley Valparaiso, IN
Taylor Recker New Lenox, IL
Samantha Starner* Chandler, AZ
Hillary Vaughn Kankakee, IL
Heather Willoughby* Elkhart, IN

TENOR

Ben Baker Evansville, IN
Caleb Carr Orangeville, IL
Cameron Dunlop* Huntington, IN
Kyle Hance Carthage, MO
Matthew Kee Yorkville, IL
Seth Lowery Kankakee, IL
Merrick Robison Marion, IA
Brad Sytsma Grand Rapids, MI
Wesley Taylor Joliet, IL
Jason Walker Minneola, KS
Nate Waller* Oblong, IL

ACCOMPANIST

Andrea Richardson Bloomington, IL

*Officer

ORPHEUS CHOIR

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

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

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

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

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

OLIVET NAZARENE UNIVERSITY

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

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

9:30 a.m.
November 15, 2010
College Church of the Nazarene

PROGRAM

Invocation

Etude in E Major, Op. 10, No. 3 — F. Chopin
Chris LeFevre, piano

Someone else's Story (from *Chess*) — Anderson, Rice, & Ulvaeus
Megan Huntsman, alto
Andrea Richardson, piano

Sonata in G Minor — J.S. Bach
Allegro
Diane Rankin, flute
Desiree Hays, piano

This Little Rose — W. Roy
Bailey Zeilenga, soprano
Chris LeFevre, piano

UPCOMING EVENTS:

Monday, November 15
Senior Recital: Donaldson/Lillie
7:00pm- College Church

Tuesday, November 16
Senior Recital: Hackman/Miller
7:00pm- Kelley Prayer Chapel

Monday, November 22
Concert Singers/ Chamber Concert
7:00pm- Kresge Auditorium

Monday, November 29
Music Dept. Student Recital
9:30am- Kresge Auditorium

Saturday, December 4
Messiah Performance
7:00pm- Centennial Chapel

Monday, December 6
Music Dept. Student Recital
9:30am- Kresge Auditorium

Thursday- Friday, December 9-10
Sounds of the Season*
7:00pm- Kresge Auditorium

*Admission charge

OLIVET NAZARENE UNIVERSITY

Department of Music

JUNIOR RECITAL

RaeMarie Donaldson
trumpet

SENIOR RECITAL

Reuben Lillie
baritone

with
Dr. Gerald Anderson, piano
Dr. Karen Ball, piano
Dr. Jeff Bell, piano
Miss Emily Martin, clarinet

7:00 pm
Monday, November 15, 2010
College Church of the Nazarene

PROGRAM

Invocation

Dei Pezzi caratteristici (from *Musique Anodine*) — G. Rossini
No. II
No. VI

Quoniam tu solus sanctus (from *Petite Messe Solennelle*) — G. Rossini
Mr. Lillie, baritone
Dr. Gerald Anderson, piano

Largo al factotum (from *Il Barbiere di Siviglia*) — G. Rossini
Mr. Lillie, baritone
Dr. Karen Ball, piano

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Masks — Dana Wilson
Miss Donaldson, trumpet
Dr. Gerald Anderson, piano

* * * * *

Lieben, hassen, hoffen, zagen (from *Aridane auf Naxos*) — R. Strauss
Mr. Lillie, baritone
Dr. Karen Ball, piano

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Six German Songs, Op. 103 — L. Spohr
I. Sei still mein Herz
II. Zwiegesang
III. Sehnsucht
Mr. Lillie, baritone
Dr. Gerald Anderson, piano
Miss Emily Martin, clarinet

* * * * *

Vocalise — C. Pedrell
Vocalise — J. Canteloube
Miss Donaldson, trumpet
Dr. Gerald Anderson, piano

Six Poemes de Guillaume Apollinaire — A. Honegger
A la "Santé"
Clotilde
Automne
Saltimbanques
L'Adieu
Les Cloches

Ô vin, dissipe la tristesse (from *Hamlet*) — A. Thomas

Mr. Lillie, baritone
Dr. Karen Ball, piano

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Calls and Echoes — Verne Reynolds

Miss Donaldson, trumpet
Prof. Reichenbach, trumpet

• • • • •

Three Salt-Water Ballads — F. Keel

Port of Many Ships
Trade Winds
Mother Carey

Four Salt-Water Ballads — F. Keel

Hell's Pavement
A Wanderer's Song
A Sailor's Prayer
Cape Horn Gospel (Bill the Seaman)

Mr. Lillie, baritone
Dr. Jeff Bell, piano

There was a knight, once (from *Little Women)* — M. Adamo

Mr. Lillie, baritone
Dr. Karen Ball, piano

Miss Donaldson presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Performance. She is the trumpet student of Prof. Brian Reichenbach.

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

Dei Pezzi caratteristici

These are two of six songs that share the same text, and, together with a piano Prélude, make up the *Musique anodine* (*Soothing Music*). Rossini catalogued this work for his wife after she had cared for him during his long illness. The *Musique anodine* marks his return to active composing after his extended physical and psychological maladies.

Translation:

In silence I will complain about my bitter fate. But not to love you, dear; do not hope to obtain that from me. Cruel one, why do you still let me suffer like this? You are cruel! Do not wish it upon me.

Quoniam tu solus sanctus

Rossini scored his *Petite Messe Solenelle* (*Small Solemn Mass*) for two pianos, a harmonium, and a twelve voice SATB choir made up of the four soloists and two more of each voice part. The *Quonaim tu solus sanctus* (*For You alone are holy*) from the *Gloria* features some of Rossini's more operatic writing for this mass.

Translation:

For You alone are holy. You alone are God. You alone are the most high, Jesus Christ.

Largo al factotum

In the morning, Figaro boasts about his fame throughout the city as the "Barber of Seville."

Translation:

Make way for the factotum of the city, hurrying to his shop, since dawn is already here. Ah, what a fine life, what a pleasure for a barber of quality! Ah, bravo Figaro! Bravo, bravissimo! A most fortunate man indeed! Ready to do anything, night and day, always on the move. A greater reward for a barber, a more noble life, is not to be had. Razors and combs, lancets and scissors, at my command, everything's there. Here are the tools of my trade…with the ladies…with the gentlemen…Everyone asks for me; everyone wants me: Ladies, young lads, old men, young girls. Here a wig...the beard is ready...Here the leeches...The *love note* is ready, etc. Hey! Figaro! Figaro! Figaro!, etc. Ah me, what frenzy! Ah me, what a crowd! One at a time, for pity's sake! Hey, Figaro! Here I am. Figaro here, Figaro there, Figaro up, Figaro down. Swifter and swifter, I'm like a lightning bolt: I'm the factotum of the city. Ah, bravo Figaro! Bravo, bravissimo! You'll never lack for luck!

Masks by Dana Wilson

The title for this piece came from the varied personalities that mutes allow the trumpet to explore. Mutes are similar to masks both in how they're put on the trumpet physically and in how they alter the instrument's identity and character. Human masks are used in many cultures for just this reason, often conjuring the persona of specific gods. Though in the Christian tradition the role of masks has been largely relegated to the Hallowed Eve (commonly celebrated in the United

States as the secular ritual known as Halloween) masks are importance vehicles for self-expression. The very word "person" derives from "persona" which is Latin for an actor's face mask (literally "to sound through"). the psychological masks to express who they are in different settings.

So this piece, Masks, is an exploration of three extremely different trumpet personas, each movement drawing upon different mutes and ways of approaching the trumpet. Masks was awarded the 2001 International Trumpet Guild Composition Prize.

Lieben, hassen, hoffen, zagen

During the play within a play, Harlequin tries to cheer up Ariadne after she has been abandoned by her beloved Theseus.

Translation:

Love, hatred, hope, fear, every joy and every pain, all these can the heart endure once, indeed many times over. But not to feel joy, nor sadness, even pain itself being dead: this is fatal to your heart; this you must not do to me! You must lift yourself from darkness, were it only for new pain! You must live, for life is lovely. You must live again once more.

Sei still mein Herz (Be still my heart)

Translation

1. I once harbored hope deep in my breast which, trusting, unlocked to her; my eyes were radiant with *joie de vivre* while her magic encircled me. But, when I harkened to her beguiling voice, the echo died away in the storm. Be still, my heart, and give it no thought: This now is reality, the rest was delusion.
2. Earth lay before me in a spring dream suffused with warmth and light, and, drunk with joy, I wafted through space. Blossoms burst forth from my breast; love's springtime awakened in me. Now frost shudders through me; in my soul it is night. Be still, my heart, and give it no thought: This now is reality, the rest was delusion.
3. Out of sunshine and flowers I built myself a bridge through life passing over which, laurel-crowned, I devoted myself to the noblest of strivings. Man's gratitude was my finest reward; the crowd laughs aloud now with impudent scorn. Be still, my heart, and give it no thought: This now is reality, the rest was delusion.

Zwiegesang (Duet)

Translation

1. In a lilac bush sat a little bird in the quiet, lovely May night. Below in the high grass sat a girl in the quiet, lovely May night. The girl sang: if only the bird would be quiet. The bird sang: if only the girl would listen. And far and away their duet rang the length of the moonlit valley.
2. What was the bird singing in the branches throughout that quiet, lovely May night? And what, too, was the young girl singing throughout that quiet, lovely May night? Of spring sunshine sang the little bird, of love's delight sang the young girl. How that song pierced my heart; I shall never forget my whole life long.

Sehnsucht (Longing)

Translation

1. I look in my heart and I look at the world till out of my burning eyes a tear falls. Though the distance glows with golden light, the north wind tells me I shall not reach it. Ah! How narrow our confines, how wide the world, and how fleeting is time!

2. I know a land where in sun-filled greenery grapes gleam among sunken temples, where the purple wave covers the shore with foam and laurels dream of singers to come. It lures from afar and beckons my longing soul, and I cannot go there!

3. If I had wings to fly through the blue, how I would wish to bathe in sun's fragrance! But in vain! Hour flees upon hour; pass your youth in mourning, bury your song. Ah! How narrow our confines, how wide the world, and how fleeting is time!

Vocalise-Pedrell

Uruguayan composer and educator, Carlos Pedrell (1878-1941), studied in Spain before going on to teach in both Paris and Argentina. His output includes operas and ballets but is particularly remembered for his music for classical guitar.

Vocalise-J. Canteloube

Marie-Joseph Canteloube de Malaret (1879–1957) was a French composer, musicologist, and author best known for his collections of orchestrated folksongs from the Auvergne region.

A la "Santé" (To "Health)

Translation

As you pass the hours, as a funeral passes, you will mourn the hour when you cry, which will pass too quickly, as you pass all the hours.

Clotilde (Ending)

Translation

The anemone and columbine grow in gardens where gloom has slept between love and disdain. Our shadows meet there, too, which the night will dissipate until the sun sinks to disappear with them. The gods of living water cast down their long hair; you must pass to continue to follow the shadows you desire.

Automne (Autumn)

Translation

In the fog will knock a peasant and his bull, in the autumn fog that hides the poor and shamed hamlets. And the peasant will go singing a song of love and infidelity, speaking of a ring and a broken heart. Oh, Autumn! Autumn has been killed by Summer! In the fog go two gray silhouettes.

Saltimbanques (Acrobats)

Translation

In the plain are the strollers walking the length of the gardens before the doors of gray inns, for villages without churches. And the children go on ahead, the others follow dreaming. Each fruit tree resigns itself when they signal from afar.

They carry loads, round and square drums with golden hoops. The bears and sage monkeys collect fare on their passage.

L'Adieu (A Farewell)

Translation

I've gathered this sprig of heather. Autumn is dead, you must remember. On earth we will see no longer see each other. Fragrance of time, sprig of heather, remember I wait for you forever.

Les Cloches (The Bells)

Translation

My beautiful gypsy, my love, hear the bells on high. We loved each other passionately believing none could see us. But we were so poorly hidden; all the bells round saw us from their towers and told the world: tomorrow Cyprien, Henry, Marie, Ursula, Catherine, the baker and her husband, and Gerturde, my cousin. They'll smile when I pass; I won't know what to do with myself. You'll be far away from my cries. Perhaps I'll die.

Ô vin, dissipe la tristesse

In Act II, Hamlet sings a song about wine before introducing the mime play reenacting his father's murder before his father's murderer, King Claudius.

Translation:

Oh wine, dispel the sadness which lies heavy upon my heart! Give to me the dreams of intoxication and mocking laughter! O enchanting liqueur, pour drunkenness and forgetfulness into my heart! Sweet liqueur! O enchanting liqueur, pour drunkenness and forgetfulness into my heart! Life is somber; years are short. Of our good days God knows the number. Each person, alas! Carries here his heavy chain—Cruel duties, long despairs of the human soul! Away from us, black omens! Ah!

Calls and Echoes by Verne Reynolds

Calls and Echoes was written in 1984 for Charles Geyer and Barbara Butler (current trumpet professors at Northwestern University) by Reynolds, the horn professor at Eastman(1959-1995). The title refers to an early function of brass instruments when forerunners of the modern trumpet were used as signaling devices for the hunt or the military. Some of the calls in this work are fast and have immediate echoes while others are slow with correspondingly delayed responses. The use of mutes in this work is very similar to that of the Masks piece-they modify the perceived sound of the trumpet. A "whispa" mute is used to create the effect of a distanced sound on stage, heard as if the performer were outside of the hall. Through his harmonically organized chaos, elaborate rhythms, and color painting, Reynolds has created one of the most noteworthy brass duets of the 20th century.

There was a knight, once

From Mark Adamo's 1998 Houston Grand Opera commission, this is John Brooke's aria. Brooke uses Miss Meg March's game of storytelling to reveal his affection for her.

Upcoming Events

Tuesday, November 16
Senior Recital: Hackman/Miller
7:00pm- Kelley Prayer Chapel

Monday, November 22
Concert Singers/ Chamber Concert
7:00pm- Kresge Auditorium

Monday, November 29
Music Dept. Student Recital
9:30am- Kresge Auditorium

Saturday, December 4
Messiah Performance
7:00pm- Centennial Chapel

Monday, December 6
Music Dept. Student Recital
9:30am- Kresge Auditorium

Thursday- Friday, December 9-10
Sounds of the Season*
7:00pm- Kresge Auditorium

*These events require a ticket

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Jase Hackman
bass-baritone

Nicole Miller
mezzo-soprano

with
Dr. Jeff Bell, piano
Dr. Gerald Anderson, piano
Prof. Freddie Franken, guitar
Chris Field, percussion
Alicia Carter, soprano

7:00 pm
Tuesday, November 16, 2010
Kelley Prayer Chapel

PROGRAM

Invocation

Songs of Sorrow, Op. 10 — R. Quilter
- A Coronel
- Passing Dreams
- A Land of Silence
- In Spring

Mr. Hackman, bass-baritone
Dr. Jeff Bell, piano

♦♦♦♦♦

Allerseelen (All Souls Day) — Herman von Gilm
Liebst du um Schönheit (If You Love for Beauty) — Clara Wieck Schumann
Immer leiser wird mein Schlummer — Johannes Brahms

Miss Miller, mezzo-soprano
Dr. Gerald Anderson, piano

♦♦♦♦♦

Ich liebe dich — L. van Beethoven
Ein Jüngling liebt ein Mädchen (from *Dichterliebe*) — R. Schumann
An die Musik — F. Schubert

Mr. Hackman, bass-baritone
Dr. Jeff Bell, piano

♦♦♦♦♦

Smanie Implacabili (from *Cosi fan tutte*) — W. A. Mozart
Come Raggio di sol — Antonio Caldara

Miss Miller, mezzo-soprano
Dr. Gerald Anderson, piano

La Pesca — Rossini

Miss Miller, mezzo-soprano
Miss Alicia Carter, soprano
Dr. Gerald Anderson, piano

♦♦♦♦♦

Lydia — G.Fauré
Plaisir d'amour — J. Martini

Mr. Hackman, bass-baritone
Dr. Jeff Bell, piano

♦♦♦♦♦

Le Charme — Ernest Chausson
Arriette — Paul Vidal

Miss Miller, mezzo-soprano
Dr. Gerald Anderson, piano

♦♦♦♦♦

Ah pieta, signori miei (from *Don Giovanni*) — W. A. Mozart
Son lo spirit che nega (from *Mefistofele*) — A. Boito

Mr. Hackman, bass-baritone
Dr. Jeff Bell, piano

♦♦♦♦♦

Heavenly Grass — Paul Bowles

Miss Miller, mezzo-soprano
Dr. Gerald Anderson, piano

♦♦♦♦♦

Chega de Saudade (No More Blues) — Antonio Carlos Jobim

Miss Miller, mezzo-soprano
Prof. Freddie Franken, guitar
Mr. Chris Field, percussion

♦♦♦♦♦

My One and Only Love — Guy Wood, Robert Mellin

Miss Miller, mezzo-soprano
Prof. Freddie Franken, guitar

♦♦♦♦♦

Miss Miller 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. Hackman presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree.
He is the voice student of Dr. Jeff Bell.

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

Program Notes

Songs of Sorrow

Roger Quilter (1877-1953) was a prominent English composer of vocal music. *Songs of Sorrow* uses four poems by Ernest Dowson (1867-1900).

Allerseelen (All Souls Day)

Translation

Place on the table the fragrant mignonettes
Bring here the last of the red asters,
And let us speak again of love,
As long ago in May.
Give me the hand that I may secretly clasp it,
And if it is observed by others, I will not mind;
Give me one of your sweet glances,
As long ago in May.
Today each grave is flowering and fragrant,
Once a year is All Souls' Day,
Come to my heart that I again may have you,
As long ago in May

Liebst du um Schonheit (If You Love for Beauty)

Translation

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

Immer leiser wird mein Schlummer

Translation

My slumber grows ever more peaceful; and only like a thin veil now does my anxiety lie trembling upon me. Often in my dreams I hear you calling outside my door; no one is awake to let you in, and I wake up and weep bitterly. Yes, I will have to die; another will you kiss, when I am pale and cold. Before the May breezes blow, before the thrush sings in the forest: if you wish to see me once more, come, o come soon!

Ich liebe dich

Ich liebe dich was written in 1795 by Ludwig Van Beethoven (1770-1827).

Translation

I love you as you love me, in the evening and the morning, nor was there a day when you and I did not share our troubles. And when we shared them they became easier to bear; you comforted me in my distress, and I wept in your laments. Therefore, may God's blessing be upon you, You, my life's joy. God protect you, keep you for me, and protect and keep us both.

Ein Jüngling liebt ein Madchen

This song is one selection out of Robert Shumann's song cycle *Dichterbiebe* (Poet's Love). The cycle was composed in 1840 using the poetry of Heinrich Heine.

Translation

A youth loved a maiden who chose another: the other loved another girl, and married her. The maiden married, from spite, the first and best man that she met: the youth was sickened at it. It's the old story, and it's always new: and the one whom she turns aside, she breaks his heart in two.

An die Musik

This song was composed by Franz Schubert in 1817 with text by Franz von Schober.

Translation

Oh lovely Art, in how many grey hours, when life's fierce orbit ensnared me, have you kindled my heart to warm love, carried me away into a better world! How often has a sigh escaping from your harp, a sweet, sacred chord of yours opened up for me the heaven of better times, oh lovely Art, for that I thank you!

Smanie Implacabili (From Cosi fan tutte)

Translation

Ah move away!
Fear the sad effect of a desperate affection!
Shut those windows, I hate the light, I hate the air that I breathe.
I hate myself!
Who mocks my pain, who will console me?
Oh leave for pity's sake, leave, leave me alone.
Implacable restlessness, that disturbs me
Inside this soul, doesn't cease, until it makes me die.
A miserable example of fateful love
I will give to the furies, if I live,
with the horrible sound of my sighs.

Come Raggio di sol

Translation

As a ray of peaceful sunshine gleams on the tranquil wave, while deep in the sea's bosom the tempest lies hidden: so it may happen that a smile of contentment blooms upon the lips, while the heart is writhing in secret anguish.

La Pesca

Translation

Already night is approaching, come o Nice, my beloved, from the calm seascape let us breathe the fresh zephyrs. No one can say that he is loved unless he stands on these sands now that a slow little breeze gently ripples the sea.

Lydia

This song was composed by Gabriel Faure (1845-1924) in 1870 to poetry by Charles-Marie-Rene Leconte de Lisel.

Translation

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

Plaisir d'amour

Plaisir d'amour was composed in 1784 by Johann-Paul Martini (1741-1816), a German native who spent most of his career in France, becoming quite well known for his operas.

Translation

The pleasure of love lasts only a moment, the pain of love lasts a lifetime. I gave up everything for ungrateful Sylvia, she is leaving me for another lover. "As long as this water will run gently towards this brook which borders the meadow, I will love you," Sylvia told me repeatedly. The water still runs, but she has changed.

Le Charme

Translation

When your smile surprised me, I felt a shudder through my entire being, But what tamed my spirit, At first I did not recognize. When your glance fell on me, I felt my soul melt, but what that emotion was, at first I could not answer it. What conquered me forever, that was a charm more sad, and I did not know that I loved you, Until I saw your first tear.

Arriette

Translation

Were I sunshine, I should come, pretty maiden. Were I sunshine flashing bright from the skies, should pour the light of my fire, sweet maiden, in thy pretty eyes. Were I Zephyrus, I'd blow thro' thy tresses, thro' the tresses soft of thy golden hair. I should play in them with wanton caresses, no for rivals care! Were I perfume sweet, and thy smile malicious. Were I perfume sweet, yet I should impress on thy dimpled cheek, or thy lips delicious, a delicious kiss! Could I be a voice, humble or imperious, ever shall I come, ceaseless, undeterred, whispering in thine ear many a mysterious and amorous word. And if I were love, I'd dwell in thy spirit, and if I were Love thy heart I should claim. I would breath my name; at eve thou shouldst hear it, my all-conquering name!

Ah pieta, signori miei

This aria is from Mozart's opera *Don Giovanni.* The story of the opera is about the corrupt, womanizing Don, and his eventual downfall. This aria is sung by his servant Leporello, the comic relief of the opera who is always left cleaning up after all of Don Giovanni's messes.

Translation

Ah, be not so hard upon me, give me leave, good friends, to speak! Wrongs like yours surely had undone me. But, believe me, I am not he you seek. I will tell you how my master, did from bad to worse descend. Donna Elvira, do you tell them, By what arts he gains his end; As for thee, I've not a notion what befell thee; as this lady here can tell thee, for I met her, with him philand'ring, well I knew how all would end; and to your lordship, I will admit it, I've acted wrongly, not as befitted. . . I know I've trespas'd, I ask your pardon, lost in the darkness, I entered the garden, Not thought t'offend. 'Twas a blunder; greatly I wonder, how all was known! Masters, I would now with speed be gone.

Son lo spirito che nega

This aria is from the opera *Mefistofele* by Arrigo Boito. It is based on Goethe's *Faust.* This aria is sung by Mefistofele (the Devil).

Translation

I am the Spirit that eternally denies everything: the star, the flower. My mocking laughter and my quarrelling. disturb the Creator's rest. I seek Annihilation and Creation's universal ruin, vital, my breath of life is that which is called sin, Death and Evil. "No!" I laugh and I hurl this word: "No!" "No!" I devour, I tempt, I roar, I hiss: "No!" I gnaw, I stir things up, I devour, I tempt, I roar, I hiss: "No!" Eh! I whistle mockingly! I whistle! I whistle! Hey! I am part of a lurking-place of the great all-in-all: Shadow. I am a son of the Darkness that to Darkness will return. If for now the light usurps and seizes my scepter in rebellion, soon will come its battle over the Sun and over the Earth, is Destruction!

Upcoming Events

Monday, November 22
Concert Singers/ Chamber Concert
7:00pm- Kresge Auditorium

Monday, November 29
Music Dept. Student Recital
9:30am- Kresge Auditorium

Saturday, December 4
Messiah Performance
7:00pm- Centennial Chapel

Monday, December 6
Music Dept. Student Recital
9:30am- Kresge Auditorium

Thursday- Friday, December 9-10
Sounds of the Season*
7:00pm- Kresge Auditorium

*These events require a ticket

OLIVET NAZARENE UNIVERSITY

Department of Music

Concert Singers & Chamber Ensembles Concert

featuring

Concert Singers
Flute Ensemble
Handbell Choir
Saxophone Ensemble
String Quartet
Trumpet Ensemble

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Monday, November 22, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concert Fanfare — Eric Ewazen
Andante Cantabile (from *Symphony No. 5*) — Peter Ilich Tchaikovsky

Trumpet Ensemble

Rae Marie Donaldson, Kristen Kuzur, Andrew Moore,
Merrick Robison, Jeremiah Stark, Kerry VanSyckle,
Adam Weeks, Patrick Wright

♦♦♦♦♦♦

Be Thou My Vision — arr. Roy T. Scoggins, Jr.
Old 100th

Handbell Choir

Derek Corcoran, Kristen Cheney, Rose Hall, Diane Rankin,
Britney Terpstra, John Michael Jurica, Faith Hatalla, Stephanie Jungles,
Amy Bell, Joshua Griffes, Desiree Hays

♦♦♦♦♦♦

Three Gypsy Songs, Op. 103 — Johannes Brahms

I. Kommt di manchmal
II. Horch, der Wind klagt
III. Brauner Bursche

Elizabeth Morley, piano

Three Hungarian Folk-Songs — Matyas Seiber

I. The Handsome Butcher
II. Apple, apple
III. The Old Woman

Concert Singers

Ali Carter, Christine Caven, Paul Drace, Taylin Frame, Ben Geeding,
Gwen Holmes, Cindy Jackson, Keegan Hurt, Chris LeFevre,
Reuben Lillie, Seth Lowery, Jonathan Mikhail, Nicole Miller,
Alyssa Norden, Ashley Raffauf, Blake Reddick,
Calley Seefeldt, Sarah Ward

♦♦♦♦♦♦

Adagio (from *String Quartet No. 14 in D minor*) Franz Schubert

String Quartet

Elisabeth Peulausk, Jennifer Legg, Josh Woods, and Brian Kosek

♦♦♦♦♦♦

L'Arlesienne Suite No. 2 George Bizet

Menuet

Farandole

Flute Choir

Diane Rankin, Emily Shelton, Desiree Hays, Joe MacDonald,
Marijke Bakker, Britney Terpstra, Kathryn Peugh,
Rachel VonArb, Jamie Hill, Bethany Rush

♦♦♦♦♦♦

Alice in Wonderland arr. Paris Rutherford

Ashley Raffauf, soprano

You Put This Love in My Heart arr. Rob Neal

Concert Singers

♦♦♦♦♦♦

Swingtime B. Holcombe

Saxophone Ensemble

Kristin Cheney, Desmond Handson, Ian Smith, Angela Reedy,
Renee Runyan, Jon Erdahl, Margaret O'Neill

Trumpet Ensemble- Prof. Brian Reichenbach, director
Handbell Choir / Flute Choir- Prof. Katie Nielsen, director
Concert Singers- Dr. Neal Woodruff, director
String Quartet- Prof. Rachel Jacklin, director
Saxophone Ensemble- Angela Reedy, student director

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

Upcoming Events

Monday, November 29, 2010
Music Dept. Student Recital
9:30am- Kresge Auditorium

Saturday, December 4, 2010
Messiah Performance
7:00pm- Centennial Chapel

Monday, December 6, 2010
Music Dept. Student Recital
9:30am- Kresge Auditorium

Thursday- Friday, December 9-10, 2010
Sounds of the Season*
7:00pm- Kresge Auditorium

Tuesday, January 11, 2011
Orchestra Clinic Concert*
featuring Nielson & Young
7:00pm- Centennial Chapel

*These events require a ticket.

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

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

PROGRAM

Invocation

Ballade, Op. 46 — S. Barber

Ben Cherney, piano

♦♦♦♦♦♦

Someone to Watch Over Me (from *Oh, Kay!)* — G. Gershwin

Kelsey Sowards, soprano

Luke Olney, piano

♦♦♦♦♦♦

Sonata Op. 35, No. 2 — F. Chopin

Scherzo

Andrea Richardson, piano

♦♦♦♦♦♦

I Whistle a Happy Tune (from *The King and I*) — R. Rodgers

Ashley Naffziger, soprano

Luke Olney, piano

♦♦♦♦♦♦

Intermezzo Op. 117, No. 2 — J. Brahms

Elizabeth Morley, piano

♦♦♦♦♦♦

Fantasia — H. Villa-Lobos

Lentement

Jeremy Schooler, tenor saxophone

Andrea Richardson, piano

♦♦♦♦♦♦

Stepping Stone — B. Quartier

Mike Zaring, marimba

Upcoming Events

Saturday, December 4, 2010
Messiah Performance
7:00pm- Centennial Chapel

Monday, December 6, 2010
Music Dept. Student Recital
9:30am- Kresge Auditorium

Thursday- Friday, December 9-10, 2010
Sounds of the Season*
7:00pm- Kresge Auditorium

Tuesday, January 11, 2011
Orchestra Clinic Concert*
featuring Nielson & Young
7:00pm- Centennial Chapel

*These events require a ticket.

OLIVET NAZARENE UNIVERSITY

and

PNC

present

75th Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell, conductor
Dr. Neal Woodruff, conductor
Dr. Harlow Hopkins, guest conductor
Dr. George Dunbar, guest conductor

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

Saturday, Dec. 4, 2010 • 7 p.m.

Betty and Kenneth Hawkins
Centennial Chapel
Olivet Nazarene University

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In the Baroque era, the first works called "oratorios" were religious operas, complete with costumes and staging. By Handel's time, the scenery, costumes, and actions had been abandoned but the idea of drama was retained. Each soloist represented a specific character. Like opera, an oratorio was a work of considerable scope, requiring two or more hours to perform. It featured an accompanying orchestra and a chorus in addition to the soloists.

During the 1740's and 1750's there flowed from Handel's pen a remarkable series of oratorios-*Messiah, Samson, Semele, Joseph and his Brethren, Hercules, Belshazzar, Judas Maccabaeus, Joshua, Susanna, Solomon, Jeptha*-over twenty-five in all.

In spite of Handel's earlier successes with staging Italian Grand opera in England, by the 1740s this style was out of vogue. In 1741, Handel poured most of his money into the revival of his two Italian operas, *Imeneo*, and *Deidamia*, and had met with failure. Rather than brood his time away, Handel set about writing the oratorio *Messiah*, working on it with consuming intensity. He must have labored constantly, and it is known that he paid little attention to the food his servant left at his door. After the completion of the "Hallelujah Chorus" a servant found him with tears in his eyes exclaiming, "I did think I saw Heaven before me, and the great God himself!"

