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Department of Music

2012-2013 Programs

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

Featuring

Ms. Rachel Jacklin
Dr. Gerald Anderson

7:00 p.m.
Thursday, September 13, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Praeludium and Allegro — F. Kreisler

Ms. Jacklin/Dr. Anderson

Fritz Kreisler is generally regarded as one of the greatest violinists of all time. Born in Austria in 1875, his career flourished at a young age. His first American tour occurred at the young age of 13. After a failed audition for the Vienna Philharmonic, Kreisler left the violin and studied medicine for a period of time. Fortunately he returned and went to a prolific performing and composing career that would influence violin playing for generations to come. Interestingly enough, Kreisler lacked confidence in his compositional skill. He falsely attributed a large number of his works to other prominent composers, claiming that he had found these compositions which had been previously lost to history. Now knowing the true origin of these compositions, we can say that his more than 40 works for violin (mostly with piano) form a cornerstone of the modern violin repertoire. His *Praeludium and Allegro*, which was attributed to Italian composer Gaetano Pugnani, begins with dramatic violin passages which set the stage for a flurry of intensity in the Allegro. This composition's unique dichotomy of expressive qualities in the Praeludium and virtuosic qualities in the Allegro make it one of the most frequently programmed works in Kreisler's opus.

Images, Book I (1905) — C. Debussy

1. Reflets dans l'eau
2. Hommage à Rameau
3. Mouvement

Dr. Anderson

In the *Images*, we hear the emerging qualities of Debussy's distinct mature style: the experimentation with tonality, uses of modes, along with pentatonic and whole-tone scales, flourishes of harmonic color, and continuous organic development as opposed to set formal structures.

Reflets dans l'eau is an experience of color and light, with a sweeping kaleidoscope of Lisztian pianism. Structurally, the piece grows from a three note motive presented at the beginning: A^b-F-E^b, minor third down, whole step down. As the music progresses, a melody appears that gives an inverted retrograde version of the same interval sequence, but with a whole step up, followed by a major third up. This theme, then, is in the whole tone scale, with its shimmering color. The interaction of these two ideas is the source of musical development for the entire piece.

Hommage à Rameau pays tribute to the great 18th century French composer Jean-Phillippe Rameau, in the same way that German composers revere Bach, English composers Purcell. The piece is written in the slow triple meter of a Sarabande, a Baroque instrumental dance familiar to Rameau. It refuses to imitate Rameau, but rather imagines what he might have written in 1905, rather than 1705.

While the first piece of the set reflects nature, the second humanity, the third portrays the perpetual motion of a machine. A triplet figure runs throughout at a steady, non-rubato tempo. Shifting tonality from C to F# produces a variety of color, with constant motion.

Sonata #9 for Violin and Piano, in A Major, op. 47 (Kreutzer)

L. van Beethoven

Adagio sostenuto-Presto
Andante con Variazioni
Finale-Presto

Ms. Jacklin/Dr. Anderson

Along with the "Eroica" Symphony, op. 55, the "Kreutzer " violin/piano sonata marks Beethoven's emergence into his second style period, featuring works that define him as the creative genius and musical innovator we know him to be. The music is characterized by intense expression cast in expansive formal architecture.

This period follows a tragic night of the soul in Beethoven's life. His encroaching deafness proved to be untreatable, especially frustrating to a composer. From his now-famous "Heiligenstadt Testament" of 1802, a personal outpouring of dark emotions threatening suicide as a result of his condition, we can trace Beethoven's path from near-death to a life that sprang forth with determination and vitality.

The Sonata is comprised of three movements, the outer two being in sonata form, with the middle movement a theme and four variations. A slow introduction opens the first movement, revealing the chief musical elements to be found throughout the work: tonal ambiguity, crescendo with subito piano dynamic, sforzando, and the use of chorale texture, which becomes a source of contrast with the stormy, passionate music that typifies the sonata as a whole.

In the" Kreutzer", the violin and piano are equal partners, both technically and thematically. Sometimes the two instruments are in unison, sometimes in imitation, sometimes in opposition. Beethoven marked on the score "almost like a concerto". Is it a violin concerto or a piano concerto? Yes.

Upcoming Events

Friday, September 21, 28 & October 5, 2012: Fall Festival of Organ Music
Centennial Chapel, 12:00 p.m.

Friday & Saturday, September 21 & 22, 2012: Broadway Revue
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

Monday, September 24, 2012: Faculty Jazz Recital
Kresge Auditorium, 7:00 p.m.

Thursday, September 27, 2012: Faculty Voice Recital
Kresge Auditorium, 7:00 p.m.

Tuesday, October 2, 2012: Orchestra Pops Concert
Esplanade, 7:00 p.m.

Thursday, October 4, 2012: String Ensembles/Chamber Concert
Kresge Auditorium

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

OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY JAZZ RECITAL

Featuring

Freddie Franken, guitar
Dr. Matt Jacklin, drums
Jerry Luzeniecki, tenor sax
Stacy McMichael, upright bass
Andy Miller, percussion
Patrick Wright, trumpet
Paul Scherer, Guest Pianist

7:00 p.m.
Monday, September 24, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Nardis — M. Davis
Recorded in 1958, Miles' modal period

Morning — C. Fischer
Clare Fischer is known for various Latin compositions and promoting Latin-Jazz

Joy Spring — C. Brown

Flutterbye — T. Guerrero
Tony Guerrero was a jazz trumpeter who was the music director at Rick Warren's Saddleback Church for about ten years

Just Squeeze Me — D. Ellington
Recorded in 1941

Chega de Saudade — A. C. Jobim &V. de Moraes
This song was composed in 1958 and was considered the first Bossa Nova song

Intermission

Afro Blue — M. Santamaria
Mongo Santamaria was a Cuban Quinto master

Road Song — W. Montgomery
Wes Montgomery was a legendary Jazz guitarist

Daahoud — C. Brown
Clifford Brown was a well noted composer and Jazz trumpeter

Contemplation — M. Tyner
McCoy Tyner is a Jazz pianist

Sea Journey — C. Corea
Chick Corea, a well-known pianist and composer

Chucho — P. D'Rivera
Dedicated to Cuban Pianist Chucho Valdes

Upoming Events

Thursday, September 27, 2012: Faculty Voice Recital
Kresge Auditorium, 7:00 p.m.

Friday, September 28 & October 5, 2012: Fall Organ Festival
Centennial Chapel, 12:10 p.m.

Tuesday, October 2, 2012: Orchestra Pops Concert
Esplanade, 7:00 p.m.

Thursday, October 4, 2012: String Ensembles/Chamber Concert
Kresge Auditorium, 7:00 p.m.

Friday & Saturday, October 12 & 13, 2012: Orpheus Variety Show
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

Tuesday, October 16, 2012: Jazz Band/Jazz Combo Concert
Kresge Auditorium, 7:00 p.m.

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OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY RECITAL

Featuring

Dr. Jeff Bell, baritone
Prof. Martha Dalton, soprano
Prof. Kay Welch, soprano
Dr. Neal Woodruff, tenor

7:00 p.m.
Thursday, September 27, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Popular (from *Wicked*) — S. Schwartz
This Moment — J. Bucchino

Prof. Kay Welch, soprano
Prof. Sonya Comer, piano

Something's Comin' (from *West Side Story*) — L. Bernstein

Dr. Neal Woodruff, tenor
Prof. Ryan Schultz, piano

God Is My Strength — B. Hamblen
Simple Song (from *MASS*) — L. Bernstein
The Lord's Prayer — M. Head
The Twenty-Third Psalm — A. H. Malotte
Softly and Tenderly — R. Brown
De Glory Road — J. Wolfe

Dr. Jeff Bell, baritone
Dr. Karen Ball, piano

Ganymed — F. Schubert
Im Abendrot — F. Schubert
Rastlöse Liebe — F. Schubert

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

De miei bollenti spirit (from *La Traviata*) — G. Verdi

Dr. Neal Woodruff, tenor
Prof. Ryan Schultz, piano

Sous le dôme épais (from *Lakmé*) — L. Delibes

Prof. Martha Dalton, mezzo soprano, (Mallika)
Prof. Kay Welch, soprano, (Lakmé)
Prof. Sonya Comer, piano

Der Hölle Rache (from *Die Zauberflöte*) — W. A. Mozart

Prof. Kay Welch, soprano
Prof. Sonya Comer, piano

Si, pel ciel marmoreo guiro (recitative and duet from *Otello*) — G. Verdi

Dr. Neal Woodruff, tenor (Otello)
Dr. Jeff Bell, baritone (Iago)
Andrea Richardson, piano

NOTES

During the Romantic period, poets and composers were preoccupied with nature and emotions—particularly love. Among Franz Schubert's more than 600 songs, we find a variety of text subjects. As it happens, the songs on this evening's program all make references to nature, and *Rastlöse Liebe* compares restless love to the restless movement of the wind, rain and snow.

Ganymed

How you glow all around me in the morning splendor Spring, beloved!
With thousandfold joy of love [itself] to my heart urges
the sacred feeling of your eternal warmth, unending beauty!
That I may hold you in my arm!
Ah, at your bosom I lie and languish,
and your flowers, your grass urge themselves to my heart.
You cool the burning thirst of my bosom, lovely morning-breeze,
into which the nightingale calls lovingly for me from the misty valley.
I come! I come! Ah! Where to?
It draws upward!
The clouds glide down, the clouds descend to the longing love.
To me! In your lap upward! Embracing embrace!
Upward to your bosom, all-loving Father!

Im Abendrot *(In the evening glow)*

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

Rastlöse Liebe *(Restless love)*

Breasting the snow, the rain, the wind in steaming gorges, through haze of mists, always onward! without pause and rest!
I would rather struggle my way through sorrows than bear so much joy in life. All the inclinations from heart to heart, how it engenders its own suffering! What then? Shall I flee? Take to the forests? All would be in vain! Crown of life, happiness without rest, art thou, oh love!

De' miei bollenti spiriti

La Traviata is based on Alexandre Dumas' 1852 play La Dame aux Camélias (The Fallen Woman). In Verdi's setting the young Alfredo meets the beautiful courtesan Violetta. He renounces his place in society, and convinces Violetta to leave the comforts of city life for a home in the countryside. At the opening of Act II, Alfredo celebrates his love for Violetta.

Far from her there is no joy for me!
Three months have already flown by since my Violetta
abandoned for me luxuries, riches, loves
and the ostentatious parties
where, accustomed to compliments,
she saw everyone a slave of her beauty.
And now, content in these pleasant surroundings,
She forgets it all for me.
Here with her I feel myself reborn;
And, revitalized by the breath of love
I forget, in its joys, all the past.
She tempered the youthful ardor
of my burning spirits
with her calm smile of love!
Since the day that she said,
"I want to live faithful to you – yes,"
Unconscious of the universe,
I live almost in paradise. Ah yes!

❖❖❖❖❖

Otello duet:

Following closely Shakespeare's tragic play Othello, Giuseppi Verdi's opera tells the classic story of love, deception, and power. In this duet that ends Act Two the evil Iago slyly convinces Otello that his wife and been unfaithful to him, then stirs him up into a jealous rage.

Upcoming Events

Friday, September 28 & October 5, 2012: Fall Organ Festival
Centennial Chapel, 12:10 p.m.

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OLIVET NAZARENE UNIVERSITY

Department of Music

University Orchestra

Dr. Neal Woodruff, conductor

"On Location"

with
Concert Singers
Dr. Neal Woodruff, conductor

7:00 pm
Tuesday, October 2, 2012

The Esplanade
Olivet Nazarene University

PROGRAM

Invocation

University Orchestra

Overture to *Die Meistersinger zu Nürnberg*	Richard Wagner
Finlandia, Op.26	Jean Sibelius
Pirates of the Caribbean Suite	Klaus Bedelt
Die Moldau (from *Má Vlast*)	Bedřich Smetana
Excerpts from *West Side Story*	Leonard Bernstein

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Concert Singers

Overture
Jet Song
- Ben Geeding - Riff

America
- Christine Caven - Rosalia
- Taylin Frame - Anita

Tonight
- Ben Geeding - Riff
- Wes Taylor - Bernardo
- Taylin Frame - Anita
- Seth Lowery - Tony
- Ashley Raffauf - Maria

❖ ❖◆❖ ❖

UNIVERSITY ORCHESTRA
Dr. Neal Woodruff, conductor

Flute/Piccolo
Rachel Von Arb
Julia Ross
Justine Von Arb

Oboe
Katelyn Dunkman
Joy Matthews

English Horn
Katelyn Dunkman

Clarinet
Loren Matulis
Elise Payne
Kylee Stevens

Bass Clarinet
Josh Kurchinski

Bassoon
Ashley Pitzer
Josh Kurchinski

Alto Saxophone
Paige Penrod

Tenor Saxophone
Renee Runyan

Horn
Kyle Miller
Paige Penrod
Cassandra Petrie
Nathaniel McManus

Trumpet
Mr. Patrick Wright*
Andrew Moore*
Daniel Sperry

Trombone
Zach Kohlmeier
Abby Ragsdale
Josh Ring

Tuba
Paul Matthews

Piano
Josh Ring

Synthesizer
Dr. Don Reddick

Harp
Kari Sunnarborg

Drumset
Christopher Field

Guitar
Nick Costa

Percussion
Melody Abbott
Brandon Reyes
Amy Humrichouser

Violin I
Chantalle Falconer+
Emily Borger
Christine Caven
Desiree Hays
Caitlin Mills
Rebecca Walker
Rachel Tschetter
Hannah Javaux
Aaron Maia

*co-principal

Violin II
Kaitlyn Pierce
Madelyn Lorenz
Amelia Claus
Brittany Pruitt
Katie Fitzgerald
Samuel Cullado
Lindsey Ramirez
Lauren Beatty

Viola
Amanda Luby
Tianna Frey
Matthew Larson
Zach Thomas
Jordan Garza
Ethan Weniger
Cameron Gunter
Katie Hanley

'cello
Allie Richmond
Ben Miller
Elisabeth Holaway
Erin Evans
Leah Roth
Matt Crockroft
Jessica Cichetti

Bass
Alyssa Keuther
Jes Dillman
Elijah Gebre

Electric Bass
Jes Dillman

+concertmaster

CONCERT SINGERS
Dr. Neal Woodruff, conductor

Tyler Abraham ♦ Sam Borgman ♦ Jamison Burchfield ♦ Ali Carter
Christine Caven ♦ Ben Cherney ♦ Taylin Frame ♦ Ben Geeding
Lillian Guenseth ♦ Gwen Holmes ♦ Calley Kaeb ♦ Seth Lowery
Elizabeth Morley ♦ Alyssa Norden ♦ Cassandra Petrie ♦ Ashley
Raffauf ♦ David Rice ♦ Kristin Rinehart ♦ Wes Taylor

Upcoming Events

Thursday, October 4: University Strings/Chamber Ensembles
Concert, Kresge Auditorium, 7:00 pm

Friday, October 5: Fall Organ Festival
Centennial Chapel, 12:10 pm

Friday and Saturday, October 12 &13: Orpheus Variety Show,
Kresge Auditorium, 7:00 pm & 9:00pm

Tuesday, October 16: Jazz Band and Jazz Combo Concert
Kresge Auditorium, 7:00 pm

Friday, October 19: "By George"
Concert Singers/University Strings/Dr. Ovid Young
Centennial Chapel, 7:00 pm

Monday, October 22: Voice Students of Dr. Jeff Bell
Strickler Planetarium, 6:00 pm & 7:30 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

University Strings
and
Chamber Ensembles

7:00 pm
Thursday, October 4, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Country Moods — S. Gardner

i. The Cabin in the Woods
ii. The Little Brook
iii. In the Village

Concerto in G Major — A. Vivaldi

i. Presto
ii. Adagio
iii. Allegro

University Strings
Prof. Patrick Wright, conductor

❖ ❖ ◆ ❖ ❖

Song of the Open Road — N. Dello Joio

Concert Singers
Dr. Neal Woodruff, conductor
Prof. Patrick Wright, trumpet
Elizabeth Morley, piano

❖ ❖ ◆ ❖ ❖

For the Beauty of the Earth — arr. P. S. Cota
Amazing Grace — arr. P. S. Cota

Olivet Bronze
Prof. Katherine Nielsen, conductor
Desiree Hays ❖ Glenn Hinkley ❖ Alexandra Schoessler ❖ Britney Terpstra ❖ Ashley Tetter

❖ ❖ ◆ ❖ ❖

Ballet Egyptian No. 1 — A. Luigini
transcribed G. E. Holmes

Woodwind Quintet
Rachel Von Arb, flute ❖ Joy Matthews, oboe ❖ Loren Matulis, clarinet ❖ Stephanie Moore, horn ❖ Ashley Pitzer, bassoon

CONCERT SINGERS

Tyler Abraham ❖ Sam Borgman ❖ Jamison Burchfield ❖ Ali Carter
Christine Caven ❖ Ben Cherney ❖ Taylin Frame ❖ Ben Geeding
Lillian Guenseth ❖ Gwen Holmes ❖ Calley Kaeb ❖ Seth Lowery
Elizabeth Morley ❖ Alyssa Norden ❖ Cassandra Petrie ❖ Ashley
Raffauf ❖ David Rice ❖ Kristin Rinehart ❖ Wes Taylor

❖ ❖ ◆ ❖ ❖

UNIVERSITY STRINGS

Violin I
Hope Olson*
Bethany Rush
Sarah Jensen
Sydney Hunt
Alyssa Alt
Joellen Wainwright

Violin II
Emily Jarrells
Danielle Kensinger
Noah Crowder
Alina Holliday
Kayla Younglove
Thandiwa Nelson

Viola
Allison Richmond

'cello
Ben Miller
Marcus Lehman
Sara DiLeonardo
Heidi Watson
Michael Szostek

Bass
John Lehman

*Concertmaster

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Upcoming Events

Friday, October 5: Fall Organ Festival
Centennial Chapel, 12:10 pm

Friday & Saturday, October 12 & 13: Orpheus Variety Show
Kresge Auditorium, 7:00 pm & 9:00 pm

Tuesday, October 16: Jazz Band/Jazz Combo Concert
Kresge Auditorium, 7:00 pm

Friday, October 19: "By George" Concert with
Concert Singers, University Strings, & Ovid Young
Centennial Chapel, 7:00 pm

Monday, October 22: Voice Students of Dr. Jeff Bell
Strickler Planetarium, 6:00 pm & 7:30 pm

Friday & Saturday, November 2 & 3: "God's Favorite" Fall Play
Kresge Auditorium, Friday 7:30 pm & Saturday 2:00 pm

Thurs – Sat, November 8–12: "God's Favorite" Fall Play
Kresge Auditorium, 7:00 pm each evening

Friday, November 9: Megan Huntsman & Gwen Holmes
Sr. Recital – Kelley Prayer Chapel 7:00 p.m.

Thursday, November 15: Rose Hall, flute & Seth Lowery, tenor
Recital ❖ Kresge Auditorium 7:00 p.m.

Saturday, November 17: Gospel Choir Concert
Kresge Auditorium 7:00 p.m.

Mon, November 19: Concert Singers & Chamber Ensemble
Concert ❖ Kresge Auditorium 7:00 p.m.

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OLIVET NAZARENE UNIVERSITY

Department of Music

Jazz Band & Jazz Combo Concert

7:00 pm
Tuesday, October 16, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

In the Mood — J. Garland

Soloists: Shannon Finch, saxophone; Brian Shaw, saxophone; Jasper Griffith, trumpet

A New Kind of Soup — P. McKee

Soloists: Chad Olds, saxophone; Josh Ring, piano

Bradley's Bebop Express — D. Beach

Soloists: Daniel Sperry, trumpet; Enos Hershberger, guitar

The Follow — D. Beach & G. Shutack

Soloist: Prof. Patrick Wright, trumpet

That's What I Thought — P. McKee

Soloists: Chad Olds, saxophone; Josh Ring, piano

Rent Party — M. Tomaro

Soloists: Brian Shaw, saxophone; Paige Penrod, trombone; Daniel Sperry, trumpet; Jamila Coker, piano; Tyler Bontrager, saxophone; Cymone Wilder, trombone; Josh Ring, piano; Renee Runyan, saxophone; Chad Olds, saxophone; Samuel Glover, percussion

Jazz Band
Dr. Don Reddick, conductor

❖ ❖ ◆ ❖ ❖

Tenor Madness — S. Rollins

Moonglow — Hudson, DeLange and Mills

Jazz Combo 1
Prof. Freddie Franken, conductor

❖ ❖ ◆ ❖ ❖

Take Five — D. Brubeck

C'est Si Bon — Betti, Seelen and Hornez

Jazz Combo 2
Prof. Freddie Franken, Conductor

Jazz Band

Saxophone
Tyler Bontrager
Shannon Finch
Justin Miller
Chad Olds
Renee Runyan
Brian Shaw

Trumpet
Aaron Evans
Jasper Griffith
Daniel Sperry

Piano
Jamila Coker
Josh Ring

Bass Guitar
Samuel Glover
Trevor Holdham

Percussion
Christopher Field
Jenson Koch
Brandon Reyes

Trombone
Hardy Carroll
Paul Matthews
Paige Penrod
Abby Ragsdale
Cymone Wilder

Guitar
Nick Costa
Enos Hershberger

❖ ❖ ◆ ❖ ❖

Jazz Combo 1

Percussion
Joshua Robinson

Keyboard
Josh Ring

Tenor Saxophone
Renee Runyan

Vocals
Rachel Lenger

Bass
Wes Reece

Guitar
Nick Costa

Trumpet
Seth Lowery

❖ ❖ ◆ ❖ ❖

Jazz Combo 2

Percussion
Christopher Field

Keyboard
Jamila Coker

Trumpet
Seth Lowery

Vocals
Ali Carter

Bass
Alyssa Keuther

Guitar
Josh Ring
Derek Schwartz

Trombone
Cymone Wilder

Upcoming Events

October

19 "By George" Concert with Concert Singers, University Strings, & Ovid Young, Centennial Chapel, 7:00 pm

22 Voice Students of Dr. Jeff Bell, Strickler Planetarium, 6:00 pm & 7:30 pm

November

2 Fall Play – Kresge Auditorium 7:30 p.m.

3 Fall Play – Kresge Auditorium 2:00 p.m.

4 Orpheus 80th Reunion Choir – Centennial Chapel 10:30 a.m.

8-10 Fall Play – Kresge Auditorium 7 p.m.

9 Megan Huntsman (voice) & Gwen Holmes (voice) Sr. Recital – Kelley Prayer Chapel 7:00 p.m.

15 Rose Hall (flute) & Seth Lowery (voice) Sr. Recital Kresge Auditorium 7:00 p.m.

17 Gospel Choir Concert – Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert – Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* – Centennial Chapel 7:00 p.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

OLIVET NAZARENE UNIVERSITY

Department of Music

Studio Recital

featuring

Voice Students of Dr. Jeff Bell

and

Andrea Richardson, piano

6:00 and 7:30 p.m.
Monday, October 22, 2012

Strickler Planetarium
Olivet Nazarene University

PROGRAM

Invocation

All songs by
Claude-Michel Schönberg (music) and Herbert Kretzmer (lyrics)

At the End of the Day

David Rice, baritone
Sarah Zylstra, soprano
Tyler Abraham, tenor
Sarah Fox, soprano

I Dreamed a Dream

Sarah High, soprano

Master of the House

Monty Larcom, bass
Rachel DiVittorio, soprano

Castle on a Cloud

Sierra Navarro alto
Emily Swartzwelder, alto
Rachel Lenger, alto

Stars

David Rice, baritone

Do You Hear the People Sing?

Chris Umphryes, baritone
Geoff Sauter, tenor

In My Life

Sarah Zylstra, soprano
Ethan McCallister, tenor

A Heart Full Of Love

Ellen Miller, mezzo-soprano,
Geoff Sauter, tenor

On My Own

Alli Hill, alto

A Little Fall of Rain

Kristin Rinehart, alto
Tyler Abraham, tenor

Bring Him Home

Caleb Carr, tenor

Empty Chairs at Empty Tables

Andrew Moore, baritone

Do You Hear the People Sing?

Monty Larcom, bass
Caleb Carr, tenor

NOTES

A studio recital typically features each of a teacher's students performing a solo. This recital represents a slight twist on that model by offering songs that are all by the same composer *and* from the same original performance vehicle: *Les Miserables*, which the composer and lyricist deliberately created as a seamless combination of musical theater and opera. Tonight's songs are presented without the dramatic aspects of costumes, sets, and acting, so that the music may be paramount. However, performing in the planetarium offers a unique opportunity to add the dimension of lighting effects and projected text to provide some context for the songs. In order to feature each of the 18 singers, some songs are presented in different voicings than in the original work.

Special thanks to Prof. Steve Case for lighting and projection design, and for operating the planetarium this evening. Thanks to Andrew Carr for serving as planetarium technician during rehearsals.

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COMING EVENTS

November

2 Fall Play – Kresge Auditorium 7:30 p.m.

3 Fall Play – Kresge Auditorium 2:00 p.m.

4 Orpheus 80th Reunion Choir – Centennial Chapel 10:30 a.m.

8-10 Fall Play – Kresge Auditorium 7 p.m.

9 Megan Huntsman (voice) & Gwen Holmes (voice)
Sr. Recital – Kelley Prayer Chapel 7:00 p.m.

15 Rose Hall (flute) & Seth Lowery (voice) Sr. Recital
Kresge Auditorium 7:00 p.m.

17 Gospel Choir Concert – Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert
Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert – Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* – Centennial Chapel 7:00 p.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

10:00 a.m.
Monday, October 29, 2012
Kresge Auditorium & Room 140
Larsen Fine Arts Center

KRESGE AUDITORIUM PROGRAM

Invocation

Give Me Jesus — M. Hogan
Brianna Denhart, alto
Prof. Sonya Comer, piano

Jet Song (from *West Side Story*) — L. Bernstein
Ben Geeding, baritone
Ben Cherney, piano

Heidenröslein — F. Schubert
Cameron Gunter, baritone
Chris LeFevre, piano

Warm All Over (from *The Most Happy Fella*) — F. Loesser
Christine Caven, soprano
Dr. Karen Ball, piano

Without You (*My Fair Lady*) — F. Loewe
Lillian Guenseth, soprano
Dr. Karen Ball, piano

Morcean de Concours — G. Fauré
Rose Hall, flute
Dr. Karen Ball, piano

On My Own (from *Les Miserables*) — C. Schönberg
Allison Hill, alto
Dr. Jeff Bell, piano

Voce di Donna (from *La Gioconda*) — A. Ponchielli
Ellen Miller, mezzo-soprano
Dr. Jeff Bell

Stars (from *Les Miserables*) — C. Schönberg
David Rice, baritone
Dr. Jeff Bell

ROOM 140 PROGRAM

Invocation

Cruda sorte! Gia so per pratica (from *L'Italiana in Alegeri*) G. Rossini
Gwendelyn Holmes, mezzo-soprano
Andrea Richardson, piano

Snow Towards Evening E. R. Warren
Megan Huntsman, alto
Andrea Richardson, piano

Zigeunerlieder Il, *Hochgetürmte Rimaflut* J. Brahms
Alyssa Norden, soprano
Andrea Richardson, piano

Still Hurting (from *The Last Five Years*) C. Schönberg
Ashley Raffauf, soprano
Andrea Richardson, piano

Before I Gaze at You Again (from *Camelot*) F. Loewe
Taylin Frame, mezzo-soprano
Andrea Richardson, piano

So Willst du des Armen J. Brahms
Selina Gaines, soprano
Andrea Richardson, piano

Corner of the Sky (from *Pippin*) S. Schwartz
Seth Lowery, tenor
Andrea Richardson, piano

Wie Melodien J. Brahms
Cassandra Petrie, soprano
Andrea Richardson, piano

Upcoming Events

November

2 Fall Play – Kresge Auditorium 7:30 p.m.

3 Fall Play – Kresge Auditorium 2:00 p.m.

4 Orpheus 80th Reunion Choir – Centennial Chapel 10:30 a.m.

8-10 Fall Play – Kresge Auditorium 7 p.m.

9 Megan Huntsman (voice) & Gwen Holmes (voice)
Sr. Recital – Kelley Prayer Chapel 7:00 p.m.

15 Rose Hall (flute) & Seth Lowery (voice) Sr. Recital
Kresge Auditorium 7:00 p.m.

17 Gospel Choir Concert – Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert
Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert – Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* – Centennial Chapel 7:00 p.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

OLIVET NAZARENE UNIVERSITY

Department of Music

NATS Preview Recital

7:00 p.m.
Tuesday, October 30, 2012
Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Snow Towards Evening — E. R. Warren

Cassandra Petrie, soprano
Andrea Richardson, piano

Are You the New Person? — N. Rorem

Lillian Guenseth, soprano
Dr. Karen Ball, piano

The Singer — M. Head

Selina Gaines, soprano
Andrea Richardson, piano

If I Sing — Shire & Maltby

Bed Geeding, tenor
Ben Cherney, piano

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

Alicia Carter, soprano
Andrea Richardson, piano

Fear No More the Heat o' the Sun — G. Fenzi

Madeline Bloom, alto
Emily Swartzwelder, piano

What You Don't Know About Women (from *City of Angels*) — C. Coleman

Ashley Raffauf, soprano
Andrea Richardson, piano

The Crucifixion — S. Barber

Christine Caven, soprano
Dr. Karen Ball, piano

The Way You Look Tonight (from *Swingtime*) — J. Kern

Gwendelyn Holmes,
Andrea Richardson, piano

Ici-Bas! — G. Fauré

Taihla Eddins,
Prof. Sonya Comer, piano

Quanto e bella (from *L'Elisir d'Amore*) — G. Donizetti

Seth Lowery, tenor
Andrea Richardson, piano

Evening Song — C. Edwards

Jessica Brown, alto
Prof. Sonya Comer, piano

Not For the Life of Me (from *Thoroughly Modern Millie*) — J. Tesori

Alyssa Norden, soprano
Andrea Richardson, piano

Gimme, Gimme (from *Thoroughly Modern Millie*) — J. Tesori

Taylin Frame, mezzo-soprano
Andrea Richardson, piano

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

Upcoming Events

November

2 Fall Play – Kresge Auditorium 7:30 p.m.

3 Fall Play – Kresge Auditorium 2:00 p.m.

4 Orpheus 80th Reunion Choir – Centennial Chapel 10:30 a.m.

8-10 Fall Play – Kresge Auditorium 7 p.m.

9 Megan Huntsman (voice) & Gwen Holmes (voice)
Sr. Recital – Kelley Prayer Chapel 7:00 p.m.

15 Rose Hall (flute) & Seth Lowery (voice) Sr. Recital
Kresge Auditorium 7:00 p.m.

17 Proclamation Gospel Choir Concert
Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert
Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert – Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* – Centennial Chapel 7:00 p.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

10:00 a.m.
Monday, November 5, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Wie Melodien — J. Brahms

Andrew Moore, baritone
Dr. Jeff Bell, piano

Canzone for Flute and Piano — S. Barber

Bethany Rush, flute
Andrea Richardson, piano

Aprés un Rêve — G. Fauré

Jessica Brown, alto
Prof. Sonya Comer, piano

Come Unto Him (from *Messiah*) — G. Handel

Rachel DiVittorio, soprano
Dr. Jeff Bell, piano

Excerpts from the Concerto for Alto Saxophone — A. Glazounov

Renee Runyan, alto saxophone
Desiree Hays, piano

Ständchen — J. Brahms

Kristin Rinehart, alto
Dr. Jeff Bell, piano

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

Jacob Friesen, tenor
Chris LeFevre, piano

Asventuras — A. Gerassimez

Chris Field, percussion

Psyché — E. Paladilhie

Kristin Marshall, soprano
Andrea Richardson, piano

Andante and Gigue — M. Blavet

Justin Miller, alto saxophone
Andrea Richardson, piano

Piece en Forme de Habanera — M. Ravel

Elisabeth Holaway, cello
Desiree Hays, piano

Into the Night — C. Edwards

Susan Morrill, mezzo-soprano
Andrea Richardson, piano

Invention No. 8 — J. S. Bach
arr. by W. G. Leavitt

Enos Hershberger, guitar
Nick Costa, guitar

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

Upcoming Events

November

8-10 Fall Play – Kresge Auditorium 7 p.m.

9 Megan Huntsman (voice) & Gwen Holmes (voice) Sr. Recital – Kelley Prayer Chapel 7:00 p.m.

15 Rose Hall (flute) & Seth Lowery (voice) Sr. Recital Kresge Auditorium 7:00 p.m.

17 Gospel Choir Concert – Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert – Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* – Centennial Chapel 7:00 p.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Gwendelyn Holmes

mezzo-soprano

&

Megan Huntsman

contralto

with

Andrea Richardson, piano

7:00 pm

Friday, November 09, 2012

Kelley Prayer Chapel

PROGRAM

Invocation

Se nel ben sempre inconstante — A. Stradella
Toglietemi la vita ancor — A. Scarlatti
Cruda Sorte… Gia so per pratica (from *L'Italiana in Algeri*) — G. Rossini

Miss Holmes

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

Miss Huntsman

Despite and Still — S. Barber
- A Last Song
- My Lizard
- In the Wilderness
- Solitary Hotel
- Despite and Still

Miss Holmes

Abendempfindung — W.A. Mozart
Vier Gasänge — J. Brahms
1. Von ewiger Liebe

Miss Huntsman

Vergebliches Ständchen — J. Brahms
Gretchen am Spinnrade — F. Schubert
An die Geliebte — H. Wolf

Miss Holmes

Offrande — R. Hahn
Si mes vers avaient des ailes — R. Hahn

Miss Huntsman

Bonne nuit! — J. Massenet
Chanson d'amour — G. Fauré
En Priere — G. Fauré
Beau Soir — C. Debussy

Miss Holmes

heart will freeze, that my love will extinguish. Open for me, my child! Extinguishes your love, let it extinguish then! Extinguishes it for good, go home to bed, to repose. Good night, my boy!

Gretchen am Spinnrade

My rest is gone, my heart is heavy; I find it never and nevermore. As I him not have, it is to me the grave, the whole world is to me embittered. My poor head is me confused, my poor mind is me shattered. My rest is gone, my heart is heavy;
I find it never and nevermore. For him only look I from the window out, for him only go I out from the house. His proud bearing, his noble figure, his lips smile, his eye power, and his speech's magic flow, his handclasp, and ah! his kiss! My rest is gone, my heart is heavy; I find it never and nevermore. My bosom urges itself to him. Ah! could I touch and hold him! and kiss him, so as I wanted, oh, could I perish with his kisses, oh could I him kiss, so as I wanted, oh, could I perish with his kisses.

An die Geliebte

When, from the deep calm I feel at seeing your image, I mutely take delight in your high worth, then I properly hear the gentle breathing of the angel that is disguised within you. And an astounded, questioning smile springs to my lips, as I wonder: isn't it a deceiving dream, that now, in you, to my eternal pleasure,
my boldest wish - my only wish - is fulfilled? To the depths then to the depths my senses fall; I hear in the nocturnal distance of divinity the melodious roaring of the stream of fate. Dazed, I turn my eyes then upwards, toward the heavens, and there all the stars are smiling; I kneel to listen to their song of light.

Bonne nuit!

The earth sleeps under a pure sky and the stars come down from the blue to watch over her. A garden is flowering, but the blossoms have folded their wings.
Good night! There is a little roof alone in the garden under the linden tree, supporting a humble little tower. A tiny bird in its nest cheeps and keeps vigil.
Good night! A child sleeps in the tower, dreaming of flowers as fresh as she is.
Heaven guards her and shines through her lovely young soul. Good night!

Chanson d'amour

I love your eyes, I love your forehead, oh my rebellious and fierce one. I love your eyes, I love your mouth on which my kisses will tire themselves out. I love your voice, I love the strange gracefulness of everything you say, oh my rebellious one, my dear angel, my hell and my paradise! I love all that makes you beautiful, from your feet to your hair, you to whom my hopeful please ascend, oh my fierce and rebellious one!

En Priere

If the voice of a child can rise up to You, Oh my Father, Listen to Jesus, kneeling before You in prayer. If You have chosen me to teach your laws, on the earth, I shall know how to serve You, magnificent King of kings. Oh Light! On my lips, Lord, place the saving truth, so that he who doubts, may humbly pray to you. Do not abandon me, give me the grace necessary, to reduce suffering, to relieve the pain, and misery! Reveal Yourself to me, Lord in whom I believe, and hope. For You I want to suffer, and die on the cross, at Calvary!

Beau Soir

When the rivers are red at sunset, and a warm wind crosses the wheat fields,
happiness seems to fill the air, and ascend toward the heart troubled. An invitation to taste the delights of being alive, while one is young and the evening is beautiful, for we go away, as goes away this river; it to the sea, we to the tomb.

Che farò senza Euridice?
Alas! Where have I passed? Where has a delirium of love thrust me? Bride! Euridice! Wife! Ah, she lies no more; I call her to no avail. Poor me - She's gone, Now and for always! Oh law! Oh death! Oh cruel recollection! I do not have aid; For me there is no counsel! I only (oh savage sight) The Mournful appearance of my horrible state. Be satiated, cruel fate: I am desperate! What will I do without Euridice? Where will I go without my beloved? What will I do? Where will I go? What will I do without my beloved? Euridice! Oh God! Answer! I am still faithful to you. Ah, no more aid nor hope come to me From earth, or heaven!

Abendempfindung
It is evening, the sun is gone, And the moon sheds silver light; So pass life's loveliest hours, They fly by like a dance. Soon flees life's bright scenes and the curtain falls over is our play! And a friend's tears are already falling upon our grave. Soon perhaps (Like a gentle westwinc comes a quiet premonition), I shall close this life's pilgrim journey and fly away to a land of rest. If you then weep beside my grave, gazing in mourning at my ashes, Then, my friends, I shall appear to you, and strew heaven over you. May you also grant me a little tear and pick a violet for my grave, and with your soulful gaze look down gently upon me. Consecrate for me a tear, and Ah! Do not feel shame, Oh, it will be in my diadem the most beautiful pearl.

Von ewiger Liebe
Dark, how dark in the forest and in the field. Evening already is it, now silences the world. Nowhere yet light, And nowhere yet smoke, yes, And the lark it silences now also. Comes from the village the lad, gives escort to the beloved till home, guides her past the pasture hedges, talks so much and so many a thing: "suffer you shame and sadden you yourself, suffer you shame by others about me, be the love dissolved as fast, fast as we earlier united were. Separate with rain and separate with wind, fast as we earlier were." Speaks the maiden, maiden speaks: "Our love, dissolves not! firm is the steel and the iron very much, our love is firmer still. Iron and steel, one forges them, our love, who changes it? Iron and steel, they can decay, Our love must eternally, eternally exist."

Offrande
Her are fruits, flowers, leaves and branches and her too is my heart that beats only for you. Do not tear it with your white hands and may this humble gift be sweet to your eyes. I arrive covered with the dew that the morning wind iced on my brow. Let my fatigue, Resting her at your feet, dram of the lovely moments That will refresh it. On your young breast let me rest my head still ringing with your last kisses, let it be stilled after the sweet tempest and let me sleep a little while you rest.

Si mes vers avaient des ailes
My verses would fly, fragile and gentle, to your beautiful garden, if my verses had wings like a bird! They would fly like sparks to you cheery hearth, if my verses had wings like my spirit. Pure and faithful, to your side they would hasten night and day if my verses had wings like love.

The Blue-bell (from *An Old Garden*)	E. MacDowell
Snow Towards Evening	E. R. Warren
Love in the Dictionary	C. Dougherty
My Good Lord's Done Been Here	M. Hogan

Miss Huntsman

The Way You Look Tonight (from *Swingtime*)	J. Kern
Who Will Love Me (from *Sideshow*)	H. Krieger
Keepin' Out of Mischief Now (from *Ain't Misbehavin'*)	T. Waller
Not for the Life of Me (from *Thoroughly Modern Millie*)	J. Tesori
A New Life (from *Jekyll and Hyde*)	F. Wildhorn

Miss Holmes

Miss Holmes presents this recital in partial fulfillment of the requirements for the Bachelor of Music in Vocal Performance and Music Education degree with an emphasis in Voice. She is the student of Dr. Neal Woodruff.

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

NOTES

Se nel ben sempre incostante

If times are good, fortune wanders, always changing, it's not accustomed to remaining stable, yet bad times are changeable too. If it's not possible, that sad eyes can break down cruel harsh planets nor change the heavens, it is no use to weep, nor to sigh.

Toglietemi la vita ancor

Take away from me my life cruel heavens if from me you wish to steal the heart. Deny to me the light of the day, severe stars, if you are happy over my sorrow.

Cruda Sorte... Gia so per pratica

Cruel fate! Tyrannical Cupid! Is this the reward for my constancy? No horror, terror or anguish exists compared to that which I now suffer. For you alone, my Lindoro, I find myself in such peril. From whom, oh God, can I hope for counsel? Who will give me comfort? Keeping cool is what's wanted here, no more rages or terror: now is the time for courage; now they'll see who I am. From experience I already know the effect of a languishing look, of a slight sigh... I know what to do to tame men. Be they gentle or rough, cool or ardent, they're all alike more or less... They all seek, they all long for, from a pretty woman happiness.

Vergebliches Ständchen

Good evening, my jewel, good evening, my child! I come out of love to you, ah, open the door for me. My door is closed, I let you not in; Mother, she advised me wisely, were you in with pretext it would be the end of me! So cold is the night, so icy the wind, that my

Upcoming Events

November

15 Rose Hall (flute) Sr. Recital - Kresge Auditorium 7:00 p.m.

17 Gospel Choir Concert - $5/ticket, $3/student
Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert
Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert - Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* - Centennial Chapel 7:00 p.m.

8 Sounds of the Season - Centennial Chapel 7:00 p.m.

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Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Rose Hall

flute

7:00 pm
Thursday, November 15, 2012
Kresge Auditorium

PROGRAM

Invocation

Sonata in A Minor Wq. 132 — C.P.E. Bach, arr. G. Schocker

Poco Adagio
Allegro

Miss Hall
Prof. Katherine Nielsen, flute

Corner of the Sky (from *Pippin*) — S. Schwartz

Seth Lowery, tenor
Andrea Richardson, piano

Morceau de Concours — G. Fauré

Miss Hall
Dr. Karen Ball, piano

Trio No. 1 in G Major — J. Haydn

Finale: Rondo all' Ongarese

Rachel Tschetter, violin
Elisabeth Holaway, cello
Desiree Hays, piano

Concerto in D major, K. 314 — W. A. Mozart

Rondeau

Miss Hall
Dr. Karen Ball, piano

What You Don't Know About Women (from *City of Angels*) — C. Coleman

Ashley Raffauf, soprano
Andrea Richardson, piano

L'oiseau blessé — D. Gougeon

Miss Hall

Gimme Gimme (from *Thoroughly Modern Millie*) — J. Tesori

Taylin Frame, mezzo-soprano
Andrea Richardson, piano

Concertino, Op. 107 — C. Chaminade

Miss Hall
Dr. Karen Ball, piano

Miss Hall presents this recital in partial fulfillment of the requirements for the Bachelor of Arts in Music degree with an emphasis in Flute. She is the student of Prof. Katherine Nielsen.