Handel accepted an invitation to give a series of benefit concerts in Dublin, Ireland. He thought the change from London to Dublin might do him some good as well as revitalize his finances. Also, he was a philanthropist who was sensitive to needy causes. The Dublin benefit was for the Society for Relieving Prisoners, The Charitable Infirmary and Mercer's Hospital. By the end of 1741, Handel had traveled to Dublin and led a series of concerts. He kept *Messiah* "up his sleeve" until March of 1742. An open rehearsal of the work a month before its premier helped stimulate public interest so that hundreds of people had to be turned away from the first performance on April 13. An extract from the Dublin news-letter April 10 (1742) concerning this public rehearsal reads:

> "Yesterday Morning, at The Musick hall there was a public Rehearsal of the *Messiah*, Mr. Handel's new sacred Oratorio, which in the opinion of the best judges, far surpasses anything of that Nature, which has been performed in this or any other Kingdom. The Elegant Entertainment was conducted in the most regular Manner, and to the entire satisfaction of the most crowed and polite assembly."
>
> Only 700 people squeezed into the hall for the first performance even though advertisements asked the ladies not to wear hoops that made their dresses

billow out and then men to leave their swords at home. The performance was a tremendous success.

The Dublin Journal of April 17 contained this report:

"On Tuesday last Mr. Handel's Sacred Grand Oratorio, the MESSIAH, was performed at the New Musick-Hall in Fishamble-street; The best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic, and moving Words, conspired to transport and charm the ravished Heart and Ear."

The oratorio *Messiah* differs from other oratorios chiefly in that its text is entirely scriptural and it has no part for a narrator, who through singing describes the events of a story. Further, certain of Handel's oratorios are mythological (as in *Semele*) while others are allegorical (as in *Alexander's Feast*). *Messiah* is a contemplation on the Christian faith, starting with a section on prophecy and Christ's birth, followed by a vivid evocation of His suffering and death, and concluding with the triumph of the Resurrection and Redemption for all mankind. Like his other oratorios, *Messiah* was written to be performed in the concert hall during the Lenten season, during which time the performance of opera was forbidden.

The text, solely scripture, is drawn from seven Old Testament and five New Testament books. Although close to the original narrative, the text was rewritten in recitatives (sometimes prose, sometimes rhymed verse), arias and choruses. Strangely, there is some conjecture as to who arranged the Bible verses for the oratorio. It is known who sent the text to Handel, a Charles Jennens, who is described by Dr. Samuel Johnson's cutting tongue as "a pompous, conceited, wealthy fop who imagined himself to be a literary genius." Despite this controversy, the masterly skill exhibited in the integration of text and music in unequivocally Handelian.

One well-known tradition has developed regarding *Messiah*. At the first performance in London on March 23, 1743, King George II was reportedly so awed by the "Hallelujah Chorus" that he rose and stood at his seat. In that era, when the monarch stood, everyone stood. So the King's spontaneous action became a tradition that is often followed today.

Olivet Premier

An enthusiastic and appreciative crowd greeted the premier performance of *Messiah* by the College Oratorio Society at 10:30 a.m. on May 26, 1936. The performance in the Chapel of "Old Olivet" was conducted by Dr. Walter Burdick Larsen (Department Head). The featured soloists were Lois (Sutton) Walker, soprano; Naomi (Tripp) Larsen, contralto; H.H. Price, tenor; and Melvin Anderson, baritone.

Mrs. Lois Walker, a student of Walter and Naomi Larsen and soprano soloist in 1936, 1937, and 1939, relates some pertinent details of this first performance. Mrs. Walker noted how "excited" she was having been selected to sing five recitatives and arias. The soloists and chorus of some 140 members were accompanied on this occasion by two pianists-Mrs. Hertenstein and Mrs. Geraldine (Spangler) Hatton. Dr. Larsen conducted with "precision and enthusiasm."

Reminiscences

Naomi Larsen relates an incident from an era when rules were "ultra strict" and the "10 p.m. rule" was unequivocally enforced. Convinced that a vibrant Spring evening was to be enjoyed, Naomi, her date and three couples embarked on the "three mile square" - (a walk bordering the campus of Old Olivet and a nearby graveyard). The next day Olivet buzzed with the news of the recalcitrant behavior. The verdict- Naomi and her friends were suspended from campus for two days. The timing, ironically, was during *Messiah* rehearsals. Walter Larsen was beside himself on discovering that his accompanist Naomi was "grounded." Fortunately, Dr. Larsen's frustration at not having an accompanist was tempered by his own personal agenda- he proceeded to marry his accompanist the following summer!

Dr. Ray Moore, a sophomore and baritone soloist in 1939, remembers the trauma that surrounded the Easter performance of the *Messiah* that year. Dr. Larsen had insisted that all solos by sung by memory. Ray Moore with trepidation began the aria "The People That Walk in Darkness." This frightened sophomore began well, and then took an unrehearsed turn. Dr. Larsen, exasperated, motioned to Ray to pick up the score. On seeing this cue all the other soloists unanimously breathed a sigh of relief!

Dr. Harlow Hopkins remembers an accident that turned into a blessing: "In December, 1961, the 25th anniversary of Olivet *Messiah* presentations, Mrs. Larsen fell and broke her arm a few days before the performances. It became evident that she could not conduct an entire performance without help. She turned to me–I was greatly honored! The result was that Mrs. Larsen conducted the majority of each performance but I conducted several choruses. It was the first time that anyone other than Dr. or Mrs. Larsen had conducted any portion of *Messiah* since tradition began in 1936."

Conductors

Walter Burdick Larsen (March 12, 1908-June 14, 1957)-conductor 1936-1956

Dr. Larsen was raised in Minot, North Dakota, and received his first piano lessons from his mother. After graduating from the Western Conservatory of Music in Minot he studied at the MacPhail School, Minneapolis and at Bethany College, Lindborg, Kansas.

He received bachelor of music and master of music degrees from the American Conservatory, Chicago; a bachelor of science in music education, and honorary doctorate from Olivet Nazarene College and an advanced certificate in music education from the University of Illinois, Urbana.

Dr. Larsen had also studied with Mrs. Edward MacDowell, widow of the famed American composer, and with George Liebling, a pupil of Franz Liszt.

He joined Olivet's faculty in 1930, serving as chairman of the division of Fine Arts from 1940 to 1957. He taught principally choral music and music theory. He founded the Orpheus Choir in 1932 shaping it into a first rate ensemble. Orpheus Choir became the backbone of the College Oratorio Society which presented the Messiah. Dr. Larsen directed the *Messiah* for 21 years, most of these years in Kankakee where the production had become so popular that three performances were necessary to accommodate the crowds.

A man committed to the welfare of his community, Dr. Larsen served on the board of the Kankakee Civic Music Association, directed the Kankakee County Hymn festival and the Kankakee Centennial Chorus. In addition to membership in professional music organizations, Dr. Larsen was a guest conductor and judge at many high school music festivals and contests in the Midwest.

An active member of College Church, Dr. Larsen was an articulate communicator of the highest ideals in church music and worked tirelessly to model these ideals.

Naomi Larsen (October 25, 1907- October 27, 1996)- conductor in 1957-1960, 1963-1971

While still a sophomore in high school, Naomi's considerable keyboard skills attracted the attention of Olivet's music department. That year, 1926, she was appointed chapel pianist and ensemble accompanist. She subsequently graduated from Olivet with a Bachelor of Music in 1933.

Mrs. Larsen held two master of music degrees from the American Conservatory, one in voice and one in piano. She did additional study at Bethany Lutheran College, the University of Missouri (KC) and the University of Illinois. After teaching one year at Northwest Nazarene College, Mrs. Larsen joined the Olivet faculty in 1935 teaching piano and voice.

Mrs. Larsen was the contralto soloist in the first *Messiah* presentation at Olivet in 1936, and alternated roles as soloist and member of the chorus until 1957. That year she took over the baton of Orpheus Choir (of which she was a charter member), serving as its conductor until 1972. In addition, she conducted all Messiah performances during that period. Naomi noted that "conducting *Messiah* for me was utopia." Moreover, the initial exposure of the Larsens to the massed choir presentations of *Messiah* while at Bethany College in 1934, served as a formative catalyst. She recollected that those performances had a great impact on them.

Joe M. Noble (conductor in 1977, 1981-1985, 1987-1988, 1990-1996)

Joe Noble holds a bachelor's degree from Luther College, Decorah, Iowa, and a master's degree in Music from the University of Iowa. He has completed course work and comprehensive exams for a doctoral degree from the University of Iowa. Mr. Noble conducts public school workshops, festivals and Church choir retreats throughout the Midwest and East Coast regions. He conducted the Choral Union (massed choir), Viking Male Chorus, and taught voice, conducting, and music education courses in the Music Department at Olivet.

D. George Dunbar (conductor in 1984-1985)

A Canadian by birth, George Dunbar took undergraduate studies at Canadian Nazarene College completing his BA at Olivet Nazarene College. His academic program includes an MM in voice from the University of Illinois, Urbana, and a Doctor of Musical Arts in Church Music from 1970, from the University of Southern California.

Before joining the Olivet faculty in 1969, Dr. Dunbar taught for a period at Cascade College, Portland, Oregon. His distinguished career includes choral conducting clinics, the performance of Orpheus Choir at Gaither "Praise Gatherings," MENC conventions and General Assemblies of the Church of the Nazarene. Over the years, Dr. Dunbar has inspired many through his direction of church choirs in Oregon, California, and Illinois. He retired from Olivet in 1999.

Harlow Hopkins (conductor in 1961-1962, 1980, 1984-1986, 1989)

Harlow Hopkins graduated from Olivet Nazarene College in 1953. Dr. Walter B. Larsen hired him to teach the following year. He completed a Master's in Music Education at the American Conservatory of Music in Chicago. Military service intervened, during which time he played in the 7th Army Symphony, touring NATO countries. In 1956 he returned to teach at Olivet and began graduate work at Indiana University (Bloomington). The D. Mus. In Woodwind Literature and Performance was conferred in 1974.

He was chair of the Division of Fine Arts and the Department of Music from 1967 to his retirement in 1996. He conducted the Olivet Concert Band from 1957 to 1996, taught woodwind instruments, instrumental conducting and directed the Olivet symphony. Today he serves as Adjunct Professor of clarinet.

Dr. Hopkins' community activities have included serving as choir director at local churches and as an active Rotarian. His participation in the Kankakee Valley Symphony Orchestra began in 1968 as principal clarinetist, after which he became conductor until resigning to complete doctoral work. Returning to the orchestra as principal clarinetist in 1974, he continues in that capacity. Dr. Hopkins became a KVSOA Board member in 2000 and currently serves as board president.

The highest honor of his life came in 1995 when the former music building was named the Harlow E. Hopkins Alumni Center.

Jeff Bell (conductor in 1997-1999, 2001, 2003-present)

Dr. Jeff Bell has served as Professor of Music at Olivet Nazarene University since 1997, and he is the conductor of ONU's Orpheus Choir. Other teaching responsibilities include Beginning Conducting, Voice Literature and Pedagogy, 20th Century American Popular Music, Senior Seminar, Choral Literature and Conducting, and the annual performances of Handel's *Messiah*. He came to this position after 13 years on the music faculty of Indiana Wesleyan University. Dr. Bell earned the B.S. in Music Education from Olivet Nazarene University, the M.Mus. in Voice Performance and Literature from the University of Illinois, and the Doctor of Arts in Voice Performance from Ball State University.

Dr. Bell has produced and conducted three CDs of sacred music with Orpheus Choir, *A Mighty Fortress*, *Great Is They Faithfulness*, and *Love Came Gently*, and he is music director and conductor of the Kankakee Valley Symphony Orchestra Chorus. He serves as organist for College Church of the Nazarene

in Bourbonnais, and he is a frequent adjudicator and clinician for choral and instrumental clinics and competitions. Dr. Bell performs in recitals, opera, and oratorio, and is a published composer and arranger. He and his wife, Carole (ONU '81), and daughters Christin and Katie Jo reside in Bradley, IL.

Neal Woodruff (conductor in 2000, 2002, 2005, 2007, 2009-present)

Dr. Neal W. Woodruff (ONU, '91) joined the Olivet faculty in 2000, serving as professor in the Department of Music. Dr. Woodruff is the conductor of the University Orchestra and Concert Singers. Other teaching responsibilities include applied voice/pedagogy (both classical and contemporary), opera/music theatre, applied conducting, and church music. Prior to his appointment at Olivet, Dr. Woodruff served on the faculties of Malone College (Canton, OH), Southern Nazarene University (Bethany, OK) and the Herscher (IL) school district. In addition he has maintained numerous full and part-time church positions in Illinois, Ohio, Oklahoma, and Texas, most recently at College Church of the Nazarene in Bourbonnais, IL.

Dr. Woodruff completed the Doctor of Musical Arts degree in conducting at the University of Oklahoma, where he was a student of Dennis Shrock and Alan Ross. Previous studies culminated in the M.M. in voice performance/pedagogy from Stephen F. Austin State University, and a B.A. in music education from Olivet. He has been a student of David Jones, Deborah Dalton, Jeannette LoVetri, and Terry Eder. He has also participated in master classes with Richard Miller, Fiora Contino, Paul Kiesgen, and John Keenan.

Dr. Woodruff currently serves as the Illinois Governor for the National Association of Teachers of Sings (NATS) and as Orchestra manager, and associate chorus master for the Sugar Creek Opera Festival. A former understudy soloist with the Chicago Symphony Orchestra, Woodruff has performed under the baton of Sir Georg Solti, Margaret Hillis, Zubin Mehta, and James Levine. He maintains an active schedule as performer, clinician, and adjudicator. Recent performances include Handel's *Messiah*, Beethoven's *Ninth Symphony*, Verdi's *La Traviata*, *L'Elisir D'Amore* by Donizetti, and *Pagliacci* by Leoncavallo.

Current and former students of Dr. Woodruff have performed leading roles with the Stephen Sondheim Center for the Performing Arts, Indianapolis Opera, Sugar Creek Symphony and Song, Crane River Theatre Company, and Concora.

Dr. Woodruff resides in Kankakee with his wife Shannon (Dunn, SNU '95) and children Ryan, and Kayelyn.

PROGRAM

Welcome and Invocation

Part One

Overture — Dr. Bell, conductor

Recitative — Dr. Woodruff

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

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

Chorus — Dr. Hopkins, conductor

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

Recitative — Mr. Drace

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 — Mr. Drace

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

Chorus

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

Recitative — Miss Frame

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 Frame

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

Recitative **Mr. Lillie**

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

Aria **Mr. Lillie**

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 **Dr. Dunbar, conductor**

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

Pastoral Symphony **Dr. Woodruff, conductor**

Recitative **Miss Carter**

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

Recitative **Miss Carter**

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

Recitative **Miss Carter**

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

Chorus

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

Aria **Miss Carter**

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

Recitative **Miss Frame**

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 Frame**

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. (Isaiah 40:11)

Aria **Miss Carter**

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. (Matthew 11:28-29)

Part Two

Chorus

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

Aria **Miss Frame**

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 **Mr. Lowery**

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 **Mr. Lowery**

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

Recitative **Mr. Lowery**

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

Aria **Mr. Lowery**

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 — **Miss Carter; Dr. Bell, conductor**

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

Chorus

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

Recitative — **Mr. Rice**

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

Aria — **Mr. Rice**

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)

Olivet Nazarene University
Department of Music

Soloists

Alicia Carter, soprano
Taylin Frame, contralto
Seth Lowery, tenor
Paul Drace, bass
Reuben Lillie, bass
David Rice, bass

with

Dr. Timothy Nelson, organ
Joshua Ring, harpsichord
Patrick Wright, trumpet

Chrysalis Women's Choir
Prof. Kay Welch, conductor

Testament Men's Choir
Prof. Ryan Schulte, conductor

Orpheus Choir
Dr. Jeff Bell, conductor

University Orchestra
Dr. Neal Woodruff, conductor

Concert Singers
Dr. Neal Woodruff

Orchestra

Flute
Rachel Von Arb
Diane Rankin

Oboe
Kristen Kehl
Joy Matthews
Katie Dunkman

Clarinet
Emily Martin
Elise Payne

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns

Trumpet
Patrick Wright
Rae Marie Donaldson

Trombone
Ian Matthews
Lauren Hausken
Alex Kellogg

Timpani
Mike Zaring

Harpsichord
Josh Ring

Organ
Dr. Timothy Nelson

Violin I
Elisabeth Peulausk*
Lauren Hoenig
Jennifer Legg
Chantalle Falconer
Rachel Tschetter
Amanda Winkle
Jessica Brown
Rebecca Walker
Lauren Beatty
Amanda Luby

Violin II
Emily Borger
Christine Caven
Caitlin Mills
Desiree Hays
Emily Younglove
Jordan Cramer
Tika Anderson
Lauren Brennan
Emily Sprik
Lindsey Ramirez
Madelyn Lorenz
Bethany Rush
Sarah Jenson
Emily Ohse
Kayla Younglove
Claire Dana
Alyssa Alt

Viola
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley
Katy Van Donselaar
Josh Woods
Heather Williams

'Cello
Allison Richmond
Brian Kosek
Andrew Nielson
Elisabeth Holoway
Katelynn Flynn
Erin Evans
Sarah DiLeonardo
Ben Miller
Heidi Watson

Bass
Sara Marrs
Tony Jacobs
Jes Dillman
Jennifer Wilkerson
Nick Holden

Choir

Alberico, Ryne
Allen, Anthony
Baker, Ben
Beerbower, Kelly
Bellamy, Brooke
Boaz, Lisa
Boss, Jake
Bower, Jeremiah
Bruns, Laura
Cable, Jonathan
Cable, Kendra
Carlson, Kaitlin
Carr, Caleb
Caven, Christine
Cherney, Ben
Close, Lindsay
Cochran, Sarah
Colon, Jessie
Connell, Ayla
Cook, Amanda
Corcoran, Derek
Crofoot, Becca
Desrochers, Ashley
Devine, Libby
Dillard, Emily
Domaoal, Rachel
Dowell, Megan
Drenth, Ryan
Dunahee, Andrea Peters
Dunlop, Cameron
Emmons, Julie
Fields, Jenelle
Fleschner, Laura
Foster, Whitney
Frazer, Neil
Freed, Jackie
Frye, Cameron
Funches, Antonio
Geeding, Ben
Guenseth, Lil
Hackman, Jase
Hamilton, Tyler
Hance, Kyle
Hauri, Crystal
Hayes, Lindsey
Hazen, Rebekah
Hedge, Jordan
Hill, Alli
Hoekstra, Shanna
Holaway, Elisabeth
Holmes, Gwen
Hubbell, Tyler
Huish, Jeremy
Huntsman, Megan
Hurt, Keegan
Jackson, Cindy
Jackson, Lisa
Jacobson, Hannah
Johnson, Stephanie
Kee, Matt
Kellie, Molly
Kohlmeier, Zachary
Kunde, Josephine
Lamm, Alyssa
LaMontagne, Andrea
Larcom, James
Larson, Michael
LeFevre, Chris
Leffel, Amber
Lenger, Rachel
Long, Melody
Lowery, Rebecca
Marrs, Heather
Maslan, Jeffrey
McCague, Laura
McCormack, Caitlin
Means, Seth
Meyer, Bethany
Mikhail, Audrey
Mikhail, Jonathan
Miller, Ellen
Miller, Nicole
Miller, Richard
Moore, Andrew
Morgan, Ariel
Morley, Elizabeth
Morley, Ian
Naffziger, Ashley
Norden, Alyssa
Palmer, Brad
Paulsen, Ethan
Price, Amanda
Radcliffe, Megan
Raffauf, Ashley
Ramirez, Joel
Ratliff, Amy
Recker, Taylor
Reddick, Blake
Reed, Anna
Richardson, Andrea
Richardson, Kristina
Rinehart, Kristin
Robison, Merrick
Rodeheaver, Rebecca
Rogers, Bekka
Sauter, Geoff
Seefeldt, Calley
Shrout, Ryan
Sloan, Nicole
Smith, Marlo
Sowards, Kelsey
Spinnie, Nathan
Starner, Samantha
Stephens, Kyrstin
Sytsma, Brad
Taylor, Hannah
Taylor, Wesley
Tollenaar, Katharine
Toms, Blaire
Towle, Michelle
Vaughn, Hillary
Walker, Jason
Wallace, Matthew
Waller, Nate
Ward, Sarah
Williams, Alicia

Willoughby, Heather
Wilson, Kate
Winters, Anna
Yates, Nicole
Young, Catherine
Zeilenga, Bailey

OLIVET NAZARENE UNIVERSITY

and

PNC

present

SOUNDS *of the* SEASON

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

Thursday, Dec. 9, 2010 7 p.m.
Friday, Dec. 10, 2010 7 p.m.

Tickets: $5 for adults, $3 for students and seniors
To purchase tickets in advance,
call 815-939-5110.

PSI GENERAL CONTRACTORS

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PROVENA St. Mary's Hospital

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JOURNAL

"Good evening and welcome to Centennial Chapel for the seventy-fifth annual presentation of Handel's Messiah on the campus of Olivet Nazarene University. What a fitting way for the campus and community to join together in celebration of the Advent season. In addition to the University Orchestra and Choral Union, this evening's presentation by the Olivet Music Department will feature a fine group of soloists and guest conductors. It is my prayer that the Lord will speak to each of us through these sacred texts and beautiful music."

John C. Bowling
President

"A great college needs great traditions. The annual presentation of the Messiah at Christmas time is one of the Olivet traditions that students, faculty, and community people hold in high esteem. From time to time, the representatives of all of these groups in the choir have added a dimension of excitement and genuine praise to God which has enriched the life of this community. Audiences are struck with the sincerity and vigor with which the great choruses are sung. From time to time, the conductors are performing their roles far above their normal level of artistic ability. God has used *Messiah* at Olivet as a special instrument of unity in the community as well as praise at Christmas time."

Dr. Willis Snowbarger, former Academic Dean of ONU

OLIVET
NAZARENE
UNIVERSITY

One University Avenue

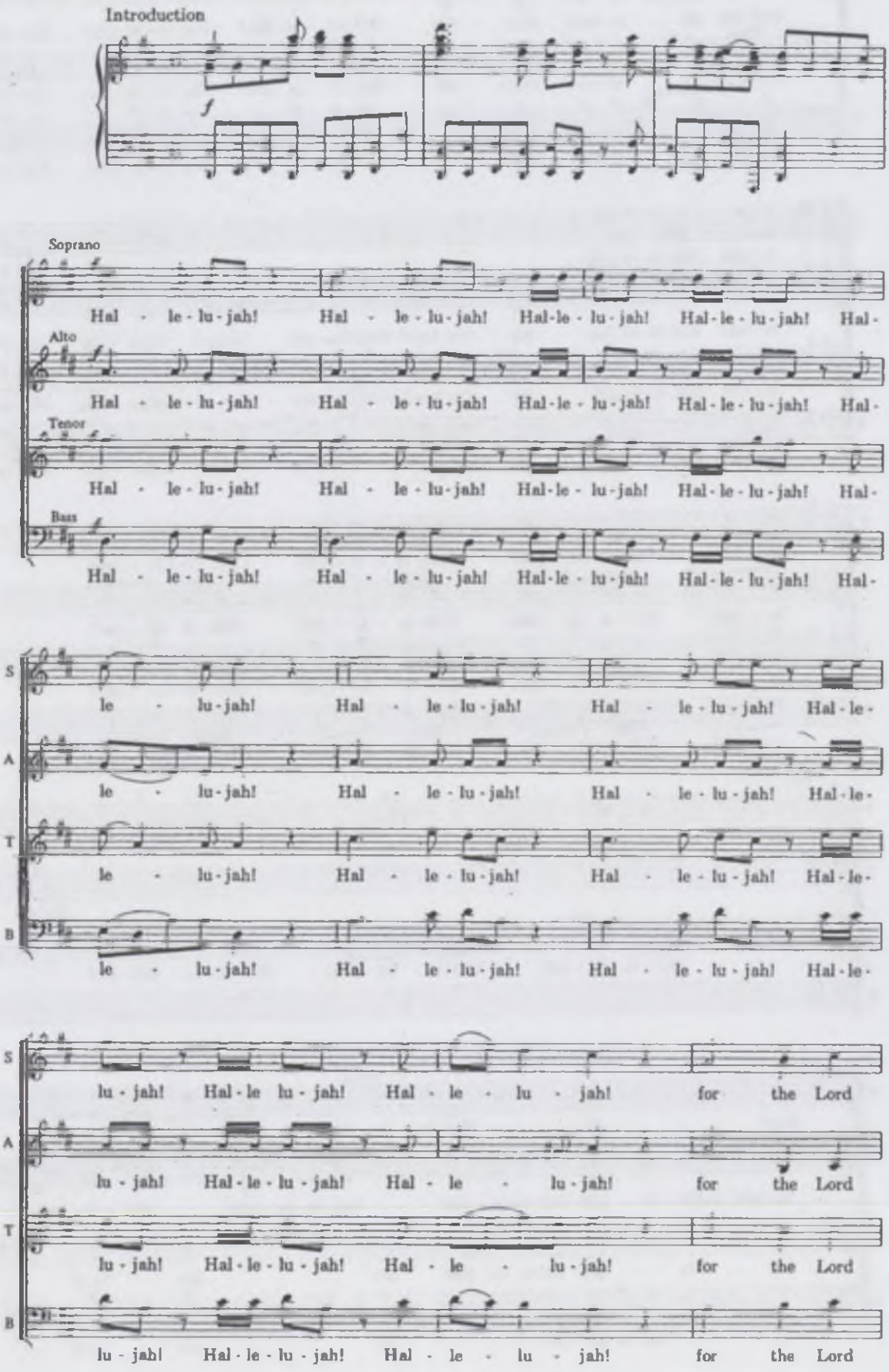
Bourbonnais, Illinois 60914

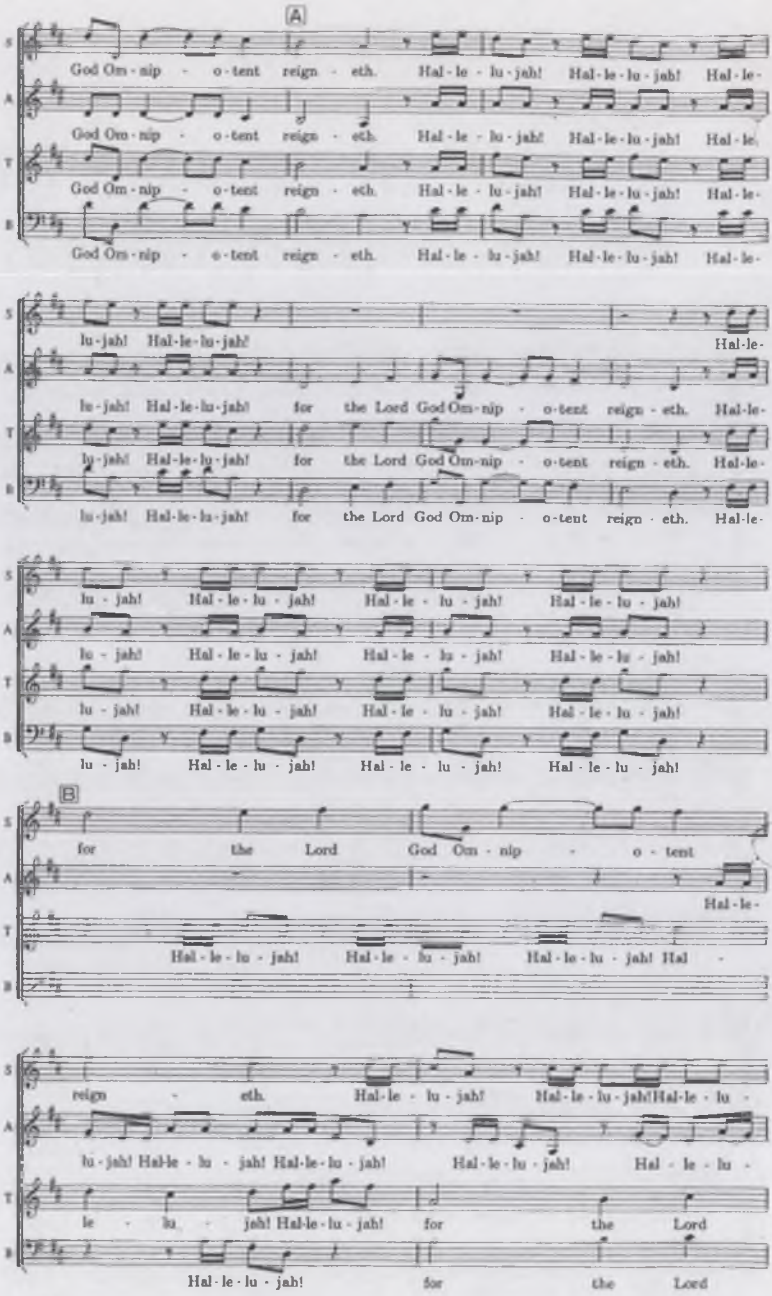
1-800-648-1463 www.olivet.edu

from Messiah

Hallelujah Chorus

George F. Handel




A
S God Om - nip - o - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -
A God Om - nip - o - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le
T God Om - nip - o - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -
B God Om - nip - o - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -
S lu - jah! Hal - le - lu - jah! Hal - le -
A lu - jah! Hal - le - lu - jah! for the Lord God Om - nip - o - tent reign - eth. Hal - le -
T lu - jah! Hal - le - lu - jah! for the Lord God Om - nip - o - tent reign - eth. Hal - le -
B lu - jah! Hal - le - lu - jah! for the Lord God Om - nip - o - tent reign - eth. Hal - le -
S lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
A lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
T lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
B lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
B
S for the Lord God Om - nip - o - tent
A Hal - le -
T Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -
B
S reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -
A lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -
T le - lu - jah! Hal - le - lu - jah! for the Lord
B Hal - le - lu - jah! for the Lord

S: jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
A: jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -
T: God Om - nip - o - tent reign - eth. Hal - le - lu - jah!
B: God Om - nip - o - tent reign - eth. Hal - le -

S: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
A: lu - jah! Hal - le - lu - jah! for the Lord
T: Hal - le - lu - jah! Hal - le - lu - jah! for the Lord
B: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