NOTES

Sonata in A minor, Wq 128

Carl Philip Emanuel Bach, the second son of J.S. Bach, composed this piece for solo flute in 1747 though it was not published until 1763. It contains three movements, a dignified *Poco adagio*, a lively *Allegro*, and a second, virtuosic *Allegro*. The duet arrangement played tonight comes from the talented Gary Schocker, who created this duet by simply playing along with his students as they studied the sonata in lessons. At the time of this composition, CPE Bach was the harpsichordist for Frederick the Great, King of Prussia, who was a dedicated flutist.

Morceau de Concours

Gabriel Fauré's *Morceau* was written in 1898 as a test piece for the flutists at the Paris Conservatory. At the time of its composition, Fauré served as the director of the conservatory, and he was working to move the focus of the school from total virtuosity to one that displayed more thorough understanding and ability of musical expression. The short length of this piece, combined with the almost complete repetition of the melody gives testament to Fauré's fight for musical expression in his students' performances.

Concerto in D Major, K. 314, *Rondeau*

This piece has a unique history in that it is shared with another member of the woodwind family, the oboes. Initially composed for oboe in C major, Mozart, having run out of time and inclination to deliver a new flute concerto to a patron, transcribed his oboe concerto up a step into D for the flute. Naturally, flutists have run with it, claiming it as one of the primary works studied from the canon of flute repertoire. This energetic *Rondeau* contains charming melodies and two cadenzas, and is full of the Classical era's trend for lightness and varied melodies and rhythms.

L'oiseau blessé

Translated as *The Injured Bird*, Denis Gougeon composed this work for unaccompanied flute in 1987. The fun and challenge of preparing this piece comes from learning how to play all of the extended techniques included in the music, along with utilizing extreme ranges and technical abilities. Some of the techniques heard in tonight's performance are:

pizzicato tonguing: air is propelled with a short, dry articulation with the tongue between the lips to obtain a percussive effect

tongue ram: the tongue is interjected with force directly into the embouchure hole, completely closing it

whistle tone: air is blown lightly across the embouchure plate held in an extremely open position

microtones: alternate fingerings are used to create slightly sharper or flatter notes

flutter tonguing: the tongue is raised to the top of the mouth to interfere with the breath, to create a deeply vibrating sound

voice: the performer sings a separate line of music while simultaneously playing what is written for the flute

Concertino, Op. 107
One of the best loved works in the flute repertoire, Cécile Chaminade composed this piece in 1902 as an examination piece for the students at the Paris Conservatory. Chaminade was a unique composer and pianist, who in 1913, was one of the first women to earn the award of *Légion d'Honneur*. This piece is characterized with beautifully flowing melodies and virtuosic phrases, and it includes a lovely cadenza that concludes with the arrival of the broad, opening melody, followed by an exciting coda. The performance you will hear tonight is arranged for flute and piano, however, this work is also scored for flute and orchestra.

Upcoming Events

November

17 Gospel Choir Concert - $5/ticket, $3/student
Kresge Auditorium 7:00 p.m.

19 Concert Singers/Chamber Ensemble Concert
Kresge Auditorium 7:00 p.m.

30 Jazz Combo Concert - Northfield Mall 6:30 p.m.

December

1 Handel's *Messiah* - Centennial Chapel 7:00 p.m.

8 Sounds of the Season - Centennial Chapel 7:00 p.m.

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OLIVET NAZARENE UNIVERSITY

Department of Music

Concert Singers
and
Chamber Ensembles

7:00 pm
Monday, November 19, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Vienna Philharmonic Fanfare — R. Strauss

Brass Ensemble
Prof. Ryan Schultz, conductor

Adagietto — Z. Kohlmeier

Woodwind Quintet

Hymn to St. Cecilia, Op. 27 — B. Britten

Concert Singers
Dr. Neal Woodruff, conductor

The Pink Panther — H. Mancini

Saxophone Ensemble

Fanfare for Brass Choir — Z. Kohlmeier

Brass Ensemble

Serenade for Winds, Cello, & Bass in D Minor, Op. 44, B.77 — A. Dvořák

Chamber Ensemble
Katelyn Dunkman, oboe ❖ Joy Matthews, oboe ❖ Loren Matulis, clarinet
Elise Payne, clarinet ❖ Kylee Stevens, clarinet ❖ Ashley Pitzer, bassoon
Josh Kurchinski, bassoon ❖ Kavin Sampson, contra bassoon
Kyle Miller, horn ❖ Stephanie Moore, horn ❖ Paige Penrod, horn
Elisabeth Holoway, cello ❖ Alyssa Keuther, bass

Suite Italienne, (from *Napoli*) — Y. Desportes

Flute Choir
Prof. Katherine Nielsen, conductor
Rose Hall ❖ Emily Kammin ❖ Bethany Munroe ❖ Britney Terpstra

Give Thanks — H. Smith
arr. by P. Sanders Cota

Olivet Bronze
Prof. Katherine Nielsen, conductor

Joshua Fit the Battle of Jericho — arr. M. L. Thompson

Olivet Bronze

Rain — C. Böhm
trans. A. Van Leeuwen

Flute Choir

Hayley Marcordes ❖ Ashley Tetter ❖ Justine Von Arb ❖ Rachel Von Arb

Andante and Rondo (from *Trio No. VI*) — J. Hook
trans. & ed. H. Gee

Saxophone Ensemble

Fanfare (from *La Péri*) — P. Dukas

Brass Ensemble

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Woodwind Quintet

Rachel Von Arb, flute ❖ Joy Matthews, oboe ❖ Loren Matulis, clarinet
Stephanie Moore, horn ❖ Ashley Pitzer, bassoon

Concert Singers

Tyler Abraham ❖ Sam Borgman ❖ Jamison Burchfield ❖ Ali Carter
Christine Caven ❖ Ben Cherney ❖ Taylin Frame ❖ Ben Geeding
Lillian Guenseth ❖ Gwen Holmes ❖ Calley Kaeb ❖ Seth Lowery
Elizabeth Morley ❖ Alyssa Norden ❖ Cassandra Petrie ❖ Ashley Raffauf
David Rice ❖ Kristin Rinehart ❖ Wes Taylor

Brass Ensemble

Trumpet
Andrew Moore
Adam Weeks
Jeremy Weber
Katelyn Spencer
Truitt Murrow
Daniel Sperry
Julie Shreves
Katarena Shiner
Dr. Neal Woodruff
Prof. Patrick Wright

Horn
Kyle Miller
Paige Penrod
Cassandra Petrie
Nate McManus
Stephanie Moore
Brooke Bellamy
Kristin Weaver

Trombone
Zachary Kohlmeier
Abby Ragsdale
Cymone Wilder
Melissa Luby
Anna Hoekstra
Mike Speer

Tuba
Paul Matthews
Nash Meads

Olivet Bronze

Desiree Hays ❖ Glenn Hinkley ❖ Alexandra Schoessler
Britney Terpstra ❖ Ashley Tetter

Saxophone Ensemble

Tyler Bontrager ❖ Shannon Finch ❖ Anna Kindle ❖ Justin Miller
Chad Olds ❖ Paige Penrod ❖ Renee Runyan

Upcoming Events

December

1 Handel's *Messiah* - Centennial Chapel 7:00 p.m.

8 Sounds of the Season - Centennial Chapel 7:00 p.m.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

10:00 a.m.
Monday, November 26, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Ici-bas! — G. Fauré

Geoff Sauter, tenor
Dr. Jeff Bell, piano

Fairest Lord Jesus — arr. G. Leighton

Grace Leighton, guitar

Concertino in D Major, op. 15 — F. Küchler

In the Style of Antonio Vivaldi, mvt. 1

Emily Jerrells, violin
Samuel Vroman, piano

Pie Jesu (from *Requiem*) — A. Lloyd Webber

Emily Fernette, soprano
Taihla Eddins, alto
Madie Bloom, piano

Romance No. 3 — R. Schumann

Katelyn Dunkman, oboe
Dr. Karen Ball, piano

Caro mio ben — T. Giordani

Jamison Burchfield, tenor
Emily Kane, piano

Why Should I Wake Up? (from *Cabaret*) — J. Kander

Ethan McCallister, tenor
Dr. Jeff Bell, piano

Etuden for Timpani, vol. 3 — R. Hochrainer

Amy Humrichouser, percussion

The Five Sacred Trees, — J. Williams
Eó Rossa

Josh Kurchinski, bassoon
Prof. Ryan Schultz, piano

Be Thou My Vision — arr. D. Forgaill

Wes Reece, guitar

Excerpt from Prism Rhapsody — K. Abe

Allyse Groover, percussion

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

Paige Penrod, alto saxophone
Prof. Ryan Schultz, piano

Upcoming Events

December

1 Handel's *Messiah* – Centennial Chapel 7:00 p.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

10:00 a.m.
Friday, November 30, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Lullaby (from *The Consul*) — G. Menotti
O del mio amato ben — S. Donaudy
On My Own (from *Les Misérables*) — C. Schonberg

Sarah Murphy, mezzo-soprano
Prof. Sonya Comer, piano

Lamento (Nocturne) — L. Bass, ed. H. Voxman
Caminando (Concertino) — R. Endresen

Nicole Papineau, clarinet
Dr. Karen Ball, piano

An die Musik — F. Schubert
Après un rêve — G. Faure
But who may abide? (from *Messiah*) — G. F. Handel
Santa Fe (from *Newsies*) — A. Menken

Ben Cherney, tenor
Emily Kane, piano

Clarinet Concerto — W. A. Mozart
Rondo: Allegro

Loren Matulis, clarinet
Chantalle Falconer, piano

Upcoming Events

Saturday, Dec. 1- Handel's *Messiah*
7:00 pm- Centennial Chapel

Monday, Dec. 3 – Student Recital
10:00 am – Kresge Auditorium

Tuesday, Dec. 5- Upper Division Hearing Recital
9:30 am- Kresge Auditorium

Saturday, Dec. 8 - Sounds of the Season
7:00 pm- Centennial Chapel

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HANDEL'S

Messiah

Saturday, December 1, 2012 • 7 p.m.

OLIVET NAZARENE UNIVERSITY

and

PNC

present

77th Annual Presentation of
George Frideric Handel's

Messiah

Dr. Jeff Bell, conductor

with the
Olivet Nazarene University Orchestra,
Choir and featured soloists

Betty and Kenneth Hawkins
Centennial Chapel
Olivet Nazarene University
Bourbonnais, Ill.

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History of *Messiah*

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 1740s and 1750s, 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* – more than 25 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 newspaper of 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."

➤

More than 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 the 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 describes the events of a story through song. 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 is 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.

PROGRAM

Welcome and Invocation

Part One

Overture

Recitative — Mr. Lowery

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 — Mr. Lowery

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

Chorus

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

Recitative — Mr. Rice

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. Rice

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

Recitative — Miss 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. Rice

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. Rice

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

Chorus

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

Pastoral Symphony

Recitative — Miss Raffauf

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 Raffauf

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 Raffauf

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 Raffauf

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 Raffauf

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

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 Raffauf

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)

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

Ashley Raffauf, soprano
Taylin Frame, alto
Seth Lowery, tenor
David Rice, bass

with

Dr. Ovid Young, organ
Joshua Ring, harpsichord

Chrysalis Women's Choir
Prof. Kay Welch, conductor

Testament Men's Choir
Prof. Ryan Schultz, conductor

Orpheus Choir
Dr. Jeff Bell, conductor

University Orchestra
Dr. Neal Woodruff, conductor

Concert Singers
Dr. Neal Woodruff, conductor

Orchestra

Flute
Rachel von Arb
Julia Ross
Justine von Arb

Oboe
Katelyn Dunkman
Joy Matthews

Clarinet
Loren Matulis
Elise Payne
Kylee Stevens

Bassoon
Ashley Pitzer
Josh Kurchinski

Horn
Kyle Miller
Paige Penrod
Nathaniel McManus

Trumpet
Patrick Wright
Daniel Sperry

Trombone
Zach Kohlmeier
Abby Ragsdale
Paul Matthews

Harpsichord
Josh Ring

Timpani
Melody Abbott

Organ
Dr. Ovid Young

Violin 1
Chantalle Falconer*
Emily Borger
Christine Caven
Desiree Hays
Caitlin Mills
Rebecca Walker
Rachel Tschetter
Hannah Javaux
Aaron Maia
Hope Olson
Bethany Rush
Sarah Jensen
Sydney Hunt
Alyssa Alt
Joellen Wainwright

Violin 2
Kait Pierce
Madelyn Lorenz
Amelia Claus
Brittany Pruitt
Katie Fitzgerald
Samuel Cullado
Lindsey Ramirez
Lauren Beatty
Emily Jarrells
Danielle Kensinger
Noah Crowder
Alina Holliday
Thandiwa Nelson
Kayla Younglove

Viola
Amanda Luby
Tianna Frey
Matthew Larson
Zach Thomas
Jordan Garza
Ethan Weniger
Cameron Gunter
Katie Hanley

'Cello
Ali Richmond
Ben Miller
Elizabeth Holaway
Aaron Evans
Leah Roth
Matt Cockroft
Jessica Cichetti
Marcus Lehman
Sara DiLeonardo
Heidi Watson
Mike Szostek

Bass
Alyssa Keuther
Jesse Dillman
Elijah Gebre
Jon Lehman

** co-concertmaster*

Choir

Abbott, Lainee
Abraham, Tyler
Adams, Tori
Albertson, Emily
Bauer, Joseph
Bishop, Marisa
Bloom, Madeline
Boaz, Lisa
Borgman, Sam
Boss, Alicia
Brenner, Amy
Brown, Emma
Brown, Jessica
Burchfield, Brandon
Burchfield, Jamison
Carr, Caleb
Carter, Ali
Caven, Christine
Cherney, Ben
Clark, Melanie
Curtis, Cody
Deckard, Adam
Denhart, Brianna
Dietmeier, Cory
Dillard, Emily
Dillman,Stephanie
DiVittorio, Rachel
Dowell, Megan
Drenth, Ryan
Eddins, Taihla
Fernette, Emily
Flack, Matthew
Fox, Sarah
Frame, Taylin
Friesen, Jake
Gaines, Selina
Gebre, Elijah
Geeding, Ben
Givens, Richard
Glover, Samuel
Gonzalez, Alicia
Guenseth, Lillian
Gunter, Cameron
Hall, Mary
Hance, Kyle
Harrington,Micheal
Harris, Dante
Hayes,Lindsey
High, Sarah
Hill, Sidney
Hill, Alli
Holmes, Gwen
Huish, Jeremy
Huntsman, Megan
Jackson, Jordan
Johnson, Eddie
Jones, Matthew
Kaeb, Calley
Kulhan, Brianna
Kurchinski, Joshua
LaMontagne, Andrea
Larcom, Monty
Lee, Victoria
LeFevre, Chris
Leffel, Amber
Linquist, Stephanie
Lowery, Seth
Lutz, Ryan
Marshall, Kristin
Maslan , Jeffrey
McCallister, Ethan
Meadows, Hayley
Means, Seth
Mikhail, Audrey
Miller, Ellen
Miller, Kyle
Mitchell, Keith
Moore, Andrew
Morley , Elizabeth
Morrill, Susan
Murphy, Sarah
Navarro, Sierra
Nichols, Brittany
Nippe, Ray
Norden, Alyssa
Oprondek, Katelyn
Palmer, Brad
Pendry, Austin
Petersen, Christelle
Petrie, Cassandra
Psalms, DeShawna
Radcliffe, Megan
Reed, Anna
Reynolds, Asha
Rice, David
Richardson, Andrea
Rinehart, Kristin
Risinger, Chelsea
Rodeheaver, Rebecca
Rogers, Rebekah
Rush, Emily
Sarver, Ashley
Sauter, Geoffrey
Sesson, Coleman
Shirk, Lindsey
Shrout, Ryan
Smith, McKenzie
Soller, Joshua
Spalding, Michael-Andrew
Spencer, Katelyn
Stephens, Kyrstin
Stephens, Erin
Stolberg, Rebecca
Swartzwelder, Emily
Taylor, Wesley
Toms, Blaire
Towle, Michelle
Twining, Dustin
Umphryes, Chris
VanSyckle, Kerry
Vaughn, Hillary
Walker, Jason
Ward, Sarah
Weniger, Ethan
Wilson, Kate
Young, Catie
Zeilenga, Bailey
Zylstra, Sarah

Join us next week

Olivet Nazarene University would like to thank the family of Mike Alegro and the local Wendy's restaurants for helping to underwrite the Sounds of the Season.

Sounds of the Season

Saturday, December 8

7 p.m.

All of your favorites performed by Olivet's Department of Music

The Betty and Kenneth Hawkins Centennial Chapel

NO CHARGE
(A free-will offering will be accepted)

OLIVET NAZARENE UNIVERSIT

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OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

10:00 a.m.
Monday, December 3, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Etude #8 — F. Sor

Derek Schwartz, guitar

Concerto in C Minor — A. Marcello

Allegro

Joy Matthews, oboe
Dr. Gerald Anderson, piano

Sonata No. 1 in E Minor — J. Brahms

Alyssa Keuther, string bass
Desiree Hays, piano

The Discordant Psyche — B. Gregory

Repressed Anxieties

Malik Temple, percussion

Concerto No. 1 in A Minor — J. B. Accolay

Allegro Moderato

Rachel Tschetter, violin
Dr. Karen Ball, piano

Castle on a Cloud (from *Les Miserables*) — C. Schönberg

Rachel Lenger, alto
Elizabeth Morley, piano

Stornello — G. Verdi

Bailey Zeilenga, soprano
Prof. Sonya Comer, piano

Send in the Clowns (from *A Little Night Music*) S. Sondheim

Sierra Navarro, alto
Dr. Karen Ball, piano

This Moment J. Bucchino

Blaire Toms, soprano
Prof. Sonya Comer, piano

Bluebells of Scotland A. Pryor

Zachary Kohlmeier, trombone
Prof. Ryan Schultz, piano

Souvenir de Sarasate W. H. Potstock

Brittany Pruitt, violin
Chantalle Falconer, piano

Concerto for Clarinet in B flat W. A. Mozart
Adagio

Kylee Stevens, clarinet
Desiree Hays, piano

Upcoming Events

December

4 Upper Division Hearing Recital – 9:30 a.m.

8 Sounds of the Season – Centennial Chapel 7:00 p.m.

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OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

9:30 a.m.
Tuesday, December 4, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in E major — J. S. Bach
Adagio ma non tanto
In Ireland — H. Harty

Bethany Rush, flute
Dr. Gerald Anderson, piano

Bist du bei mir — anon.
Lasciatemi morire! — C. Monteverdi
To Keep My Love Alive (from *A Connecticut Yankee*) — R. Rodgers
Simple Gifts — arr. L. Henry

Kerry VanSyckle, mezzo-soprano
Kyle Miller, piano

Notturno Op. 54, No. 4 — E. Grieg
Sonata No. 16 in C major — W. A. Mozart

Brooke Bellamy, piano

Sonata for Three Unaccompanied Timpani — P. Ramey
Movement 1
Movement 2
Keiskleiriana — J. Delécluse
#1
A Little Prayer — E. Glennie

Andy Barnard, percussion

Upcoming Events

Saturday, Dec. 8 - Sounds of the Season
7:00 pm- Centennial Chapel

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OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

10:00 a.m.
Monday, December 10, 2012
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

A Little Prayer — E. Glennie

Melody Abbott, percussion

Summerland — W. Grant

Jamila Coker, piano

Ginger Snaps — S. Chatman

Ryan Drenth, piano

Goodnight, My Someone (from *The Music Man*) — M. Willson

Sarah Fox, soprano

Dr. Jeff Bell, piano

Sonata, Op. 109 — L. van Beethoven

Vivace ma non troppo, Prestissimo

Elizabeth Morely, piano

Sonata KV 283 — W. A. Mozart
Allegro

Erin Stephens, piano

Doctor Gradus ad Parnassum (from *Children's Corner*) — C. Debussy

Kyle Miller, piano

M'appari tutt' amor (from *Martha*) — F. Flotow

Caleb Carr, tenor
Dr. Jeff Bell, piano

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

Tyler Abraham, tenor
Dr. Jeff Bell, piano

Christmas Vision: Fantasy on Silent Night for 4 Pianos-8 Hands
arr. First Piano Quartet

Christopher LeFevre, piano
Josh Ring, piano
Chantalle Falconer, piano
Desiree Hays, piano

The Music Department would like to wish each one of you a very Merry Christmas and a Happy New Year. We pray the Lord's greatest blessings for you and your families.

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

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OLIVET NAZARENE UNIVERSITY

Department of Music

Student Recital

12:00 p.m.
Thursday, December 13, 2012
Computer Lab - 134
Larsen Fine Arts Center

PROGRAM

Invocation

Perpetual Midnight – MIDI Instruments
Dance of Temptation – MIDI piano duet
Zach Kohlmeier

Fantasy in F# minor – MIDI Piano
Josh Ring

I'd Rather Have Jesus – duet piano/violin
Fiddler's Revenge – MIDI orchestra
Ben Cherney

Tango to the Death – MIDI Violin duet
On Fire – Vocal trio with MIDI piano
David Rice

Ancient Grove – MIDI WW Quintet
Castle On a Hill – MIDI Brass Quintet
Fugue in D Major – String Trio
Kyrstin Stephens

Love on the Ground – Vocal/Guitar/MIDI Instr.
Fade To Black – Vocal/Guitar
Magic and Miracles – Piano/Vocal
Chantelle Chamberlain

Galactic Conquest - Video Game Soundtrack

Dynamite Goes Boom
Kohlmeier

Subspace Highway
Josh Ring

The Void
Ben Cherney

Adventures in Spaceland
David Rice

Dying Ground
Kyrstin Stephens

Space Capade
Chantelle Chamberlain

The Music Department would like to wish each one of you a very Merry Christmas and a Happy New Year. We pray the Lord's greatest blessings for you and your families.

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OLIVET NAZARENE UNIVERSITY

Department of Music

University Orchestra Clinic Concert

Dr. Neal Woodruff
conductor

with
Prof. Roger Rocco
guest conductor, tuba

7:00 pm
Tuesday, January 8, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Serenade for String — E. Elgar

University String Ensemble
Prof. Patrick Wright, conductor

Antiche danze et arie per liuto, Suite No.3 — O. Respighi

I. Italiana
II. Arie di Corte

University Orchestra Strings
University String Ensemble

Overture to *Russlan and Ludmilla* — M. Glinka

Flight of the Tuba Bee — N. Rimsky-Korsakov
arr. H. Cable

Roger Rocco, tuba

Disney Memories — arr. B. Kelley, ONU '73

Symphony No. 4, Op. 90 "Italian" — F. Mendelssohn

Allegro vivace
Andante con moto
Con moto moderato
Presto

UNIVERSITY STRINGS ENSEMBLE
Prof. Patrick Wright, conductor

Violin I	Violin II	'cello
Hope Olson+	Emily Jarrells	Ben Miller
Bethany Rush	Danielle Kensinger	Marcus Lehman
Sarah Jensen	Noah Crowder	Sara DiLeonardo
Sydney Hunt	Alina Holliday	Heidi Watson
Alyssa Alt	Thandiwa Nelson	Mike Szostek
Joellen Wainwright		
	Viola	Bass
+concertmaster	Ethan Weniger	Jon Lehman

UNIVERSITY ORCHESTRA
Dr. Neal Woodruff, conductor

Flute/Piccolo
Julia Ross
Justine Von Arb
Bethany Munroe

Oboe
Katelyn Dunkman
Joy Matthews

English Horn
Katelyn Dunkman

Clarinet
Elise Payne
Kylee Stevens

Bassoon
Ashley Pitzer
Josh Kurchinski

Contrabasson
Kavin Sampson

Horn
Kyle Miller
Paige Penrod
Cassandra Petrie
Nathaniel McManus

Trumpet
Andrew Moore
Daniel Sperry

Trombone
Zach Kohlmeier
Abby Ragsdale
Josh Ring
Prof. Ryan Schultz

Tuba
Paul Matthews

Piano
Josh Ring

Percussion
Melody Abbott
Jensen Koch
Brandon Reyes

Harp
Kari Sunnarborg

Violin I
Chantalle Falconer+
Emily Borger
Christine Caven
Desiree Hays
Caitlin Mills
Rebecca Walker
Rachel Kish
Hannah Javaux

Violin II
Kaitlyn Pierce
Madelyn Lorenz
Amelia Claus
Brittany Pruitt
Katie Fitzgerald
Samuel Cullado
Lindsey Ramirez
Lauren Beatty

Viola
Amanda Luby
Tianna Frey
Matthew Larson
Jordan Garza
Ethan Weniger
Cameron Gunter

'cello
Allie Richmond
Elisabeth Holaway
Erin Evans
Leah Roth
Matt Crockroft

Bass
Alyssa Keuther
Jesse Dillman
Elijah Gebre

+concertmaster

Prof. Roger Rocco is an internationally recognized clinician, performer, conductor, and teacher. Former students of his have performed in major orchestras worldwide include the Berlin Philharmonic, Tokyo Philharmonic, Sendai Philharmonic, Boston Symphony, New York Philharmonic, St. Louis Symphony, Alabama Symphony, São Paulo Symphony, Venice Philharmonic, Ceremonial Brass of the United States Air Force, and the United States Marine Band. Prof. Rocco is married to Karen and is an avid bicyclist.

Upcoming Events

January

17 – Joy Matthews, oboe Sr. Recital
Kresge Auditorium, 7:00 p.m.

18 – Kristin Rinehart, alto & Ellen Miller, alto Sr. Recital
Kelley Prayer Chapel, 7:00 p.m.

21 – Taylin Frame, mezzo-soprano & Lillian Guenseth, soprano
Sr. Recital, Kelley Prayer Chapel, 7:00 p.m.

22 – Alyssa Norden, soprano Sr. Recital
Kelley Prayer Chapel, 7:00 p.m.

February

1-2 – Band Winter Showcase
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

15 – Katelyn Dunkman, oboe Sr. Recital
Centennial Chapel Foyer, 7:00 p.m.

21-23 Spring Musical, *Little Shop of Horrors*
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

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

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Joy Matthews

oboe

7:00 pm
Thursday, January 17, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Oboe — R. Strauss
Allegro moderato
Miss Matthews
Dr. Gerald Anderson, piano

Eight Pieces for Four Timpani — E. Carter
I. Saëta
V. Improvisation
Chris Field, percussion

Concerto in C Major K. 314 — W. A. Mozart
Adagio non troppo
Miss Matthews
Dr. Gerald Anderson, piano

Concertino, Op. 107 — C. Chaminade
Rose Hall, flute
Dr. Karen Ball, piano

Concerto in C minor — A. Marcel
Allegro moderato
Adagio
Allegro
Miss Matthews
Dr. Gerald Anderson, piano

Miss Matthews presents this recital in partial fulfillment of the requirements for the Bachelor of Arts in Music degree with an emphasis in Oboe. She is the student of Dr. Julie Schmalzbauer.

NOTES

Concerto for Oboe

Strauss, a German composer, is well known for his operas and orchestral works. He was a very influential composer during the late-Romantic and early 20th century eras. This piece was composed near the end of his life in 1945. This work is a three-movement work. Following World War II Strauss was living in Garmisch, Bavaria, a town that American soldiers had secured after the war. Before the war one of these soldiers, John de Lancie, had been the principal oboist with the Pittsburg Orchestra. He and Strauss became friends, and one day de Lancie asked if Strauss had considered writing an oboe concerto. Strauss simply replied, "No." The idea grew on Strauss and he wrote this concerto. It was premiered in Zurich in 1946. Strauss's friend de Lancie was shocked that he had written the concerto and Strauss even gave him the rights for the American premiere. The first movement is written in D major but does not stay there very long.

Concerto in C Major K. 314

Wolfgang Amadeus Mozart was one of the most prolific and influential composers of the classical era. He began composing early in his life and continued until the very end of his life. This three movement concerto was written during 1777. While this concerto was first written for the oboe, Mozart later reworked it into a flute concerto. Both of the works are well known and are played often by oboe and flute players. The second movement of the concerto, which is more lyrical and passionate, is written in F major.

Concerto in C minor

Alessandro Marcello was given a lot of time to pursue his musical interests as he was the son of a senator in Venice. He was a Baroque composer whose works are not often played today. His most famous work is his oboe concerto in C minor which is often mistakenly contributed to his brother, Benedetto. The oboe concerto was originally written for oboe, strings, and harpsichord. Piano is now played to replace the harpsichord. There are versions of this concerto written in D minor, but it has been discovered that the C minor version is the original. This concerto was written with only 2 flats in the key signature suggesting that the key is actually C Dorian and not C minor. However, it was also common practice in the Baroque era to write minor key signatures with one flat less than the key states.

Upcoming Events

January

18 – Kristin Rinehart, alto & Ellen Miller, alto Sr. Recital
Kelley Prayer Chapel, 7:00 p.m.

21 – Taylin Frame, mezzo-soprano & Lillian Guenseth, soprano
Sr. Recital, Kelley Prayer Chapel, 7:00 p.m.

22 – Alyssa Norden, soprano Sr. Recital
Kelley Prayer Chapel, 7:00 p.m.

February

1-2 – Band Winter Showcase*
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

15 – Katelyn Dunkman, oboe Sr. Recital
Centennial Chapel Foyer, 7:00 p.m.

21-23 Spring Musical, *Little Shop of Horrors**
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

***Admission fee charged**

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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Ellen Miller

mezzo-soprano

and

Kristin Rinehart

mezzo-soprano

with

Andrea Richardson, piano

7:00 pm
Friday, January 18, 2013
Kelley Prayer Chapel

PROGRAM

Invocation

Toujours — G. Fauré
Nuit d'Etoiles — C. Widor

Miss Rinehart

Vergebliches Ständchen — J. Brahms
Nur wer die sehnsucht kennt — P. Tchaikovsky

Miss Miller

Ständchen — J. Brahms
In Dieses Grabes Dunkel — L. van Beethoven

Miss Rinehart

Aubade — C. Widor
Bonjour, Suzon! — L. Delibes

Miss Miller

Non lo diro col labbro (from *Tolomeo*) — G.F. Handel
Verdi prati (from *Alcina*) — G.F. Handel

Miss Rinehart

Voi che sapete (from *Le Nozze di Figaro*) — W.A. Mozart
Voce di donna (from *La Gioconda*) — A. Ponchieli

Miss Miller

Sea Shell — C. Engel
Corals — B. Treharne

Miss Rinehart

Never-land (from *Peter Pan*) — L. Bernstein

Miss Rinehart and Miss Miller

Beyond My Wildest Dreams (from *The Little Mermaid*) — A. Menken

Miss Rinehart

O rest in the Lord (from *Elijah*) — F. Mendelssohn
Jesus, Lover of My Soul — E. Childs
Love Changes Everything (from *Aspects of Love*) — A. Lloyd Webber

Miss Miller

NOTES

Toujour, by Gabriel Fauré (1845-1924), is based on a poem entitled *Poeme d'un Jour* by Charles Grandmougin (1850-1930). The passion behind this piece can be heard in the driving accompaniment as well as the melody.

Translation:

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

The delicate accompaniment in **Nuit d'Etoiles**, by Charles-Marie Jean Albert Widor (1844-1937), supports the text and melody with beautiful harp-like arpeggios.

Translation:

Starlit spaces, beneath you laces, where the perfumed night-winds sigh, as through swaying harp strings straying, here I dream of loves gone by. Over my heart sweet melancholy comes in tender gloom to brood, and I feel my loved one's spirit hovering near in the slumbering wood. Through the dark and leafy shadows, when I sigh though scarce aloud. You return poor sleepless spirit, pale and warm and in the shroud.

Vergebliches Ständchen is a dialogue between a man and a woman. He is persistent, but she will not allow his advances, and she stands by her decision, telling him—poetically—to get lost.

Translation:

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

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

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

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

Nur wer die sehnsucht kennt expresses the loneliness and sadness that one feels because of a broken heart. The only one who can understand the pain is someone who is experiencing the same sadness.

Translation:
None but the lonely heart can know my sadness, alone and parted far from joy and gladness. Heaven's boundless arch I see spread out above me! Oh, what a distance drear to one who loves me. My senses fail, a burning fire devours me. None but the lonely heart can know my sadness

Ständchen, one of nearly 200 songs composed by Johannes Brahms (1833-1897), treats the theme of love in a mood that is quite cheerful.

Translation:
The moon hangs over the mountain, so fitting for love-struck people. In the garden trickles a fountain; otherwise, it is still far and wide. Near the wall, in shadows, there stand the students three: with flute and fiddle and zither, they sing and play there. The sounds waft up to the loveliest of women, gently entering her dreams. She gazes on her blond beloved and whispers: "Forget me not!"

Ludwig van Beethoven (1770-1827), undoubtedly one of history's most famous composers, produced an incredible variety of musical compositions. The tempo of **In Dieses Grabes Dunkel** is *lento* (slowly) which is very fitting for the somber mood.

Translation:
In this dark tomb let me lie; you should have thought of me when I was alive, you ingrate. At least leave naked specters to enjoy their peace and do not bathe their ashes with futile venom.

Aubade

Translation:
The dawn is born, and your door is shut! My dear, why do you sleep? At the hour when the rose wakes are you not going to get up? O, my charming one, listen here, the lover who sings and weeps as well! All things knock at your blessed door. The dawn says: I am the day! The bird says: I am harmony! And my heart says: I am love! I adore you, my angel, and love you, my beloved. Only for you has God has completed me. He has made my love for your soul, and my glance for your beauty!

Bonjour Suzon!

Translation:

Good morning, Susie, my flower of the woods! Are you still the prettiest? I return to see you from a great journey to Italy, through paradise I have made a tour; I have made some verses and made love too. What's it to you? I pass before your house, open your door! Good morning, Suzanne! When I saw you in the time of lilacs, your heart was full of new found joy and you said, "I do not wish to be loved yet." What have you done since I left? He who leaves too soon, comes back too late; but what's it to me? I pass before your house; open your door! Good morning, Suzanne!

The aria **Non lo diro col labbro** comes from Act I of the opera *Tolomeo* by G.F. Handel (1685-1759) when Alessandro first sees the Elisa and instantly falls in love with her.

Translation:

I will not say it with my lips, which have not that courage; perhaps the sparks of my burning eyes, revealing my passion, will speak.

In Handel's opera *Alcina* the lovely aria **Verdi prati** is sung when a young man realizes that he must leave the island on which he has landed, knowing that the island and the beautiful woman trying to seduce him are actually illusions, and their beauty will haunt him forever.

Translation:

Green meadow, lovely woods, you will lose your beauty. Pretty flowers, rapid brooks, your charm and beauty will soon change. The beautiful object has changed to the dismay of the first glance, then everything will return in you.

In **Voi che Sapete**, from the opera *The Marriage of Figaro*, the young boy Cheribuno sings about the *idea* of love and how the very thought of it causes many different feelings that are new to him.

Translation:

Ladies, you who know what love is, look to see if it is in my heart!
Let me tell you how I feel, it's so new to me; I don't understand it. I feel so full of desire that sometimes it is a pleasure, then it is agony. I'm freezing cold, then on fire, then in a moment freeze again! I seek something beautiful outside myself; I don't know who has it, I don't know what it is. I sigh and I groan without control, I quiver and tremble. I cannot find any peace night or day, and yet, I like this strange new pain! You, ladies, who know what love is, look to see if it is in my heart!

In **Voce di Donna**, from the opera *La Gioconda*,La Cieca has been accused of witchcraft and sentenced to death. After Luke and Laura save her life, she recalls the tale dramatically, and she leaves a blessing for Laura.

Translation:

O voice of woman or angel who has freed me from my chains, my blindness forbids me the sight of your saintly face. Still you cannot leave me without a pious offering: I offer you this rosary, pray accept it. With my prayers added it will bring you blessing. May my benediction be on your head.

Carl Engel (1883-1944) was a pianist, musicologist, and publisher. In **Sea Shell**, the soloist sings about all the different sounds or "songs" that one might hear when putting sea shell to her ear.

Bryceson Treharne (1879-1948) wrote **Corals** in 1919. The flowing piano accompaniment mimics the sounds of the waters of the ocean as the soloist sings about a beautiful mermaid.

From the musical *Peter Pan*, written by Leonard Bernstein (1918-1990), **Never-Land** is sung by mermaids from the magical place that Peter Pan calls home. In this duet, mermaids sing about their wonderful, carefree life.

From the musical *The Little Mermaid* by Alan Menken (b. 1949) **Beyond My Wildest Dreams** occurs toward the beginning of Act II. Overwhelmed by the splendor around her (and the proximity to the object of her affection), Ariel finds a melody for her thoughts.

Jesus, Lover of my Soul and **O, rest in the Lord** were selected to summarize what my spiritual journey has been throughout my college career. I have experienced my fair share of storms, and my patience has been tested time and again. The one thing to get me past every obstacle was the Lord. He is my rock and my foundation, and these songs are an expression of my gratitude towards Him.

Love Changes Everything, from the musical *Aspects of Love*, lists all the different attributes of love. It can change your life in a moment and it can also break you just as fast. Once you experience *true* love, your life will never be the same.

Miss Miller presents this recital in partial fulfillment of the requirements for the Bachelor of Arts in Music degree with an emphasis in Voice. She is the student of Dr. Jeff Bell.

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

Upcoming Events

January

21 – Taylin Frame, mezzo-soprano Sr. Recital
& Lillian Guenseth, soprano Jr. Recital
Kelley Prayer Chapel, 7:00 p.m.

22 – Alyssa Norden, soprano Sr. Recital
Kelley Prayer Chapel, 7:00 p.m.

February

1-2 – Band Winter Showcase
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

15 – Katelyn Dunkman, oboe Sr. Recital
Centennial Chapel Foyer, 7:00 p.m.

21-23 Spring Musical, *Little Shop of Horrors*
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.

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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Taylin Frame

mezzo-soprano

JUNIOR RECITAL

Lillian Guenseth

soprano

7:00 pm
Monday, January 21, 2013
Kelley Prayer Chapel

PROGRAM

Invocation

Va per lo mare — A. Scarlatti
Dir chi' o t'ami — F. Mancini
Lieder eines fahrenden Gasellen (*Songs of a Wayfarer*) — G. Mahler
2. Gieng heut Morgen ubers feld
4. Die zwei blauen Augen

Miss Frame
Andrea Richardson, piano

Du meines Herzens Krönelein — M. Keger
Ich trage meine minne — K. Henckell
Ach ich fühl's (from *Die Zauberflöte*) — W. A. Mozart

Miss Guenseth
Dr. Karen Ball, piano

Afraid, am I afraid? (Baba's Aria from *The Medium*) — G. Menotti
At the Zoo (Poetry by Burges Johnson) — A. Kramer
I. The Porcupine
II. The Snake
III. The Giraffe

Miss Frame
Andrea Richardson, piano

Arietta all'antic — G. Rossini
Porgi amore (from *Le Nozze di Figaro*) — W. A. Mozart

Miss Guenseth
Dr. Karen Ball, piano

Le Charme — E. Chausson
Aurore — G. Fauré
Les Berceaux — G. Fauré

Miss Frame
Andrea Richardson, piano

Le Bestiaire — F. Poulenc
Le Dromadaire
Le Chévre du Thibet
Le Sauterelle
Le Dauphin
L 'Ecrevisse
La Carpe

Miss Guenseth
Dr. Karen Ball, piano

In Short (from *Edges: A Song Cycle*) — B. Pasek & J. Paul
Ready to Be Loved (from (*Edges: A Song Cycle*) — B. Pasek & J. Paul
Maybe this Time (from *Cabaret*) — F. Ebb & J. Kander

Miss Frame
Andrea Richardson, piano

Little Elegy — N. Rorem
Are You the New Person — N. Rorem
In His Eyes (from *Jekyll and Hyde*) — F. Wildhorn
Without You (from *My Fair Lady*) — F. Loewe

Miss Guenseth
Dr. Karen Ball, piano

Adelaide's Lament (from *Guys and Dolls*) — F. Loesser
When I Look At You (from *The Scarlet Pimpernel*) — N. Knighton & F. Wildhorn
Astonishing (from *Little Women*) — J. Howland & M. Dickstein

Miss Frame
Andrea Richardson, piano

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

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

TRANSLATIONS

Va per lo mare

The little boat, over wave after wave, sails on the sea which surrounds it, in like fashion, my heart, in the sea of love, now descends, now rises, as it is thrust about by the storm you create.

Dir chi'o t'ami

To say that I love you, o dear one, is not enough, for all my thoughts are of you, but if you think well of my love, you will know that it was inspired by your beauteous face.

Lieder eines fahrenden Gasellen (Songs of a Wayfarer)

2. Gieng heut Morgen ubers feld

The morning I went through the fields, dew still hung on the grasses, there said to me the gay finch: "Oh, you there! How is it? Good morning! How goes it? Will it not be a beautiful world? A beautiful world? Zink! Zink! Beautiful and brisk! How I do like the world!" Also the blue bell by the field has gaily, sprightly, with its little

bells, kling, kling, kling, kling, rung out its morning greeting: "Will it not be a beautiful world? A beautiful world? Kling! Kling! Kling! Kling! A beautiful thing! How I do like the world!" High-ho! And there began in the sunshine right away the world to sparkle; everything, everything gained sound and color! In the sunshine! Flower and bird, large and small! Good day! Good day! Is it not a beautiful world? Oh, you! Isn't it? Oh, you! Isn't it? A beautiful world! "Now won't my happiness begin too?! Now won't my happiness begin too?! No! No! That which I seek, can never, never more blossom for me!

4. Die zwei blauen Augen

The two blue eyes of my sweetheart they have sent me into the wide world. Then I had to part from my best beloved place! Oh blue eyes why did you gaze at me!? Now I am forever in sorrow and pain! I have gone out in the silent night, in the silent night over the dark heath; nobody bid me farewell. Farewell! Farewell! Farewell! My comrade was love and sorrow! By the road stands a linden tree, there for the first time I rested in sleep! Under the linden tree! It snowed its blossoms over me then I did not know how life can hurt, everything, everything was well again! Oh, everything well again! Everything! Everything! Love and sorrow, and world, and dream!