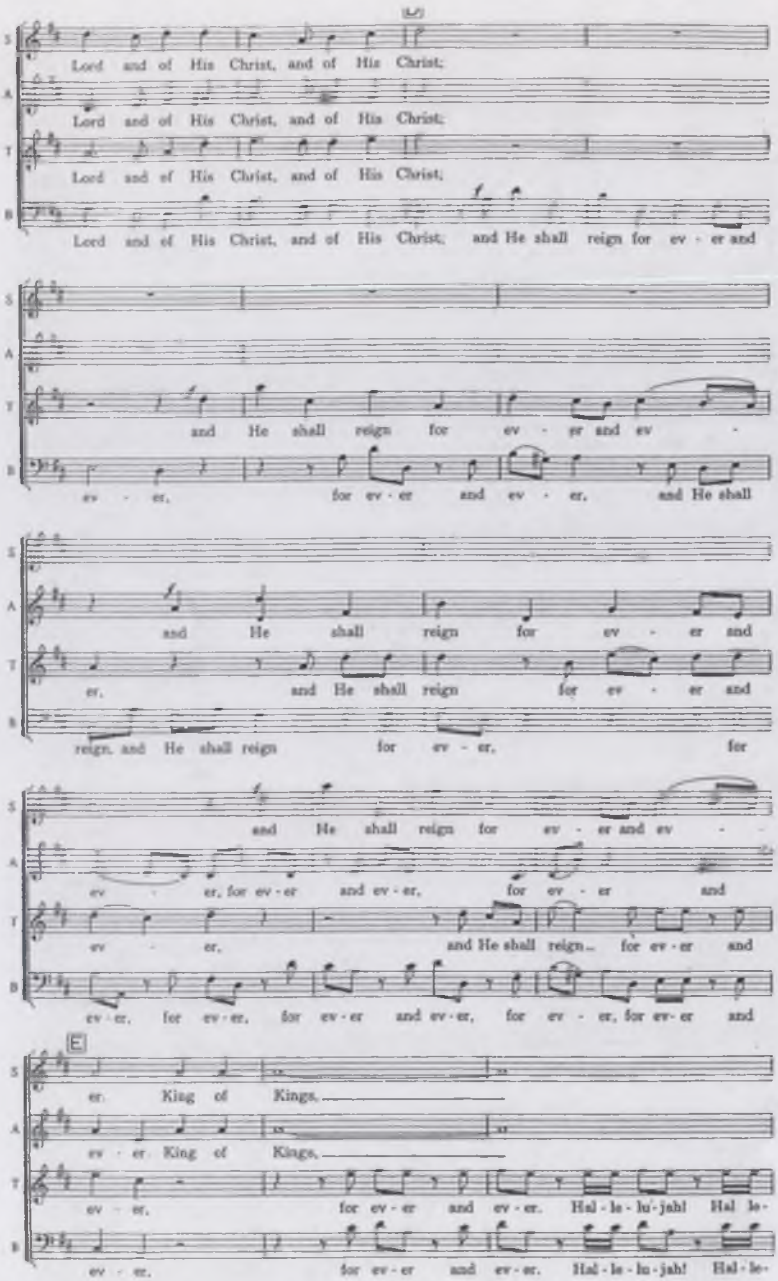
S: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -
A: God Om - nip - o - tent reign - eth. Hal - le - lu - jah!
T: God Om - nip - o - tent reign - eth. Hal -
B: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

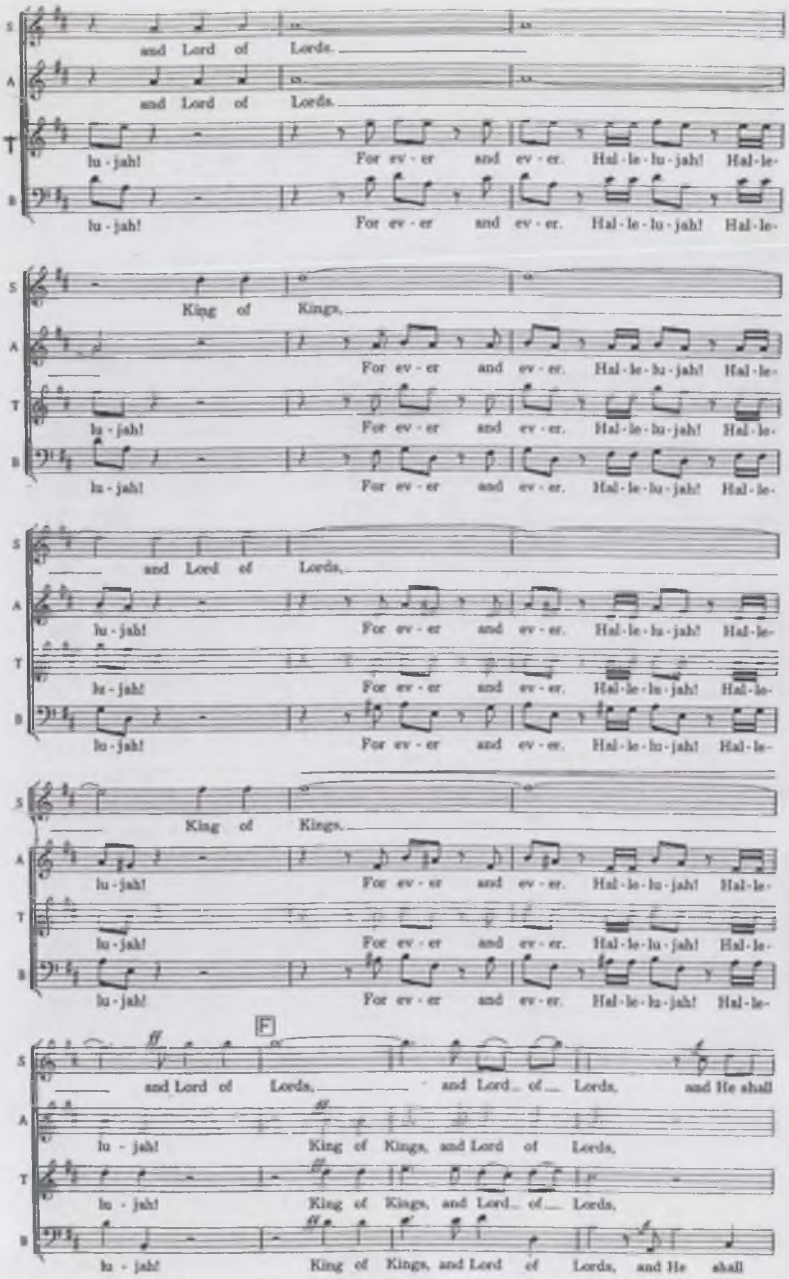
[C]

S: le - lu - jah! The king - dom of this
A: Hal - le - lu - jah! The king - dom of this
T: le - lu - jah! The king - dom of this
B: lu - jah! Hal - le - lu - jah! The king - dom of this

mf *no breath* *f*

S: world is be - come the King - dom of our
A: world is be - come the King - dom of our
T: world is be - come the King - dom of our
B: *no breath* *f*


Lord and of His Christ, and of His Christ;
Lord and of His Christ, and of His Christ;
Lord and of His Christ, and of His Christ;
Lord and of His Christ, and of His Christ; and He shall reign for ev - er and
and He shall reign for ev - er and ev -
ev - er, for ev - er and ev - er, and He shall
and He shall reign for ev - er and
er, and He shall reign for ev - er and
reign, and He shall reign for ev - er, for
and He shall reign for ev - er and ev -
ev - er, for ev - er and ev - er, for ev - er and
ev - er, and He shall reign... for ev - er and
ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and
E
er. King of Kings.
ev - er. King of Kings.
ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal le-
ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le-


S
A
T
B
and Lord of Lords.
lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le-
King of Kings,
and Lord of Lords,
King of Kings.
F
and Lord of Lords, and Lord of Lords, and He shall
lu - jah! King of Kings, and Lord of Lords,
lu - jah! King of Kings, and Lord of Lords,
lu - jah! King of Kings, and Lord of Lords, and He shall

S: reign, and
A: and He shall reign, and He shall
T: and He shall reign, and He shall reign,
B: reign for ev - er and ev - er,

S: He shall reign for ev - er and ev - er,
A: reign for ev - er and ev - er, King of
T: and He shall reign for ev - er and ev - er, King of
B: and He shall reign for ev - er and ev - er, King of

S: for ev - er and ev - er. Hal - le - lu - jah! Hal - le-
A: Kings, for ev - er and ev - er, and Lord of Lords. Hal - le - lu - jah! Hal - le-
T: Kings, and Lord of Lords,
B: Kings, for ev - er and ev - er, and Lord of Lords. Hal - le - lu - jah! Hal - le-

S: lu - jah! and He shall reign for ev - er, for
A: lu - jah! and He shall reign for
T: and He shall reign for ev - er, for
B: lu - jah! and He shall reign for ev - er, for

G

S: ev - er and ev - er, King of Kings, and Lord of
A: ev - er and ev - er, King of Kings, and Lord of
T: ev - er and ev - er, King of Kings, and Lord of
B:

S: Lords, King of Kings, and Lord of Lords, and
A: Lords, King of Kings, and Lord of ___ Lords, and
T: Lords, King of Kings, and Lord of ___ Lords, and
B: Lords, King of Kings, and Lord of Lords, and He shall

S: He shall reign for ev - er and ev - er, King of
A: He shall reign for ev - er and ev - er, for ev - er and
T: He shall reign for ev - er and ev - er, for ev - er and
B: reign for ev - er, for ev - er and ev - er, for ev - er and

S: Kings, and Lord of Lords. Hal - le - lu - jah! Hal - le -
A: ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -
T: ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -
B: ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -

S: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
A: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
T: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
B: lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

9:30 a.m.
Monday, December 6, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto in C Major — D. Kabalevsky
Movement I

Rachel Tschetter, violin
Desiree Hays, piano

♦♦♦♦♦♦

Gesu Bambino — P. A. Yon

Kristin Rinehart, mezzo-soprano
Andrea Richardson, piano

♦♦♦♦♦♦

Sonata No. 3 — G.F. Handel
Adagio — arr. S. Rascher

Kristin Cheney, alto saxophone
Josh Ring, piano

♦♦♦♦♦♦

Sacro-Monte Op. 55, No. 5 — J. Turina

Desiree Hays, piano

♦♦♦♦♦♦

Horn Sonata in F Major — P. Hindemith
I. Maessig Bewegt

Rebeckah Sterns, horn
Dr. Karen Ball, piano

♦♦♦♦♦♦

Aria di Barbarina (Le Gelosie Fortunate) — P. Anfossi
Chére Nuit — A. Bachelet
Sea Snatch — S. Barber
Why Do I Love You? (from *Show Boat)* — J. Kern

Calley Seefeldt, soprano
Andrea Richardson, piano

♦♦♦♦♦♦

Vivo — L. I. Gall
Prelude No. 9

Shaun Whennen, guitar

Seligkeit — F. Schubert

Kendra Cable, soprano
Desiree Hays, piano

♦♦♦♦♦♦

3 Elégies pour Basson et Piano — E. Naoumoff

I- Intense et doux

Brianna Robins, bassoon
Dr. Gerald Anderson, piano

♦♦♦♦♦♦

Concerto in C Minor — B. Marcello

Allegro

Katelyn Dunkman, oboe
Desiree Hays, piano

♦♦♦♦♦♦

Le Lever de la Lune — C. Saint-Saens

Andrea Dunahee, soprano
Dr. Jeff Bell, piano

♦♦♦♦♦♦

Concerto No.1 in G major — W. A. Mozart

Allegro Maestoso

Rose Hall, flute
Andrea Richardson, piano

♦♦♦♦♦♦

Intermezzo — J. Brahms

Kyrstin Stephens, piano

♦♦♦♦♦♦

Concerto for Double Bass — A. Capuzzi

Rondo

Zachary Kohlmeier, trombone
Josh Ring, piano

♦♦♦♦♦♦

Concertino — T. Mayuzumi

Movement I

Melody Abbott, marimba
Dr. Gerald Anderson, piano

Upcoming Events

Thursday- Friday, December 9-10, 2010
Sounds of the Season*
7:00pm- Kresge Auditorium

Tuesday, January 11, 2011
Orchestra Clinic Concert*
featuring Nielson & Young
7:00pm- Centennial Chapel

*These events require a ticket.

OLIVET NAZARENE UNIVERSITY

Department of Music

SOUNDS OF THE SEASON

❖ ❖ ❖ ❖ ❖ ❖

7:00 PM
Thursday & Friday, December 9 & 10, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Overture on French Carol
Tidings of Joy
University Orchestra
♦♦♦♦♦

Oh Come, All Ye Faithful
God Rest Ye Merry Gentlemen
Saxophone Ensemble
♦♦♦♦♦

When Jesus was a Tiny Baby
Concert Singers
♦♦♦♦♦

I Heard the Bells on Christmas Day
Silent Night
Christmas Wish
Testament Men's Choir
♦♦♦♦♦

Christmas…In About Three Minutes
Handbell Choir
♦♦♦♦♦

Greensleeves
Still, Still, Still
Harp Ensemble
♦♦♦♦♦

Carol of the Bells
Silent Night (Still Nacht, heilige Nacht)
Mary, Did you Know?
Chrysalis Women's Choir
♦♦♦♦♦

10 MINUTE INTERMISSION

Selections from "Home Alone"
Concert Band
♦♦♦♦♦

One Quiet Moment
Concert Singers
♦♦♦♦♦

Danse de les Mirlitons
Flute Ensemble
♦♦♦♦♦

Yo Tannebaum
Winter Wonderland
Jazz Band
♦♦♦♦♦

Durolph
Dr. Jeff Bell- reading
♦♦♦♦♦

England's Carols Medley
Saxophone Ensemble
♦♦♦♦♦

Love Came Gently
Deck the Hall in 7/8
Of the Father's Love Begotten
Orpheus Choir
♦♦♦♦♦

The Christmas Story
All Ensembles

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

University Orchestra & Concert Singers –
Dr. Neal Woodruff, conductor
Saxophone Ensemble- Angela Reedy, student conductor
Testament Men's Choir & Concert Band –
Prof. Ryan Schultz, conductor
Handbell Choir & Flute Ensemble- Prof. Katie Nielsen, conductor
Harp Ensemble- Dr. Charles Lynch, conductor
Chrysalis Women's Choir - Prof. Kay Welch, conductor
Jazz Band- Dr. Don Reddick, conductor
Orpheus Choir - Dr. Jeff Bell, conductor

Upcoming Events

Tuesday, January 11, 2011
Orchestra Clinic Concert*
featuring Nielson & Young
7:00pm- Centennial Chapel

*This event requires a ticket.

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

9:30 a.m.
Monday, December 13, 2010
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Glory and the Grandeur — R. Peck

Chris Field, Kaleb Soller, Joel Deckard, percussion

♦♦♦♦♦

Ballade No. 4, Op. 52 — F. Chopin

Derek Corcoran, piano

♦♦♦♦♦

Sebben Crudele — A. Caldara

Andrew Nielson, baritone

Ben Cherney, piano

♦♦♦♦♦

Prelude in A Minor — F. Carulli

Ian Morley, guitar

♦♦♦♦♦

Bewitched — R. Rodgers

Rachel Lenger, mezzo-soprano

Andrea Richardson, piano

♦♦♦♦♦

Romance No. 1 — R. Schumann

Joy Matthews, oboe

Kate Hausken, piano

♦♦♦♦♦

Prelude No. 10 — C. Debussy

La Cathédrale engloutie

Matt Gargiulo, piano

♦♦♦♦♦

Etudes Simples No.1 — L. Brower

Allegro A La Sor — L.I. Gall

Melanie Foiles, guitar

♦♦♦♦♦

Petite Suite A. Borodin

Au Couvent

Joy MacDonald, piano

♦♦♦♦♦

Upcoming Events

Monday, December 13, 2010
Organ Student Recital
5:00pm- Centennial Chapel

Tuesday, January 11, 2011
Orchestra Clinic Concert*
featuring Nielson & Young
7:00pm- Centennial Chapel

*These events require a ticket.

OLIVET NAZARENE UNIVERSITY

Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

featuring

Nielson & Young, duo-pianists

and

Members of the

Bradley-Bourbonnais Community High School,

Kankakee High School,

and Herscher High School orchestras

❖ ❖❖❖ ❖

Tuesday, January 11, 2011

7:00 p.m.

Centennial Chapel

PROGRAM

Invocation

Cinderella March (from *Cinderella*) — Rodgers & Hammerstein
Arr. Robert Russell Bennett

Scherzo á la Russe — Igor Stravinsky

An American in Paris — George Gershwin

Intermission

Concerto in D Minor, FP61 — Francis Poulenc
- Allegro ma non troppo
- Larghetto
- Finale

Stephen Nielson and Ovid Young, pianos

Scaramouche — Darius Milhaud; orchestration Ovid Young
- III. Brazileira

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

University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Rachel Von Arb
Diane Rankin
Marijke Bakker

Oboe
Kristen Kehl
Joy Matthews
Katie Dunkman

English Horn
Katelynn Dunkman

Clarinet
Emily Martin
Elise Payne

Bassoon
Ashley Pitzer
Brianna Robins

Horn
Brittany Harris
Rebeckah Sterns
Kyle Miller
Deidre Sheldon

Trumpet
Patrick Wright
Merrick Robison
RaeMarie Donaldson

Trombone
Ian Matthews
Lauren Hausken
Josh Ring

Tuba
Alex Kellogg

Timpani
Mike Zaring

Percussion
Melody Abbott
Austin Lappe
Bryce Parker

Harp
Rachel Fisher
Emily Heinz
Cambria Thomas

Piano/Celeste
Josh Ring

Violin I
Chantalle Falconer*
Rachel Tschetter
Lauren Hoenig
Amanda Winkle
Jessica Brown
Rebecca Walker
Caitlin Mills
Lauren Beatty
Amanda Luby
Gaby Diaz, KHS
Patrick Lord-Remmert, BBCHS
Tori Leppert, BBCHS
Emily Curran, BBCHS

Violin II
Emily Borger
Christine Caven
Desiree Hays
Emily Younglove
Jordan Cramer
Tika Anderson
Lauren Brennan
Emily Sprik
Lindsey Ramirez
Madelyn Lorenz
Bethany Rush
Alyssa Alt
Sarah Jensen
Emily Ohse
Kayla Younglove
Claire Dana
Hope Olson
Hannah Pollock, BBCHS
Brandi Harris, BBCHS
Melanie Molina, BBCHS
Meganna Miller, BBCHS
Debra Jensen, BBCHS

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

'Cello
Allison Richmond
Brian Kosek
Andrew Nielson
Elisabeth Holaway
Katelyn Flynn
Erin Evans
Sarah DiLeonardo
Heidi Watson
Ben Miller
Demetrius Henning, KHS
Noah Boudreau, BBCHS
Emma Wieliczko, BBCHS

Bass
Sara Marrs
Jesse Dillman
Tony Jacobs
Jennifer Wilkerson
Nick Holden
Katelyn Emerson
Rachel Howard, BBCHS

*Concertmaster

NIELSON & YOUNG, *duo-pianists*

Now in the 40th year of a musical collaboration that continues to take them around the world, duo-pianists STEPHEN NIELSON & OVID YOUNG are veterans of more than 3,600 concerts in a fascinating array of venues. Those performance sites have included Moscow's Tchaikovsky Hall and the Kremlin; Copenhagen's Tivoli Concert Hall; India's Chennai Academy of Music; Toronto's Roy Thompson Hall; Germany's Oberammergau Passionspiel Theatre; Bern, Switzerland's Konzerthaus; England's Coventry and Chester Cathedrals; Rome's Basilica of St. Paul's-Outside-the-Wall; Dallas' Meyerson Symphony Center; Nashville's Grand Ol' Opry and the Schermerhorn Symphony Center; Jerusalem's Pavilion Concert Hall; Southern California's Crystal Cathedral; and a 1st-century Roman amphitheatre at Caesarea ---------- among numerous other stages such as television studios and ocean-going cruise ships!

Nielson & Young have been hosted for concerts at hundreds of America's churches and college campuses, appearing by themselves or with symphony orchestras. On the artistic staff of the famed International Church Music Festival in Europe with Sir David Willcocks since 1985, Ovid and Stephen have been active church music leaders in addition to having held appointments as university professors in California, Texas, Indiana and Illinois. Individually and jointly, they are widely-published composers of music for solo and multiple keyboards, choir and orchestra.

Stephen and Ovid's extensive discography includes numerous recordings from the classical repertoire as well as from the ever-expanding output of their signature hymntune arrangements, many of which settings are for two pianos with orchestra.

Currently residing in Dallas, TX, Stephen Nielson was a member of Olivet Nazarene University's music faculty 1971 – 1978. Ovid Young resides in Bourbonnais, was a past Conductor of the Kankakee Valley Symphony Orchestra 1974 – 1984 and presently serves as Artist-in-Residence at Olivet.

Nielson & Young are listed on the International Roster of Steinway artists.

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

A Night of Bassoon

Dr. Neal McMullian
bassoon

featuring
Dr. Karen Ball, piano
Bourbonnais Bassoon Ensemble

7:00 p.m.
Tuesday, January 18, 2011
Kresge Auditorium
Larsen Fine Arts Center

Program

Invocation

Bassoon Sonata in F Major — William Hurlstone

I. Vivace
II. Ballade
III. Allegretto
IV. Moderato; Vivace

Dr. Neal McMullian, bassoon
Dr. Karen Ball, piano

Royal Fanfare — Antonio Soler, arr. by Alan Hawkins

Blue Skies — Irving Berlin, arr. by Lennie Niehaus

Pigs — Alan Ridout

Bourbonnais Bassoon Ensemble:
Brianna Robins, Allison Stith,
Chris Raymond, Kavin Sampson

The Five Sacred Trees — John Williams

I. Eó Mugna
II. Tortan
III. Eó Rossa
IV. Craeb Uisnig
V. Dathi

Dr. Neal McMullian, bassoon
Dr. Karen Ball, piano

Fripperies — Lowell E. Shaw

No. 1 Medium
No. 2 Fast
No. 3 Waltz
No. 4 Slow March

Bourbonnais Bassoon Ensemble

Variations on a Theme of Robert Schumann — William Davis

Dr. Neal McMullian, bassoon
Dr. Karen Ball, piano

Program Notes

Bassoon Sonata in F - William Yates Hurlstone (1876-1906) is one of the intriguing might-have-beens of musical history. Although very highly thought of in his time, he died before his talent could come to full maturity. He published his first compositions at the age of nine and gained a scholarship to the Royal College of Music at the age of eighteen. He became a brilliant pianist, had his works widely performed, and returned to his college as Professor of Counterpoint by the age of twenty-five. Sadly, he died five years later of bronchial asthma. The Bassoon Sonata in F Major was written two years before his death and is one of his few compositions in print.

Blue Skies – Blue Skies has become one of the many jazz standards by the legendary Irving Berlin. The song, written in 1926, gained immediate success. In 1927, Blue Skies was sung by Al Jolson in the film The Jazz Singer. Since that time, it has been performed countless times by many legendary singers such as Frank Sinatra, Mel Torme, and Bing Crosby. This arrangement for bassoon quartet is by Lennie Niehaus.

Pigs (A Present for Gordon Jacob) – Alan Ridout was born in England in 1934. He taught composition at the University of Birmingham (England), the Royal College of Music, the University of Cambridge, and the University of London. "Pigs" was an affectionate contribution to Gordon Jacob's famous collection. He had pigs made of china, leather, wood – even marzipan, and always welcomed new additions.

The Five Sacred Trees – John Williams is best known for his many film scores, including Star Wars, the Indiana Jones movies, E. T., Harry Potter, and many, many others. The Five Sacred Trees was written as a result of a request for a concerto by the great bassoonist Judith Le Clair, the current principal bassoonist of the New York Philharmonic.

Because of the shape of the bassoon, it has long been associated with trees. The German word for bassoon, "faggot", literally means a bundle of twigs, sticks, or branches bound together. The composer has given the following program notes for each movement.

I. **Eó Mugna**, the great oak, whose roots extend to Connla's well in the "otherworld," stands guard over what is the source of the River Shannon and the font of all wisdom. The well is probably the source of all music. The inspiration for this movement is the Irish Uilleann pipe, a distant ancestor of the bassoon, whose music evokes the spirit of Mugna and the sacred well.

II. **Tortan** is a tree that has been associated with witches and as a result, the fiddle appears, sawing away, as it is conjoined with the music of the bassoon. The Irish Bodhrán drum assists.

III. **The Tree of Ross (or Eó Rossa)** is a yew, and although the yew is often referred to as a symbol of death and destruction, the Tree of Ross is the subject of much rhapsodizing in the literature. It is referred to as "a mother's good," "Diadem of angels," and "faggot of the sages." Hence, the lyrical character of this movement, wherein the bassoon incants and is accompanied by the harp.

IV. **Craeb Uisnig** is an ash and has been described by Robert Graves as a source of strife. Thus, the ghostly battle, where all that is heard as the phantoms struggle, is the snapping of twigs on the forest floor.

V. **Dathi**, which purportedly exercised authority over the Poets, and was the last tree to fall, is the subject for the close of the piece. The bassoon soliloquizes as it ponders the secrets of the Trees.

Fripperies are short, light-hearted pieces, intended to give the quartet the opportunity to play in various styles. Each "frippery" has a unique character. #1 uses "swing" rhythms, #2 is a light piece in a "straight" rhythm, #3 is a syncopated waltz, and #4 is described by the composer as a "spooky" march.

Variations on a Theme of Robert Schumann is a light piece based on the tune The Happy Farmer. This short set of variations was written for bassoon or contrabassoon and includes three variations and a cadenza. It was written by William Davis, Professor Emeritus of Bassoon at the University of Georgia.

Upcoming Events

Thursday January 27, 2011: Senior Recital: Drace/Jackson/Dunahee
Kresge Auditorium, 7:00 pm

Friday, January 28, 2011: Organ Dedication Concert
Centennial Chapel, 7:00 pm

Friday-Saturday, January 4-5, 2011: Band Winter Showcase
Kresge Auditorium, 7:00 & 9:00 pm

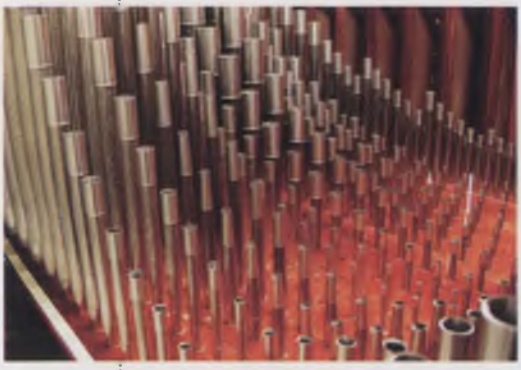
Tuesday, February 8, 2011: Composers of Olivet Concert
Kresge Auditorium, 7:00 pm

Betty and Kenneth Hawkins *Centennial Chapel*

HOME OF *Ruffatti* PIPE ORGAN

One of the world's significant new organs

OLIVET NAZARENE UNIVERSITY



Builders of the organ

Famiglia Artigiana Fratelli Ruffatti (Ruffatti Brothers, Family of Artisans) of Padua, Italy – renowned firm of pipe organ builders – created the instrument. In their design, they considered the University's musical needs, as well as the architecture and acoustics of the Chapel. This firm has provided the world with the sweet sounds of Italian organs since 1940. Long respected throughout the United States and the world, their craftsmen are setting a new international standard of excellence among pipe organ builders.

Marshall & Ogletree, a Massachusetts firm, created the organ's digital component. Two contemporary innovators, Douglas Marshall and David Ogletree, formed this partnership in 2000 to design and build digital organs. Their goal is to please even the most critical pipeless organ detractors. This firm is located in the Boston area, a region of unique richness in American pipe organ building history and innovation.

Welcome to Centennial Chapel

Organ Dedication *Concert* for the Ruffatti Pipe Organ

Betty and Kenneth Hawkins Centennial Chapel
Olivet Nazarene University

Seven o'clock in the Evening
Friday, January 28, 2011

Performed by ONU Alumni representing seven decades of Olivet organ studies from the 1940s through the first decade of the 21st Century

John C. Bowling, University President, Host

Miss Anna Smit '10, Presenter

OLIVET NAZARENE UNIVERSITY

Betty and Kenneth Hawkins Centennial Chapel

Welcome and Invocation . . . . . John C. Bowling
President of the University

Sonata op. 65, No. 1 . . . . . Felix Mendelssohn-Bartholdy
Allegro Moderato e serioso

Timothy Nelson
ONU Professor of Music and University Organist
Bourbonnais, Illinois

Hymn: Crown Him with Many Crowns (DIADEMATA) . . . . . George J. Elvey

Remarks from the Organ Builder . . . . . Piero Ruffatti
Padua, Italy

Liebster Jesu, wir sind hier BWV 731 . . . . . J. S. Bach
Brother James' Air . . . . . Dale Wood

Katherine Ouwenga (1990)
Manteno, Illinois

Improvisation on A Mighty Fortress is Our God . . . . . Donald P. Hustad

Barbara Sass Griffin (1960)
University Park, Illinois

For All the Saints (SINE NOMINE) *and quoting Brahms' Symphony No. 1* . arr. Susan Caudill
Henry Purcell Trumpet Tune *and quoting Luther's Ein' feste Burg* . . . . . arr. Susan Caudill

Susan Decker Caudill (1972)
Del Mar, California

Parita on Lobe den Herren . . . . . Charles Callahan
Entrada
Ornamental Chorale
Fanfare

Jeff Hendricker (1989)
Clinton, Illinois

Komm, Gott Schöpfer, heilger Geist *from Grosses Orgelbuch III* . . . . . Ernst Pepping

Daniel Mau (2007)
Herscher, Illinois

Canon, Fughetta and March on Ton-y-botel . . . . . William D. Gudger

Eugene W. Foiles (1957)
Xenia, Ohio

Now Thank We All Our God *from Cantata 79* . . . . . J. S. Bach - arr. Virgil Fox

Mathew Gerhard (2009)
Kokomo, Indiana

10-MINUTE INTERMISSION

Toccata and Fugue in d minor BWV 565 . . . . . J. S. Bach

Karen Larkins Youell (1967)
Bradley, Illinois

Legend in b minor, op. 98 *(U.S. Premiere)* . . . . . Josef Klička

Rodney C. Loren (1985)
Milwaukee, Wisconsin

Joy to the World, the Lord is Come! (ANTIOCH) . . . . . .Raymond H. Haan
What a Friend We Have in Jesus (CONVERSE) . . . . . .Fred Bock

Kenneth A. Bade (1949)
Kankakee, Illinois

LITANY OF DEDICATION

Come, Thou Fount (NETTLETON) . . . . . Joel Raney
A Mighty Fortress (EIN' FESTE BURG)
and quoting the Toccata by Charles-Marie Widor . . . . . .*Joel Raney

Jane Lamping Holstein (1980)
Wheaton, Illinois
**assisting at the piano*

Marche aux Flambeau. . . . . .Scotson Clarke

James E. Miller (1970)
Louisville, Kentucky

Fountain Reverie . . . . . .Percy Fletcher

Ovid Young (1962)
ONU Artist-in-Residence
Bourbonnais, Illinois

Hymn: Love Divine, All Loves Excelling (BEECHER) . . . . . .John Zundel

Benediction

A Litany for Dedication of our Organ

ADAPTED FROM PSALM 150

LEADER: For the gift of music and song

PEOPLE: WE PRAISE YOU, O GOD, IN YOUR SANCTUARY!