Du meines Herzens Krönelein (You, Little Crown of my Heart)

You, little crown of my heart, you are of pure gold; you appear even lovelier. When others display their cleverness, you are so sweet and quiet, that every heart is given joy because of your charm, not your design. The others seek love and gain with thousands of false words; you, artless in speech and glance, prove your worthiness in every way. You are like the forest rose, which is not aware of its blossom's beauty, yet, to everyone who passes by, it gives delight and inspiration.

Ich trage meine Minne (I carry my Love)

I carry my love, mute with rapture, in my heart and my mind wherever I go. Yes, our encounter, dearest one, cheers through all the days' allotted to me. Though skies are grim, and jet-black is the night, brightly shines my love's sun-like splendor. And though deceitful is the sinful world, and it grieves me, its wretchedness will be blinded by your snow-like innocence.

Ach, ich fühl's (Ah, I feel)

Ah, I feel it, it has vanished, love's happiness has vanished! Never come you, hours of bliss, those hours of bliss will never return to my heart again. See, Tamino, these tears flow, beloved, for you alone. If you no longer feel the longing of love, then I will find rest in death.

Arietta all'antica (The Reproach)

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.

Porgi, amor (Grant, love)

O Love, give me some remedy for my sorrow, for my sighs! Either give me back my darling or at least let me die.

Le Charme (Op. 2, No. 2)

When you surprised me with your smile, all my being thrilled with emotion; what it was unmanned me the while, I had not at first any notion. And when your glances

fell on me, all my soul was melted with in me; what this sudden passion might be, 'twas beyond my pow'r to define me. But the charm that made me your slave is one that grief holds in its keeping: I did not know 'twas love I gave, till that day when I found you weeping.

Aurore (Op. 39, No.1)

From the gardens of the night the stars fly away, golden bees attracted by an unseen honey. And the dawn, in the distance, spreading the brightness of its canvas, weaves silver threads 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 from the golden sky where your beauty blossomed, and, seeking to come near you on uncharted paths, mingle their dying light with the dawning day.

Les Berceaux (Op. 23, No.1)

Along the quays, the large ships, rocked silently by the surge do not heed the cradles which the hands of the women rock, but the day of farewells will come, for the women are bound to weep, and the inquisitive men must dare the horizons that lure them! And on that day the large ships, pleaing from the vanishing port, feel their bulk held back by the sound of the far away cradles.

Le Bestiaire

1. Le Dromadaire (The Dromedary)

Once, with his dromedaries four, did the gallant knight, Don Pedro, wander abroad, to see the world? If I had dromedaries, too, that is what I should like to do.

2. La Chevre du thibet (The Goat From Tibet)

Nay, goat, thy fleece prize not, nor yet that one, the fleece of gold, by Jason captured; for dearer far to me are the locks of my own true love.

3.La Sauterelle (The Grasshopper)

Grasshopper, merry little fellow! Food of the Holy Saint John, would that, like thee, my little verses all might have a charm of their own!

4.Le Dauphin (The Dolphin) everything well again! Everything! Everything! Lov and sorrow, and world, and dream!

Dolphins, as ye dance in the sea, heed ye not how false it be? Ever so, in brief hours of gladness, I forget life and all its sadness.

5.L'Eerevisse (The Crab)

Oh! Earthly joys, unsure are ye! Like the crabs on the wild seashore, so you and I walk backwards, too. So you and I, walk backwards, too.

6. Le Carpe (The Carp)

Within your tranquil, shining pools, Carp, what a long life is yours!
Can it be that death pass'd you by, oh! Carp with melancholy eye?

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

Upcoming Events

January

22 – Alyssa Norden, soprano Sr. Recital
Kelley Prayer Chapel, 7:00 p.m.

February

1-2 – Band Winter Showcase*
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.
15 – Katelyn Dunkman, oboe Sr. Recital
Centennial Chapel Foyer, 7:00 p.m.
21-23 – Spring Musical, *Little Shop of Horrors**
Kresge Auditorium, 7:00 p.m. & 9:00 p.m.
26 – String Ensemble/Chamber Concert
Kresge Auditorium, 7:00 p.m.

***Admission fee charged**

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Alyssa Norden

soprano

7:00 pm
Tuesday, January 22, 2013
Kelley Prayer Chapel

PROGRAM

Invocation

Zigeunerlieder — J. Brahms

Hochgetürmte Rimaflut
Wißt ihr, wann mein Kindchen
Lieber Gott, du weißt
Rote Abendwolken ziehn

Miss Norden
Andrea Richardson, piano

Concerto in D Major, Rondeau — W. A. Mozart

Rose Hall, flute
Dr. Karen Ball, piano

Five Poems by Emily Dickinson — E. Bacon

It's All I Have Bring
So Bashful
Poor Little Heart
To Make a Prairie
And This of All My Hopes

Miss Norden
Andrea Richardson, piano

The Little Horses (from *Old American Songs*) — arr. A. Copland
Whither Must I Wander (from *Songs of Travel*) — R. Vaughan Williams

Kate Wilson, soprano
Andrea Richardson, piano

Charmant Papillon — A. Campra
Regret — C. Debussy
Vieille Chanson — G. Bizet

Miss Norden
Andrea Richardson, piano

My Heart — C. Cruse
Per Me Guinto (from *Don Carlo*) — G. Verdi

David Rice, baritone
Dr. Jeff Bell, piano

Non so più cosa son (from *Le Nozze di Figaro*) — W. A. Mozart
Four Arias — A. Vivaldi

Dille Ch'il Viver Mio
Vieni, Vieni
La Pastorella Sul Primo Albore

Miss Norden
Andrea Richardson, piano

Romance, Op. 62 — E. Elgar

Ashley Pitzer, bassoon
Prof. Ryan Schultz, piano

Meadowlark (from *The Baker's Wife*) — S. Schwartz
Begin the Beguine (from *Jubilee*) — C. Porter
Don't Cry for Me Argentina (from *Evita*) — F. Lloyd Webber
Not for the Life of Me (from *Thoroughly Modern Millie*) — J. Tesori

Miss Norden

Superboy and the Invisible Girl — T. Kitt

Miss Norden with Seth Lowery, tenor
Andrea Richardson, piano

Miss Norden presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree with emphases in Music Education and Voice Performance. She is the student of Dr. Neal Woodruff.

TRANSLATIONS

Hochgetürmte Rimaflut

High and towering river Rima, thou art so drear, On thy shore I mourn aloud for thee, my dear! Waves are fleeing, waves are streaming, rolling o'er the shore afar to me; on the riverbank of Rima let me weep for her eternally!

Wißt ihr, wann mein Kindchen

Know ye, when my loved one is fairest of all this? If her sweet mouth rosy, jest and laugh and kiss. Maiden heart, mine thou art. Tenderly I kiss thee. Thee a loving heaven hath created just for me! Know ye, when my lover dearest is to me? When in his fond arms, he enfolds me lovingly. Dear sweetheart, mine thou art. Tenderly I kiss thee. Thee a loving heaven hath created just for me!

Lieber Gott, du weißt

Dear God, Thou know'st how oft I've rued this: that I gave my lover once a little kiss. Heart's command I kiss him, how dismiss? And long as I live I'll think of that first kiss. Dear God, Thou know'st how oft in still of night, how in joy and pain on him my thoughts delight. Love is sweet, though bitter oft to rue; my poor heart is his and ever, ever true.

Rote Abendwolken ziehn

Rosy evening clouds hang in the firmament, longing-filled for thee, my love, my heart is rent; heaven glows with splendrous light and I dream by day and night but of thee, of the sweetheart dear to me.

Charmant Papillon

Charming butterfly, whose golden wing fills space like a flower! Why can't I fly away behind you like a sister? Charming butterfly, whose golden wing traverses space like a flower! I would like to fly with you like a sister! You barely alight on the tender rose leaf in the space you flit through. Oh, how brief your good days! Charming butterfly, whose golden wing fills space like a flower! I want to fly with you like a sister!

Regret
When I see the summer sky, mild and stilled, you come into my mind, as if you were a dream, and my true ache for you loves and draws out the hours when I was dearly loved. The stars will shine in deepest night; the sun will shine in the clear day, a part of you floats in the air and penetrates my memory. Something of you that once was mine: since I possessed all your thoughts, It is my soul, betrayed, forlorn, that still belongs to you, just you.

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

Non So Piu Cosa Son
I no longer know what I am, what I do; now I'm all fire, now all ice; every woman changes my temperature, every woman makes my heart beat faster. The very mention of love, of delight, disturbs me, changes my heart, and speaking of love, forces on me a desire I cannot restrain! I no longer know what I am, etc. I speak of love while I'm awake, I speak of love while I'm sleeping, to rivers, to the shadows, to mountains, to flowers, to the grass, to fountains, to echoes, to the air, to winds, until they carry away the sound of my useless words. I speak of love when I'm awake, etc. And if no one is near to hear me I speak of love to myself.

Dille Ch'il Viver Mio
Tell her I shall end my days with her lovely name upon my lips, and thereafter send her piteous kisses from the mournful shadow.

Vieni, Vieni O Mio Diletto
Come, my beloved. My affectionate heart waits impatiently for you, forever calling your name.

La Pastorella Sul Primo Albore
A shepherdess at the first light of dawn sings of love while her flock grazes nearby. She is not jealous because her shepherd also is held by the bonds of love.

Upcoming Events

February

1-2 – Band Winter Showcase*, Kresge Auditorium, 7:00 p.m. & 9:00 p.m.
15 – Katelyn Dunkman, oboe, Sr. Recital, Centennial Chapel, 7:00 p.m.
21-22 – Spring Musical, *Little Shop of Horrors**, Kresge Aud. 7:00 p.m.
23 – Spring Musical, *Little Shop of Horror**, Kresge Aud. 2:00 & 7:00 p.m.

***Admission fee charged**

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OLIVET NAZARENE UNIVERSITY

Department of Music

DAY OF PERCUSSION

featuring

Casey Cangelosi
Ricardo Flores
Jane Boxall
Kevin Nichols
ONU Percussion Ensemble and Faculty
ONU Drumline and Pit

♦ ♦ ♦ ♦ ♦

8:30 a.m. - 4:00 p.m.
Friday, February 8, 2013

Larsen Fine Arts Center

WELCOME

Thank you for visiting the campus of Olivet Nazarene University. We are glad you are participating in our second annual Day of Percussion Festival. We hope that you find today exciting and inspiring.

In the percussion department we are honored to host this festival using the facilities of our own Larsen Fine Arts Center. Today's artists will use our brand new inventory of percussion instruments including an Adams 5 octave Rosewood Artists Classic Marimba, a set of 5 Adams Hand Hammered Copper Bowl Timpani, 2 Pearl Philharmonic Snare Drums, a large selection of Sabian Hand Hammered Cymbals, a full set of Pearl Mahogany Concert Toms, and much more.

The ONU bands and orchestras frequently perform throughout the Midwest. The Olivet percussion department has given feature performances at the 2010 Illinois PAS Day of Percussion and the 2009 Nazarene General Assembly and Conventions.

I hope you will take a moment to visit our booths that are set up in the lobby today. Here you will find students and professors that can answer questions about all of the ensembles and majors we offer here in the Music Department at Olivet including Drumline and Percussion Ensemble. You will also find a large amount of materials that you can feel free to take home with you including recordings of the ONU percussion department, copies of our ONU percussion studies handbook, and copies of the sheet music to our drumline warm-ups and our most recent field show from last year's marching season.

We hope you will consider joining us for future performances including the Percussion Ensemble concert on February 27th. Enjoy your day here at Olivet Nazarene University.

Thank you for coming,

Dr. Matt Jacklin

SCHEDULE

8:30 AM	Olivet Nazarene University Percussion Ensemble Dr. Matt Jacklin & Prof. Andy Miller, Faculty Kresge Auditorium
9:30 AM	Ricardo Flores Clinic: Afro-Cuban Percussion: The Basics Room 140
10:30 AM	Jane Boxall Clinic: The Marimba from Zero to Eight Mallets Room 142
11:30 AM	Olivet Nazarene University Drumline and Pit Kresge Auditorium
12:30 PM	Lunch Break Lounge and Room 131
1:00 PM	Casey Cangelosi Clinic Kresge Auditorium
2:00 PM	Kevin Nichols Clinic: The Art of Drumset: A Solo voice Room 142
3:00 PM	Casey Cangelosi Recital: Kresge Auditorium

SESSIONS

8:30 AM

Kresge Auditorium

Olivet Nazarene University

Percussion Ensemble and Faculty

Directors: Dr. Matt Jacklin and Prof. Andy Miller

Program:

Concerto for Violin and Percussion Ensemble — L. Harrison
Mvt. 3
Chantalle Falconer, violin

Deep Touch — M. Jack[illegible]

Ostinato Pianissimo — H. Cow[illegible]
Chris Field, xylophone

Sculptures in Wood — R. Pawass[illegible]

Four for Flexatones — J. Se[illegible]

Canto Per Klaus — R. Acosta

Sonata No.4 for Solo Violin Op. 27 — E. Ysa[illegible]
Finale

Intermezzo (from *The Nose*) — D. Shostakovich

9:30 AM

Ricardo Flores Clinic

Room 140

Afro-Cuban Percussion: The Basics

This session will be an introduction to basic techniques on Afro-Cuban percussion instruments with special attention given to producing proper sounds on congas and bongos as well as timbales and hand held instruments. Also discussed will be the role of the instruments in a Latin Rhythm Section and the basic patterns played in a mambo.

0:30 AM

Jane Boxall Clinic

Room 142

A unique and visually spectacular concert or clinic program. Jane plays a solo with 0 mallets, a piece with 1 mallet, and so on up to an 8-mallet finale.

11:30 AM

Olivet Nazarene University Drumline and Pit

Kresge

The ONU Drumline and Pit will demonstrate their approach to marching percussion, discussing techniques and using examples from our warm-up sequence to demonstrate these skills. Other topics will include arranging for and interpreting the genre of marching percussion with a musical aim.

2:30 PM

Lunch Break

Room 142

Lunch is available without charge to all participants of the Day of Percussion. Please pick up food items in the glass lounge located across the hall from Kresge Auditorium.

ILLINOIS PERCUSSIVE ARTS SOCIETY

SUPPORTING EXCELLENCE IN THE PERCUSSION COMMUNITY SINCE 1961

The Illinois Chapter of the Percussive Arts Society (ILPAS) is dedicated to the development of a positive community throughout the network of educators, students, and professional performers of percussive arts in Illinois. ILPAS supports the advancement of the percussive arts through the pursuit of excellence in education and performance, the publication of newsletters, the development of its website, and the production of outreach activities that encourage involvement, engagement, and interaction among its members.

ILLINOIS.PAS.ORG

AND LIKE US ON FACEBOOK

Join us in celebrating the great work drummers are doing across the state!

1:00 PM

Kresge

Casey Cangelosi Clinic

Casey will present a clinic that may touch on topics from marimba technique and interpretation to his own compositional process for percussion.

2:00 PM

Room 140

Kevin Nichols Clinic

The Art of Drumset: A Solo Voice is a musical presentation that takes the instrument out of its own musical "box." Reflecting the drum set and its evolution, this recital is an eclectic compilation of works composed to highlight the melodic side of the instrument. Works by John Cage and Frank Zappa demonstrate the range of compositional interest voiced by numerous renowned composers. David Schmalenberger and Janis Mercer, conveying the language of world and contemporary art music, express a "united nations" of instrumental components and cultural influences, in compositions. Finally, paying homage to the 100 years of the instrument's existence, portions of the recital will represent the embedded Jazz heritage with works by Warren "Baby" Dodds and Max Roach.

"The Art of Drumset: A Solo Voice"

Kevin A. Nichols, percussion

Spooky Drum Solo #2 (1946) — W. "Baby" Dodds (b. 1898 – d. 1959)

Echoes and Echoes of Echoes (2002) — K. Tiner (b. 1977)

I Remember (1994) — D. Schmalenberger (b. 1954)

One4 (1991) — J. Cage (b. 1912 – d.1992)

***The Black Page # 1* (1977)** — F. Zappa (b. 1940 – d. 1993)

	Air (1994)	J. Mercer (b. 1963)
	Drum Also Waltzes (1966)	M. Roach (b. 1924 – d. 2007
3:00 PM	**Casey Cangelosi Performance**	
Kresge	Silence Must Be	T. De Mey
	Sleight of and Evil Hand	C. Cangelos
	Meditation no. 1	C. Cangelos
	Chakra Shift	C. Cangelosi
	Katamiya	E. Sejourne
	F Minor Prelude	C. Cangelos.
	Etude in E Minor	C. Cangelos

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OLIVET NAZARENE UNIVERSITY

and

PNC

present

LITTLE SHOP OF HORRORS

Kresge Auditorium
Larsen Fine Arts Center
Olivet Nazarene University

Thursday, February 21, 7 p.m.
Friday, February 22, 7 p.m.
Saturday, February 23, 2 & 7 p.m.

Adults: $12 Senior adults: $6 Students: $6, Tiger Dollars Accepted
To reserve tickets or for more information, call 815-939-5110.

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Artist Bios for 2013 ONU Day of Percussion

Casey Cangelosi

Composer, educator, and award winning percussionist, Casey Cangelosi is a "Voice of the new generation" -*Fernando Meza,* 2010 International Marimba Festival. His composition style and boundary-pushing virtuosity has nicknamed Cangelosi *"The Paganini of Percussion"* among his peers and *"a marimbist of magisterial power and insight"* by the Classical Marimba League.

Cangelosi has performed at some of today's most recognized festivals including the PiteD Percussion Repertoire Festival in PiteD, Sweden; the 2010 International Marimba Festival in Minneapolis, Minnesota; the 2011 Zeltsman Marimba Festival in Appleton, Wisconsin; PASIC 2011 in Indianapolis, Indiana; and the Zivkovich International Marimba and Percussion Summer Academy in Engers, Germany. In the 2011-2012 academic year alone, Cangelosi appeared as an invited guest-artist/clinician to over 30 universities, high schools, and middle schools including the University of Alaska FairBanks, University of Texas at El Paso, Middle Tennessee State University, University of Delaware, University of North Florida, Juan Diego High School, and the Toledo Center for the Arts.

Cangelosi has received numerous composition awards from the Massachusetts Percussive Arts Society, Sam Houston State University, and the Classical Marimba League. Since 2011, he has been commissioned for over 20 compositions by many performing institutions, universities, companies, ensembles, and individual soloists.

Casey has won several performance awards from academic institutions as well as the Percussive Arts Society, and is an MTNA National Young Artist. Casey Cangelosi is proudly sponsored by ProMark, Majestic, Mapex, Remo, Beiner Bags, Grover Pro Percussion, and Zildjian.

Ricardo Flores

Artist, performer, and educator—Percussionist Ricardo Flores has been electrifying audiences for years playing classical percussion, drum set, and world percussion in orchestral, chamber, jazz, pop, Latin and many other musical settings. He joined the faculty at the University of Illinois at Urbana-Champaign in 2000 where he holds the title of Associate Professor on the Percussion Faculty specializing in drum set and Latin percussion and directs the Steel Band / World Percussion Ensemble.

Flores has appeared with numerous groups and artists including the Cleveland Jazz Orchestra, the Jack Shantz Jazz Unit, the Akron Symphony, the Ohio Chamber Orchestra, the Cleveland Ballet and Opera Orchestras, Cleveland Pops Orchestra, the Naples Philharmonic, the Symphony of Southwest Florida, the Florida Orchestra, Luciano Pavarotti, Aretha Franklin, Diane Shuur, Tony Bennett, Alex Acuña, Hal Linden, Mitzi Gaynor, Louie Bellson, Terry Gibbs, the Four Freshmen, Biggs Whigham, Victor Mendoza, John Riley, Howard Johnson, Vernon Reid, John Faddis and Peter Erskine.

Currently Principal Percussionist of the Champaign-Urbana Symphony and the Sinfonia da Camera, Ricardo also plays drums and Latin percussion with various jazz groups throughout the Midwest. He has presented concerts, clinics and master classes throughout the United States, Canada, Europe, China and South America at such venues as the Eastman School of Music, Northwestern University, The Florida State University, the Hartt School of Music, the 2005 Percussive Arts Society International Convention in Columbus, OH, the 2005 Tri-C Jazz Festival in Cleveland, the 2008 International Association of Jazz Educators Conference in Toronto, the Sichuan and the Wuhan Conservatories and the Second Dalian International Broadcasting Music Festival (China), the Sixth International Percussion Forum in Zagan, Poland, the 2nd International Congress of Percussion and the Crossdrumming Festival in Jelenia Gora and Warsaw, Poland and the Fourth Patagonian Percussion Festival in Argentina. In 2006 he performed on the Carnegie Hall stage as a soloist with the University of Illinois Wind Symphony.

Ricardo can be heard on recordings with performers such as Arturo Sandoval, Dan Wall, Kenny Anderson, Chip Stevens, the Jack Shantz Jazz Unit, the Cleveland Jazz Orchestra and Sinfornia da Camera. He is former President of the Illinois Chapter of The Percussive Arts Society and serves on the PAS Drum Set Committee.

Kevin Nichols

Kevin A. Nichols, Associate Professor of Music at Western Illinois University, teaches applied percussion and percussion methods course, coach jazz combos, and is the Drumline Instructor/Arranger for the Marching Leathernecks. Outside of WIU, he is active as a performer, director, clinician and adjudicator throughout the Midwest and Southwest.

Recently, he received a Doctor of Musical Arts degree from the University of Iowa. The focal point of his research focal point is compositions written for drum set as a multi-percussion instrument. Presentations of his research have been hosted by McKendree University, Kansas State University, Oklahoma City University, Bradley University, and Chicago State University. He holds two Master of Music degrees from Northwestern University, in Jazz Pedagogy and Percussion Performance, as well as a Bachelor of Music degree in Percussion Performance from Illinois Wesleyan University.

Active on the drum set, he is a member of the John Cooper Jazz Orchestra, Peoria Heritage Ensemble, Savoy Stompers, and the Matt Warnock Trio. His WIU performances include solo recitals, the Faculty Chamber Series, and Summer Music Theatre. Dr. Nichols is also a founding member of the resident faculty jazz combo, the Hopper Jazztet.

Mr. Nichols is a member of the PAS Drumset Committee and a former officer for the Illinois Chapter of PAS. He is a member of M.E.N.C., C.M.S., and Phi Mu Alpha Sinfonia.

Mr. Nichols is an Educational Artist for the Avedis Zildjian Cymbal Company and Remo, Inc.

Matt Jacklin

Matt Jacklin is an engaging artist and educator. Currently, he is the Director of Percussion Studies at Olivet Nazarene University in Bourbonnais, IL where he teaches applied percussion lessons, arranges for and teaches the drumline and front ensemble for the marching band, directs the percussion ensemble, conducts the concert band, and co-directs the jazz band. He has been featured in concerto and solo recital appearances throughout the Midwest and Southwest. He is also active as an orchestral percussionist, performing most recently with the Kankakee Valley Symphony Orchestra, the Heartland Festival Orchestra, and the Sugar Creek Symphony and Song Opera Festival. In addition, Jacklin performs frequently on Steel Drums in local venues throughout central Illinois. In 2001, he presented a solo electronic percussion clinic and demonstration at the Percussive Arts Society International Convention. In 2011, Jacklin completed the Doctoral of Musical Arts degree from the University of Illinois at Urbana-Champaign.

Jane Boxall

Percussionist Jane Boxall is an award-winning international concert artist. Born in the UK, Jane completed two degrees in music at the University of York before relocating to the United States in 2004. She studied with renowned percussionist William Moersch at the University of Illinois, earning a doctorate in percussion performance. Jane has performed and toured in the US, UK, Italy, Belgium, France and Ireland. Currently living in Vermont, Jane is an enthusiastic music educator, working with students from pre-school to University. Jane keeps a busy schedule as a solo marimbist, playing new music and vintage ragtime. She is one half of piano-marimba ensemble Ricochet Duo, one half of Snap-Drag drum duo, one third of Drumshtick percussion group, one third of riot-grrrl punk band Doll Fight! and an in-demand session drummer and percussionist. Jane plays and endorses Coe Percussion marimbas, District Drum Company snare drums and Vic Firth sticks and mallets.

Andy Miller

Andy Miller is a freelance percussionist currently teaching at Olivet Nazarene University where he teaches private lessons and co-directs the percussion ensemble. His undergraduate studies were in percussion performance at Wright State University and he went on to pursue a Masters degree made possible by the Swanson Family Percussion Fellowship at the University of Illinois. In 2010 he appeared twice as a concerto soloist with the University of Illinois Wind Symphony and Symphony Orchestra. Andy has performed with the Dayton Philharmonic Orchestra, the Champaign-Urbana Symphony Orchestra, has improvised dance accompaniment for Kirstie Simson and members of the Trisha Brown Dance Company, and recorded with the Afro-pop group Rhythm Manding He was awarded a Fulbright fellowship to Colombia in 2011 where he studied contemporary percussion interpretation at the Pontificia Universidad Javeriana and organized the Contemporary Percussion Sound Exchange Project that culminated in a series of concerts given in Bogotá premiering new works for percussion by American and Colombian composers. Currently, Andy is working to develop a Pan-American approach to contemporary percussion repertoire and interpretation as well as exploring improvisation for percussion and dance.

Olivet Nazarene University
One University Avenue
Bourbonnais, IL 60914

Upcoming Events

February

15	Katelyn Dunkman Recital, Centennial Chapel, 7 pm
21-22	Spring Musical, *Little Shop of Horrors*, Kresge, 7 pm*
23	Spring Musical, *Little Shop of Horrors*, Kresge, 2 pm & 7 pm*
25	Commencement Concert Auditions, Kresge, 6 pm
26	String Orchestra/Chamber Concert, Kresge, 7 pm
27	Percussion Ensemble Recital, Kresge, 8:30 pm
28	ONU Bands Concert, Kresge, 7 pm

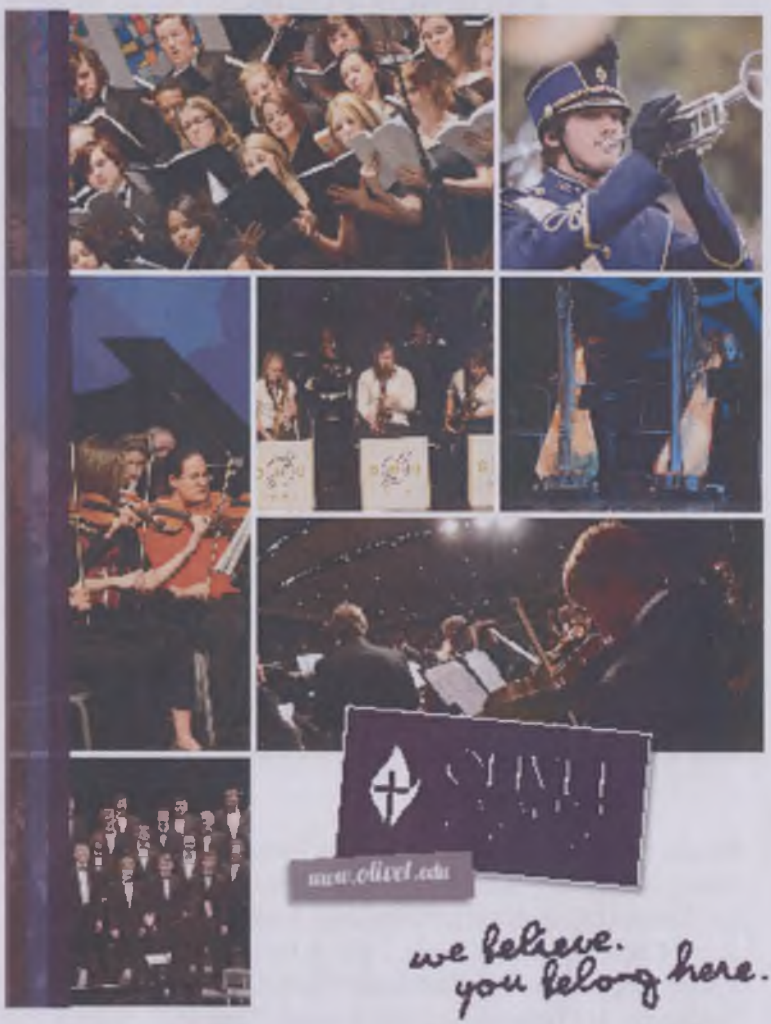
March

1	Real Men Sing!, Kresge, 7 p.m.
11	Chris LeFevre & Wes Taylor Recital, Kresge, 7 pm
12	Faculty Jazz Recital, Kresge, 7 pm
14	Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm
15	Zeilenga, Wilson & Sauter Recital, Kelley Prayer Chapel, 7 pm
18	E. Morley & M. Zaring Recital, Centennial Chapel 7 pm
19	Composers of Olivet Concert, Kresge, 7 pm
21	Night of Jazz, Kresge, 7 pm
22	Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
25	C. Field & C. Falconer Recital, Centennial Chapel, 7 pm
26	Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

April

4-5	Spring Play, *The Foreigner*, Kresge, 7 pm*
[illegible]	Spring Play, *The Foreigner*, Kresge, 2 pm & 7 pm*
[illegible]	Dr. Karen Ball & Andrea Richardson Recital, Kresge, 7 pm
12	Show Choir Concert, Kresge, 7 pm & 9 pm*
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
16	Testament & Chrysalis Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Combo & Concert Singers, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Concert, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
26	Jazz Combo, Northfield Square Mall, 6:30 pm
27	Commencement Concert, Kresge, 7 pm

**Tickets needed for this event **



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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Katelyn Dunkman

oboe, English horn

7:00 pm
Friday, February 15, 2013
Centennial Chapel

PROGRAM

Invocation

Romance No. 1 — R. Schumann
Romance No. 3

Miss Dunkman, oboe
Dr. Karen Ball, piano

The Five Sacred Trees — J. Williams
I. Eó Mugna

Josh Kurchinski, bassoon
Prof. Ryan Schultz, piano

Adagio K. 580A — W. A. Mozart

Miss Dunkman, English horn
Dr. Karen Ball, piano

The Five Sacred Trees — J. Williams
III. Eó Rossa

Josh Kurchinski, bassoon
Prof. Ryan Schultz, piano

Suite for English Horn and Bassoon — A. Hovhaness

Miss Dunkman, English horn
Josh Kurchinski, bassoon

Nancy — E. Séjourné

Melody Abbott, marimba

Swan of Tuonela — J. Sibelius

Miss Dunkman, English horn
Dr. Karen Ball, piano

Miss Dunkman presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree with emphasis in oboe. She is the student of Dr. Julie Schmalzbauer.

NOTES

Romance No.1 and No.3

Robert Schumann, a German composer, was profoundly influenced by literature and an ongoing battle for the love of his life. His three romances are song-like and demonstrate how artistically-successful works do not need to be overly complex. Tonight you will hear the first romance, which features an expressive oboe theme and an inventive piano accompaniment, and the third romance, which inverts the approach of the preceding romance by being more rhythmically involved and stark.

The Five Sacred Trees: I and III

John Williams, a well-known American film score composer, created The Five Sacred Trees for Judith LeClair, the principal bassoonist of the New York Philharmonic in 1995 to honor the orchestra's 150th anniversary. The first movement of the concerto, Eó Mugna, is named after the oak tree. It opens with a long bassoon solo that lends solemnity to the piece. John William writes "Eó Mugna, the great oak, whose roots extend to Connia's Well in the 'otherworld,' stands guard over what is the source of the River Shannon and the font of all wisdom." The third movement of the concerto, Eó Rossa, is named after the yew tree. It was believed that this tree had power over destruction and rebirth and it was referred to as "a mother's good" or "Diadem of the Angels".

Adagio

Wolfgang Amadeus Mozart, an Austrian composer, is widely recognized as one of the greatest composers in the history of Western music. His Adagio has a melodic, expressive English horn line, however the accompaniment was never completed and many scholars believe that composing had become quite difficult for him toward the end of his life. The English horn melody can also be found in some of his choral works.

Suite for English Horn and Bassoon

Alan Hovhaness was an American composer of Armenian and Scottish ancestry. His music often evokes a mood of mystery or contemplation. The Boston Globe music critic Richard Buell wrote: "Although he has been stereotyped as a self-consciously Armenian composer, his output assimilates the music of many cultures". This work represents the early period of his output that is not well-known. The three movements of the suite are marked Adagio espressivo, Allegro grazioso, and Andante espressivo, and are purely melodic throughout. The middle movement is a gentle dance, while the outer movements have a quality of mystical contemplation that seems almost free form. This unfailingly calm and soothing music shows that Hovhaness had a gift for long, flowing melodies from the very beginning of his career.

Nancy

Nancy, by Emmanuel Séjourné, is a short work for solo marimba. Séjourné wrote this piece as a gift to his close friend, world-renowned marimbist, Robert Van Sice who had recently lost a family member to cancer. It is a very quiet

work, which never gets louder than mezzo-forte. The piece also allows the performer to play with the tempo. This gorgeous piece of music by one of the well-known masters of marimba is a moderately-difficult work but requires some advanced techniques.

Swan of Tuonela

The Swan of Tuonela is an 1895 tone poem by the Finnish composer Jean Sibelius. This piece was originally composed as the prelude to The Building of the Boat, which recounts Lemminkäinen's travels at the edge of the underworld in Finnish mythology, Tuonela. Lemminkäinen is told he must kill a swan that swims in Tuonela's water in order to win a beautiful maiden's love. Sibelius decided that the melancholic timbre of the English horn fit the role of the swan perfectly. At the top of the score Sibelius wrote: "Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a large river of black waters, and a rapid current, in which The Swan of Tuonela glides majestically, singing."

Upcoming Events

February

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March

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25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

***Admission fee charged**

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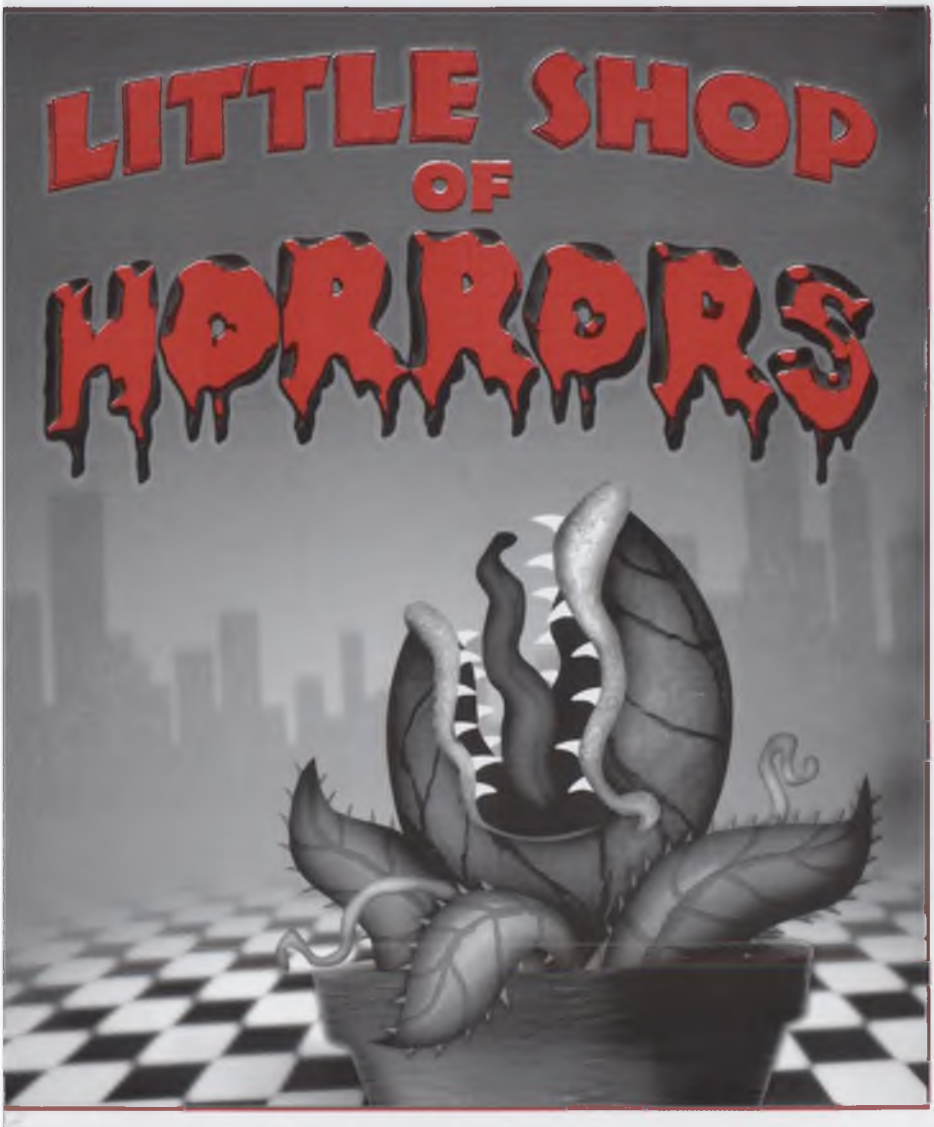
OLIVET NAZARENE UNIVERSITY

Larsen Fine Arts Center

Onstage

February 21-23, 2013



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LIVET NAZARENE UNIVERSITY

NC and WENDY'S OLD-FASHIONED HAMBURGERS

OLIVET NAZARENE UNIVERSITY *and* PNC

present

LITTLE SHOP OF HORRORS

Book and lyrics by Howard Ashman
Music by Alan Menken

Wendy's Old-Fashioned Hamburgers is the proud sponsor of the ONU Presents Fine Arts Series

RIVERSIDE HealthCare

Clancy-Gernon FUNERAL HOMES

PIGGUSH • SIMONEAU • INC PSI GENERAL CONTRACTORS

OAK ORTHOPEDICS

As a courtesy to our performers ...

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

We will observe one 10-minute intermission.

Director's bio

Jerry is in his tenth year as director of the theater program at Olivet Nazarene University, and he is thrilled to present this beautiful production with such a talented ensemble of actors. Before joining the faculty, he and his longtime comedy partner, Stephen Hicks, spent 25 years performing original comedy and drama with a Christian perspective throughout the United States. He has authored more than 20 books of sketches and one-act plays, and has directed and appeared in more than 40 productions and musicals. A musical he co-authored, *Sweet River County*, is currently on tour with the performance company Mad Dogs & Englishmen. In 2003, he received an honorary Dove Award from the Gospel Music Association for his years of contribution to the arts.

MUSICAL NUMBERS

ACT I

"Prologue (Little Shop of Horrors)".....**Chiffon, Crystal, Ronnette**
"Skid Row (Downtown)".....**Company**
"Da-Doo".....**Chiffon, Crystal, Ronnette**
"Grow for Me".....**Seymour**
"Don't It Go to Show Ya Never Know".....**Mushnik, Chiffon, Crystal, Ronnette, Seymour**
"Somewhere That's Green.....**Audrey**
"Closed for Renovations".....**Seymour, Audrey, Mushnik**
"Dentist!".....**Orin, Chiffon, Crystal, Ronnette**
"Mushnik and Son".....**Mushnik and Seymour**
"Feed Me (Git It)".....**Seymour and Audrey II**
"Now (It's Just the Gas)".....**Seymour and Orin**

ACT II

"Call Back in the Morning".....**Seymour and Audrey**
"Suddenly, Seymour".....**Seymour and Audrey**
"Suppertime".....**Audrey II**
"The Meek Shall Inherit".....**Company**
"Sominex/Suppertime".....**Audrey and Plant**
"Finale (Don't Feed the Plants)".....**Company**

THE SETTING

It is the early 1960s.
All action takes place in Skid Row and Mushnik's Skid Row Florist Shop.

the Cast

Taihla Eddins (Ronnette) is a sophomore criminal justice and psychology double major from Bloomington-Normal, Ill. She is currently a member of Orpheus choir and wind symphony. She would like to thank her family and friends for their support and hopes that everyone enjoys the show.

Alyssa Norden (Crystal) is a senior music education and a vocal performance major with a musical theatre minor. Her freshman year, she was in ONU's productions of *Little Women* and *Cotton Patch Gospel*. She also recently played Tammy in KVTA's production of *Hairspray*. Alyssa is a member of Concert Singers and wants to thank her friends and family for their support.

Ashley Sarver (Chiffon) is a sophomore journalism major with a political science minor from Urbana, Ohio. She previously appeared on Olivet's stage in *Once Upon a Mattress* as Queen Aggravain. She would like to thank her family for their support.

Seth K. Lowery (Mushnik) is a junior from Kankakee, Ill., studying music performance. He has been featured as a soloist in Handel's *Messiah* and Olivet's Commencement Concert, and performed the role of the Jester in Olivet's production of *Once Upon a Mattress*. He was also the music director of Green Room's "Broadway Revue." He is very pleased to take the ONU stage again with such a talented cast.

Lillian Guenseth (Audrey) is a junior vocal performance major with a minor in musical theatre from Galesburg, Ill. This will be her third musical at Olivet. A couple of her favorite roles include Robin from ONU's production of *Godspell* and Miss Adelaide from *Guys and Dolls*. She is a member of Orpheus Choir, Concert Singers and Green Room.

Ben Geeding (Seymour Krelborn) is a junior from Manteno, Ill., majoring in music ministry and minoring in political science. This is Ben's first production on the Olivet main stage. He is a member of The Olivetians, Orpheus Choir and Concert Singers. He also directed Olivet's show choir, The Clefhangers, for a semester.

the Cast

Mark Bishop (Orin, Bernstein, Snip, Luce et al.) has been a professor of communication at Olivet for the past twelve years, teaching television, video production and film studies. For the past eight years, he's also been the Saturday morning meteorologist at WLS-TV, ABC 7 in Chicago. He's thrilled to be working with the students in *Little Shop of Horrors*, a show that he says has been on his "bucket list" for years.

Nicholas Allen (Derelict, Audrey II manipulation) is a sophomore at Olivet. He is majoring in multimedia studies with a double concentration in broadcast journalism and film studies. He first hit Olivet's stage last school year when he appeared in the fall play production of *These Shining Lives*. Nick's other stage credits at Olivet include *Once Upon a Mattress*, *Metamorphoses*, *All I Really Need to Know I Learned in Kindergarten* and just recently in *God's Favorite*. He is so blessed to be a part of the theater program and to get another opportunity to work with a great director and cast. *The Little Shop of Horrors* happens to be Nick's favorite musical of all time, and he is honored to be involved! He is also the chaplain of Green Room, the University drama club, and is incredibly excited to see what God has in store for this wonderful department.