LEADER: For notes and rhythm and varieties of expression

PEOPLE: WE PRAISE YOU, O GOD, IN YOUR MIGHTY FIRMAMENT!

LEADER: For our ancestors in the faith, who invested in music for future generations

PEOPLE: WE PRAISE YOU, O GOD, FOR YOUR MIGHTY DEEDS!

LEADER: For all those who offer their musical gifts in this space

PEOPLE: WE PRAISE YOU, O GOD, WITH TRUMPET SOUNDS!

LEADER: For the inspiration and joy that music brings to our worship

PEOPLE: WE PRAISE YOU, O GOD, WITH TAMBOURINE AND DANCE!

LEADER: For those who with great artistry and expertise, brought our organ to this moment

PEOPLE: WE PRAISE YOU, O GOD, WITH STRINGS AND PIPES!

LEADER: For those who invested in the beautiful space which houses this organ

PEOPLE: WE PRAISE YOU, O GOD, WITH CLANGING CYMBALS, WITH LOUD CLASHING CYMBALS!

LEADER: For music which will be produced through these pipes and keyboards for generations to come

PEOPLE: WE PRAISE YOU, O GOD,
WITH EVERY BREATH THAT WE TAKE,
WITH EVERY SONG THAT WE SING,
WITH ALL THAT WE ARE
WE PRAISE YOU, O GOD.

A Prayer Of Dedication

Eternal God, our praises join with the songs of heavenly choirs and the music of the universe. May this organ encourage our praise and lift our singing. May the music it produces bring our prayers to You in times of joy and times of sorrow.

Trusting in Jesus Christ, we dedicate this organ in Your name, O God,

Now and always.

Amen.

About This Evening's *Performers:*

TIMOTHY NELSON is in his 35th year as professor of music at ONU. He holds the AAGO Certificate from the American Guild of Organists. A former dean of the Kankakee AGO chapter, Timothy has served as organist in several Kankakee-area churches, including College Church of the Nazarene. He was a student of Jerald Hamilton at the University of Illinois, later studying with Richard Enright and Wolfgang Rubsam at Northwestern University, the institution which awarded him the doctor of music degree. A versatile performer, Timothy is a respected recitalist and clinician throughout the Chicago region.

KATHERINE OUWENGA '90 is a registered nurse at Provena St. Mary's Hospital in Kankakee. Presently pursuing a masters of health administration degree at Governor's State University, Katherine studied organ at ONU with Timothy Nelson. Her current organist duties are at Manteno Church of the Nazarene. A member of the Salvation Army Advisory Council, she resides in Manteno with her husband, Richard. She is the mother of Erin Rogers (ONU '05), grandmother of Kate, and expectant grandmother of Samuel.

BARBARA SASS GRIFFIN '60 has been a church organist since 1956 when she was in high school. After graduating from ONU and earning a master's in music education from VanderCook College of Music, Barbara taught children in K-6 grades for 38 years, retiring from the Steger, Ill., School District in 1997. The most recent of her several church organist assignments was the Crete, Ill., United Methodist Church where she served for 25 years before her retirement in 2006. Married for 50 years to Ted Griffin (ONU music alumnus), Barbara speaks proudly of their two children and three grandchildren.

SUSAN DECKER CAUDILL '72 and her husband, Steve, were on staff for 13 years at Shadow Mountain Community Church with Dr. David Jeremiah in San Diego. Susan presided at a 4-manual, 117-rank hybrid pipe and electronic organ and also arranged for and directed a 40-piece orchestra and various singing ensembles. She now writes and performs while maintaining a new career in real estate with Steve. A former student of Ovid Young, she also studied on the West Coast with Ted Alan Worth and

Richard Unfried. The Decker Quadrangle on Olivet's campus is named for Susan's father, Dr. Gerald Decker, longtime board member and supporter of ONU.

JEFF HENDRICKER '89, music education graduate of ONU, studied organ with Timothy Nelson. He was a member of Olivet's Orpheus Choir and today brings all those experiences to his work as organist, worship coordinator and director of the Contemporary Choir at First United Methodist Church of Lincoln, Ill. During the school year, Jeff can also be found teaching a fifth grade general music class, directing a high school choir, rehearsing a school musical or working with band students in his hometown of Clinton, Ill.

DANIEL MAU '07 was an organ student of Timothy Nelson at Olivet. He is currently finishing the master of church music program at Concordia University, Wis., where he studies organ with James Freese. He has played at several churches of various worship traditions in the Kankakee area and currently serves as organist of Trinity Lutheran Church in Herscher, Ill.

EUGENE FOILES '57 was an organ student of Kenneth Bade while a music major at ONU. He's also a good singer and a facile pianist. He spent 30 years as a successful choral director, the last 23 of those in Xenia, Ohio, where he is now retired but continuing as the organist at Westminster Presbyterian Church.

MATHEW GERHARD '08 graduated from ONU with a degree in church music, studying organ with Timothy Nelson. He also earned a master's degree at California Baptist University in Riverside, studying choral conducting there with Dr. Gary Bonner and organ with Beverly Howard. He has served as organist-music director at First Baptist Church in Glendale, Calif., and, currently, at Zion United Methodist Church in Kokomo, Ind.

KAREN LARKINS YOUELL '67 completed a trifecta – and more – in her undergraduate days at ONU, graduating *cum laude* with a voice major plus minors in organ, piano and choral conducting. Studying organ at Olivet with Wanda Kranich, and later with Rodney Loren and David Schraeder, Karen holds three master's degrees – organ, voice

and choral conducting – from the Chicago College of Performing Arts of Roosevelt University. Her professional music experience has ranged from singing in the Chicago Lyric Opera Chorus to entertaining in Midwest supper clubs to serving as organist and/or choir director for several area churches. For several recent years, she served in the music ministries of St. Michael Catholic Church in Orland Park, Ill., and presently plays at St. Margaret Mary Church in Herscher, Ill.

RODNEY LOREN '85 was named *Music Teacher of the Year* by the Milwaukee, Wis., Civic Music Association in 2006. He spent the summer of 2010 as a Fulbright Scholar in Hungary and the Czech Republic. After graduating from Olivet with majors in music education and church music, he earned an M.M. in Organ from Indiana University and the Ph.D. in Music Education from the University of Illinois. He has served as a visiting lecturer on the U of I faculty, as the Arts in Education program director for the Milwaukee Symphony Orchestra, and he currently teaches music to children in kindergarten through fifth grade at a Milwaukee area public school.

KENNETH BADE '49 studied with two organ teachers while a music major at Olivet: Dr. Ella Leona Gale and Irving Lauf. After he graduated from Olivet, he earned the master of music degree from the University of Illinois where his organ studies were with the eminent Bach scholar, Russell Hancock Miles. Ken was the first organist in the history of the School of Music selected to perform as soloist with the University of Illinois Symphony Orchestra. Following his teaching tenure at ONU, he served 37 years as the beloved organist and director of music at Asbury United Methodist Church in Kankakee, Ill.

JANE LAMPING HOLSTEIN '80 has served as editor with Hope Publishing Company for more than 15 years and was an integral part of the team that compiled that publisher's new *Worship and Rejoice* hymnal. Busy as an arranger, choral clinician, organist, worship planner and concert artist, Jane studied organ at Olivet with Timothy Nelson and later received the doctor of music in organ performance from Northwestern University. In addition to her editorial duties at Hope, she is director of music ministries at First Presbyterian Church in River Forest, Ill. As a gifted

concert organist, Jane has joined forces with Joel Raney for a series of duo-concerts featuring the piano and organ. Joel joins Jane this evening to perform one of their concert offerings.

JAMES E. MILLER '70 studied organ with the late Wanda Kranich during his student days at Olivet. In his graduate studies at Southern Seminary in Louisville, Ky., his organ teacher was the noted organist, composer, author and pedagogue Dr. Donald P. Hustad. Longtime Olivetians may recall that Don Hustad served on ONU's music faculty in the early 1950s. Jim Miller is president and CEO of the Miller Pipe Organ Company in Louisville, and continues to be active as a church musician.

OVID YOUNG '62 studied organ at ONU with Kenneth Bade. He later studied with Robert Reuter at the Chicago College of Performing Arts at Roosevelt University. A widely-published composer of choral, orchestral and keyboard music, Ovid has concertized for 45 years in most of the major musical centers of the world – chiefly as half of the duo-piano team of *Nielson & Young* – and, for 20 years, as pianist/arranger/conductor with the renowned operatic singers *Hale & Wilder.* Active both as pianist and organist, he is listed on the International Roster of Steinway Artists, and also has played hundreds of organs throughout the U.S. and abroad. In 1985, ONU conferred on Ovid the degree doctor of letters *honoris causa,* and in 2007 he returned to campus, appointed to the music faculty as artist-in-residence.

A Word of Thanks

Betty and Kenneth Hawkins donated the stunning Ruffatti pipe organ in addition to their lead gift that made the construction of Centennial Chapel possible. Their gift for the organ was matched by a second anonymous gift used to create the organ chamber, chancel area and provide enhancements for the organ.

Betty and Kenneth Hawkins

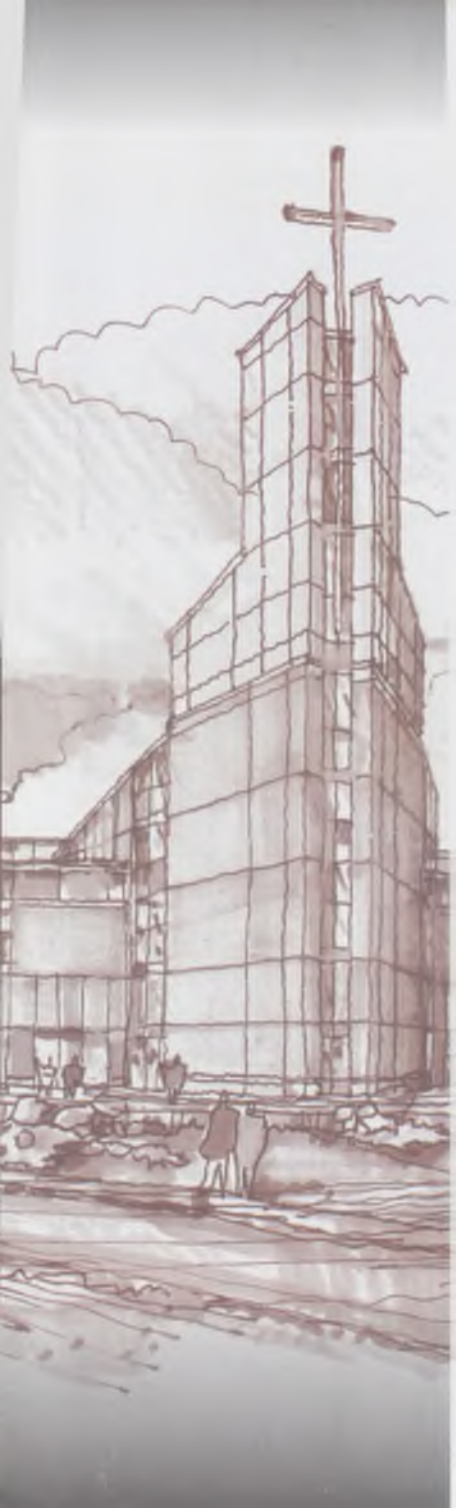
Ken is a graduate of Olivet, class of 1953. He is a retired businessman who for over 25 years rendered valuable service to his alma mater by directing and advising the University's insurance program. Betty and Ken met following the death of their spouses. After their marriage, Betty was soon introduced to the Olivet family. From that first moment, she has been an enthusiastic supporter of the University.

SPECIFICS ABOUT THE RUFFATTI PIPE ORGAN AT OLIVET NAZARENE UNIVERSITY

- One-of-a-kind, designed specifically for Centennial Chapel
- 125 ranks – 75 ranks of handmade, wind-blown pipes and a digital component of 50 ranks
- More than 4,000 pipes
- Longest pipe: 24 feet
- Shortest pipe: One inch
- All metal pipes hand-polished
- 4-manual console

A FEW INTERESTING FACTS ABOUT THIS ORGAN

- Each pipe was tuned and voiced individually.
- Tanned leather used in the bellows comes from a tiny village in southern Italy.
- Sipo mahogany wood used for the visible casework, windchests, reservoirs, supports and some pipes comes from Africa.
- All wooden pipes are assembled with tongue-and-groove, an elaborate technique that provides the utmost stability under any environmental condition.
- All reed stops are individually made.
- Trompette en chamade, the Ruffatti signature stop, has brass resonators that look like orchestral trumpets.
- Malaysian tin and 99.99% pure lead are used to make the metal organ pipes.
- Toe stud labels light when the toe studs are pressed.
- After manufacture and before shipping, this organ was completely assembled in the erecting room of the Ruffatti factory in Italy. Every part of the instrument was checked there.



"EDUCATION WITH A CHRISTIAN PURPOSE." This statement is more than a motto; it is an expression of the mission of Olivet Nazarene University. Since its founding in 1907, Olivet has provided an educational experience that integrates faith, learning and living. This mission is expressed in the academic, social and spiritual life of the University.

THE BETTY AND KENNETH HAWKINS CENTENNIAL CHAPEL, home of the mighty Ruffatti organ, is one more expression of this missional legacy. Through the prayers and sacrificial support of Olivet alumni and friends, countless generations will be forever changed because of the events that will transpire within these walls.

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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Andrea Dunahee, soprano
Dr. Gerald Anderson, piano

Cynthia Jackson, contralto
Andrea Richardson, piano

Paul Drace, baritone
Dr. Ovid Young, piano

◆◆◆◆◆

7:00 p.m.
Thursday, January 27, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Ah! Per sempre io ti perdei (from *I Puritani*) — V. Bellini
Ubriaco non son io (from *La Finta Semplice*) — W.A. Mozart

Mr. Drace

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

Mrs. Dunahee

Le Charme — E. Chausson
Palisir d'amour — G. Martini

Mrs. Jackson

from *Spanisches Liederbuch I* — H. Wolf
Nun wander, Maria
Auf dem grünen Balcon
In dem Schatten meiner Locken

Mr. Drace

Die Lotusblume — R. Schumann
Lachen und Weinen — F. Schubert

Mrs. Dunahee

Gia'il sole dal Gange — A. Scarlatti
Che fiero costume — G. Legrenzi

Mrs. Jackson

Épouse quelque brave fille (from *Manon*) — J. Massanet
Bergère Légerè — J. Weckerlin
Je La Vis S'arreter — S. Rachmaninoff

Mr. Drace

Le Lever de la Lune — C. Saint-Saëns
Mon coeur s'ouvre a ta voix (from *Samson et Dalila*) — C. Saint-Saëns

Mrs. Dunahee

Wie Melodien — J. Brahms
Wiegenlied — J. Brahms

Mrs. Jackson

from *Mörike Lieder* — H. Wolf

In der Frühe
Lebe wohl!
Verborgenheit

Mr. Drace

Selections from *Peter Pan* — L. Bernstein

Who Am I?
Peter. Peter
My House
Never-Land (with Mrs. Jackson)

Mrs. Dunahee

As Some Day It May Happen (from *The Mikado*) — A. Sullivan
On a Clear Day (from *On a Clear Day You Can See Forever*) — B. Lane

Mr. Drace

Simple Gifts (from *Old American Songs*) — arr. A. Copland
Lullaby (from *The Consul*) — G. Menotti
I Am Easily Assimilated (from *Candide*) — L. Bernstein

Mrs. Jackson

Selections form *Old American Songs*) — arr. A. Copland

The Boatmen's Dance
The Dodger
Long Time Ago
Simple Gifts
I Bought Me A Cat

Mr. Drace

Soave sia il vento (from *Cosi fan Tutte*) — W.A. Mozart

Mrs. Dunahee
Mrs. Jackson
Mr. Drace

◆◆◆◆◆

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

NOTES

Ah! Per sempre io ti perdei

Riccardo had been promised Elvira's hand in marriage by Lord Valton but, returning to Plymouth, he finds that she is in love with Arturo (a Royalist), and will marry him instead. He confides in Bruno.

Ubriaco non son io

Simone, a servant of the young officer Fracasso, is flirting with Giacinta's maid, Ninetta.

Translation: I am not drunk, no, no, just a little merry, but the ring is still mine, and I can demand it. Even if the wine speaks in me, that which is mine remains mine.

Voi, che Sapete

Although the character, Cherubino, who performs this piece in Mozart's opera Le Nozze di Figaro is a young man, the part is portrayed by a female. He sings with the emotion of a love-struck young man and is overcome by his his own feelings.

Translation: You who know what love is, Ladies, see if I have it in my heart. I'll tell you what I'm feeling; it's new for me, and I understand nothing! I have a feeling, full of desire, which is by turns delightful and miserable. I freeze and then feel my soul go up in flames then in a moment I turn to ice. I'm searching for affection outside of myself. I don't know how to hold it, nor even what it is. I sigh and lament without wanting to, I twitter and tremble without knowing why, I find peace neither night nor day, but still I rather enjoy languishing this way. You who know what love is, Ladies; do I have it in my heart.

La Pastorella

Here German composer Franz Schubert writes in the Italian style and complements Carlo Goldini's poetic lyrics describing a lovelorn shepherdess. Schubert uses a mixture of supple harmonies and graceful ornamentation that make this song feel as if a native Italian composer had constructed it.

Translation: The little shepherdess goes happily through the meadow with a little lamb at her side singing in freedom. If innocent love were what her shepherd liked, the beautiful shepherdess would always be happy.

Le Charme

With a falling melody, Chausson (1855-1899) shows the singer literally falling in love as the song progresses. There is a sense, though, that the singer is resisting — the melody avoids falling down to the tonic note of the scale. Finally, the singer reaches resolution at t'aimais - "I loved you." The singer does not hold that tonic pitch, and the line continues to descend as the tear falls; even the final note in the piano does not reach a definitive resolution, with the final pitch played being the third, not the tonic—capturing both the beauty and hesitation of falling in love.

Translation: When your smile surprised me, I felt a shudder through my entire being, but what tamed my spirit at first I did not recognize. When your glance fell on me, I felt my soul melt, but what that emotion was, at first I could not answer. What conquered me forever, was a charm more sad; I did not know that I loved you until I saw your first tear.

Plaisir d'amour

Martini's (1741-1816) song, composed in 1780, took its libretto from a poem by Jean de Florian's romance, *Célestine*. The classical French composer Hector Berlioz arranged the piece for orchestra in 1859.

Translation: The pleasure of love lasts only a moment; the pain of love lasts a lifetime. I gave up everything for ungrateful Sylvio; he is leaving me for another lover. "As long as this water will run gently toward this brook which borders the meadow, I will love you," Sylvio told me repeatedly. The water still runs, but he has changed.

Spanisches Liederbuch I

Wolf was famous for his use of tonality to reinforce meaning. Concentrating on two tonal areas to musically depict ambiguity and conflict in the text became a benchmark of his style, resolving only when appropriate to the meaning of the song. His chosen texts were often full of anguish and inability to find resolve, which gave a wandering tonality, unable to return to the home key. He sought out texts that were not used by other composers of his time.

Nun wander, Maria

Translation: Ride onward, sweet Mary, ride onward, keep on, the roosters are crowing, we're close to the town. Ride onward, beloved, where comfort waits; we'll soon be arriving at Bethlehem's gates. And there you may slumber safe and warm. The roosters are crowing, we're nearing the town. See how you falter, so weak and weary! Nor can I ease your pain, dearest Mary. Take heart, for shelter awaits us now. The roosters are crowing, we're nearing the town. Oh! That your time had arrived, little dear; good news that I'd give if it were done. The roosters are crowing. . . come, near is the town.

Auf dem grünen Balcon

Translation: From her balcony green my maiden peeps at me who waits below. With her eyes she coyly beckons, but her finger always says no. Luck so seldom aids young lovers when they seek a new adventure. I myself, I dared to venture, but here also doubts assail me. First she flatters, then she quarrels, when I pass beneath her window. Always, as one knows with maidens, they must mix their joy with woe. How, alas, can I endure it, all her coldness , all my fire, and her love my one desire! But, I fear, we'll ne'er be mated. As a lover, I seem fated, for this cold and charming beauty, she has never once embraced me. She's bewitched me. With her eyes she coyly beckons but her finger always says no!

In dem Schatten meiner Locken

Translation: In the shadow of my tresses, fast asleep my loved one lies. Shall I wake my love? Ah, no! With such care I comb my curling locks early in the morning, but in vain is all my trouble, by the wind they're soon entangled. Carefully I comb my ruffled locks, early every day; yet for nothing is my trouble, for the wind makes them disheveled yet again. The shadows of my tresses, the whispering of the wind, have lulled my darling to sleep. I must listen to her complain that she pines for me so long, that life is given and taken away from her by this, my brown cheek, and she calls me a snake; yet he fell asleep by me. Shall I awaken my love? Ah, no!

Die Lotusblume

Taken from a poem written by Heinrich Heine, Robert Schumann composed this song as a part of his Myrthen collection. This collection is a compilation of 26 poems by various authors which encompass themes involving love and marriage. He dedicated this collection to his wife, Clara, on their wedding day.

Translation: The Lotus flower fears before the suns splendor, and with drooping head she dreamily awaits the night. The moon, he is her lover. He wakes her with his light and to him she happily unveils her devoted flower-face. She blooms and glows and shines and stares mute in the heavens. She exhales and weeps and trembles with love and love's pain.

Lachen und Weinen

This piece is one of the six lied-settings of Friedrich Rückert poems that he composed while recuperating from the reoccurring illness that would later take his life. It focuses on a young girl's discovery of her ever changing emotions. Schubert constructs this piece as a sympathetic response and writes the accompaniment as light-hearted and reassuring for her.

Translation: Laughter and tears at any hour rest on love in so many ways. In the morning I laugh for joy, and why I now weep in the evening glow, is something unknown to me. Tears and laughter at any hour rest on love in so many ways. In the evening I weep for sorrow; and why you can awake in the morning with laughter, I must ask you, o my heart!

Scarlatti's (1660-1725) music forms an important link between the early Baroque Italian vocal styles of the 17th Century, with their centers in Florence, Venice, and Rome, and the classical school of the 18th Century. This famous aria is from one of Scarlatti's early operas entitled L'honestà negli amori from 1680.

Translation: Already, from over the Ganges, the sun sparkles more brightly and dries every drop of the dawn, which weeps. With the gilded ray it adorns each blade of grass; and the stars of the sky it paints in the field.

Che fiero costume

Legrenzi's (1626-1690) song is an intense piece. The pianist plays a chord and the singer comes right in, ranting about Cupid, and how he has a tendency to make us humans fall in love with the wrong people. The singer knows that the person she longs for mistreats her, yet she can't help but have amorous feelings. The text is relentless, in constant eighth or sixteenth notes, with the exception of a few sustained cries of frustration on half notes.

Translation: How cruel are the ways of that pitiless god, to make us worship him by making us suffer! The treacherous deity compels me in my passion to idolize a pleasing appearance. O evil fate, that a sightless infant, his mouth still full of milk, can command my respect. Yet this barbarous tyrant has entered through my eyes to bring me grief.

Épouse quelque brave fille

Des Grieux has entered the seminary of Saint-sulpice. His father, Le Compte, tries to dissuade his son from this new life, in order to preserve the family name.

Translation: What big words those are! What path have you then been following, and what do you know, about life to think that it ends there? Marry some fine girl, worthy of us, worthy of you; Become a family man, no worse nor better than me. Heaven does not want more; that is your duty, do you understand? Virtue that makes a lot of noise is not virtue!

Bergère Légerè

Translation: Capricious, delicious, adored shepherd maid, You're charming, yet harming my heart and I'm afraid. In your face rebelling, you seem both false and true; Though you're oft repelling, I'll ever pursue. When you quote so boldly, the laws of cupid's court, I must here you coldly, your love's only sport.

Je La Vis S'arreter

Translation: When yesterday we met, her words and glances faltered; In silence I, too, stood before her. O, Heavens! How her looks had changed through the years. Her eyes lost their fire and her beauty was quickly fading. While I stood and watched her, coldly she offered me her hand and her smile was sad and yearning. I wanted to break the spell of silence, speaking and saying: 'twas heaven checked my words! Then quickly she drew her hand away and made her last endeavor saying, Good bye! She then whispered, till our next meeting. Oh, how I wanted to say this is our one, last greeting farewell, "poor soul, even though she was dear to me as ever".

Le Lever de la Lune

Although this song is not taken from an opera, its composition has the same feel of an aria. Its flowing melodic line and dramatic textual content make it comparable to any true aria.

Translation: Like a beautiful young woman, Silent and solitary, the moon rises mysteriously from flanks of silver cloud. Sweet daughter of heaven, with slow and silent step you glide through the air where shines your crown, and your passing is surrounded by the splendid cortege of the suns of the night. What do you do when you are far away from us, when the dawn fades your charming smile and your soft light from our eyes, our saddened eyes? Do you, like Ossian, plaintively keening bury your languishing beauty in the refuge of pain? Sweet daughter of heaven, do you know sorrow? Now do you dream of its light? Your sumptuous chariot rolls above the mountains. If you can, slow its journey and pour your peaceful rays over the sea.

Mon coeur s'ouvre a ta voix

From Saint-Saens' opera Samson et Dalila, the emotional and provocative piece is performed by Dalila as she sings to Samson about her need for his love. The beautiful accompaniment complements the passionate architecture that the singer produces. As the song progresses, it evokes deep emotions within the listener as Dalila sings to her beloved.

Translation: My heart opens to your voice like the flowers open to the kisses of the dawn! But, oh my beloved, to better dry my tears, let your voice speak again! Tell me that you are returning to Delilah forever! Repeat to my tenderness the promises of old times, those promises that I loved! Ah! Respond to my tenderness! Fill me with ecstasy! Like one sees the blades of wheat that wave in the light wind, so trembles my heart, ready to be consoled, by your voice that is so dear to me! The arrow is less rapid in bringing death, than is your lover to fly into your arms! Ah! Respond to my tenderness Samson, Samson, I love you!

Wie Melodien

Composed in 1886, this piece by German composer Johannes Brahms (1833-1897) features an evocative setting of Klaus Groth's poem in which melodies bloom like flowers and words fade like the mist above arpeggiated figures. The song has a soaring, lengthy melodic line, typical of Brahms, which unfolds in three varied verses.

Translation: Just like a melody to draw me so gently through my mind as flowers in the Springtime, as fragrance floating by. But when imprisoned in the poem that rests before my eyes, to misty gray it fades like vapor from my breath. And still, aroma from my verses will linger in the buds, then softly come unbound all mysteries before my eyes to unfold.

Wiegenlied

Brahms's Lullaby or Cradle Song is the common name for a number of children's lullabies with similar lyrics and the same melody, the original of which was Johannes Brahms' Wiegenlied: Guten Abend, gute Nacht ("Good evening, good night"), Op. 49, No. 4 (published in 1868). The first verse is taken from a collection of German folk poems called Des Knaben Wunderhorn; the second stanza was written by Georg Scherer in 1849. The lullaby's melody is one of the most famous and recognizable in the world, used by countless parents to sing their babies to sleep.

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

Mörike Lieder

In 1988, Hugo Wolf composed the Mörike lieder at a fast pace while vacationing in Perchtoldsdorf. For these lieder he chose to set poems of Edward Mörike.

In der Frühe

Translation: And still no sleep has cooled my eyes! Already through my window i can see that day is dawning. My mind is so distressed with anguish, that I find no peace or rest, but only dreams alarming. Lost one, doubt thyself no longer, troubled spirit! Courage! For from every steeple, bells of morning wake from slumber.

Lebe wohl!

Translation: Farewell! You do not know what despair these words have brought to me. With undaunted countenance you said, with heart so carefree, "farewell!" A thousand times I these words have spoken in the hope that my sad heart might at last by them be broken!

Verborgenheit

Translation: Peace, O world, grant me peace. Lure me not with love's sweet bounties. Let my heart untrammeled, cherish all its rapture, all its pain. Ah, I know not why I grieve. It is an unknown, poignant sadness. Every dawn through tears that blind me, I behold the light

Gia il sole Dal Gange

of day. Often I feel my senses wane, then a ray of hope enthralls me, through the darkness, closely holds me. Joy divine then fills my breast.

Songs from *Peter Pan*
Although Bernstein's Peter Pan was eclipsed by the success of another musical of the same name by Mark Charlap, the music still holds great integrity. Bernstein creates an intimate and entertaining selection of three female pieces performed by Wendy that give great insight into the mind of a young girl. The last piece, Never-Land, is performed by two mermaids wishing you a wonderful time whenever you visit this mystical place!

As Some Day It May Happen
This song is performed by Ko-Ko, Lord High Executioner of the town of Titipu, and the male chorus. Ko-Ko is asserting himself by reading off a list of people who would not be missed.

On a Clear Day
The musical has the character Daisy Gamble who has a nasty smoking habit, which will interfere with the chances of her fiancé, Warren, for a job with great benefits. She seeks help from a psychiatrist, Dr. Mark Bruckner, to stop smoking. When he hypnotizes her, she describes living a previous life in late 18th Century England as Melinda Wells, who died in her late twenties from circumstances beyond her control.

Simple Gifts
The song was largely unknown outside of Shaker communities until becoming famous through Copland's (1900-1990) score for Martha Graham's ballet *Appalachian Spring* in 1944. Copland used Simple Gifts a second time in 1950 in his *Old American Songs* for voice and piano. Many people thought that the tune was a traditional Celtic one but both the music and original lyrics are actually the compositions of Joseph Brackett, Jr.

Lullaby
The Consul was composer and librettist Gian Carlo Menotti's (1911-2007) first full-length opera, and it was particularly successful. It premiered on March 1, 1950 at the Schubert Theater in Philadelphia and was awarded the Pulitzer Prize for musical compositions, a New York Drama Critics Circle citation for best musical play, and a Donaldson award for best musical play. Tonight's aria a grandmother sings to her grandson, her lullaby a beautiful expression of love and tenderness, even though she is fully aware that the child she holds has just died. The dissonance in the chords provides a macabre tension as the song ends.

I Am Easily Assimilated (Old Lady's Tango)
Candide, an operetta by Leonard Bernstein (1918-1990), is based on the novella of the same name by Voltaire. First performed in 1956 with a libretto by Lillian Hellman, since 1974 it has been generally performed with a book by Hugh Wheeler that is more faithful to Voltaire's novel. Although unsuccessful at its premiere, *Candide* has achieved enormous popularity, and it is popular among major music schools as a student show because of the quality of its music and the opportunities it offers to student singers. Tonight's aria is reflective of my time at Olivet Nazarene University. As a non-traditional undergraduate student, and with the relationships I have formed here, I believe I have proven that ". . . I am easily assimilated!"

Old American Songs
Aaron Copland arranged these songs in 1950. They vary in different forms of folk song literature. The Boatmen's Dance is a minstrel song from the year of 1843. The Dodger is a campaign song, which is clearly illustrated by the text of the selection. Long Time Ago is the ballad of the set. Simple Gifts is an old Shaker hymn, which Copland used in other compositions, including Appalachian Spring. I Bought Me a Cat is a children's song, which uses animal sounds that would be appealing to young children.

Soave sia il vento
Translation: Gentle is the wind, calm is the wave, and every one of the elements answer warmly to your desire.

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖ ❖ ❖ ❖ ❖

2011 Winter Tour

Pekin, IL
Decatur, IL
Watseka, IL

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
Amazing Love!	D. Rasbach
Be Ye Glad	arr. B. Greer
Great Is Thy Faithfulness	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
I'm Gonna Sing 'til the Spirit Moves in My Heart	M. Hogan
Laudate	R. Clausen
Let Your Glory Fall	arr. J. Rouse
O, Mighty Cross	arr. T. Fettke
Prayer	R. Clausen
Rejoice in the Lord	16th Century English
SAUL	E. Hovland
Song of Praise	K. Nystedt
The Lord Bless You and Keep You	P. Lutkin
The Star Spangled Banner	arr. R. McKelvy

❖ ❖ ❖ ❖ ❖

Three recordings of Orpheus Choir are available:

A Mighty Fortress

Great Is Thy Faithfulness

Love Came Gently

PERSONNEL

SOPRANO

Laura Bruns Watseka, IL
Ali Carter* Bourbonnais, IL
Christine Caven Boise, ID
Lindsay Close Flushing, MI
Andrea Dunahee Gibson City, IL
Taylin Frame Centreville, VA
Gwen Holmes Princeton, IL
Laura McCague* New Lenox, IL
Megan Radcliffe Charleston, Wv
Ashley Raffauf Homewood, IL
Anna Reed Huntington, IN
Rebecca Rodeheaver San Diego, CA
Michelle Towle Waterville, VT
Sarah Ward Wheaton, IL
Alicia Williams Tecumseh, MI
Kate Wilson Daleville, IN

BASS

Anthony Allen Bourbonnais, IL
Jake Boss Tinley Park, IL
Ben Cherney* Escanaba, MI
Paul Drace Black River Falls, WI
Neil Frazer Spooner, WI
Ben Geeding Manteno, IL
Jase Hackman Manhattan, IL
Keegan Hurt Kalamazoo, MI
Chris LeFevre Ashton, IL
Reuben Lillie Greenville, PA
Seth Means Honey Creek, IA
Andrew Moore Hastings, MI
Ian Morley Valparaiso, IN
Andrew Nielson Olathe, KS
Brad Palmer Franklin, IN
Joel Ramirez* Cicero, IL
David Rice Traverse City, MI
Ryan Shrout Jacksonville, FL

ALTO

Amanda Cook Aurora, IL
Libby Devine Elgin, IL
Emily Dillard Galesburg, IL
Laura Fleschner Terre Haute, IN
Lillian Guenseth Galesburg, IL
Lindsey Hayes Galesburg, IL
Rebekah Hazen Pekin, IL
Alli Hill Quincy, IL
Megan Huntsman Portland, IN
Cindy Jackson* Herscher, IL
Stephanie Johnson Madison, WI
Andrea LaMontagne Kankakee, IL
Rebecca Lowery Kankakee, IL
Audrey Mikhail Joplin, MO
Elizabeth Morley Valparaiso, IN
Taylor Recker New Lenox, IL
Samantha Starner* Chandler, AZ
Hillary Vaughn Kankakee, IL
Heather Willoughby* Elkhart, IN

TENOR

Caleb Carr Orangeville, IL
Cameron Dunlop* Huntington, IN
Kyle Hance Carthage, MO
Matthew Kee Yorkville, IL
Seth Lowery Kankakee, IL
Merrick Robison Marion, IA
Brad Sytsma Grand Rapids, MI
Wesley Taylor Joliet, IL
Jason Walker Minneola, KS
Nate Waller* Oblong, IL

ACCOMPANIST

Andrea Richardson Bloomington, IL

*Officer

ORPHEUS CHOIR

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

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

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

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

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

OLIVET NAZARENE UNIVERSITY

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

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OLIVET NAZARENE UNIVERSITY

Department of Music

COMMENCEMENT CONCERT AUDITIONS

♦ ♦ ♦ ♦ ♦

6:00 p.m.
Monday, February 7, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

The Glory and the Grandeur — R. Peck
Joel Deckard, Kaleb Soller, Chris Field, percussion
Dr. Gerald Anderson, piano

Concerto in A Minor, Op.43 — R. Schumann
Allegro affettuoso
Andrea Richardson, piano
Dr. Karen Ball, piano

Mercé, diletti amici. . .Come rugiada al cespite (from *Ernani)* — G. Verdi
Merrick Robison, tenor
Ben Cherney, piano

On the Path to the Lake (from *Vanessa*) — S. Barber
Wesley Taylor, tenor
Luke Olney, piano

Concerto in E flat Major — F. Haydn
Allegro
Merrick Robison, trumpet
Dr. Karen Ball, piano

A Weekend in the Country (from *A Little Night Music)* — S. Sondheim
Gwen Holmes, Calley Seefeldt, Wesley Taylor,
Ashley Raffauf, Merrick Robison, Seth Lowery, Alicia Carter,
Hillary Vaughn, Christine Caven
Andrea Richardson, piano

Largo al factotum (from *Il Barbiere di Siviglia)* — G. Rossini
Reuben Lillie, baritone
Dr. Ovid Young, piano

Elle a fui, la tourterelle! (from *Les Contes d'Hoffman)* — J. Offenbach
Calley Seefeldt, soprano
Andrea Richardson, piano

Non so piu cosa son (from *Le Nozze di Figaro)* — W. A. Mozart
Hillary Vaughn, mezzo-soprano
Desiree Hays, piano

Mein Herr Marquis (from *Die Fledermaus)* — J. Strauss
Ashley Raffauf, soprano
Andrea Richardson, piano

Concerto in A Major, K.622 — W. A. Mozart
Emily Martin, clarinet
Dr. Gerald Anderson, piano

Outside This House (from *Vanessa*) — S. Barber
Ben Geeding, tenor
Ben Cherney, piano

Concerto No. 2 in C Minor, Op.18 — S. Rachmaninoff
Chris LeFevre, piano
Dr. Gerald Anderson, piano

Di-mois que je suis belle (from *Thaïs)* — J. Massenet
Jenna Dickey, soprano
Andrea Richardson, piano

Deh vieni non tardar (from *Le Nozze di Figaro)* — W. A. Mozart
Christine Caven, soprano
Elizabeth Morley, piano

Se vuol ballare (from *Le Nozze di Figaro)* — W. A. Mozart
David Rice, baritone
Dr. Jeff Bell, piano

Questa o quella (from *Rigoletto)* — G. Verdi
Seth Lowery, tenor
Dr. Ovid Young, piano

Concerto in G Minor, Op.26 — M. Bruch
Finale: allegro energico
Chantalle Falconer, violin
Lanae Harding, piano

Quando m'en vo (from *La Bohême)* — G. Puccini
Alicia Carter, soprano
Dr. Gerald Anderson, piano

Concerto in C Major, Op. 48 — D. Kabalevsky
Allegro
Rachel Tschetter, violin
Desiree Hays, piano

Concerto No. 1 in G Minor, Op. 25 — F. Mendelssohn
Molto Allegro Con Fuoco
Desiree Hays, piano
Dr. Gerald Anderson, piano

Concerto in G Minor, Op.89 "Africa" — C. Saint-Saëns

Derek Corcoran, piano
Dr. Karen Ball, piano

Concerto No. 2 in G Minor, Op. 22 — C. Saint-Saëns

Andante Sostenuto

Josh Ring, piano
Dr. Gerald Anderson, piano

Ah! per sempre io ti perdei (from *I Puritani)* — V. Bellini

Paul Drace, baritone
Dr. Ovid Young, piano

Concerto No. 1 in E-flat, Op.11 — R. Strauss

Brittany Harris, horn
Dr. Gerald Anderson, piano

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

Andrea Dunahee, soprano
Dr. Jeff Bell, piano

Concerto in F Minor, Op.18 — O. Böhme

RaeMarie Donaldson, trumpet
Dr. Gerald Anderson, piano

I Am Easily Assimilated (from *Candide*) — L. Bernstein

Cindy Jackson, contralto
Dr. Jeff Bell, piano

OLIVET NAZARENE UNIVERSITY

Department of Music

Composers of Olivet Concert

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Tuesday, February 08, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Unfinished Tales — Isaac Burch

ONU Wind Symphony

♦♦♦♦♦♦

The Glory of the Day Was in Her Face — Reuben Lillie

Testament Men's Choir

♦♦♦♦♦♦

Sensei's Reflection — Kyrstin Stephens

Kyrstin and Erin Stephens

♦♦♦♦♦♦

Fantasy — Josh Ring

Josh Ring, piano

♦♦♦♦♦♦

Color Wheel — Zach Kohlmeier

I. Red

Ryan Schultz, euphonium

II. Green

Ryan Schultz, euphonium

III. Orange

Patrick Wright, euphonium

IV. Blue

Zachary Kohlmeier, euphonium

V. Yellow

Ian Matthews, trombone

VI. Violet

Zachary Kohlmeier, euphonium

Andrea Richardson, piano

♦♦♦♦♦♦

Ivory Waltz — Angela Reedy

Dr. Gerald Anderson, piano

♦♦♦♦♦♦

Mirior d'Étoiles — Ben Cherney

Chantalle Falconer, violin
Allison Richmond, cello
Elizabeth Morley, piano

♦♦♦♦♦♦

Winter Blessings — Kyrstin Stephens

♦♦♦♦♦♦

Music for Prepared Piano and Electronic Effects — Isaac Burch

Isaac Burch, piano
Ethan Burch, electronics

♦♦♦♦♦♦

Fantasia (One Moment 'Til Tomorrow) — Isaac Burch

Isaac Burch, piano

♦♦♦♦♦♦

Chasing Sunsets — Josh Ring

Josh Ring, guitar
Freddie Franken, guitar

♦♦♦♦♦♦

Program Notes

Unfinished Tales

The composer's first foray into writing for wind symphony, this minimalist flavored work utilizes a strong underlying rhythm to push the music forward and lend momentum to the overall feel. The marimba opens the piece with a steady pattern. The flutes join with a free flowing melody which meanders and grows, and are eventually joined by several other motifs which intertwine and build, traveling into the B section. This brings some relief to the rhythmic intensity and begins again in a more subdued manner. After exploring several new melodies, the energy begins to build again, this time stronger than before. A new melody is transformed into cannon by the higher woodwinds and the euphonium. The bulk of this melody is then discarded in favor of a three note motif traded between several instruments, bringing the tension to a climax. The return occurs suddenly, and although familiar, it is able to get off the ground sooner than before due to the tension building behind it and a stronger foundation laid by the low brass. Once more, the music

progresses through the use of several different melodies and motifs, some familiar and some new. Things come to a head quickly though, and after reaching the peak, all voices cut out suddenly, leaving only the chimes to ring out alone.

The Glory of the Day Was in Her Face

James Weldon Johnson's text reflects a man mourning the loss of his sweetheart, remembering her finest qualities as they compare to the beauty of nature. The music uses seventh chords in a closed texture, taking on a the character of a Barbershop quartet. Yet, dissonance and voice leading paint the text in instances when Barbershop rules are disregarded. Suspensions are plentiful, each one attempting to imitate the sentiment in the lyrics.

Sensei's Reflection

Sensei is a Japanese title of respect given by a student to a teacher. In America, this term is commonly associated with a martial arts instructor, as it is in this work. Inspired by the composer's personal experience with martial arts training, this piece is written in ballad form, a story-telling style. Musically, "*Sensei's Reflection*" follows the relationship of the master and student as they learn from and inspire one another. The straightforward rhythms and themes prominently place the melody before the audience, guiding them on the journey of the student and teacher. The piece contains multiple key changes, following the emotional curves of the karate lesson. "Sensei's Reflection" unfolds the story of a karate lesson, in which the teacher instructs his student in kata, a dance-like combination of techniques. At first the student is confident, performing what she already knows. But, when her teacher demonstrates a new section of the kata she is disheartened by its complexity. As the work progresses, the sensei guides his student who despairs of ever becoming a reflection of her sensei. Listen carefully and you may discover where their journey leads.

Fantasy in F# Minor

A fantasy is any musical composition of a free or improvisatory nature. This piece spins through an ABCAB form with the B sections having an ABAC feel. The composer encourages the audience to picture favorite movie scenes along with the piece to grasp the emotion behind the music.

Color Wheel

Color Wheel for Euphonium is a series of short pieces for a piano and euphonium (and/or trombone) that serves to represent the complexity of how we interpret colors.

When contemplating Red, most individuals think of anger or love, therefore this piece features irritating minor nine chords in the piano against romantic, sweet melodies on the euphonium. I invite you to imagine an awkward first date, where romance tries to overcome the awkwardness of the situation.

When contemplating Green, I think of sagely experience, like a giant oak tree, or youthful innocence, like a gentle seedling. I invite you to imagine the never-ending life cycle of a tree: from a fallen seed to a brand new seedling and from seedling to fully grown tree.

When contemplating Orange, I find it a modern, vibrant hue. With its inconsistent Latin rhythms and passionate melodies, I invite you to interpret this piece as a high school party, where the youthful abandon and unassailable enthusiasm shift and change the mood with every second.

When contemplating Blue, it is a rather calming color, and yet also a sad color. By mixing a relaxing piano part with a subdued, almost crying euphonium part, I invite you to imagine an individual in the acceptance stage of grief.

When contemplating Yellow, obviously it is bright and cheery, almost to the point of being annoying. Since this piece features a comedic euphonium part juxtaposed to a bouncy piano rhythm, I invite you to imagine a playground full of impish children playing.

When contemplating Violet, it is a unique blend of solemn blue tint and amorous red color, therefore this piece moves from different moods, tempos, and textures to represent the complexity of this color. I invite you to imagine a soldier returning from war, when disturbing memories from battle compete with rampant joy for seeing home again invade his or her mind. Zach Kohlmeier.

Ivory Waltz

The Ivory Waltz is a piece intended to attract the listener's imagination. Though the piece was not originally created with an actual story in mind, the composer had an idea that the piece would represent a gruesome dance between a frightened young woman and the man turned hideous beast that wishes to woo her. The piece's solemn four-bar introduction demonstrates an almost mournful, dream-like state, as the performer showcases the primary melody with the right hand. This melody, representing the cursed man's wish to be with the woman he

loves, will reappear often throughout the piece's entirety. Then the listener will feel the dance begin and sense the struggle that goes on between the beast and the young woman who fears him. Does the man win his love over by the end of the piece? It is the listener's duty to decide.

Mirior d'Étoiles

Miroir d'Étoiles, or Mirror of Stars, is a duet for violin and cello, accompanied by piano. The balladic nature of the piece is designed to evoke an emotional process which, like the harmonies, will gradually shift and evolve. Accordingly, the piece calls for a great deal of movement and interpretation, much of which is left up to the collective discretion of the performers.

Winter Blessings

Begun on Christmas Eve, this piece for string quartet is written in a mock-fugue form. The classic fugue is developed around a single theme, commonly written in a straightforward Baroque style with linear melodies. The beginning of a fugue, and Winter Blessings, presents the theme to the audience in a unique way: each instrument makes a full statement of the theme, accompanied by countermelodies from other parts of the ensemble. As a fugue progresses, the composer develops the piece by using small segments of this theme and its countermelodies. Throughout the piece, the theme will also be restated in its entirety. In Winter Blessings, the composer chose to not only use sections of development and restatements, but also mix these classic elements of fugue with an entirely different styled theme, focusing on vertical harmonies and chordal textures. These contrasting themes provide contrast in the work. The piece ends as a classic fugue does, with a section called a streto, where all members of the ensemble play the main theme simultaneously, building to the conclusion.

Music for Prepared Piano and Electronic Effects

Although the techniques used in this work will create sounds unfamiliar to the ears, the harmonic structure is fairly conventional. It is primarily an experiment in timbre. Through the use of homemade microphones, guitar effects, and a guitar amplifier, a simple piece of music can become quite exciting to hear. The sound of the piano is also altered by taping a thin strip of rubber across the strings at specific points.

Fantasia (One Moment 'til Tomorrow)

This exciting solo piano piece begins with an ostinato, setting up the framework for the main theme as well as several improvisatory passages heard throughout the duration of the work. The piece was written in only two days with very little editing or revision. Because of the manner in which the piece was written and the nature of the ostinato, it is directly based on the original improvisation from which the idea for the main theme was created.

Chasing Sunsets

This piece explores the texture of an Octatonic scale – a scale that alternates whole steps and half steps resulting in 8 pitches per octave. The two guitars alternate between comping and playing the melody. With an ABCADA form, this piece has an improvisational section followed by a rhythmic section that drives to the finish.

Upcoming Events

February 24-25, 2011: Spring Musical, Godspell*
7:00pm, Kresge Auditorium

February 26, 2011: Spring Musical, Godspell*
2:00 & 7:00pm, Kresge Auditorium

March 1, 2011: Band Concert
7:00pm, Kresge Auditorium

March 3, 2011: Senior Recital: Robins & Sterns
7:00pm, Kresge Auditorium

March 15, 2011: Junior/Senior Recital: Robison & Carter
7:00pm, College Church

March 17, 2011: Night of Jazz*
7:00pm, Chalfant Hall

March 18, 2011: Senior Recital: Martin
7:00pm, Kresge Auditorium

March 21, 2011: Senior Recital: Corcoran
7:00pm, Kresge Auditorium

*Tickets are required for this event

OLIVET NAZARENE UNIVERSITY

Department of Music

Concert Band

Dr. Neal McMullian, conductor

Percussion Ensemble

Prof. Matt Jacklin, director

Wind Symphony

Prof. Ryan Schultz, conductor

❖ ❖❖❖ ❖

7:00 p.m.
Tuesday, March 1, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Swords of a Moda-Ling — Gordon Peters

Percussion Ensemble

Bailey Zeilenga, Bethany Reed, Kaleb Soller, Caleb Carman, Jacob Galloway, Jake Leatherwood, Derek Delgado, Owen Bough

The Liberty Bell March — John Philip Sousa
Ed. William D. Revelli

Festa! — Elliot A. Del Borgo

My Faith Looks Up To Thee — Timothy Rhea

Prelude, Siciliano, and Rondo — Malcolm Arnold
Arr. by John P. Paynter

Concert Band

Canzona — Peter Mennin

First Suite in E flat — Gustav Holst
- Mvt. 1 Chaconne
- Mvt. 2. Intermezzo
- Mvt. 3 March

Unfinished Tales — Isaac Burch

Pageant — Vincent Persichetti

Dusk — Steven Bryant

Finale from Symphony No. 5 — Dmitri Shostakovich

Wind Symphony

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

Program Notes

The Liberty Bell March – Originally published in 1894, The Liberty Bell March has become one of Sousa's best known marches. According to America's leading Sousa scholar, Paul E. Bierley, Sousa was inspired to write this march because of a huge painting he had seen of the Liberty Bell in Chicago. This march is in typical Sousa style, full of bouncy rhythms, brilliant in its orchestration, both melodic and stirring. It is one of Sousa's finest marches, bringing the audience's attention to the Liberty Bell itself through the use of chimes during the trio.

Festa! – Elliot Del Borgo, an American composer, is best known for his music for wind bands. His works include *Do Not Go Gentle Into That Good Night, Rituale,* and music for the closing ceremonies of the 1980 Winter Olympics in Lake Placid, New York. Festa! is a three-part composition. The first part, a lively celebration, is followed by a slower, more pensive section. The final section of the work is a repeat of the opening celebration that ends with full forte.

My Faith Looks Up To Thee – This work, premiered in April of 2001, was commissioned for Elizabeth Webb, a longtime band booster president, by the Cisco, Texas High School Band and Band Boosters. This arrangement of the hymn *My Faith Looks Up To Thee*, words by Ray Palmer and music by Lowell Mason, was created to employ the various orchestration colors and textures of the symphonic band. This simple, yet profound setting opens with a quite flute solo. Following various settings of the hymn tune, a short reference to *Amazing Grace* is heard and the composition ends peacefully.

Prelude, Siciliano, and Rondo – This work was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass.* John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The

Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

The Wind Symphony is presenting a concert of pioneers of wind music repertoire. The following pieces represent a sampling of "firsts" for the composers and, for some, their first foray into writing for the wind band medium. Spanning the decades from 1920's to the present, they remind us of our past and yet look towards an exciting future in the compositions written for the wind band.

"**Canzona**" represents Peter Mennin's first and only wind band composition. Mennin was primarily an orchestral composer and was a faculty member at The Julliard School. The following are the notes as given by the composer: "Canzona" is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the **1st Suite in E Flat** for Military Band Op. 28A on the page for 1909. This is the only evidence we have of the work's origins, for there is no certain record of any performance before 1920, nor is there any evidence of for whom the work was written. It seems likely that Holst, himself a proficient trombone player, was distressed at the level of music written for the wind band (military band) and decided he might be able to lend a helping hand. The original instrumentation was scored thinly enough to be able to be played by 19 players as many of the military bands of the era had flexible instrumentation that varied greatly from rehearsal to rehearsal.

The First Suite has become one of the cornerstones of wind band literature and helped to change the course of all music written for wind band thereafter.

Unfinished Tales: The composer's first foray into writing for wind symphony, this minimalist flavored work utilizes a strong underlying rhythm to push the music forward and lend momentum to the overall feel. The marimba opens the piece with a steady pattern. The flutes join with a free flowing melody which meanders and grows, eventually being joined by several other motifs which intertwine and build, traveling into the B section. This brings some relief to the rhythmic intensity and begins again in a more subdued manner. After exploring several new melodies, the energy begins to build again, this time stronger than before. A new melody is transformed into a cannon by the higher woodwinds and the euphonium. The bulk of this melody is then discarded in favor of a three note motif traded between several instruments, bringing the tension to a climax. The return occurs suddenly, and although familiar, it is able to get off the ground sooner than before due to the tension which has building behind it and a stronger foundation laid by the low brass. Once more, the music progresses through the use of several different melodies and motifs, some familiar and some new. Things come to a head quickly though, and after reaching the peak, all voices cut out suddenly, leaving only the chimes to ring out alone.

Vincent Persichetti was a member of the Julliard School of Music and was head of the composition department of the Philadelphia Conservatory. His works in all genres of music helped to establish him as a uniquely American composer. "**Pageant**," commissioned by the American Bandmasters' Association, was completed in January 1953, and is his third band work. It opens in a slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively parade section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax. Interestingly, the final cluster of notes represent all the notes in the chromatic scale, save those three introduced by the horn in the beginning.

Steven Bryant is a prolific composer for wind band and studied with John Corigliano, Cindy McTee, and Francis McBeth. "**Dusk**" is based on a simple chorale that works to capture the "reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset." Bryant relates that he is always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. "Dusk" is intended as a short, passionate evocation of this moment of dramatic stillness.

Shostakovich's **Fifth Symphony** has been the subject of an immense amount of scrutiny and research. The symphony, "a soviet artist's reply to just criticism" as related by a reporter, did much to try to smooth relations with the Stalin regime after a scathing article in the Pravda on the "screaming" music of Shostakovich's opera "Lady McBeth." Shostakovich had seen family and friends, in fact most of the arts community in Russia, repressed, exiled, or even killed and was forced to make a decision in order to save his family. The Fifth Symphony was his response. The Finale heard this evening is bombastic and march-like and very much a piece "for the people." However, listen closely, as under the surface the music can come across as hollow and, with the fierce timpani, likened to being beaten over the head and forced into submission.

Concert Band
Dr. Neal McMullian, conductor

Flute
Samantha Allen
Marijke Bakker
Breanne Bambrick
Amy Bell
Nikita Brown
Chantelle Chamberlain
Chelsea Diemer
Alisha Evans
Aisha Foday
Allison Grigus
Adrienne Harris
Joy MacDonald
Jean Mosey
Taylor Nagel
Nicole Nootbaar
Bethany Rush
Daniell Scheiterle
Nicole Stone
Rachel Tschetter
Samantha Wuske

Oboe
Kirstie King
Kate Wilson

Bassoon
Danyne Harris
Chris McAndrews

Clarinet
Zachary Cataldo
Caitlyn Crum
Stephanie Dillman
Crystal Fleck
Britney Marko
Brittany Nichols
Jamie Pickett

Clarinets (Cont)
Nicole Papineau
David Parsons
Clara Stone
Ben Strait

Alto Saxophone
April Dhennin
Jonathan Erdahl
Laura Holdham
Whitney Huff
Julianna Munyon
Michelle Spencer
Rebekah Stewart
Sarah Whitten
Derek Williams
Kayla Younglove

Tenor Saxophone
Ashley DeVries
Jeremy Schooler
Beth Eddy

Baritone Saxophone
Margaret O'Neill

Trumpet
Ethan Barse
Andy Breeden
RaeMarie Donaldson
Ryan Gifford
Carrie Riegle
Logan Smith
Kim Wyman

Horn
Brooke Bellamy
Sam Lewis
Nathaniel McManus
Gabrielle Metzger
Deidre Sheldon

Trombone
Matt Gargiulo
Jacob Hoskins
Crystelle LeMay

Euphonium
Jeremy Atwood
Peter Robinson
Lindsey Johnson

Tuba
Jennifer Rowley
Tim Phillips

Percussion
Andrew Barnard
Owen Blough
Caleb Carman
Derek Delgado
Jacob Galloway
Nicholas Holden
JoAnna Knepper
Jake Leatherwood
Jake Neuman
Linnea Orne
Bethany Reed
Kaleb Soller
Dustin Southe
Seth Wenzelman
Rebecca Wilkinson
Bailey Zeilenga

Wind Symphony
Prof. Ryan Schultz, conductor

Flute
Diane Rankin
Rachel Von Arb
Kelly Casillas
Desiree Hays
Brittany Terpstra
Rose Hall

Oboe
Joy Matthews
Katelyn Dunkman

Clarinets
Emily Martin
Elise Payne
Tracy Van Zandbergen
Rachel Taylor
Michael Gorski
Megan Elroy
April Culver
Matt Maltese
Olivia Zimmer

Bass Clarinet
Thadeus Kryszyn
Andrea Lamontagne

Bassoon
Brianna Robbins
Ashley Pitzer

Alto Saxophone
Lucas Sanor
Kristin Cheney

Tenor Saxophone
Ian Smith

Baritone Saxophone
Renee Runyan

Trumpets
Patrick Wright
Adam Weeks
Andrew Moore
Kristen Kuzur
Kerry VanSyckle
Kyle Hance

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Kyle Miller
Jacqueline Rose

Trombone
Ian Matthews
Zach Kohlmeier
Lauren Hausken
Mike Speer

Euphonium
Jef Maslan
Catie Young

Tuba
Josh Ring
Alex Kellogg
Jeremy Huish

Percussion
Chris Field
Mike Zaring
Melody Abbott
Bryce Parker
Malik Temple
Austin Lappe

String Bass
Tony Jacobs

Piano
Kate Hausken

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Brianna Robins
bassoon

Rebeckah Sterns
horn

with
Dr. Karen Ball, piano
Dr. Gerald Anderson, piano
Bassoon Ensemble

7:00 pm
Thursday, March 03, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Polichinelle (Rigoudon a Rondeau) — Karol Rathous

Miss Robins, bassoon
Dr. Anderson, piano

♦♦♦♦♦

Concerto for Horn in C minor, Op. 8 — Franz Strauss

Allegro Moderato
Andante
Allegro Moderato

Miss Sterns, horn
Dr. Ball, piano

♦♦♦♦♦

Sonate pour Basson avec accompt de Piano, Op. 168 — C. Saint- Saens

Allegretto moderato
Allegro scherzando
Adagio-Allegro moderato

Miss Robins, bassoon
Dr. Anderson, piano

♦♦♦♦♦

Reverie — Felix Mendelssohn
Arr. Ronald C. Dishinger

Miss Sterns, horn
Dr. Ball, piano

♦♦♦♦♦

3 Elegies pour Basson et Piano — Emile Naoumoff

Intense et doux
Lyrique mais sobre
Melancolique et "slave"

Miss Robins, bassoon
Dr. Anderson, piano

♦♦♦♦♦

Sonata for Horn and Piano — Paul Hindemith

Mässig Bewegt
Ruhig Bewegt
Lebhaft

Miss Sterns, horn
Dr. Ball, piano

♦♦♦♦♦

The Grouchy Old Bear, Op. 210 — Julius Fucik
Arr. Alan Hawkins

Miss Robins, Allison Stith, Chris Raymond, Kavin Sampson

♦♦♦♦♦

Program Notes

Ballichinelle

Karol Rathous was born in Poland on September 16, 1895. He studied with Franz Schreker in Vienna. His initial style was a mixture of the Viennese elegance and elements of Poland's folk tradition. His music then evolved to a romantic and melodic style. He was the pioneer of film scoring in Germany when sound films were invented. In 1938, he came to the U.S. and worked in Hollywood. Later, Rathous became a professor of music at Queens College in New York City and held that position until his death in 1954.