Wesley James Taylor (Audrey II voice) is a senior marketing major. He has appeared previously in dozens of productions, most recently in *Once Upon A Mattress* and *Godspell* on Olivet's stage, and in *Hairspray* with KVTA. Audrey II is one of his dream roles, and Wesley is very excited to bring this character to life. He'd like to thank his family for their support, and the directors and a wonderful cast for a fun ride!

Tessa Dattilo (Assistant to the director) This is the fifth production that Tessa has been involved with on Olivet's main stage. You might have seen her in "Broadway Revue" in 2011 and 2012, as well as *Once Upon A Mattress*. She worked in the light booth for last year's *Metamorphoses* and this year's fall production, *God's Favorite*.

the Crew

Director: Jerry Cohagan
Music Director: Don Reddick
Vocal Director: Kay Welch
Choreographer: Hannah Jacobson
Assistant to the Director: Tessa Dattilo
Stage Managers: Tessa Dattilo, JT Cummings
Stage Crew: Skylar McCance, Morgan Van Peursem, Stephanie Collier, Francisco Ramirez

Lighting and Sound Design: Matt Steinacker
Set Construction: Jim Trimby, Joe Denault, John Helmes, Carl Fletcher, Zarah Miller, Shelby Van Buren
Costuming: Rebecca Schnurr, Lynda Cohagan

Set, costuming, plant rental provided by Theatre at the Center, Munster, Ind.

Special thanks to: Jim Trimby, Joe Denault, Ann Davis and Theatre at the Center set design crew for their valuable assistance and to everyone else who lent a hand after the playbill went to print.

Upcoming events: *The Foreigner* on April 4–6, 2013

the Band

Conductor: Don Reddick

Keyboards: Don Reddick, Ryan Schultz

Guitar: Freddie Franken

Bass Guitar: Jesse Dillman

Drum Set: Jensen Koch

Scene and Heard

All My Sons
Fall 2010

Godspell
Spring 2011

God's Favorite
Fall 2012

Once Upon a Mattress
Spring 2012

sports

seniors

commercial

IMAGE GROUP

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weddings

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families

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Bourbonnais, IL 60914
815-932-1230

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PNC sm

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

10:00 am
Friday, February 22, 2013
Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Embraceable You (from *Crazy for You*) — G. Gershwin
Kerry VanSyckle, mezzo-soprano
Prof. Sonya Comer, piano

Vaga Luna — V. Bellini
Ethan McCallister, tenor
Dr. Jeff Bell, piano

Pepperino — R. M. Anderson
Nicole Papineau, clarinet
Dr. Karen Ball, piano

Deep River — M. Hogan
Katelyn Spencer, alto
Prof. Sonya Comer, piano

Do Not Go, My Love — R. Hageman
Jessica Brown, alto
Prof. Sonya Comer, piano

Etude #6 — A. Ciron
Brandon Reyes, snare drum

I Got Me Flowers (from *Five Mystical Songs*) — R. Vaughan William
David Rice, baritone
Dr. Jeff Bell, piano

O Rest In The Lord (from *Elijah*) — F. Mendelssohn
Emily Albertson, mezzo-soprano
Prof. Sonya Comer, piano

Silent Noon — R. Vaughan Williams

Susan Morrill, mezzo-soprano
Andrea Richardson, piano

The Nearness of You — H. Carmichael & N. Washington

Enos Hershberger, guitar

Kreisleriana etude no. 9 — J. Delecluse

Malik Temple, percussion

Stars — Schöberg-Boublil

Cameron Gunter, baritone
Chris LeFevre, piano

Total Blues — J. Snidero

Aaron Evans, trumpet
Jamila Coker, piano

American Lullaby — G. Rich

Sierra Navarro, alto
Desiree Hays, piano

Upcoming Events

February

22 Spring Musical, *Little Shop of Horrors*, Kresge, 7 pm*

23 Spring Musical, *Little Shop of Horrors*, Kresge, 2 pm* & 7 pm*

25 Commencement Concert Auditions, Kresge, 6 pm

26 String Orchestra/Chamber Concert, Kresge, 7 pm

27 Percussion Ensemble Recital, Kresge, 8:30 pm

28 ONU Bands Concert, Kresge, 7 pm

March

11 Chris LeFevre Recital, Kresge, 7 pm

12 Faculty Jazz Recital, Kresge, 7 pm

14 Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm

15 Real Men Sing!, Kresge, 6 pm

15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital, Kelley Prayer Chapel, 7 pm

18 Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm

19 Composers of Olivet Concert, Kresge, 7 pm

21 Night of Jazz, Kresge, 7 pm

22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm

25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm

26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

***Admission fee charged**

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PROCLAMATION GOSPEL CHOIR

Presents

The Fan's Choice!

Prayer and Welcome

Jade Green and Shawnn Cooper, Co-President's

Choir in Song

"Lift Him Up"

"He's Worthy"

Solo: Dante Harris

Congregational Worship

Romans 8:28-31

Shelby Allen and Narmaly Jean Baptiste

"Our God"

"Awesome" with "Our God is an Awesome God"

Choir in Song

"Something Happens" *-Choir's Choice*

"Break Every Chain"

Pastor Sharon Norman, Worship Pastor

Grand Rapids International Fellowship Church of the Nazarene, Grand Rapids, Michigan

Video- He's Able

Choir in Song

"Superman"- *Fan's Choice*

"He's Able" - *Choir's Choice*

Trio- Megan Eylander, Lizzy Link, Aaron Link

Senior Testimony

Melanie Toppmeyer

"Do You Know Jesus?" - *Senior's Choice*

"Oh Happy Day" - *Fan's Choice*

feat. Pastor Sharon Norman

Senior Testimony

Tremmell Young

"Sold Out" - *Senior's Choice*

Senior Moments and Final Remarks

"Ride On!" - *Fan's Choice*

OLIVET NAZARENE UNIVERSITY

Department of Music

COMMENCEMENT CONCERT AUDITIONS

6:00 p.m.
Monday, February 25, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Voi, che sapete (from *Le Nozze di Figaro)* — W. A. Moza
Jessica Brown, mezzo-soprano
Prof. Sonya Comer, piano

Romance, Op. 62 — E. Elg
Ashley Pitzer, bassoon
Prof. Ryan Schultz, piano

Questa o quella (from *Rigoletto*) — G. Ver
Tyler Abraham, tenor
Dr. Jeff Bell, piano

Concerto for Marimba and Strings — E. Sejour
II. Rythmique Energique
Chris Field, marimba
Ben Cherney, piano

Non so più cosa son (from *Le Nozze di Figaro)* — W. A. Mozar
Madeline Bloom, mezzo-soprano
Andrea Richardson, piano

Concerto No. 1 in A Minor — J. Accolay
Allegro
Rachel Kish, violin
Dr. Karen Ball, piano

M'appari tutt'amor (from *Martha*) — F. Flotow
Caleb Carr, tenor
Dr. Jeff Bell, piano

Addio (from *La Traviata*) — G. Verdi
Ali Carter, soprano
Dr. Gerald Anderson, piano

Concerto No. V in A major K219 — W. A. Mozart
Allegro Aperto
Amanda Luby, violin
Kyrstin Stephens, piano

Stride la vampa (from *Il Trovatore*) — G. Ver
Rachel DiVittorio, soprano
Dr. Jeff Bell, piano

Stizzoso, mio stizzoso (from *La Serva Padrona*) — G. Pergole
Christine Caven, soprano
Dr. Karen Ball, piano

Quando m'en vo (from *La Bohême*) — G. Pucci
Sarah Fox, soprano
Dr. Jeff Bell, piano

Capriccio Brillant, Op. 22 — F. Mendelssohn

Chantalle Falconer, piano
Dr. Gerald Anderson, piano

Questo amor (from *Edgar*) — G. Puccini

Ben Geeding, baritone
Dr. Karen Ball, piano

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

Selina Gaines, soprano
Dr. Gerald Anderson, piano

Concerto No. 1 in G — W. A. Mozart
Allegro Maestoso

Rose Hall, flute
Dr. Karen Ball, piano

What a movie! (from *Trouble in Tahiti*) — L. Bernstein

Sarah High, mezzo-soprano
Dr. Jeff Bell, piano

Cello Concerto in E minor, Op. 85
Adagio — E. Elgar

Elisabeth Holaway, cello
Desiree Hays, piano

La ci darem la mano (from *Don Giovanni*) — W. A. Mozart

Sarah Zylstra, soprano
Chris Umphryes, baritone
Dr. Jeff Bell, piano

Concerto in E minor, Opus 64 — F. Mendelssohn
Allegro maestoso

Chantalle Falconer, violin
Dr. Gerald Anderson, piano

The Five Sacred Trees — J. Williams
Eő Mugna
Eő Rossa

Josh Kurchinski, bassoon
Prof. Ryan Schultz, piano

It is enough (from *Elijah*) — F. Mendelssohn

Monty Larcom, bass
Dr. Jeff Bell, piano

Quanto e bella (from *L'Elisir d'Amore*) — G. Donizetti

Seth Lowery, tenor
Andrea Richardson, piano

Der Vogelfänger bin ich ja (from *Die Zauberflöte*) — W. A. Mozart
Ethan McCallister, baritone
Dr. Jeff Bell, piano

Rhapsodie hébraïque, "Schelomo" — E. Bloch
Ben Miller, 'cello
Dr. Gerald Anderson, piano

Concerto in D minor Op. 40 — F. Mendelssohn
Adagio, molto sostenuto
Kyle Miller, piano
Dr. Karen Ball, piano

Son lo spirito che nega (from *Mefistofele*) — A. Boito
Andrew Moore, bass
Dr. Jeff Bell, piano

Concerto No. 2, Op. 18 — S. Rachmaninoff
Adagio sostenuto
Elizabeth Morley, piano
Dr. Karen Ball, piano

Ah! forse è lui…Sempre libera (from *La Traviata*) — G. Verdi
Ashley Raffauf, soprano
Andrea Richardson, piano

E sogno? O realta (from *Falstaff*) — G. Verdi
David Rice, baritone
Dr. Jeff Bell, piano

Piano Concerto No. 3 in G Major, Op. 45 — A. Rubinstein
Moderato assai
Josh Ring, piano
Dr. Gerald Anderson, piano

Deh vieni alla finestra (from *Don Giovanni*) — W. A. Mozart
Geoff Sauter, baritone
Dr. Jeffery Bell, piano

Concerto for Piano No. 3 in C minor — L. van Beethoven
Allegro con brio
Chris LeFevre, piano
Dr. Gerald Anderson, piano

Tous les trois (from *La Fille du Regiment*) — G. Donizetti
Ashley Raffauf, soprano
Seth Lowery, tenor
Ben Geeding, baritone
Andrea Richardson, piano

OLIVET NAZARENE UNIVERSITY

Department of Music

University Strings and Chamber Ensembles Concert

7:00 pm
Tuesday, February 26, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Quartet No. 1 in D Major — P. Tchaikovsky
- Andante cantabile
- Allegro non tanto e con fuoco

String Quartet
Emily Borger, violin ❖ Amelia Claus, violin
Amanda Luby, viola ❖ Ben Miller, 'cello

Capriol Suite — P. Warlock
- Basse Danse
- Pavane
- Tordion
- Barnsles
- Pieds-en-l'air
- Mattachins (Sword Dance)

University Strings

Mutations from Bach — S. Barber

University Orchestra Brass

March and Procession of Bacchus — L. Delibes
Dusk — S. Bryant
Cloud Nine — R. Saucedo
Music from *The Incredibles* — M. Giacchino/arr. J. Bocook

Concert Band

Les Chanson des Roses — M. Lauridsen
- En une seule fleur
- Contre qui, rose
- De ton rêve trop plein
- La rose complete
- Dirait-on

Concert Singers
Elizabeth Morley, piano

Three Choral Ballads — W. Stenhammer
- September
- The Garden of the Seraglio
- If I Had

Concert Singers

University Strings

Prof. Patrick Wright, conductor

Violin I:
Hope Olson*
Bethany Rush
Sarah Jensen
Sydney Hunt
Alyssa Alt
Joellen Wainwright

Violin II:
Emily Jarrells
Danielle Kensinger
Alina Holliday
Noah Crowder
Kayla Younglove

'Cello:
Marcus Lehman
Jessica Cichetti
Heidi Watson
Sara DiLenardo
Mike Szostek
Alina Ellis

Bass:
Jon Lehman

Concert Band

Dr. Neal McMullian, conductor

Flute:
Ryan Shelton
Julia Ross
Steph Larson
Kelsey Vihnanek
Kelly Lickteig
Liz Ostrowski
Emily Jarrels
Jean Mosey
Bethany Rush
Alisha Evans
Daniell Scheiterle
Amanda Oden
Jessica Morey
Melissa Hale
Allison Grigus
Chantelle Chamberlain

Clarinet:
Nicole Papineau
Ben Strait
Amy Bolton
Kristin Minerd
Annie Perez
Whitney Williams

Bass Clarinet:
Brenda Jones

Bassoon:
Hayley Meadows

Alto Saxophone:
Stephanie Collier
Alee Hatfield
Elizabeth Smith
Cody Manning
Lauren Hoskins
Michelle Spencer

Tenor Saxophone:
Anna Salazar

Baritone Saxophone:
Chris Spence

Tumpet:
Daniel Sperry
Jasper Griffith
Aaron Evans
Truitt Murrow

Horn:
Cassandra Petrie
Sam Lewis

Trombone:
Hardy Carroll
Samuel Glover
Jake Hoskins
Trevor Holdham

Euphonium:
Katarena Shiner

Tuba:
Cody O'Riley
Catie Young

Percussion:
Melody Abbott
Grace Brown
Curtis Case
Adam Deckard
Dustin Dehart
Nicholas Eckart
Jacob Galloway
Michael Krebill
Austin Lappe
Kristin Marshall
Mike Zaring

University Orchestra Strings

Dr. Neal Woodruff, conductor

Violin I:
Chantalle Falconer*
Emily Borger
Christine Caven
Desiree Hays
Caitlin Mills
Aaron Maia
Rachel Kish
Hannah Javaux

Violin II:
Kait Pierce
Madelyn Lorenz
Amelia Claus
Brittany Pruitt
Katie Fitzgerald
Samuel Cullado
Lindsey Ramirez

Bass:
Alyssa Keuther
Jesse Dillman
Elijah Gebre

Viola:
Amanda Luby
Matthew Larson
Ethan Weniger
Jordan Garza
Cameron Gunter

'Cello:
Elisabeth Holaway
Erin Evans
Leah Roth
Matthew Cockroft

Symphonic Band

Prof. Ryan Schultz, conductor

Flute:
Kristen Richey
Kassandra Spinne
Emily Kammin
Hayley Marcordes
Bethany Rush
Ashley Tetter
Elyse Tramantano
Molly Hotle
Nicole Stone
Joy MacDonald
Chrissy Michaels
Lauren Kasler

Clarinet:
Emily Rush
Olivia Zimmer
Stephanie Dillman
Zach Cataldo
Crystal Fleck
Whitney Williams

Bass Clarinet:
Skylar McCance

Bassoon:
Josh Kurchinski

Alto Saxophone:
April Dhennin
Anna Kindle
Dyamond Ross

Tenor Saxophone:
Jimmy Williams

Baritone Saxophone:
Renee Runyan

Trumpet:
Logan Smith
Kim Wyman
Kerry Van Syckle
Julie Shreves
Katelyn Spencer
Kaci Dunnam

Horn:
Megan Roghan
Dante Harris
Melyssa Fitzpatrick
Krista Postell

Trombone:
Anna Hoekstra
Alex Strand
Katelyn Holmer
Melissa Luby

Euphonium:
Peter Robinson
Emilie Janes
Glenn Hinkley

Tuba:
Corey Vinson
Josh Soller

Percussion:
Allyse Groover
Jacob Galloway
Grace Leighton
Michael Krebill
Seth Wenzleman
BG Hutchens
Jonathan Boss
Austin Peters

Two Norwegian Airs — E. Grieg

Im Volkston, Op. 63, No. 1

Kuhreigen und Bauerntanz, Op. 63, No. 2

University Orchestra Strings

Petite Symphony — C. Gounod

Andante cantabile

Scherzo: allegro moderato

University Orchestra Woodwinds

Joy Revisited — F. Ticheli

Contre Qui Rose — M. Lauridsen/arr. H. Robert Reynolds

Undertow — J. Mackey

Symphonic Band

University Orchestra Brass

Prof. Ryan Schultz, conductor

Kyle Miller, horn ❖ Paige Penrod, horn ❖ Nathanial McManus, horn
Sarah High, horn ❖ Prof. Patrick Wright, trumpet ❖ Andrew Moore, trumpet
Daniel Sperry, trumpet ❖ Dr. Neal Woodruff, trumpet
Zach Kohlmeier, trombone ❖ Abby Ragsdale, trombone ❖ Josh Ring, trombone
❖ Paul Matthews, tuba ❖ Melody Abbott, timpani

Concert Singers

Dr. Neal Woodruff, conductor

Tyler Abraham ❖ Tori Adams ❖Madie Bloom ❖ Sam Borgman
Jamison Burchfield ❖ Ali Carter ❖ Christine Caven ❖ Ben Cherney
Taylin Frame ❖ Ben Geeding ❖ Lillian Guenseth ❖ Calley Kaeb
Seth Lowery ❖ Elizabeth Morley ❖ Alyssa Norden ❖ Cassandra Petrie
Ashley Raffauf ❖ David Rice ❖ Kristin Rinehart ❖ Wes Taylor

University Orchestra Woodwinds

Dr. Neal McMullian, conductor

Julia Ross, flute ❖ Bethany Munroe, flute ❖ Justine Von Arb, flute
Katelyn Dunkman, oboe ❖ Joy Matthews, oboe ❖ Elise Payne, clarinet
Kylee Stevens, flute ❖ Ashley Pitzer, bassoon ❖ Josh Kurchinski, bassoon
Kyle Miller, horn ❖ Paige Penrod, horn

Upcoming Events

February

27 Percussion Ensemble Recital, Kresge, 8:30 pm
28 ONU Bands Concert, Kresge, 7 pm

March

11 Chris LeFevre Recital, Kresge, 7 pm
12 Faculty Jazz Recital, Kresge, 7 pm
14 Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm
15 Real Men Sing!, Kresge, 6 pm
15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital, Kelley Prayer Chapel, 7 pm
18 Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm
19 Composers of Olivet Concert, Kresge, 7 pm
21 Night of Jazz, Kresge, 7 pm
22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY & PERCUSSION ENSEMBLE RECITAL

Dr. Matt Jacklin
Prof. Andy Miller
Chantalle Falconer, violin

8:30 p.m.
Wednesday, February 27, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Violin and Percussion Ensemble — L. Harrison

Chantalle Falconer, violin
Percussion Ensemble, Dr. Matt Jacklin, director
Chris Field, Malik Temple, Jensen Koch
Allyse Groover, Mike Zaring

March for Two Pairs of Kettle Drums — J. & A. Philidor

Melody Abbott
Malik Temple

Ostinato Pianissimo — H. Cowell

Chris Field, xylophone
Percussion Ensemble, Prof. Andy Miller, director
Austin Lappe, Melody Abbott, Matt Beiber,
Dustin Dehart, Andy Barnard,
Prof. Andy Miller, Dr. Matt Jacklin, Piano

Sculptures in Wood — R. Pawassar

Brandon Reyes, Amy Humrichouser
Nick Eckart, Dr. Matt Jacklin

Four for Flexatones — J. R. Seo

Prof. Andy Miller, Malik Temple
Chris Field, Dr. Matt Jacklin

Canticle No. 3 — L. Harrison

Prof. Andy Miller, Jensen Koch, Brandon Reyes
Amy Humrichouser, Malik Temple

Improvisation no. 1 — M. Jacklin

Dr. Matt Jacklin
Prof. Andy Miller

Intermezzo (from *The Nose*) — D. Shostakovich

Percussion Ensemble

Percussion Ensemble
Dr. Matt Jacklin, director
Prof. Andy Miller, director
Austin Lappe, Melody Abbott, Matt Beiber, Dustin Dehart
Andy Barnard, Chris Field, Malik Temple, Jensen Koch
Allyse Groover, Mike Zaring, Brandon Reyes
Amy Humrichouser, Nick Eckart

Upcoming Events

February

28 ONU Bands Concert, Kresge, 7 pm

March

11 Chris LeFevre Recital, Kresge, 7 pm
12 Faculty Jazz Recital, Kresge, 7 pm
14 Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm
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18 Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm
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22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

Wind Symphony

Featuring:
Dr. Eugene Rousseau, alto saxophone
Dr. Harlow Hopkins, guest conductor

7:00 pm
Thursday, February 28, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Star Spangled Banner — F. Scott Key/arr. S. Smith
Prof. Ryan Schultz, conductor

Variations On A Theme of Robert Schumann — R. Jager
Dr. Neal McMullian, conductor

Diversion for Alto Saxophone and Band — B. Heiden
Euguene Rousseau, alto saxophone
Dr. Harlow Hopkins, conductor

Hymn to a Blue Hour — J. Mackey
Prof. Ryan Schultz, conductor

Porgy and Bess Medley — G. Gershwin
Euguene Rousseau, alto saxophone
Dr. Harlow Hopkins, conductor

Blue Shades — F. Ticheli
Prof. Ryan Schultz, conductor

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Wind Symphony

Piccolo
Bethany Munroe

Flute
Bethany Munroe
Justine Von Arb
Elise Rose
Desiree Hays
Rose Hall
Britney Terpstra

Alto Saxophone
Tyler Bontrager
Paige Penrod
Walker Runyan

Trumpets
Vincent Jones
Andrew Moore
Adam Weeks
Jackie Trauscht
Jeremy Weber
Audrey Smith

Tubas
Josh Ring
Paul Matthews

Piano
Lauren Hausken

Oboe
Joy Matthews
Katelyn Dunkman

Bassoon
Ashley Pitzer
Josh Kurchinski

Bass Clarinet
Taihla Eddins
Andrea LaMontagne

Tenor Saxophone
Brian Shaw

Horns
Stephanie Moore
Kyle Miller
Brooke Bellamy
Kristin Weaver
Nate McManus

Percussion
Malik Temple
Amy Humrichouser
Brandon Reyes
Jensen Koch
Matt Beiber
Andy Barnard

Clarinet
Kylee Stevens
Monika Alfke
Elise Payne
Tracy Van Zandbergen
Megan Elroy
Michael Gorski
Ethan McCallister

Contra Bass Clarinet
Mike Szostek

Baritone Saxophone
Renee Runyan

Trombones
Cymone Wilder
Melissa Luby
Zach Kohlmeier
Abby Ragsdale

Euphonium
Glenn Hinkley
Suzanna Lovik

String Bass
Alyssa Keuther

PROGRAM NOTES

Variations on a Theme of Robert Schumann was written on commission for the North Hills High School Band in Pittsburgh, Pennsylvania, and was premiered by this excellent ensemble and their fine director, Warren Mercer, at the 1969 Eastern Region Music Educators National Conference in meeting in Washington, D.C. The theme is "The Happy Farmer," and the variations evolve one from the other throughout the work using rhythmic, melodic and intervallic relationships for the basis of their variance. The basic structure is as follows:Theme, The Happy Farmer (also known as the "Red Wing Polka.") Variation I, Theme is juxtaposed throughout "solo" voices in a Haydn-esque fashion Variation II, Flutes outline theme in scherzo-like styleVariation III, Free variation on rhythmic values. Variation IV, Melodic and intervallic variation. Variation V, Distortion of melodic line in rhapsodic variation. Variation VI, Rhythmic variation of theme.