Concerto for Horn in C minor

The concerto for horn in c minor by Franz Strauss showcases the composer's extraordinary ability to compose for the horn. Franz Strauss was born in Bavaria and composed during the later romantic period. He comes from a family of musicians, most famous of which is his son, Richard Strauss. Franz Strauss was well acquainted with the horn being a horn player himself and he was able to compose in such a way as to showcase the best characteristics of the instrument. This concerto explores many different realms of horn playing and reveals the wonderful music that can be produced with the instrument.

Sonate pour Bassoon avec accompt de Piano

This work was part of a set of three sonatas for "otherwise neglected instruments"—oboe, clarinet, and bassoon. It is more straightforward than Saint-Saëns' earlier chamber music, and it follows time-honored Classical forms. It was published just before the composer's death, and he dedicated it to a bassoonist/professor friend. The work was premiered after the composer's death. The first movement ebbs and flows between major and minor key areas and includes a development section with a gentle peak. The second movement is quite "snarky" in style. The third and final movement bridges a rather plaintive slow section with a shorter, "choppy," fast one.

Reverie

This piece, originally composed for Piano by Felix Mendelssohn is a part of his "Songs without words" collection. Mendelssohn was a German composer, composing in the early-middle romantic period. He was a very

versatile composer, composing for many genres. His "Songs Without Word are probably his most famous piano compositions. The melody and accompaniment of this particular piece are very simple yet beautiful. This short, sweet piece is sure to leave the listener feeling peaceful and at ease.

3 Elegies

Emile Naoumoff, born in Sofia, Bulgaria in 1962, was noticed as a musical prodigy at the age of five. He studied piano and composition with Nadia Boulanger until her death in 1979. He premiered his first piano concerto at the age of ten, when he began studies at the Paris Conservatory. Along with 3 Elegies, Naoumoff composed two other works for bassoon anu piano as well as numerous piano compositions.

Sonata for Horn and Piano

The Sonata for Horn and Piano, by Paul Hindemith provides a challenge for both the horn player and the piano player. Hindemith was a German composer, composing in the 20th century. Many of his works combine the newer tonalities of the 20th century with the contrapuntal style of J.S. Bach. The Sonata for Horn and Piano challenges the horn and piano players both technically and musically. This three movement work explores many different moods, often within just one movement, ending very broad, heavy, and with much finality.

The Grouchy Old Bear

Fucik, born in Prague in 1872 learned to play the bassoon, violin and various percussion instruments as well as composition. In 1891, he joined th 49th Austro-Hungarian Regiment as a musician. Fucik left the army in 1895 and took a second bassoon position with the German Theatre. A year later he started composing chamber works mostly for clarinet and bassoon. His mos famous composition, *Entrance of the Gladiators,* has become associated wit clowns and the circus. In 1913, he married and started his own band to market his works. When his business dialed his health began to suffer and h died in 1916.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Alicia Carter

soprano

Merrick Robison

trumpet

with
Dr. Karen Ball, piano
Dr. Gerald Anderson, piano

7:00 pm
Tuesday, March 15, 2011
College Church of the Nazarene

PROGRAM

Invocation

I Hate Music: A Cycle of 5 Kid Songs For Soprano — L. Bernstein

I. My Name Is Barbara
II. Jupiter Has Seven Moons
III. I Hate Music
IV. The Big Indian and The Little Indian
V. I'm A Person Too

Miss Carter, soprano
Dr. Karen Ball, piano

Sonata for Trumpet in B^b and Piano — P. Hindemith

Mit Kraft

Mr. Robison, trumpet
Dr. Karen Ball, piano

Wer hat dies Liedlein erdacht — G. Mahler
Nacht und Träume — F. Schubert

Miss Carter, soprano
Dr. Ball, piano

Concerto for Two Trumpets and Organ — F. Manfredini

Allegro
Adagio
Allegro

Mr. Robison, trumpet
Patrick Wright, trumpet
Dr. Timothy Nelson, organ

Psyche
Il est doux, il est bon (from *Herodiade*) — J. Massanet

Miss Carter, soprano
Kate Hausken, piano

Concerto for Trumpet in B^b and Piano — J. Haydn

Allegro

Mr. Robison, trumpet
Dr. Karen Ball, piano

Serenade — J. A. Carpenter

Miss Carter, soprano
Dr. Gerald Anderson, piano

Send In The Clowns (from *A Little Night Music*) S. Sondheim

Miss Carter, soprano
Dr. Anderson, piano
Emily Martin, clarinet

Monticello (from *Edges: A Song Cycle*) B. Pasek and J. Paul

Mr. Robison, tenor
Andrea Richardson, piano

Into the Fire (from *The Scarlet Pimpernel*) F. Wildhorn

Merrick Robison, Andrew Neilson, Joey Ramirez, Ben Geeding, Reuben Lillie, Wes Taylor, Seth Lowery, Jase Hackman
Andrea Richardson, piano

Deh piu a me non v'ascondete G. M. Bononcini
Quando men vo (from *La Bohême*) G. Puccini

Miss Carter, soprano
Dr. Gerald Anderson, piano

Variations on a Theme (from *Norma*) J.B. Arban

Introduction
Theme
Var. I
Più lento

Mr. Robison, trumpet
Dr. Karen Ball, piano

Someone Like You (from *Jekyll and Hyde*) F. Wildhorn

Miss Carter, soprano
Kate Hausken, piano

Fantine's Death (from *Les Misérables*) C.M. Schönberg

Miss Carter, soprano
Merrick Robison, tenor
Kate Hausken, piano

Summertime (from *Porgy and Bess)* G. Gershwin

Miss Carter, soprano
Merrick Robison, trumpet
Freddie Franken, guitar
Josh Ring. piano
Staci McMichael, bass
Chris Field, drums

Program Notes

Hindemith Sonata

Paul Hindemith (1985-1963) is known as one of the most significant German composers of his time. His Sonata for Trumpet and Piano was first published in 1939, just prior to WWII, while he was in exile from Germany, living in Switzerland, a year before he moved to the United States. The piece was written to an audience on the verge of wartime, and is at first a stately piece for the trumpet, with precise leaps in the melody. Listen for the difference in meter in the piano, laying a quick triplet pattern under the trumpet's broad phrasing. In later movements, the subject moves to what the somber consequences of wartime are, and even borrows ideas from the chorale, "All Menschen müssen sterben" (All men must die).

Wer hat dies Liedlein erdacht-

Up there on the mountain, in a high-up house,
a lovely, darling girl looks out of the window.
She does not live there:
she is the daughter of the innkeeper,
and she lives on the green meadow.

"My heart is sore!
Come, my treasure, make it well again!
Your dark brown eyes
have wounded me.

Your rosy mouth
makes hearts healthy.
It makes youth wise,
brings the dead to life,
gives health to the ill."

Who has thought up this pretty little song then?
It was brought over the water by three geese -
two grey and one white -
and if you cannot sing the little song,
they will whistle it for you! Yes!

Nacht und Traume

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,

Through the quiet hearts of men;
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return!

Double Trumpet Concerto

Not much is known about Francesco Manfredini (1684 - 1762), but the few pieces of his that survived time continue to be excellent examples of Baroque literature. Listen to the tight harmonies of the trumpets, as well as the exchange of the melodic line from the trumpets to the organ and back.

Psyche

I am jealous, Psyche, of all nature!
The sun's rays kiss you too often,
Your hair suffers too much the wind's caresses.
As it flatters you, I mutter in protest!
The same air that you breathe
with so much pleasure passes over your mouth.
Your dress touches you too closely!
And whilst you sigh
I do not know what it is that startles me
Fear, amidst your sighs, those distracted sighs!

Il est doux, il est bon from *Herodiade*

He whose word erases all sentences,
The Prophet is here! Unto him I'm going!

It is sweet, it is good, his voice is serene:
He speaks ... all is silent ...
Lighter on the plain
The air passes quietly attentive ...
He speaks ...

Ah! when he returns? when will I hear?
I suffered ... I was alone and my heart calmed down
Listening to his melodious voice and tender,
My heart has calmed down!

Beloved prophet, can I live without you!
Beloved Prophet, may I live ... live without you!
There it is! in this desert where the astonished crowd
Had followed in his footsteps,

He greeted me one day, abandoned child!
And it opened my arms!
He is gentle, he is good
His voice is serene,
He speaks ... all is silent ... lighter on the plain ...
The air passes quietly attentive ...
He speaks!

Ah! when he returns?
When can I hear?
I suffered ... I was alone and my heart calmed down
Listening to his melodious voice and tender,
My heart has calmed down!

Beloved prophet, can I live without you!
Beloved Prophet, may I live ... live without you!
Ah! when he returns? When can I hear it!
Beloved prophet, can I live without you!

Haydn Concerto

Haydn's Concerto for Trumpet is one of the first known concertos for chromatic trumpet. The first trumpeters that performed the piece played it on a keyed trumpet, much like a saxophone or clarinet. When the trumpet gained valves, the concerto continued to be popular, and is now part of the standard repertoire. Listen for the sweet and simple classical phrasing, and imagine how the accompaniment would sound as a string section.

Quando men vo

Having spotted her occasional boyfriend, Marcello, Musetta sings of how everyone always notices her beauty when she goes out.

When I walk all alone in the street
People stop and stare at me
And look for my whole beauty
From head to feet

And then I taste the slight yearning
which transpires from their eyes
and which is able to perceive
to most hidden beauties.
So the scent of desire is all around me,

It makes me happy!
And you, while knowing, reminding and longing
you shrink from me?
I know it very well:
you don't want to express your anguish,
but you feel as if you're dying!

Variations on a Theme from Norma

J.B. Arban was a composer and cornet player most known for his complete cornet method, a standard method book of trumpet and cornet players. His Variations on a Theme is based on Casta Diva, from the opera Norma by Bellini. Listen to what was originally a glorious soprano solo, then try to find the musical ideas from the theme in the variations that follow.

Summertime

George Gershwin began composing Summertime in 1933, setting out to create an original spiritual in the style of current African American folk song. It was originally an aria sung as a part of the opera Porgy and Bess. The song itself has been recorded over 24,400 times, and has become classic American literature. The style the song will be performed in is based off the 1957 recording by Ella Fitzgerald and Louis Armstrong.

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

Upcoming Events

Thursday, March 17, 2011- Night of Jazz
Kresge Auditorium- 7:00pm

Friday, March 18, 2011- Senior Recital: Emily Martin (clarinet)
Kresge Auditorium-7:00pm

Monday, March 21, 2011- Senior Recital: Derek Corcoran (piano)
Kresge Auditorium- 7:00pm

Tuesday, March 22, 2011- Orchestra/Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, March 26, 2011-Adjunct Faculty Recital: Matt & Rachel Jacklin
Kresge Auditorium- 7:00pm

Thursday, March 31, 2011- A Day with Marvin Blickenstaff
Larsen Fine Arts Center- 10am-5pm

Monday, April 4, 2011- Hopkins Scholarship Auditions
Larsen Room 140- 7:00pm

Tuesday, April 5, 2011- Hale/Wilder Scholarship Auditions
Larsen Room 140- 7:00pm

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 20, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

NIGHT OF JAZZ

featuring the

ONU Jazz Band

with

Major Six

and

Concert Singers

7:00 p.m.
Thursday, March 17, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Lullaby of Birdland — George Shearing

Flutterbye — Tony Guerrero

Israel — John Carisi

Major Six

* * * * *

You Put This Love in My Heart — Keith Green, arr. Rob Neal

Scarborough Fair — arr. Kerry Marsh

Concert Singers

* * * * *

3-2-1-0 — Oliver Nelson

Patrick Wright, trumpet

Frank Speaking — William Russo

Ian Matthews, trombone

Saralon Blues — Thomas Fredrickson

Nightowl Suite, Movement 1 — Mike Tomato

Ian Matthews, trombone
Kerry VanSyckle, vocals

The Doomsday Machine Meets Mr. Gelato — Ellen Rowe

Jeremy Schooler, tenor saxophone
Zach Kohlmeier, trombone

ONU Jazz Band

Major Six
Prof. Freddie Franken, director
RaeMarie Donaldson, trumpet/flugelhorn ❖ Chris Field, drums
Renee Runyan, alto/tenor saxophone ❖ Josh Gill, guitar
Isaac Burch, bass guitar

Concert Singers
Dr. Neal Woodruff, conductor
Alicia Carter ❖ Christine Caven ❖ Taylin Frame ❖ Lillian Guenseth
Gwen Holmes ❖ Ashley Raffauf ❖ Hillary Vaughn ❖ Alyssa Norden
Sarah Ward ❖ Ben Geeding ❖ Chris LeFevre ❖ Seth Lowery ❖ David Rice
Reuben Lillie ❖ Calley Seefeldt ❖ Andrew Nielson ❖ Blake Reddick

ONU Jazz Band
Dr. Don Reddick, director

SAXOPHONES:
Kristin Cheney
Ashley Pitzer
Renee Runyan
Lucas Sanor
Jeremy Schooler

TRUMPETS:
Anthony Jacobs
Andrew Moore
Diane Rankin
Kerry VanSyckle
Patrick Wright

TROMBONES:
Alex Kellogg
Zach Kohlmeier
Ian Matthews
Blake Reddick

BASS GUITAR:
Sarah Marrs

PERCUSSION:
Christopher Field
Allyse Groover
Kaleb Soller

GUITAR:
Jase Hackman

PIANO
Jamila Coker
Ryan LaLone
Josh Ring

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

Upcoming Events

Friday, March 18: Sr. Recital: Martin- Kresge, 7pm
Monday, March 21: Senior Recital: Corcoran- Kresge, 7pm
Tuesday, March 22: Orchestra/Chamber Concert- Kresge, 7pm
Thursday, March 24: Show Choir Concert- Kresge, 7pm
Friday, March 25: Percussion Ensemble Concert- Kresge, 7pm
Saturday, March 26: Faculty Recital, Matt & Rachel Jacklin- Kresge, 7pm
Thursday, March 31: A Day with Marvin Blickenstaff- Centennial Chapel
Thursday, March 31: Sr. Recital: Joey Ramirez- Kelley Prayer Chapel, 7pm
Saturday, April 2: Gospel Choir Concert- Kresge, 7pm
Monday, April 4: Hopkins Scholarship Auditions- Rm.140, 7pm
Tuesday, April 5: Hale/Wilder Scholarship Auditions- Rm.140, 7pm
Thursday-Saturday, April 7-9: Spring Play-Kresge, 7pm
Monday, April 11: Nielson/Young Scholarship Auditions- Kresge, 7pm
Tuesday, April 12: Orpheus Concert- Kresge, 7pm
Thursday, April 14: Testament/Chrysalis Concert- Kresge, 7pm
Friday, April 15: Harp Ensemble Concert- Kresge, 7pm
Tuesday, April 19: Band Concert- Kresge, 7pm
Tuesday, April 26: Jazz Band & Concert Singers- Kresge, 7pm
Thursday, April 28: Chamber Ensemble Concert- Kresge, 7pm
Saturday, April 30: Commencement Concert- Kresge, 7pm

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Emily Martin

clarinet

with

Dr. Gerald Anderson, piano
Desiree Hays, piano
Lauren Wood, violin
Calley Seefelt, soprano
Andrea Richardson, piano
Rachel Fisher, harp

7:00 pm
Friday, March 18, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Clarinet Concerto — W. A. Mozart

Cantilène — Louis Cahuzac

Premiere Rhapsodie — Claude Debussy

Miss Martin, clarinet
Dr. Gerald Anderson, piano

Souvenir de Sarasate — William Potstock

Lauren Wood, violin
Desiree Hays, piano

Scaramouche — Darius Milhaud

I. Vif
II. Modère
III. Brazileira

Miss Martin, clarinet
Dr. Gerald Anderson, piano

Elle a fui, la tourterelle! (from *Les Contes D'Hoffmann*) — Jacques Offenbach

Vieille Chanson — Georges Bizet

Calley Seefeldt, soprano
Andrea Richardson, piano

Song Without Words — Libby Larsen

Miss Martin, clarinet
Dr. Gerald Anderson, piano

Suite for Clarinet Violin and Piano — Darius Milhaud

III. Jeu
IV. Introduction et Final

Lauren Wood, violin
Desiree Hays, piano

The Little Fountain — Samuel O. Pratt

Rachel Fisher, harp

Concertino — C.M. Weber

Miss Martin, clarinet
Dr. Gerald Anderson, piano

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

Notes

Clarinet Concerto

At the peak of his compositional abilities and just weeks before his death, Wolfgang Amadeus Mozart (1756-1791) composed the Clarinet Concerto in A major. He wrote it specifically for his friend and fellow freemason, Anton Stadler. There is no extant manuscript of Mozart's clarinet concerto. What does survive is an unfinished draft of the Concerto's precursor. The Clarinet Concerto stands as a supreme example of the genre and contains some of Mozart's finest writing for any instrument. The Concerto uses the entire standard range of the instrument, from low C (basset clarinet) to high G. Timbral differences of the clarinet's various registers are beautifully employed to vary mood and affect. The clarinet's ability to navigate very large intervals is tastefully demonstrated in numerous passages and helps create excitement and freshness.

Cantilene

Louis (Jean Baptiste) Cahuzac (12 July 1880 – 9 August 1960)[11] was a French clarinetist and composer. Cahuzac was an outstanding performer and one of the few clarinetists who made a career as a soloist in the first part of the 20th century.

Louis Cahuzac was born in Quarante, south France. His teachers were Felix Pagès in Toulouse conservatoire and Cyrille Rose in Paris conservatoire.

Premiere Rhapsodie

Claude-Achille Debussy (August 22, 1862 – March 25, 1918) was a French composer within the impressionist era. Debussy is among the most important of all French composers and a central figure in European music of the turn of the 20th century.

His music is noted for its sensory component and how it is not often formed around one key or pitch. Often Debussy's work reflected the activities or turbulence in his own life. His music virtually defines the transition from late-Romantic music to 20th century modernist music.

The ***Premiere Rhapsodie*** was written in the Impressionistic Era intended for clarinet and piano. Debussy wrote this piece for French clarinet professor Prosper Mimart in 1910. He published his own orchestration of the accompaniment in 1911, after the official premiere with Mimart.

Scaramouche

Darius Milhaud (French pronunciation: 4 September 1892 – 22 June 1974) was a French composer and teacher. His compositions are influenced by jazz and make use of polytonality (music in more than one key at once).

Milhaud was an extremely rapid creator, for whom the art of writing music seemed almost as natural as breathing.

A scaramouche was originally a variation of the commedia character, Capitano, a braggart soldier. The Italian actor, Tiberio Fiorillo transformed the military role to a roguish clown character. He is portrayed as a buffoon or boastful clown.

Song Without Words

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award winning and widely recorded, including over fifty CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

Concertino

Carl Maria von Weber, son of a versatile musician who had founded his own travelling theatre company, and a cousin of Mozart's wife Constanze, was trained as a musician from his childhood. As a composer he won a lasting reputation with the first important Romantic German opera, Der Freischütz. He wrote the Clarinet Quintet for the outstanding clarinetist of the Munich Orchestra, Heinrich Bärmann. Weber was so taken with Bärmann's playing in 1811 that he quickly composed two clarinet concertos and a concertino for him. As the instrument was relatively new, Weber's works for the clarinet broke new ground, affording it a new measure of prominence and displaying its wide-ranging capabilities for both expressivity and virtuosic display. It is a tribute to Weber's ability that this piece remains a favorite in the standard repertory.

Upcoming Events

Monday, March 21, 2011- Senior Recital: Derek Corcoran (piano)
Kresge Auditorium- 7:00pm

Tuesday, March 22, 2011- Orchestra/Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Thursday, March 24, 2011- Show Choir Concert
Kresge Auditorium- 7:00pm

Saturday, March 26, 2011-Adjunct Faculty Recital: Matt & Rachel Jacklin
Kresge Auditorium- 7:00pm

Thursday, March 31, 2011- A Day with Marvin Blickenstaff
Larsen Fine Arts Center- 10am-5pm

Monday, April 4, 2011- Hopkins Scholarship Auditions
Larsen Room 140- 7:00pm

Tuesday, April 5, 2011- Hale/Wilder Scholarship Auditions
Larsen Room 140- 7:00pm

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 20, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. *

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

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Derek Corcoran

piano

with

Dr. Karen Ball, piano
Dr. Gerald Anderson, piano
Brianna Robins, bassoon
Rachel Fisher, harp
Alicia Carter, soprano

7:00 pm
Monday, March 21, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in F Minor, Op. 57 ('Appassionata') — L. Beethoven
Allegro assai
Andante con moto
Allegro ma non troppo
Mr. Corcoran, piano

3 Elegies pour Bassoon et Piano — E. Naoumoff
Intense et doux
Lyrique mais sobre
Melancolique et "slave"
Brianna Robins, bassoon
Dr. Gerald Anderson, piano

The Perilous Night, No's. 1, 4, and 5 — J. Cage
Mr. Corcoran, piano

Seguidilla — C. Salzedo
Rachel Fisher, harp

Africa, Op. 89 — C. Saint-Saëns
Mr. Corcoran, piano
Dr. Karen Ball, piano

Don't Cry for Me Argentina (from *Evita*) — A. L. Weber
Alicia Carter, soprano
Dr. Gerald Anderson, piano

Ballade No. 4, Op. 52 — F. Chopin
Mr. Corcoran, piano

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 student of Dr. Karen Ball.

NOTES

Appassionata

Ludwig van Beethoven's Piano Sonata No. 23 in F minor, Op. 57, also known as the *Appassionata*, is considered one of the three great piano sonatas of his middle period (the others being the *Waldstein*, op. 53 and *Les Adieux*, op. 81a). The work was composed shortly after Beethoven was struggling with the realization of his oncoming deafness. It was considered by Beethoven to be his most tempestuous Sonata. It is almost as if the listener can feel what Beethoven was going through.

A Perilous Night

John Cage is known for his unique sense of composition. A Perilous Night is a piece for prepared piano. Prior to a performance, the performer puts various items in the piano strings to create a sound not normally produced by a piano when the correlating key is struck. Objects that are utilized for this piece include bamboo, bolts, weather stripping, screws, and pieces of rubber.

Africa

Saint Saëns was a French composer during the 19th century who composed for nearly every genre of music. In his work Africa he takes the listener through a very programmatic journey that depicts what he saw on one of his visits to the continent of Africa. A standard performance of this work would normally be performed with a full orchestra.

Ballade

As stated by Robert Schumann, this Ballade was inspired by Adam Mickiewicz's poem The Three Budrys, which tells of three brothers sent away by their father to seek treasures, and the story of their return with three Polish brides. The piece starts with a melancholy introduction which ends suddenly followed by the main reoccurring theme. Compared to Chopin's other ballades this one doesn't have as many 'outbreak' sections of fast arpeggios or scales, however this piece contains some of Chopin's most difficult writing both interpretively and technically.

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

Upcoming Events

Tuesday, March 22, 2011- Orchestra/Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Thursday, March 24, 2011- Show Choir Concert
Kresge Auditorium- 7:00pm

Friday, March 25, 2011- Percussion Ensemble Concert
Kresge Auditorium- 7:00pm

Saturday, March 26, 2011-Adjunct Faculty Recital: Matt & Rachel Jacklin
Kresge Auditorium- 7:00pm

Thursday, March 31, 2011- A Day with Marvin Blickenstaff
Larsen Fine Arts Center- 10am-5pm

Thursday, March 31, 2011- Senior Recital: Joey Ramirez
Kelley Prayer Chapel- 7:00pm

Monday, April 4, 2011- Hopkins Scholarship Auditions
Larsen Room 140- 7:00pm

Tuesday, April 5, 2011- Hale/Wilder Scholarship Auditions
Larsen Room 140- 7:00pm

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

Saxophone Ensemble

Angela Reedy, director

❖ ❖❖❖❖ ❖

Tuesday, March 22, 2011
7:00 pm
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Suite for Clarinet Violin and Piano — Darius Milhaud

III. Jeu

IV. Introduction et Final

Emily Martin, clarinet
Lauren Wood, violin
Desiree Hays, piano

♦♦♦♦♦

La Cenerentola (Overture) — G. Rossini

Symphonie Classique, Op. 25 — S. Prokofieff

Allegro con brio
Larghetto
Gavotte
Molto vivace

University Orchestra

♦♦♦♦♦

Lisbon — P. Grainger/trans. D. Bussick

Saxophone Ensemble

Kristin Cheney ♦ Derek Williams ♦ Desmond Handson
Julianna Munyon ♦ Ian Smith ♦ Shannon Finch ♦ Jeremy Schooler
Beth Eddy ♦ Margaret O'Neill ♦ Renee Runyon
Angela Reedy, director

♦♦♦♦♦

Symphony No.2 in D major, Op 73 — J. Brahms

Allegro non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirit

University Orchestra

Upcoming Events

- March 24: Show Choir Concert- Kresge, 7pm & 9pm
- March 25: Percussion Ensemble Concert- Kresge, 7pm
- March 26: Faculty Recital, Matt & Rachel Jacklin- Kresge, 7pm
- March 31: Sr. Recital: Joey Ramirez- Kelley Chapel, 7pm
- March 31: A Day with Marvin Blickenstaff
- April 2: Gospel Choir Concert- Kresge, 7pm
- April 4: Hopkins Scholarship Auditions- Rm.140, 7pm
- April 5: Hale/Wilder Scholarship Auditions-Rm.140, 7pm
- April 7-9: Spring Play-Kresge, 7pm*
- April 11: Nielson/Young Scholarship Auditions- Kresge, 7pm
- April 12: Orpheus Concert- Kresge, 7pm
- April 14: Testament/Chrysalis Concert- Kresge, 7pm
- April 15: Harp Ensemble Concert- Kresge, 7pm
- April 19: Band Concert- Kresge, 7pm
- April 26: Jazz Band & Concert Singers- Kresge, 7pm
- April 28: Chamber Ensemble Concert- Kresge, 7pm
- April 30: Commencement Concert- Kresge, 7pm*

*This is a required event for all music majors and minors.

University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Diane Rankin
Marijke Bakker

Oboe
Joy Matthews
Katelynn Dunkman

Clarinet
Emily Martin
Elise Payne

Bassoon
Ashley Pitzer^
Brianna Robins^

Horn
Brittany Harris^
Rebeckah Sterns
Kyle Miller^
Deidre Sheldon

Trumpet
Patrick Wright
RaeMarie Donaldson

Trombone
Ian Matthews
Lauren Hausken
Josh Ring

Tuba
Alex Kellogg

Percussion
Mike Zaring
Melody Abbott
Bryce Parker

Violin I
Lauren Wood*
Chantalle Falconer
Rachel Tschetter
Amanda Winkle
Caitlin Mills
Rebecca Walker
Lauren Beatty
Amanda Luby
Annie Kincaid
Desiree Hays
Dustin Vail

Violin II
Emily Borger
Christine Caven
Emily Younglove
Jordan Cramer
Tika Anderson
Lauren Brennan
Emily Sprik
Lindsey Ramirez
Madelyn Lorenz
Bethany Rush
Alyssa Alt
Sarah Jensen
Emily Ohse
Kayla Younglove
Claire Dana
Hope Olson

Viola
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley

'Cello
Allison Richmond
Brian Kosek
Andrew Nielson
Elisabeth Holaway
Erin Evans
Sarah DiLeonardo
Heidi Watson

Bass
Sara Marrs
Jess Dillman
Tony Jacobs
Jennifer Wilkerson
Nick Holden
Katelyn Emerson

* Concertmaster
^ Co-principal

NOTES

La Cenerentola (Cinderella) is a *drama giocoso* (jocular drama) in two acts, composed by Gioachino Rossini at age 25. The overture is a reworking of the overture from his earlier opera *La gazzetta.*

Prokofieff's ***Symphonie Classique, Op. 25*** is a study in classical form set to early twentieth-century harmonies. The thematic content and use of form are among the most engaging features of the symphony. Prokofieff dedicated this work to Russian composer and critic Boris Asafieff, who said of this composition: "The composer's idea in writing this work was to catch the spirit of Mozart, and to put down that which, if he were living now, Mozart might put into his scores."

The ***Symphony No. 2 in D major, Op. 73***, was composed in the summer of 1877. Its composition was brief in comparison with the fifteen years it took Brahms to complete his First Symphony. The cheerfulness of the symphony is akin to the pastoral mood of Beethoven's Sixth. While the work is neither tragic nor especially dramatic, the dynamic of the first two movements is largely piano and reaches forte only in minor scales. The last two movements are lighter in dynamics and more brief. The interplay of contrasting melodies overlapping and being subtly passed around throughout the instruments of the orchestra allow for moods and colors to emerge from within similar textures.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

ONU CLEFHANGERS

with

Concert Singers

Dr. Neal Woodruff, director

Gospel Choir

Jasper Taylor, director

❖ ❖❖❖ ❖

7:00 p.m.
Thursday, March 24, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

National Anthem

Clefhangers Show Choir

♦♦♦♦♦

In My Life — J. Lennon and P.McCartney/ arr. Steve Zegree

Solitude — D. Ellington/arr. Paris Rutherford

I Will Rejoice — M. W. Smith and B. Darnell/ arr. T. Fettke

Concert Singers

♦♦♦♦♦

All in His Hands — M. R. Biggham

Everybody Clap Your Hands — P. Gray

Proclamation Gospel Choir

♦♦♦♦♦

Showchoir Medley — arr. J. Ring and Z. Kohlmeier

Clefhangers Combo

♦♦♦♦♦

"Love Is Worth Fighting For"

Battlefield — arr. J. Ring and B. Cherney
(as performed by Jordin Sparks)

Love Is Not A Fight — arr. J. Ring and B. Cherney
(as performed by Warren Barfield)

Seth Lowery, tenor

I'm A Believer — arr. J. Ring and B. Cherney
(as performed by Smashmouth)

Clefhangers Show Choir
Clefhangers Combo

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

"Love Is Worth Fighting For"

"Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It does not dishonor others, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes, always perseveres. Love never fails."

-1 Corinthians 13:4-8 (New International Version, ©2011)

A Note From The Directors...

The Clefhangers is an entirely student-led ensemble. We began rehearsals at the start of the Spring 2011 semester. Although, from the start, we knew how difficult of a task it would be to start an ensemble here at Olivet as involved as a show choir, we had no idea the amount of joy it would bring us. This ensemble has demanded full commitment and individual practice from all of its members and we are so grateful for a group of students who willingly and enthusiastically rose to the challenge. With a mere fourteen rehearsals, we are so proud of the show that we have to perform for you tonight. First and foremost, we would like to thank God for giving us the opportunity to serve Him through our talents and abilities. We look forward to glorifying Him through our performance tonight. We hope that the theme "Love Is Worth Fighting For" speaks to your heart through our music and lyrics the way that it has spoken to us. Enjoy.

Ali Carter & Ashley Raffauf

We would like to give a special thanks to LTC Peaslee and the Roaring Tiger Battalion for letting us borrow ROTC uniforms. We would also like to thank Dr. Reddick and the music faculty for their support of this new group.

ONU Clefhangers Show Choir

Ali Carter ❖ Lillian Guenseth ❖ Ashley Raffauf ❖ Alli Hill
Gwen Holmes ❖ Becky Lowery ❖ Hannah Taylor
Hillary Vaughan ❖ Caleb Carr ❖ Ben Geeding ❖ Kyle Hance
Seth Lowery ❖ Mike Bishop ❖ Monty Larcom
Chris LeFevre ❖ Seth Means

ONU Clefhangers Combo

Kristin Cheney, tenor saxophone ❖ Joel Deckard, drums
Tyson Dodd, acoustic/rhythm guitar ❖ Kate Hausken, piano
Zach Kohlmeier, trombone ❖ Ian Matthews, trombone
Patrick Wright, trumpet ❖ Joey Ramirez, electric/lead guitar
Josh Ring, bass ❖ Lucas Sanor, alto saxophone

Concert Singers

Dr. Neal Woodruff, conductor
Alicia Carter ❖ Christine Caven ❖ Jonathan Mikhail
Lillian Guenseth ❖ Gwen Holmes ❖ Ashley Raffauf ❖ Hillary Vaughn
Sarah Ward ❖ Ben Geeding ❖ Chris LeFevre ❖ Seth Lowery
David Rice ❖ Reuben Lillie ❖ Calley Seefeldt
Andrew Nielson ❖ Blake Reddick

Directors – Ali Carter & Ashley Raffauf
Faculty Sponsor- Dr. Reddick
Combo music arranger – Josh Ring
Choir music arranger – Ben Cherney
Choreographer – Hannah Jacobson
Stage crew- Brad Palmer, Brad Sytsma, Ben Cherney
Lights – G.J. Frye
Sound – Kaleb Soller
Costume Assistant – Shelby Van Buren

OLIVET
NAZARENE
UNIVERSITY

Department of Music

STUDENT RECITAL

❖ ❖❖❖❖ ❖

9:30 a.m.
Friday, March 25, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Prelude in C Minor, op. 28 No. 20 — F. Chopin
Jamila Coker, piano

Intrada for Trumpet in C — O. Ketting
Patrick Wright, trumpet

Come unto Him (from *Messiah)* — G. F. Handel
Ashley Naffziger, soprano
Andrea Richardson, piano

Etude #2 — D. Popper
Elisabeth Holaway, cello

Etude — F. Carulli
Shaun Whennen, guitar

Then Shall the Eyes of the Blind Be Opened (from *Messiah)* — G.F. Handel
He Shall Feed His Flock Like a Shepherd (from *Messiah*) — G.F. Handel
Alli Hill, alto
Dr. Jeff Bell, piano

Etude in B Minor — Drouet/Voxman
Adagio cantabile
Kristin Cheney, saxophone

How Could I Ever Know (from *The Secret Garden*) — L. Simon
Alicia Williams, soprano
Andrea Richardson, piano

From the Cradle — B. Courtier
Malik Temple, marimba

Moonlight Sonata — L. Beethoven/ arr. B. Gottlieb and M. Abbott
Bryce Parker, vibraphone
Andy Barnard, bells
Melody Abbott, marimba

Table Music — T. De Mey
Mike Zaring, Austin Lappe, Mike Neil, percussion

Upcoming Events

March 25: Percussion Ensemble Concert- Kresge, 7pm
March 26: Faculty Recital, Matt & Rachel Jacklin- Kresge, 7pm
March 31: Sr. Recital: Joey Ramirez- Kelley Chapel, 7pm
March 31: A Day with Marvin Blickenstaff
April 2: Gospel Choir Concert- Kresge, 7pm
April 4: Hopkins Scholarship Auditions- Rm.140, 7pm
April 5: Hale/Wilder Scholarship Auditions-Rm.140, 7pm
April 7-9: Spring Play-Kresge, 7pm
April 11: Nielson/Young Scholarship Auditions- Kresge, 7pm
April 12: Orpheus Concert- Kresge, 7pm
April 14: Testament/Chrysalis Concert- Kresge, 7pm
April 15: Harp Ensemble Concert- Kresge, 7pm
April 19: Band Concert- Kresge, 7pm
April 26: Jazz Band & Concert Singers- Kresge, 7pm
April 28: Chamber Ensemble Concert- Kresge, 7pm
April 30: Commencement Concert- Kresge, 7pm*

*This is a required event for all music majors and minors

** These events do not include the morning concerts. Please see the music department for a list of morning events. **

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OLIVET NAZARENE UNIVERSITY

Department of Music

Percussion Ensembles Concert

featuring

Adam Walton
Marimba

with

Dr. Gerald Anderson
Piano

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Friday, March 25, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Excerpts from Angels — Stuart Saunders Smith

I. Angels Talking
II. Angels Crying
III. Angels Becoming the Wind

Melody Abbott, Andy Barnard, Katelyn Dunkman

♦♦♦♦♦♦

Aurora Borealis — John Thrower

I. Starry Night

Adam Walton, Marimba
Melody Abbott, Mike Neil, Bryce Parker, Mike Zaring

♦♦♦♦♦♦

Excerpts from Angels — Stuart Saunders Smith

♦♦♦♦♦♦

Moonlight Sonata — Beethoven/arr. Beth Gottlieb

Melody Abbott, Andy Barnard, Bryce Parker,
Dustin Southe, Seth Wenzelman

♦♦♦♦♦♦

Excerpts from Angels — Stuart Saunders Smith

♦♦♦♦♦♦

Ceiling Full of Stars — Blake Tyson

Melody Abbott, Andy Barnard, Chris Field, Mike Neil
Bryce Parker, Seth Wenzelman, Amanda Winkle, Mike Zaring

♦♦♦♦♦♦

Excerpts from Angels — Stuart Saunders Smith

♦♦♦♦♦♦

Table Music — Thierry De May

Austin Lappe, Mike Neil, Mike Zaring

♦♦♦♦♦♦

Excerpts from Angels — Stuart Saunders Smith

♦♦♦♦♦♦

The Glory and the Grandeur — Russell Peck

Joel Deckard, Chris Field, Kaleb Soller
Dr. Gerald Anderson, Piano

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

❖ ❖ ❖ ❖ ❖

2011 Spring Tour

Charlevoix, MI
Traverse City, MI
Grand Haven, MI

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
Amazing Love!	D. Rasbach
Be Ye Glad	arr. B. Greer
Great Is Thy Faithfulness	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
I'm Gonna Sing 'til the Spirit Moves in My Heart	M. Hogan
Laudate	R. Clausen
Let Your Glory Fall	arr. J. Rouse
O, Mighty Cross	arr. T. Fettke
Prayer	R. Clausen
Rejoice in the Lord	16th Century English
SAUL	E. Hovland
Song of Praise	K. Nystedt
The Lord Bless You and Keep You	P. Lutkin

Three recordings of Orpheus Choir are available:

A Mighty Fortress

Great Is Thy Faithfulness

Love Came Gently

PERSONNEL

SOPRANO

Laura Bruns Watseka, IL
Ali Carter* Bourbonnais, IL
Christine Caven Boise, ID
Lindsay Close Flushing, MI
Andrea Dunahee Gibson City, IL
Taylin Frame Centreville, VA
Gwen Holmes Princeton, IL
Laura McCague* New Lenox, IL
Megan Radcliffe Charleston, Wv
Ashley Raffauf Homewood, IL
Anna Reed Huntington, IN
Rebecca Rodeheaver San Diego, CA
Michelle Towle Waterville, VT
Sarah Ward Wheaton, IL
Alicia Williams Tecumseh, MI
Kate Wilson Daleville, IN

BASS

Anthony Allen Bourbonnais, IL
Jake Boss Tinley Park, IL
Ben Cherney* Escanaba, MI
Paul Drace Black River Falls, WI
Neil Frazer Spooner, WI
Ben Geeding Manteno, IL
Jase Hackman Manhattan, IL
Keegan Hurt Kalamazoo, MI
Chris LeFevre Ashton, IL
Reuben Lillie Greenville, PA
Seth Means Honey Creek, IA
Andrew Moore Hastings, MI
Ian Morley Valparaiso, IN
Andrew Nielson Olathe, KS
Brad Palmer Franklin, IN
Joel Ramirez* Cicero, IL
David Rice Traverse City, MI
Ryan Shrout Jacksonville, FL

ALTO

Amanda Cook Aurora, IL
Libby Devine Elgin, IL
Emily Dillard Galesburg, IL
Laura Fleschner Terre Haute, IN
Lillian Guenseth Galesburg, IL
Lindsey Hayes Galesburg, IL
Rebekah Hazen Pekin, IL
Alli Hill Quincy, IL
Megan Huntsman Portland, IN
Cindy Jackson* Herscher, IL
Stephanie Johnson Madison, WI
Andrea LaMontagne Kankakee, IL
Rebecca Lowery Kankakee, IL
Audrey Mikhail Joplin, MO
Elizabeth Morley Valparaiso, IN
Taylor Recker New Lenox, IL
Samantha Starner* Chandler, AZ
Hillary Vaughn Kankakee, IL
Heather Willoughby* Elkhart, IN

TENOR

Caleb Carr Orangeville, IL
Cameron Dunlop* Huntington, IN
Kyle Hance Carthage, MO
Matthew Kee Yorkville, IL
Seth Lowery Kankakee, IL
Merrick Robison Marion, IA
Brad Sytsma Grand Rapids, MI
Wesley Taylor Joliet, IL
Jason Walker Minneola, KS
Nate Waller* Oblong, IL

ACCOMPANIST

Andrea Richardson Bloomington, IL

*Officer

ORPHEUS CHOIR

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

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

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

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

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

OLIVET NAZARENE UNIVERSITY

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

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

Faculty Recital
Matthew Jacklin

marimba

Dr. Gerald Anderson, piano
Rachel Jacklin, violin
Ember Miller, clarinet

♦ ♦ ♦ ♦ ♦

7:00 p.m.
Saturday, March 26, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Canyon — Kevin Puts

I. Toccata
II. Cadence
III. Canyon
IV. Cadence
V. Toccata

Matt Jacklin, marimba

Ritual Protocol — Kevin Puts

I.
II.
III.

Matt Jacklin, marimba
Dr. Gerald Anderson, piano

And Legions Will Rise — Kevin Puts

Matt Jacklin, marimba
Rachel Jacklin, violin
Ember Miller, clarinet

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

Upcoming Events

March 31: Sr. Recital: Joey Ramirez- Kelley Chapel, 7pm

March 31: A Day with Marvin Blickenstaff

April 2: Gospel Choir Concert- Kresge, 7pm

April 4: Hopkins Scholarship Auditions- Rm.140, 7pm

April 5: Hale/Wilder Scholarship Auditions-Rm.140, 7pm

April 7-9: Spring Play-Kresge, 7pm

April 11: Nielson/Young Scholarship Auditions-
Kresge, 7pm

April 12: Orpheus Concert- Kresge, 7pm

April 14: Testament/Chrysalis Concert- Kresge, 7pm

April 15: Harp Ensemble Concert- Kresge, 7pm

April 19: Band Concert- Kresge, 7pm

April 26: Jazz Band & Concert Singers- Kresge, 7pm

April 28: Chamber Ensemble Concert- Kresge, 7pm

April 30: Commencement Concert- Kresge, 7pm*

*This is a required event for all music majors and minors

** These events do not include the morning concerts. Please see the music department for a list of morning events. **

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

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9:30 a.m.
Monday, March 28, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

G Major — Muller/Voxman

Allegro moderato, ma brillante

Renee Runyan, saxophone

Amarilli, mia bella — G. Caccini

Jason Walker, tenor
Dr. Jeff Bell, piano

Tuba Rhapsody — C. Grundman

Alex Kellogg, tuba
Prof. Ryan Schultz, piano

Serenade — H. Hanson

Diane Rankin, flute
Desiree Hays, piano

Children of Eden (from *Children of Eden*) — S. Schwartz

Hannah Taylor

Etüden für Timpani — R. Hochrainer

Allyse Groover, timpani

Ich liebe dich — L. Beethoven

Kerry VanSyckle, mezzo-soprano
Elise Payne, piano

Pie Jesu (from *Requiem*) — G. Faure

Lillian Guenseth, soprano
Andrea Richardson, piano

Nobody Needs to Know — J. R. Brown

Andrew Nielson, baritone
Kate Hausken, piano

Upcoming Events

March 31: Sr. Recital: Joey Ramirez- Kelley Chapel, 7pm
March 31: A Day with Marvin Blickenstaff
April 2: Gospel Choir Concert- Kresge, 7pm
April 4: Hopkins Scholarship Auditions- Rm.140, 7pm
April 5: Hale/Wilder Scholarship Auditions-Rm.140, 7pm
April 7-9: Spring Play-Kresge, 7pm
April 11: Nielson/Young Scholarship Auditions-Kresge, 7pm
April 12: Orpheus Concert- Kresge, 7pm
April 14: Testament/Chrysalis Concert- Kresge, 7pm
April 15: Harp Ensemble Concert- Kresge, 7pm
April 19: Band Concert- Kresge, 7pm
April 26: Jazz Band & Concert Singers- Kresge, 7pm
April 28: Chamber Ensemble Concert- Kresge, 7pm
April 30: Commencement Concert- Kresge, 7pm*

*This is a required event for all music majors and minors

** These events do not include the morning concerts. Please see the music department for a list of morning events. **

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Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Joey Ramirez

bass

with

Andrea Richardson, piano
Calley Seefeldt, soprano
Elizabeth Morley
Freddie Franken, guitar
Patrick Wright, flugelhorn
Kelsey Sowards, mezzo-soprano
Joel Deckard, drums
Tyson Dodd, guitar
Jesse Dillman, acoustic bass

7:00 pm
Thursday, March 31, 2011
Kelley Prayer Chapel

PROGRAM

Invocation

Aurore — G. Fauré
Madrigal — V. D'Indy

Mr. Ramirez

The Beauty is (from *The Light in the Piazza*) — A. Guettel

Miss Seefeldt

O Isis und Osiris (from *Die Zauber flōte*) — W. A. Mozart
Ich Liebe Dich — L. Beethoven
Nachtlied — R. Schumann

Mr. Ramirez

Arabesque No. 1 — C. Debussy

Miss Morley, piano

Cara, Cara e Dolce — A. Scarlatti
Io le diro che l'amo — G. F. Handel

with Miss Richardson

Sabor a mi — A. Carrillo

with Prof. Franken

The Summer Knows (from *The Summer of '42*) — M. Legrand

Mr. Wright
Prof. Franken

Come Again — J. Dowland
Younger Than Springtime (from *South Pacific)* — O. Hammerstein/ R. Rodgers
All the Way (from *The Joker)* — J. Van Heusen / S. Cahn

with Miss Sowards

Long Ago And Far Away (from *Cover Girl*) — I. Gershwin / J. Kern
Tell Her You Love Her — H. Denison / H. Halliday
I'll Know (from *Guys and Dolls*) — F. Loesser

Mr. Ramirez

Come Fly With Me — J. Van Heusen / S. Cahn

Mr. Ramirez
with Mr. Deckard, Mr. Dodd, and Mr. Dillman

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NOTES

Aurore

Translation: From the gardens of the night the stars fly away, Golden bees attracted by an unseen honey, and td the dawn, in the distance, spreading the brightness of its canvas, Weaves silver shreds into the sky's blue mantle. From the garden of my heart, intoxicated by a languid dream My desires fly away with the coming of the morn, like a light swarm to the coppery horizon, Called by a plaintive song, eternal and far away. They fly to your feet, stars chased by the clouds, Exiled form the golden sky where your beauty blossomed, and, seeking to come near you on uncharted paths, Mingle their dying light with the dawning day.

Madrigal

Poem by Robert De Bonnieres

Translation: Who was ever more charming face, neck whiter, hair silkier, Who was ever more nice blouse, Who never was, that my lady with gentle eyes! Who never had more lips smiling, smiling who made the heart more joyous, more chaste breast under guimpos transparent, Who never took my eyes to the sweet lady! Who never had a sweeter voice heard, Cute teeth mouth emperlent better; Whoever was looking at so tender, Who never was, that my lady with gentle eyes!

Nachtlied

Translation: Over all the peaks, is peace
In all tops, you hearest, hardly a breath;
The birds in the forest, Just wait, soon
You will rest well.

Ich Liebe Dich

Translation: I love you dear, as you love me, today and all tomorrows, we share each day with simple joy, and also share life's sorrows. Each moment of our days we fill with graceful love and gladness; you comfort me when I am low, my tears assuage your sadness, assuage you r sadness. May God's kind blessings be on you, my love, my life, my treasure; may God protect and hold you near, and give us joy and pleasure. May God protect and hold you near, and give us joy and pleasure! And give us joy and pleasure! Beyond all measure.

O Isis and Osiris

Translation:
O Isis and Osiris, grant, the wisdom of mind to the new couple!
Their lenket Wanderer the steps, Strengthen them with patience in danger.
Let them see the fruits of the test, But they should go to his grave,
Reward their courageous course; Take them up in your abode.

Cara, Cara e Dolce

Translation: Dearest liberty, Dearest liberty, dearest liberty of life, dearest liberty of life. You console my spirit now; no more servitude allow, if

my heart is free of strife, if my heart is free of strife. Dearest liberty, dearest liberty, dearest liberty of life. Dearest liberty of life, dearest liberty of life.

Io le diro che l'amo

Translation: I will tell her that I love her and I will not be fearful. I desire her for my own; I know what I must do.

Sabor a Mi

So long enjoyed this love our souls and approached both I keep your taste but you also wear taste of me. If you deny my presence in your life enough to hold you and talk I gave you so much life strength that you already taste of me. I do not pretend to be your master. I am nothing I have no vanity give me the good life. I am so poor, what else I can give. Spend more than a thousand years, many more. I do not know if eternity has love but there as here in the mouth will carry taste of me.

Mr. Ramirez presents this recital in partial fulfillment of the requirements for the Bachelor of Arts in Music degree with an emphasis in Voice. He is the student of Dr. Neal Woodruff.

Upcoming Events

Monday, April 4, 2011- Hopkins Scholarship Auditions
Larsen Room 140- 7:00pm

Tuesday, April 5, 2011- Hale/Wilder Scholarship Auditions
Larsen Room 140- 7:00pm

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

9:30 a.m.
Monday, April 04, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sebben, Crudele — A. Caldara
The Man I love (from *Lady, Be Good!*) — G. Gershwin
Gretchen am Spinnrade — F. Schubert

Gwen Holmes, soprano
Kate Hausken, piano

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Concerto No. 1 in G Minor, Op. 25 — F. Mendelssohn
Molto allegro con fuoco
with Dr. Gerald Anderson, piano

Le cou cou — L. Daquin
Rondeau

Sonata in E Minor — F. J. Haydn
Presto

Sacro-Monte, Op. 55, no. 5 — J. Turina

Desiree Hays, piano

❖❖❖❖❖

Se Florindo è fedele — A. Scarlatti
En prière — G. Fauré
Beyond My Wildest Dreams — A. Menken/ G. Slater
(from *The Little Mermaid*)

Kate Wilson, soprano
Andrea Richardson, piano

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

Upcoming Events

Monday, April 4, 2011- Hopkins Scholarship Auditions
Larsen Room 140- 7:00pm

Tuesday, April 5, 2011- Hale/Wilder Scholarship Auditions
Larsen Room 140- 7:00pm

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

HOPKINS SCHOLARSHIP AUDITION

7:00 p.m.
Monday, April 04, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Portraits in Rhythm No. 2 — A. Cirone

snare drum

Sonata No. 1 — W. Schinstine

Movement 2

timpani

Concertino — T. Mayuzumi

Movement 1

marimba

Melody Abbott

❖❖❖❖❖

Etude #1 for Marimba — P. Smadbeck

marimba

Sonata No. 2 — W. Schinstine

timpani

Sea Refractions — M. Peters

marimba

Inspirations Diabolique — R. Tagawa

Introduction

multiple percussion

Christopher Field

❖❖❖❖❖

Image — B. Quartier

Slip'n' Slide

Why?...

Music Box

marimba

Portraits in Rhythm No. 13 — A. Cirone

snare drum

Four Pieces for Timpani — J. Bergamo

Elegia

Finale

timpani

Mike Zaring

❖❖❖❖❖

Sonata (BWV 1032) — J. S. Bach
- Vivace
- Largo e dolce
- Allegro

Serenade, Op. 35 — H. Hanson

Diane Rankin, flute
Desiree Hays, piano

❖❖❖❖❖

Romance No. 1, Op. 94 — R. Schumann
Orientale, Op. 50 — C. Cui
Adagio, K. 580 — W. A. Mozart
Gabriel's Oboe — E. Morricone

Katelyn Dunkman, oboe
Desiree Hays, piano

THE HOPKINS SCHOLARSHIP

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

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

Upcoming Events

Monday, April 4, 2011- Hopkins Scholarship Auditions
Larsen Room 140- 7:00pm

Tuesday, April 5, 2011- Hale/Wilder Scholarship Auditions
Larsen Room 140- 7:00pm

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

HALE/WILDER VOCAL SCHOLARSHIP AUDITIONS

7:00 p.m.
Tuesday, April 5, 2011
Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Sebben, crudele	A. Caldara
Rose Chérie, Aimable Fleur	A. Grétry
Mit Einem Gemalten Bant	L. Beethoven
Brother Will, Brother John	J. Sacco

Ben Geeding, tenor
Andrea Richardson, piano

Ich Liebe Dich	L. Beethoven
The Call (from *Five Mystical Songs*)	R. Vaughn Williams
L'Heure Exquise	R. Hahn
Per me giunto (from *Don Carlo*)	G. Verdi

David Rice, baritone
Dr. Jeff Bell, piano

Sea-Shell	C. Engel
Mein Herr Marquis (from *Die Fledermaus*)	J. Strauss
Les Cloches	C. Debussy
E strano. . .Sempre libera (from *La Traviata*)	G. Verdi

Ashley Raffauf, soprano
Andrea Richardson, piano

Vittoria, vittoria, mio core	G. Carissimi
Love's Philosophy	R. Quilter
Aubade	C. Widor
Ständchen	J. Brahms

Caleb Carr, tenor
Dr. Jeff Bell, piano

Vieille Chanson	G. Bizet
Heimliche Aufforderung Op. 27, No. 3	R. Strauss
Saper vorreste (from *Un Ballo in Maschera*)	G. Verdi
Wind O' the Westland Op. 77, No. 2	A. Beach

Calley Seefeldt, soprano
Andrea Richardson, piano

Oh! Had I Jubal's Lyre	G. F. Handel
Gretchen am Spinnrade	F. Schubert
Bonne Nuit	J. Massenet
Sebben Crudele	A. Caldara

Gwen Holmes, soprano
Kate Hausken, piano

Quando m'en vo (from *La Bohême*)	G. Puccini
Wer hat dies Liedlein erdacht	G. Mahler
Serenade	J. A. Carpenter
Il est doux, il est bon (from *Herodiade*)	J. Massanet

Alicia Carter, soprano
Dr. Gerald Anderson, piano
Kate Hausken, piano

Questa o quella (from *Rigoletto*)	G. Verdi
Die Sonne scheint nicht mehr (from *Deutsche Volkslieder*)	J. Brahms
Bonjour, Suzon!	L. Delibes
Then shall the righteous shine forth (from *Elijah*)	F. Mendelssohn

Seth Lowery, tenor
Andrea Richardson, piano

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

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.

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Upcoming Events

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

9:30 a.m.
Friday, April 8, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Portraits in Rhythm No. 2 — A. Cirone

snare drum

Sonata No. 1 — W. Schinstine

Movement 2

timpani

Concertino — T. Mayuzumi

Movement 1

marimba

Melody Abbott

Dr. Gerald Anderson, piano

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

Bonjour, Suzon! — L. Delibes

Love Changes Everything (from *Aspects of Love*) — A. Lloyd Webber

Johnny Doolan's Cat — arr. K. Shackleton

Ellen Miller, mezzo-soprano

Dr. Jeff Bell, piano

Villanelle — H. Berlioz

What Good Would the Moon Be? (from *Street Scene*) — K. Weill

Zigeunerlieder I — J. Brahms

Practically Perfect (from *Mary Poppins*) — G. Stiles

Alyssa Norden, soprano

Andrea Richardson, piano

Sonata No. 1 — J.S. Bach

Adagio cantabile

Violin Concerto in E Minor — F. Mendelssohn

Allegro, molto appassionato

Ann Kincaid, violin

Desiree Hays, piano

E Strano…Sempre Libera (from *La Traviata*) — G. Verdi
Gimme, Gimme (from *Thoroughly Modern Millie*) — J. Tesori

Ashley Raffauf, soprano
Andrea Richardson, piano

Ich liebe dich — L. Beethoven
Che farò senza Euridice (from *Orfeo ed Euridice*) — C. Gluck
O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Somebody, Somewhere (from *The Most Happy Fella*) — F. Loesser

Kendra Cable, soprano
Dr. Jeff Bell, piano

Lachen und Weinen — F. Schubert
Ch'io mai vi possa (from *Seroe*) — G. F. Handel
I Love All Graceful Things — E. Thiman
A Girl in the Army (from *Mother Goose & Co.*) — E. Borishansky

Kristin Rinehart, mezzo-soprano
Andrea Richardson, piano

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

Upcoming Events

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

9:30 a.m.
Monday, April 11, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Etude 1 for Marimba — P. Smadbeck

marimba

Sonata No. 2 — W. Schinstine

Movement III

timpani

Inspirations Diabolique — R. Tagawa

Introduction

multiple percussion

Chris Field

Italian Concerto — J. S. Bach

Allegro

Piano Concerto No. 2 in G Minor, Op. 22 — C. Saint-Saëns

Andante Sostenuto

Josh Ring, piano

Liebst du um Schönheit — C. Schumann

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

Love in the Dictionary — C. Dougherty

Megan Huntsman, contralto

Andrea Richardson, piano

Six Studies in English Folk Songs — R. Vaughn Williams

Adagio

Andante et Allegro — J. Ed. Barat

Zachary Kohlmeier, trombone

Josh Ring, piano

Song Without Words — F. Mendelssohn

Presto e Molto Vivace

Ballade — S. Barber

Ben Cherney, piano

Sonata in D Major — J. M. Leclair
1st Movement

Concerto in C Major, Op. 48 for Violin and Piano — D. Kabalevsky
1st Movement

Rachel Tschetter, violin
Desiree Hays, piano

Du bist die Ruh — F. Schubert
Lascia chio pianga — G. F. Handel
Dream Valley — R. Quilter

Bailey Zeilenga, mezzo-soprano
Andrea Richardson, piano

Miroirs La Vallée des Cloches — M. Ravel
Romanze Op. 118, No. 5 — J. Brahms

Kyrstin Stephens, piano

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

Upcoming Events

Monday, April 11, 2011- Nielson/Young Scholarship Auditions
Kresge Auditorium- 7:00pm

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

NIELSON/YOUNG PIANO SCHOLARSHIP AUDITIONS

6:30 p.m.
Monday, April 11, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Miroirs: La vallée des cloches — M. Ravel
Sonata, Op. 7 — L. Beethoven
Largo, con gran espressione
Romanze Op. 118, No. 5 — J. Brahms

Kyrstin Stephens, piano

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Concerto 1 in G Minor, Op. 25 — F. Mendelssohn
Molto allegro confuoco
Le coucou — L. C. Daquin
Rondeau
Sonata in E Minor — F. J. Haydn
Presto
Sacro-Monte Op. 55, No. 5 — J. Turina

Desiree Hays, piano

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Concerto in A Minor Op. 54 — R. Schumann
Fantasia in C Minor K 396 — W. A. Mozart
Sarcasm Op. 17, No. 3 — S. Prokofieff

Andrea Richardson, piano

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Italian Concerto — J. S. Bach
Movement 1
I Love Vienna — D. Brubeck
Piano Concerto No. 2 in G Minor, Op. 22 — C. Saint-Saëns
Andante Sostenuto

Josh Ring, piano

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Prelude in D Minor WTC Vol. 1 — J. S. Bach
Sonata in B^b Major — W. A. Mozart
Allegro
Nocturne in F Minor, Op. 55 No. 1 — F. Chopin
Fantastic Dance No. 1 — D. Shostakovich

Chantalle Falconer, piano

Etude Op. 10, No. 3 — F. Chopin
Sonata Op. 10, No. 1 — L. Beethoven
Adagio Molto
Piano Concerto No. 2 — S. Rachmaninoff
Moderato
Prelude No. 1 (from *Six Preludes*) — R. Muczynski

Chris LeFevre, piano

Drei Intermezzi Op. 17, Nos. 2 & 3 — J. Brahms
Sonata K 310 — W. A. Mozart
Presto
Touches 1, 2, 4, 7, 10 — L. Bernstein

Elizabeth Morley, 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 faculty members of the Olivet Nazarene University Music Department, and they continue to maintain busy careers in performances throughout the world. Prof. Young has since returned to ONU as Artist-in-Residence.

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

Upcoming Events

Tuesday, April 12, 2011- Orpheus Choir Concert
Kresge Auditorium- 7:00pm

Thursday, April 14, 2011- Testament & Chrysalis Concert
Kresge Auditorium- 7:00pm

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

Orpheus Choir

A Ministry in Music

Dr. Jeff Bell, conductor

Home Concert

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7 :00 p.m.
Tuesday, April 12, 2011

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM SELECTED FROM:

A Mighty Fortress is Our God	Luther; arr. Mueller
Alma Mater	B. Carmony
Amazing Love!	D. Rasbach
Be Ye Glad	arr. B. Greer
Great Is Thy Faithfulness	arr. J. Rouse
How Deep the Father's Love	arr. J. Bell
I'm Gonna Sing 'til the Spirit Moves in My Heart	M. Hogan
Laudate	R. Clausen
Let Your Glory Fall	arr. J. Rouse
O, Mighty Cross	arr. T. Fettke
Prayer	R. Clausen
Rejoice in the Lord	16th Century English
SAUL	E. Hovland
Song of Praise	K. Nystedt
The Lord Bless You and Keep You	P. Lutkin

Three recordings of Orpheus Choir are available:

A Mighty Fortress

Great Is Thy Faithfulness

Love Came Gently: A Collection for Christmas

PERSONNEL

SOPRANO

Laura Bruns Watseka, IL
Ali Carter* Bourbonnais, IL
Christine Caven Boise, ID
Lindsay Close Flushing, MI
Andrea Dunahee Gibson City, IL
Taylin Frame Centreville, VA
Gwen Holmes Princeton, IL
Laura M'Cague* New Lenox, IL
Megan Radcliffe Charleston, Wv
Ashley Raffauf Homewood, IL
Anna Reed Huntington, IN
Rebecca Rodeheaver San Diego, CA
Michelle Towle Waterville, VT
Sarah Ward Wheaton, IL
Alicia Williams Tecumseh, MI
Kate Wilson Daleville, IN

BASS

Anthony Allen Bourbonnais, IL
Jake Boss Tinley Park, IL
Ben Cherney* Escanaba, MI
Paul Drace Black River Falls, WI
Neil Frazer Spooner, WI
Ben Geeding Manteno, IL
Jase Hackman Manhattan, IL
Keegan Hurt Kalamazoo, MI
Chris LeFevre Ashton, IL
Reuben Lillie Greenville, PA
Seth Means Honey Creek, IA
Andrew Moore Hastings, MI
Ian Morley Valparaiso, IN
Andrew Nielson Olathe, KS
Brad Palmer Franklin, IN
Joel Ramirez* Cicero, IL
David Rice Traverse City, MI
Ryan Shrout Jacksonville, FL

*Officer

ALTO

Amanda Cook Aurora, IL
Libby Devine Elgin, IL
Emily Dillard Galesburg, IL
Laura Fleschner Terre Haute, IN
Lillian Guenseth Galesburg, IL
Lindsey Hayes Galesburg, IL
Rebekah Hazen Pekin, IL
Alli Hill Quincy, IL
Megan Huntsman Portland, IN
Cindy Jackson* Herscher, IL
Stephanie Johnson Madison, WI
Andrea LaMontagne Kankakee, IL
Rebecca Lowery Kankakee, IL
Audrey Mikhail Joplin, MO
Elizabeth Morley Valparaiso, IN
Taylor Recker New Lenox, IL
Samantha Starner* Chandler, AZ
Hillary Vaughn Kankakee, IL
Heather Willoughby* Elkhart, IN

TENOR

Caleb Carr Orangeville, IL
Cameron Dunlop* Huntington, IN
Kyle Hance Carthage, MO
Matthew Kee Yorkville, IL
Seth Lowery Kankakee, IL
Merrick Robison Marion, IA
Brad Sytsma Grand Rapids, MI
Wesley Taylor Joliet, IL
Jason Walker Minneola, KS
Nate Waller* Oblong, IL

ACCOMPANIST

Andrea Richardson Bloomington, IL

ORPHEUS CHOIR

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

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

Orpheus Choir has appeared in concerts across the nation, as well as Canada, Mexico, and Israel, and will travel to Nairobi, Kenya and London in 2011. It has performed twice at the National Cathedral in Washington, D.C., and three times at the U.S. Air Force Academy in Colorado. Orpheus Choir was selected to sing at two national Music Educators National Conference conventions in California, and has sung at the Illinois Music Education Association convention. The choir also represented Olivet at the annual Praise Gathering in Indianapolis from 1978 to 2005.

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

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

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OLIVET NAZARENE UNIVERSITY

Department of Music

CHRYSALIS & TESTAMENT CONCERT

7:00 p.m.
Thursday April 14, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Close to Thee — F. Crosby/ S. Vail, arr. O. Young

Soloists: Hannah Funston and Amber Leffel

Mary Did You Know? — M. Lowry/ B. Greene, arr. F. Bock

I Will Sing With the Spirit — J. Rutter

A Gaelic Blessing — J. Rutter

For Good (from *Wicked*) — S. Schwartz, arr. M. Huff

Soloist: Hannah Taylor

Chrysalis Women's Choir
Andrea Richardson, piano

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Zion's Walls — A. Copland

Hark, I Hear the Harps Eternal — arr. A. Parker

O My Luve's Like a Red, Red Rose — R. Burns/ R. Clausen

Ryan Drenth, piano
Tyler Hubbell, cello

The King of Love My Shepherd Is — Irish Tune arr. M. Wilberg

Your Grace Still Amazes Me — S. Craig/ C. Harrington

Grace Alone — arr. C. Kirkland/N. Woodruff

Testament Men's Choir
Prof. Ryan Schultz, piano

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Sanctus (from *"German Mass"*) — F. Schubert, arr. O. Young

Prof. Ryan Schultz, piano
Andrea Richardson, piano

I Am His Child — M. Hogan

He Leadeth Me — M. McDonald

Chrysalis Women's Choir
Testament Men's Choir
Prof. Ryan Schultz, piano

Chrysalis Women's Choir
Prof. Kay Welch, director

Kendra Cable ❖ Kaiti Carlson ❖ Katlynn Chambless
Ashley Desrochers ❖ Whitney Foster ❖Hannah Funston
Caitlin McCormack ❖ Ariel Morgan ❖ Ashley Naffziger
Bailey Zeilenga ❖ Hannah Taylor ❖ Blaire Toms ❖ Kelsey Sowards
Brooke Bellamy ❖ Lisa Boaz ❖ Sarah Cochran ❖ Becca Crofoot
Jackie Freed ❖ Laura Holdham ❖ Lauren Leidahl ❖ Bethany Meyer
Anna Winters ❖ Kerry VanSyckle ❖ Bekka Rogers ❖ Meg Dowell
Jordan Hedge ❖ Shannah Hoekstra ❖ Hannah Jacobson
Rachel Lenger ❖ Heather Marrs ❖ Amanda Price
Kyrstin Stephens ❖ Kristin Rinehart ❖ Nicole Sloan ❖ Marlo Smith
Kristina Richardson ❖ Cierra Andecover ❖ Marijke Bakker
Bethany Chatman ❖ Rachel Domaoal ❖ Jenelle Fields
Amber Leffel ❖ Catie Young ❖ Amy Ratliff ❖ Ellen Miller

Testament Men's Choir
Prof. Ryan Schultz, director

Ryne Alberico ❖ Jon Cable ❖ Ryan Drenth ❖ Ben Geeding
Tyler Hubbell ❖ Alex Kellogg ❖ Zach Kohlmeier
Michael Larson ❖ Jef Maslan ❖ Matt Wallace
Jeremiah Bower ❖ Derek Corcoran ❖ Antonio Funches
Jeremy Huish ❖ Monty Larcom ❖Geoff Sauter

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

Upcoming Events

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

9:30 a.m.
Friday, April 15, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Etude Op. 10 No. 3 — F. Chopin
Lento
Sonata Op. 10, No. 1 — L. Beethoven
Adagio Molto
Prelude No. 1 (from *Six Preludes*) — R. Muczynski
Vivace

Chris LeFevre, piano

Concerto in C Major — W. A. Mozart
Adagio non troppo
Concerto in D Minor — T. Albinoni
Allegro

Joy Matthews, oboe
Kate Hausken, piano

Concerto in G Major — W. A. Mozart
Rondo
Sonatina — E. Burton

Rose Hall, flute
Dr. Jeff Bell, piano

Mädchen sind wie der Wind — F. Loewe
Nina — G. Pergolesi
Time After Time (from *It Happened in Brooklyn*) — J. Styne

Wesley Taylor, tenor
Ben Cherney, piano

Romance Op. 94, No. 1 — R. Schumann
Adagio K508 A — W. A. Mozart

Katelyn Dunkman, oboe
Desiree Hays, piano

Widmung — R. Schumann
The Lord is My Shepherd — H. Smart

with Caleb Carr, tenor

Sebben, crudele — A. Caldara
Some Enchanted Evening (from *South Pacific*) — R. Rodgers

James Larcom, baritone
Dr. Jeff Bell, piano

Sonata BWV1031 — J.S. Bach
Sonatina K305 — W. A. Mozart

Nicole Stone, flute
Desiree Hays, piano

Once Upon a Time (from *All American*) — C. Strouse
Nur wer die Sehnsucht kennt — F. Tchaikovsky
Lydia — G. Fauré

Geoff Sauter, baritone
Dr. Jeff Bell, piano

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Upcoming Events

Friday, April 15, 2011- Harp Ensemble Concert
Kresge Auditorium- 7:00pm

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

ONU HARP STUDIO RECITAL

Featuring

ONU Harp Ensemble

Dr. Charles Lynch, director

7:00 p.m.
Friday, April 15, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Little Fountain — Samuel O. Pratt

Rachel Fisher
Cambria Thomas

Solo for Harp — Cesar Franck

Jennifer Wilson

Fire Dance — David Watkins

Emily Heinz

The Minstrel's Adieu to His Native Land — John Thomas

Andante
Variation I: Molto Legato
Variation II: Leggiero
Andante

Cambria Thomas

Vers La Source Dans La Bois — Marcel Tournier

Rachel Fisher

Dusk in the Sandias — Gail Barber
Mexican Serenade — Gail Barber

ONU Harp Ensemble
Rachel Fisher ❖ Emily Heinz
Cambria Thomas ❖ Jennifer Wilson

Dyades — Bernard Andrès
Andantino
Allegretto
Allegretto

ONU Harp Ensemble

Nearer, My God, To Thee — Lowell Mason
arr. Shari Pack

ONU Harp Ensemble

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

Upcoming Events

Tuesday, April 19, 2011- Band Concert
Kresge Auditorium- 7:00pm

Tuesday, April 26, 2011- Jazz Band & Concert Singers Concert
Kresge Auditorium- 7:00pm

Thursday, April 28, 2011- Chamber Ensembles Concert
Kresge Auditorium- 7:00pm

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

****The list above does not include daytime performances. Please consult the Music Office for a list of daytime performances. ****

OLIVET NAZARENE UNIVERSITY

Department of Music

Concert Band

Dr. Neal McMullian, conductor

Wind Symphony

Prof. Ryan Schultz, conductor

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7:00 p.m.
Tuesday, April 19, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Variations on a Korean Folk Song — John Barnes Chance
Country Gardens — Percy Grainger
Greensleeves — Traditional, arr. by Alfred Reed
Energetikos — Gary P. Gilroy

Concert Band

Moonlight Sonata — L. Beethoven/ arr. B. Gottlieb and M. Abbott

Percussion Ensemble

Bryce Parker ❖ Andy Barnard ❖ Melody Abbott
Dustin Southe ❖ Seth Wenzelman

Blues and Chaser — Jared Spears

Percussion Ensemble

Linnea Orne ❖ John Neuman
Rebecca Wilkinson ❖ Joanna Knepper

Sunrise at Angel's Gate — Philip Sparke
Colorado Peaks — Dana Wilson
Sleep — Eric Whitacre

Conducted by Neal Woodruff

Zion — Dan Welcher
The Gum-suckers March — Percy Grainger

Wind Symphony

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

NOTES

Variations on a Korean Folk Song – John Barnes Chance first heard the melody *Arirang* while serving in the U. S. Army in Korea. The tune is a pentatonic melody, using only 5 notes. The opening statement of the melody begins in the low register of the clarinets and grows to include the full band. The first variation is marked *Vivace* and includes rapidly running fragments from the melody. The second variation is a quite lyrical setting. The third variation is *Allegro con Brio* and is set in a compound meter. This moves smoothly into a sustained statement of the melody followed by the final variation, *Con Islancio*, meaning with impetuosity, and includes a wide variety of percussion.

Country Gardens – Grainger originally wrote this playful piece for piano in 1918 as a present for his mother. He later scored it for orchestra and in 1953, he scored it for band. The band arrangement contains a number of odd occurrences, not unusual for Grainger! At several points, there are some very loud brass chords and some raucous glissandos in the brass at unexpected places. There are even several "wrong notes" that were written in.

Greensleeves – This traditional folksong dates back to 16th century England. Originally a love song, alternative lyrics have been used for the tune, including "What Child Is This?" and a variation that was used in the 1962 film How the West Was Won. This arrangement by Alfred Reed has long been a standard in the wind band repertoire.

Energetikos – *Energetikos* is a wildly energetic and rhythmic piece that gets its inspiration from the intensity and life energy of Southern California. The title of the work is Greek and comes from the word *Energein* which means to be active. Dr. Gilroy is well known for an intense energy in much of his music. He often produces this musical energy through ostinatos along with interesting and sometimes unpredictable rhythmic involvement. This three part piece begins fast, moving to a slow, reflective section. The final section returns to the patterns of the opening with some rhythmic twists along the way.

Sunrise at Angel's Gate

Sunrise at Angel's Gate was commissioned by Colonel Finley Hamilton, conductor of the United States Army Field Band, and first performed by them in March 2001.

Philip Sparke provides the following composer's notes:

"In October 1999, I was privileged to be invited to Flagstaff, Arizona, to take part in the centenary celebrations of Northern Arizona University. The University is a two hour drive from the Grand Canyon, so a visit was compulsory! It's really not possible to describe this amazing natural phenomenon- it's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits it.

Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides."

Colorado Peaks

"Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person's relation to them via a rugged and persistent climb." Dana Wilson

Sleep

Sleep began its life as an acapella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to call out for the simple and plaintive sound of the winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus.

Zion

The composer writes:

Zion is the third and final installment of a series of works for Wind Ensemble inspired by national parks in the western United States, collectively called "Three Places in the West." As in the other two works (The Yellowstone Fires and Arches), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. Zion is a place with unrivalled natural grandeur, being a sort of huge box canyon in which the traveller is constantly overwhelmed by towering rock walls on every side- but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon stronghold," the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating Zion as a piece of music. There are two quoted hymns in the work: "Zion's Walls" (which Aaron Copland adapted to his own purposes in both Old American Songs and The Tender Lands) and "Zion's Security," which I found in the same volume where Copland found "Zion's Walls"- that inexhaustible storehouse of the nineteenth-century hymnody called "The Sacred Harp."

My work opens with a three-verse setting of "Zion's Security," a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the "city of our God" they hope to establish." This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on an alternating meter scheme. This pauses at its height to restate "Zion's Security" one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion- until the sun warms the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8, unlike Copland's alternating 9 and 6 pattern (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly

optimistic "Zion's Walls" finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

"The Gumsucker's March"

The composer writes: "Gum-sucker" is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers;" so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes." In the march, the composer has used his own "Australian Up-Country Tune" melody, written for him to typify Australia, which melody he also employed in his "Colonial Song" for two voices and orchestra (root form), or for military band.

Concert Band
Dr. Neal McMullian, conductor

Flute
Samantha Allen
Marijke Bakker
Breanne Bambrick
Amy Bell
Nikita Brown
Chantelle Chamberlain
Chelsea Diemer
Alisha Evans
Aisha Foday
Allison Grigus
Adrienne Harris
Joy MacDonald
Jean Mosey
Taylor Nagel
Nicole Nootbaar
Bethany Rush
Daniell Scheiterle
Nicole Stone
Rachel Tschetter
Samantha Wuske

Oboe
Kirstie King
Kate Wilson

Bassoon
Danyne Harris
Chris McAndrews

Clarinet
Zachary Cataldo
Caitlyn Crum
Stephanie Dillman
Crystal Fleck
Britney Marko
Brittany Nichols
Jamie Pickett

Clarinets (Cont.)
Nicole Papineau
David Parsons
Clara Stone
Ben Strait

Alto Saxophone
April Dhennin
Jonathan Erdahl
Laura Holdham
Whitney Huff
Julianna Munyon
Michelle Spencer
Rebekah Stewart
Sarah Whitten
Derek Williams
Kayla Younglove

Tenor Saxophone
Ashley DeVries
Jeremy Schooler
Beth Eddy

Baritone Saxophone
Margaret O'Neill

Trumpet
Ethan Barse
Andy Breeden
RaeMarie Donaldson
Ryan Gifford
Carrie Riegle
Logan Smith
Kim Wyman

Horn
Brooke Bellamy
Sam Lewis
Nathaniel McManus
Gabrielle Metzger
Deidre Sheldon

Trombone
Matt Gargiulo
Jacob Hoskins
Crystelle LeMay

Euphonium
Jeremy Atwood
Peter Robinson
Lindsey Johnson

Tuba
Jennifer Rowley
Tim Phillips

Percussion
Andrew Barnard
Owen Blough
Caleb Carman
Derek Delgado
Jacob Galloway
Nicholas Holden
JoAnna Knepper
Jake Leatherwood
Jake Neuman
Linnea Orne
Bethany Reed
Kaleb Soller
Dustin Southe
Seth Wenzelman
Rebecca Wilkinson
Bailey Zeilenga

Wind Symphony
Prof. Ryan Schultz, conductor

Flute
Diane Rankin
Rachel Von Arb
Kelly Casillas
Desiree Hays
Britney Terpstra
Rose Hall

Oboe
Joy Matthews
Katelyn Dunkman

Clarinets
Emily Martin
Elise Payne
Tracy Van Zandbergen
Rachel Taylor
Michael Gorski
Megan Elroy
April Culver
Matt Maltese
Olivia Zimmer

Bass Clarinet
Thadeus Kryszyn
Andrea Lamontagne

Bassoon
Brianna Robbins
Ashley Pitzer

Alto Saxophone
Lucas Sanor
Kristin Cheney

Tenor Saxophone
Ian Smith

Baritone Saxophone
Renee Runyan

Trumpets
Patrick Wright
Adam Weeks
Andrew Moore
Kristen Kuzur
Kerry VanSyckle
Kyle Hance

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Kyle Miller
Jacqueline Rose

Trombone
Ian Matthews
Zach Kohlmeier
Lauren Hausken
Mike Speer

Euphonium
Jef Maslan
Catie Young

Tuba
Josh Ring
Alex Kellogg
Jeremy Huish

Percussion
Chris Field
Mike Zaring
Melody Abbott
Bryce Parker
Malik Temple
Austin Lappe

String Bass
Tony Jacobs

Piano
Kate Hausken

OLIVET NAZARENE UNIVERSITY

Department of Music

JAZZ CONCERT

featuring the

ONU Jazz Band

with

Major Six

and

Concert Singers

and

Jazz Combo I

7:00 p.m.
Tuesday April 26, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Take the A Train	arr. S. Zegree
I Used to Know You	T. Buchholz
Last Night When We Were Young	arr. P. Rutherford
When We're Human	arr. E. Lojeski

Concert Singers

* * * * *

Dizzy Atmosphere	D. Gillespie
Django	J. Lewis
Sweet Love	Baker, Bias, Johnson

Ali Carter, soloist

Jazz Combo I

* * * * *

Opener	K. Harris
Smoke & Mirrors	M. Tomaro
Am I Blue?	G. Clarke/ H. Akst

Jeremy Schooler, tenor saxophone

ONU Jazz Band

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So Many Stars	Mendez, Bergman, Bergman
Black Diamond	R. Kirk
Chicken Feathers	S. Kuhn

Major Six

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Easy to Love	C. Porter/ arr. C. Young
Towednack	R. Curnow

ONU Jazz Band

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On A Clear Day	arr. D. Meador

Concert Singers
ONU Jazz Band

* * * * *

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

Jazz Combo I
Prof. Freddie Franken, director
Joel Deckard, drums ❖ Jess Dillman, bass ❖ Tyson Dodd, guitar
Jase Hackman, guitar ❖ Kristin Cheney, saxophone
Patrick Wright, trumpet, flugelhorn

Major Six
Prof. Freddie Franken, director
RaeMarie Donaldson, trumpet/flugelhorn ❖ Chris Field, drums
Renee Runyan, alto/tenor saxophone ❖ Josh Gill, guitar
Isaac Burch, bass guitar ❖ Josh Ring, keyboard

Concert Singers
Dr. Neal Woodruff, conductor
Alicia Carter ❖ Christine Caven ❖ Taylin Frame ❖ Lillian Guenseth
Gwen Holmes ❖ Ashley Raffauf ❖ Hillary Vaughn ❖ Alyssa Norden
Sarah Ward ❖ Ben Geeding ❖ Chris LeFevre ❖ Seth Lowery ❖ David Rice
Reuben Lillie ❖ Calley Seefeldt ❖ Andrew Nielson ❖ Blake Reddick

ONU Jazz Band
Dr. Don Reddick, director

SAXOPHONES:
Kristin Cheney
Ashley Pitzer
Renee Runyan
Lucas Sanor
Jeremy Schooler

TRUMPETS:
Anthony Jacobs
Andrew Moore
Diane Rankin
Kerry VanSyckle
Patrick Wright

TROMBONES:
Alex Kellogg
Zach Kohlmeier
Ian Matthews
Blake Reddick

BASS GUITAR:
Sarah Marrs

PERCUSSION:
Christopher Field
Allyse Groover
Kaleb Soller

GUITAR:
Jase Hackman

PIANO
Jamila Coker
Ryan LaLone
Josh Ring

Upcoming Events

Thursday, April 28: Chamber Ensemble Concert-
Kresge, 7pm

Saturday, April 30: Commencement Concert-
Kresge, 7pm

OLIVET NAZARENE UNIVERSITY

Department of Music

CHAMBER ENSEMBLES CONCERT

7:00 p.m.
Thursday, April 28, 2011

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Jupiter, the Bringer of Jollity — G. Holst/ arr. D. Bussick

Saxophone Ensemble

Kristin Cheney ❖ Desmond Handson ❖ Derek Williams
Shannon Finch ❖ Ian Smith ❖ Julianna Munyon
Jeremy Schooler ❖ Renee Runyan ❖ Margaret O'Neill
Angela Reedy, director

Trio No. 39 — J. Haydn
Andante

Amanda Winkle, violin
Lanae Harding, piano
Allie Richmond, 'cello

Sonata for Bassoon and Piano — A. Etter
I. Moderately Fast
II. Fast

Ashley Pitzer, bassoon
Dr. Gerald Anderson, piano

Amazing Grace — arr. J. F. Wilson
Fantasy on "Hyfrydol" — H. H. Hopkins

Handbell Choir

Amy Bell ❖ Derek Corcoran ❖ Joshua Griffes ❖ Desiree Hays
Stephanie Jungles ❖ Diane Rankin ❖ Britney Terpstra
Prof. Katie Nielsen, director

Hope — Apocalyptica
Bittersweet — Apocalyptica
Nothing Else Matters — Metallica
adapted for 'cello by Apocalyptica
Conclusion — Apocalyptica

'Cello Goodbye Quartet

Benjamin Miller ❖ Katelyn Flynn ❖ Erin Evans ❖ Allison Richmond
Prof. Carol Semmes, director

Jubilant Synergy — M. Lauf, Jr.
By Kells Waters — K. Via

Flute Choir

Marijke Bakker ❖ Desiree Hays ❖ Jamie Hill ❖ Joy MacDonald
Kathryn Peugh ❖ Diane Rankin ❖ Bethany Rush ❖ Aubrey Sarna
Emily Shelton ❖ Rachel Von Arb
Prof. Katie Nielsen, director

Suite for clarinet, violin, and piano Op.157b — D. Milhaud

I. Ouverture
II. Divertissement
III. Jeu
IV. Introduction et Final

Emily Martin, clarinet
Lauren Wood, violin
Desiree Hays, piano

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Upcoming Events

Saturday, April 30, 2011-Commencement Concert
Kresge Auditorium- 7:00pm

OLIVET NAZARENE UNIVERSITY

Department of Music

98TH ANNUAL COMMENCEMENT CONCERT

featuring

Student Soloists

University Orchestra

Dr. Neal Woodruff, conductor

7:00 p.m.
Saturday, April 30, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Glory and the Grandeur — R. Peck

Joel Deckard ('13), percussion
Kaleb Soller ('13), percussion
Chris Field ('13), percussion

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

Alicia Carter ('12), soprano

Concerto in A Minor, Op.43 — R. Schumann
Allegro affettuoso

Andrea Richardson ('13), piano

Di-mois que je suis belle (from *Thaïs)* — J. Massenet

Jenna Dickey ('11), soprano

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AWARDS PRESENTATION
Department of Music

2010-2011 Foundation Scholarships

Robert Hale-Dean Wilder Voice Scholarship

The Hopkins Family Instrumental Scholarship

Stephen Nielson - Ovid Young Piano Scholarship

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

Concerto in A Major, K.622 — W. A. Mozart
Rondo

Emily Martin ('11), clarinet

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

Reuben Lillie ('11), baritone

Concerto in G Minor, Op.89 "Africa" — C. Saint-Saëns

Derek Corcoran ('11), piano

University Orchestra
Dr. Neal Woodruff, conductor

Flute/Piccolo
Diane Rankin
Marijke Bakker
Desiree Hays

Oboe
Joy Matthews
Katelynn Dunkman

Clarinet
Emily Martin
Elise Payne

Bass Clarinet
Andrea LaMontagne

Bassoon
Ashley Pitzer^
Brianna Robins^

Contrabassoon
Dr. Neal McMullian

Horn
Brittany Harris
Rebeckah Sterns
Kyle Miller
Deidre Sheldon

Trumpet
Patrick Wright
Merrick Robison

Trombone
Ian Matthews
Lauren Hausken
Josh Ring

Tuba
Alex Kellogg

Percussion
Mike Zaring
Melody Abbott
Bryce Parker

Violin I
Lauren Wood*
Chantalle Falconer
Rachel Tschetter
Amanda Winkle
Caitlin Mills
Rebecca Walker
Lauren Beatty
Ann Kincaid
Desiree Hays
Dustin Vail
Heidi Watson

Violin II
Emily Borger
Christine Caven
Emily Younglove
Jordan Cramer
Tika Anderson
Lauren Brennan
Emily Sprik
Lindsey Ramirez
Madelyn Lorenz
Bethany Rush
Alyssa Alt
Sarah Jensen
Emily Ohse
Kayla Younglove
Hope Olson
Claire Dana

Viola
Tianna Frey
Jennifer White
Zach Thomas
Katie Hanley
Amanda Luby
Brittany Gaffney

'Cello
Allison Richmond
Brian Kosek
Andrew Nielson
Elisabeth Holaway
Erin Evans
Sarah DiLeonardo
Ben Miller

Bass
Sara Marrs
Tony Jacobs
Jess Dillman
Nick Holden

* Concertmaster
^ Co-principal

OLIVET NAZARENE UNIVERSITY

Department of Music

New Horizons Band

Keith Ramsden & Harlow Hopkins, conductors

ONU Wind Symphony

Prof. Ryan Schultz, conductor

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7:00 p.m.
Monday, May 02, 2011
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Costa del Sol+ — David Shaffer

Immer Kleiner+ — Adolf Schreiner, arr. George S. Howard
Dr. Harlow Hopkins, Clarinet soloist

Rough Riders+ — Karl King, arr. James Swearingen

Song and Dance* — Richard L. Saucedo

Sicilienne* — Gabriel Faure, arr. Larry Clark

Rag (from *Suite of Old American Dances*)* — Robert Russell Bennett

New Horizons Band
+ Keith Ramsden, conductor
* Harlow Hopkins, conductor

Sunrise at Angel's Gate — Philip Sparke

Sleep — Eric Whitacre

Gumsucker's March — Percy Grainger

ONU Wind Symphony
Ryan Schultz, conductor

Chorale and Shaker Dance — John Zdechlik

Conducted — Keith Ramsden

American Elegy — Frank Ticheli

New Horizons Band
ONU Wind Symphony
Ryan Schultz, conductor

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Wind Symphony
Prof. Ryan Schultz, conductor

Flute
Diane Rankin
Rachel Von Arb
Kelly Casillas
Desiree Hays
Britney Terpstra
Rose Hall

Oboe
Joy Matthews
Katelyn Dunkman

Clarinets
Emily Martin
Elise Payne
Tracy Van Zandbergen
Rachel Taylor
Michael Gorski
Megan Elroy
April Culver
Matt Maltese
Olivia Zimmer

Bass Clarinet
Thadeus Kryszyn
Andrea Lamontagne

Bassoon
Brianna Robbins
Ashley Pitzer

Alto Saxophone
Lucas Sanor
Kristin Cheney

Tenor Saxophone
Ian Smith

Baritone Saxophone
Renee Runyan

Trumpets
Patrick Wright
Adam Weeks
Andrew Moore
Kristen Kuzur
Kerry VanSyckle
Kyle Hance

Horn
Brittany Harris
Rebeckah Sterns
Stephanie Moore
Kyle Miller
Jacqueline Rose

Trombone
Ian Matthews
Zach Kohlmeier
Lauren Hausken
Mike Speer

Euphonium
Jef Maslan
Catie Young

Tuba
Josh Ring
Alex Kellogg
Jeremy Huish

Percussion
Chris Field
Mike Zaring
Melody Abbott
Bryce Parker
Malik Temple
Austin Lappe

String Bass
Tony Jacobs

Piano
Kate Hausken

New Horizons Band

Flute
Andrea Baldwin
Angela Davault
Vicki Hayes
Carrie Jones
Sarah Manuel
Sara Michel
Belinda Schirmer

Oboe
Pam Schultz

Clarinet
Rich Chiaramonte
Rachel Cunningham
Sue Fox
Kathy Fritz
Sandy Godwin
Linda Guinn
Harlow Hopkins
Joe Lenart
Miller, Karen
Wayne Schultz
Rob Varley

Bass Clarinet
Kathy Dahn

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

Trumpet
John Boyle
Stephen Brown
Gail Ferrebee
Sarah Kappel
Keith Ramsden

Horn
Cheryl Chaney
Shauntia Mettlin

Trombone
Dave Godwin
Dan Wheelock
Michael Williamson

Euphonium
R. Bruce Greenlee
Greg Long
Bethany Wright

Tuba
Paul Dillinger
Francisco Jones

Percussion
Angela Chouinard
Debbie Doliber

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DEPARTMENT OF MUSIC