- Program note by the composer

Bernhard Heiden (1910-2000) was born in Frankfurt am Main and received his musical training at the Hochschule fur Musik in Berlin where he studied with Paul Hindemith from 1929 until 1933. In 1935 he came to the United States and settled in Detroit where he was active as a composer, arranger, and conductor. **Diversion for Alto Saxophone and Band** was composed while he served with the 445th Army Service Forces Band during WWII. He received his M.A. degree in Musicology from Cornell University in 1946 and in the same year joined the faculty of the Indiana University School of Music where he served as Professor of Music and longtime Chairman of the Composition Department until his retirement in 1981. Mr. Heiden is the recipient of numerous commissions and grants, including a Guggenheim Fellowship, grants from the Fromm Music Foundation, the National Endowment for the Arts, and "Meet the Composer".

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*. Programmatic content aside, the title itself contains two strongly suggestive implications - first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing - an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece - perhaps a result of Mackey using what was, for him, an unconventional compositional method.

– Jake Wallace

On an October night in 1926, George Gershwin, wound up from rehearsals of his Broadway-bound musical *Oh! Kay*, found himself unable to sleep. He turned to a popular new novel, *Porgy*, about African-American life in the Charleston ghetto written by a white South Carolinian named DuBose Heyward. The composer was enthralled and read until dawn. His savvy theatrical sense told him this was a story crying out for dramatic treatment, and he promptly fired off a letter to Heywood expressing his interest in using it for a future opera. But Gershwin admitted he didn't

have the technical knowledge yet to tackle such an ambitious project. It would be another nine years before ***Porgy and Bess*** had its premiere. At last in 1933, Gershwin felt ready to embark on his operatic project. The first major piece he composed was the enchanting "Summertime," sung at the beginning of the opera. The most intense period of work, however, came during the summer of 1934 when Gershwin rented a cottage near Heywood's summer home on Folly Island, off Charleston, and immersed himself in local Gullah and black culture. Gershwin was dazzled by the spirituals and the Gullah tradition of "shouting": accompanying spirituals with complicated rhythmic patterns beaten out by hands and feet. Back in New York, George's brother Ira joined the creative team to write many of the lyrics. *Porgy and Bess* opened at Broadway's Alvin Theater on October 10, 1935. The audience loved the show, but critics were more reserved. Especially they questioned what kind of work *Porgy and Bess* was: musical, operetta, or opera? Gershwin maintained it was an opera and had followed the operatic conventions of using continuous music with the dialogue largely in sung recitative. This version, for alto saxophone and wind band, was arranged by Ralph Hermann.

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans. I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style. Four years, and several compositions later, I finally took the opportunity to realize that need by composing ***Blue Shades***. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent -- however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily *influenced* by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

– Frank Ticheli

Eugene Rousseau has performed across North America and on five continents since his Carnegie Hall debut. The legendary saxophonist Marcel Mule described Rousseau as "a brilliant saxophonist and distinguished artist," and critics the world over have echoed Mule's praise.

Rousseau's artistry has inspired many "firsts." He gave the first solo saxophone recitals in Paris, Berlin, Vienna, London and Amsterdam. He has given a yearly master course at the prestigious Mozarteum in Salzburg during 1991-2001, marking the first time that the saxophone was included at that institution. He has premiered numerous works written for him, including the Partita by Juan Orrego-Salas (with the Haydn Trio of Vienna), Jindřich Feld's Sonata for alto saxophone and piano, and Concerto for saxophones and orchestra, Bernhard Heiden's Fantasia Concertante for alto saxophone and winds, Hear Again in Memory, by Frederick Fox, Don Freund's Skyscrapings for alto saxophone and piano, and Concertos by Libby Larsen, Claude Baker, and David DeBoor Canfield.

Rousseau has appeared with the Minnesota Orchestra under Leonard Slatkin, the Pan-American Festival Orchestra under Lukas Foss, the Indianapolis Symphony under Raymond Leppard and Phillipe Entremont, the BBC Orchestra in London, the Janácek Philharmonic (Czech Republic), the Prague Symphony, the Kansai Philharmonic (Osaka), the Santiago Philharmonic (Chile), the recitals and master classes throughout the world on a variety of topics related to his instrument. His solo performances include appearances with the U.S. Army Band at Kennedy Center, the Budapest Strings in Hungary, and the Tokyo Bach Band, as well as the Hamamatsu International Wind Instrument Festival in Japan.

The Chicago-born Rousseau's service to the saxophone community is of long standing. Since 1972, he has been the Yamaha Corporation's chief consultant for saxophone research, contributing to the development of acoustic improvements in saxophones and mouthpieces. In 1985, he recorded a video program for Yamaha, Steps to Excellence. Rousseau co-founded the World Saxophone Congress in 1969 and has been President of both the North American Saxophone Alliance (1979-80) and the Comité International du Saxophone (1982-85). In May 1998, he was honored as a Distinguished Alumnus by the University of Iowa, at which institution he earned the Ph.D. degree, his principal teacher being Himie Voxman. He holds the title of Distinguished Professor of Music at Indiana University, having served on the IU faculty from 1964 to 2000. Dr. Rousseau joined the faculty of the University of Minnesota School of Music in fall 2000. In 1993, Eugene Rousseau was designated an honorary faculty member of the Prague Conservatory. In 2003, Rousseau and the University of Minnesota School of Music hosted the 13th World Saxophone Congress Convention.

Harlow Hopkins was born and educated in Flint, Michigan. He made his musical debut in the high school band and orchestra. In 1949, he began a music major at Olivet specializing in clarinet. He is noted as being the first student ever selected to direct Orpheus Choir in a piece while on tour. While a senior in ONC he was selected Who's Who in American Colleges and Universities. Upon graduation, Dr. Walter Larsen offered him a position at Olivet, and so he taught part-time in '53 and began full-time in '54. Serving his country in the Army, the last 13 months of duty were spent traveling Europe with the Seventh Army Symphony which promoted goodwill between the US and European countries. During this time he also continued to work on his master's degree at America's Conservatory of Music in Chicago. He received his master's degree in '56 after typing the thesis during Army leave.

Dr. Hopkins then returned to Olivet in 1957 and began his 39 year span as director of band. During '86-'70 he conducted the Kankakee Symphony and played first clarinet in the Kankakee Symphony Orchestra from 1972 - 2012.

In the 1973-74 academic year he was named "Outstanding Educator" and in '74 was an Olivet Alumni Layman "O" Award recipient. He also received his doctorate in 1974 from Indiana University.

Dr. Harlow Hopkins and his wife, Harriet ('53), fund the Hopkins Family Instrumental Scholarship, which is offered annually to an outstanding instrumental music major. Goodwin Hall was renamed in 1994 as the Hopkins Alumni House to honor Dr. Harlow E. Hopkins, professor of music from 1954-1996 and chair of the Division of Fine Arts from 1974-1996.

Upcoming Events

March

11 Chris LeFevre Recital, Kresge, 7 pm
12 Faculty Jazz Recital, Kresge, 7 pm
14 Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm
15 Real Men Sing!, Kresge, 6 pm
15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital, Kelley Prayer Chapel, 7 pm
18 Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm
19 Composers of Olivet Concert, Kresge, 7 pm
21 Night of Jazz, Kresge, 7 pm
22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

10:00 a.m.
Friday, March 01, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Opening (from *Glassworks*) P. Glass/arr. A. Humrichouser
Amy Humrichouser, percussion

The Silver Swan O. Gibbon
Tori Adams, soprano
Prof. Sonya Comer, piano

Minuet in C F. Sc
Grace Leighton, guitar

Sonata No. 14 in C# minor, Op. 27, No. 2 L. van Beethoven
Jamila Coker, piano

Why Can't You Behave? (from *Kiss Me Kate*) C. Porte
Sarah Murphy, mezzo-soprano
Prof. Sonya Comer, piano

If With All Your Hearts (from *Elijah*) F. Mendelssoh
Caleb Carr, tenor
Dr. Jeff Bell, piano

La ci darem la mano (from *Don Giovanni*) W. A. Mozart

Sarah Zylstra, soprano
Chris Umphryes, baritone
Dr. Jeff Bell, piano

On My Bedside Table J. Bucchino

Ben Cherney, baritone
Andrea Richardson, piano

Stride la vampa (from *Il Trovatore*) G. Verdi

Rachel DiVittorio, soprano
Dr. Jeff Bell, piano

Weep You No More Sad Fountains R. Quilter

McKenzie Smith, soprano
Madeline Bloom, piano

Sonata in C major, K. 545 W. A. Mozart

Allegro

Brooke Bellamy, piano

Concertino for Clarinet C. M. Weber/rev. Bonade-Hite

Kylee Stevens, clarinet
Desiree Hays, piano

Porgi amor (from *Le Nozze di Figaro*) W. A. Mozart

Sarah High, soprano
Dr. Jeff Bell, piano

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15 Real Men Sing!, Kresge, 6 pm

15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital, Kelley Prayer Chapel, 7 pm

16 Rachel Lenger Recital, College Church UC, 10:30 am

18 Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm

19 Composers of Olivet Concert, Kresge, 7 pm

21 Night of Jazz, Kresge, 7 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Chris LeFevre
piano

with

Wesley Taylor
tenor

Andrea Richardson, piano

7:00 pm
Monday, March 11, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata No. 2 — N. Dello Joio
Presto martellato
Adagio
Vivace spiritoso

Mr. LeFevre

Give Me Jesus — Traditional Spiritual

Mr. Taylor

Rise Up, O Men of God — W. Walter/arr. O. Young
Lilly's Eyes (from *The Secret Garden*) — L. Simon

Mr. Taylor
David Rice, baritone

Bess, You Is My Woman Now (from *Porgy and Bess*) — G. Gershwin

Mr. Taylor
Prof. Kay Welch, soprano

Variations sérieuses, Op. 54 — F. Mendelssohn

Mr. LeFevre

What You Need — J. Bucchino

Mr. Taylor

I'd Give It All For You (from *Songs for a New World*) — J. R. Brown
Crazier Than You (from *The Addams Family*) — A. Lippa

Mr. Taylor
Ashley Raffauf, soprano

Don't Let Me Go (from *Shrek the Musical*) — J. Tesori

Mr. Taylor

Concerto No. 3 for Piano and Orchestra in C minor, Op. 37 — L. van Beethoven
Allegro con brio

Mr. LeFevre
Dr. Gerald Anderson, piano

NOTES

Piano Sonata No. 2

Norman Dello Joio studied under Paul Hindemith in the early 1940's. This sonata, composed in 1943, gives evidence of how Hindemith had a great influence on Dello Joio's compositional ideas. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that" (excerpt from a biography on the official Norman Dello Joio website). Music of this time period tended to be very systematic, but Hindemith encouraged Dello Joio to stay true to himself as a composer, and avoid staying attached to the "system". Despite completing his first Sonata in only four days, Dello Joio spent a myriad of time on this work, making sure he took Hindemith's advice to heart.

Variations sérieuses, Op. 54

In 1841 a monument was to be constructed in honor of the great Ludwig van Beethoven. In honor of this historic event Viennese publisher, Pietro Mechetti requested the greatest composers of the day to compose pieces for an anthology that would raise funds specifically to benefit the monument. Mendelssohn was reluctant to do so at first. He felt under-qualified to represent a composer as great as Beethoven. However, he eventually submitted the final draft of this, his Variations sérieuses (Variations on a theme in D minor).

Concerto for Piano No. 3 in C minor, Op. 37

This concerto is oddly reminiscent of the C minor concerto written by Mozart. It is said that Beethoven was greatly influenced by Mozart, and that he pays tribute to him in many other works as well. Despite the presence of these Mozartean ideas, Beethoven still manages to make the work his own through great lyricism in the themes he presents and the presence of unexpected or unique modulations. One of the similarities between the concerti is that in the first movement of each work, there is an extended orchestral tutti in which the pianist is expected to wait patiently for several minutes before he enters.

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

Upcoming Events

March

12	Faculty Jazz Recital, Kresge, 7 pm
14	Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm
15	Real Men Sing!, Kresge, 6 pm
15	Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital, Kelley Prayer Chapel, 7 pm
16	Rachel Lenger Recital, College Church UC, 10:30 am
18	Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm
19	Composers of Olivet Concert, Kresge, 7 pm
21	Night of Jazz, Kresge, 7 pm
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25	Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26	Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

FACULTY JAZZ RECITAL

Featuring

Prof. Freddie Franken, guitar
Dr. Matt Jacklin, drums
Prof. Jerry Luzeniecki, tenor sax
Prof. Stacy McMichael, upright bass
Prof. Andy Miller, percussion
Dr. Don Reddick, piano
Prof. Kay Welch, vocals
Prof. Patrick Wright, trumpet

7:00 p.m.
Tuesday, March 12, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation	
Mr. Kenyatta	L. Morgan
I Won't be Back	J. Berk
You Go to My Head	H. Gillespie/J. F. Coots
Close Enough for Love	P. Williams/J. Mandel
April Joy	P. Metheny
Improvisation No. 1	M. Jackin
The Summer Knows/When Autumn Comes	M. LeGrand/Murphy & Wildhorn
Groove Yard	C. Perkins
Israel	J. Carisi
Voyage	K. Barron
Montgomeryland Funk	W. Montgomery

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Upcoming Events

March

14 Ben Geeding & Ashley Raffauf Recital, Kresge, 7 pm

15 Student Recital, Kresge, 10 am

15 Real Men Sing!, Kresge, 6 pm

15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital
Kelley Prayer Chapel, 7 pm

16 Rachel Lenger Recital, College Church UC, 10:30 am

18 Elizabeth Morley & Mike Zaring Recital
Centennial Chapel, 7 pm

19 Composers of Olivet Concert, Kresge, 7 pm

21 Night of Jazz, Kresge, 7 pm

22 Student Recital, Kresge, 10 am

22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm

25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm

26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Ashley Raffauf, soprano

Andrea Richardson, piano

Ben Geeding, baritone

Dr. Karen Ball, piano

7:00 pm
Thursday, March 14, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Una voce poco fa (from *Il Barbiere di Silviglia*) — G. Rossini
Miss Raffauf

Questo amore (from *Edgar*) — G. Puccini
Che fiero costume — G. Legrenzi
Mr. Geeding

Liebeslieder — A. Dvořák
Rings die Natur
Du einzig Teure
Miss Raffauf

Ich grolle nicht (from *Dichterliebe*) — R. Schumann
Das wondern (from *Die Schöne Müllerin*) — F. P. Schubert
Als die geliebte sich trennen wolte — L. van Beethoven
Mr. Geeding

Quatre Chansons de Jeunesse — C. Debussy
Pantomime
Pierrot
Miss Raffauf

Rose Cherie — A. E. M. Grétry
The Dodger (from *Old American Songs*) — A. Copland
Mr. Geeding

Ah! forse e lui…Sempre libera (from *La Traviata*) — G. Verdi
Miss Raffauf
Dr. Neal Woodruff, tenor

Jet Song (from *West Side Story*) — L. Bernstein
If I Sing (from *Closer than Ever*) — R. Maltby and D. Shire
Mr. Geeding

I'm Not Alone (from *Carrie the Musical*) M. Gore
Miss Raffauf

If I Didn't Believe in You (from *The Last Five Years*) J. R. Brown
Mr. Geeding

Still Hurting (from *The Last Five Years*) J. R. Brown
Miss Raffauf

Tous les trois réunis (from *La Fille du Regiment*) G. Donizetti
Miss Raffauf
Mr. Geeding
Seth Lowery, tenor

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

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

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TRANSLATIONS

Una voce poco fa

A voice has just echoes here into my heart. My heart is already wounded and it was Lindoro who shot. Yes, Lindoro will be mine. I've swore it, I'll win. The tutor will refuse, I'll sharpen my mind. Finally he'll accept, and happy I'll rest. Yes, Lindoro will be mine. I've swore it, I'll win. I'm gentle, respectful, obedient, sweet, loving. I can be ruled and I can be led. But if I'm crossed with love, I can be a viper! And I'll play a hundred tricks to get my way!

Questo amor

This shameful love of mine, I wish to forget; but by a horrible spell my emotions are enslaved. A thousand times to heaven I swore to flee from her! And to her I returned! She laughs at my tears of my indignation. She sneers and I, a coward, with a crushed heart at her feet I lay prostrate and of her alone I dream, I desire! Ah misfortune! I love her.

Che fiero costume

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 false and barbarous tyrant has entered through my eyes to bring me grief.

Liebeslieder (Love Songs)

Rings die natur: Nature lies peaceful in slumber and dreaming, midnight hath locked her in loving embrace; far through the forest, light breezes are streaming, peace falls from heaven, a gentle grace. Flowers are sleeping, waves ever singing, murmuring shyly the old artless lay. Rapturous dreams over all lightly swinging. Care and unrest and all strife fly away. Radiant starlight of faith, and of promise. Heaven and earth are now blended in one; Once crowned with gladness, to joy responsive. Where is a heart now, so heavy as mine? Where is a heart now, so heavy as mine!

Du einzig teure: Thou only dear one, but for thee my heart shall glow forever; though dark fate should bid us sever, mine in spirit, art thou ever. Oh were I but a fair white swan! Afar I'd bear love, winging; to thee my heart, my last sweet song, Even dying, to thee bringing, even dying to thee bringing.

Ich grolle nicht

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

Das wandern

Wandering is the miller's joy, wandering! He must be a miserable miller, who never likes to wander. Wandering! We've learned this from the water, from the

water! It does not rest by day or night, it's always thinking of its journey, the water. We see this also with the wheels, with the wheels! They don't like to stand still, and turn all day without tiring. With the wheels. The stones themselves, heavy though they are, the stones! They join in cheerful dance, and want to go yet faster. The stones! Oh, wandering, wandering, my joy, oh, wandering! Oh, Master and Mistress, let me continue in peace, and wander!

Als die geliebte sich trennen wolte
The hope that once I cherished now is dead, for she I loved to other arms has fled; to thee o Death this heart I now resign, remembering the joy that once was mine. And yet I know this love will still enslave me, nor age, nor time, nor separation save me; for still I see, in all my wild despair, thine image, thine image, so sweet and so wondrous fair. O gentle Hope, if now I am forsaken, and if no more her love I can awaken, in all my dreams, in all m waking hours, I triumph, I triumph, in happy memories healing power. Then think not, love, that this fond heart lies bleeding, nor for thy faithless love will e'er be pleading, thine image swells within this lonely heart, forget thee, forget thee? Not till life and light depart, not till life and light, till life depart.

Quatre Chansons de Jeunesse
Pantomime: Pierrot, who is nothing like Clitandre, empties a bottle without ado and ever practical, cuts into a pate. Cassandre, at the end of the avenue, sheds a concealed tear for his disinherited nephew. That impertinent Harlequin schemes the abduction of Columbine and whirls around four times. Columbine dreams, surprised at the feeling a heart in the breeze and at hearing voice in her heart.
Pierrot: The good Pierrot, whom the crowd observes, having finished Harlequin's wedding, follows the boulevard du Temple in a dream. A little girl in a supple bodice teases him, in vain, with her roguish eye; and meanwhile, mysterious and smooth, making fun of her dearest delicacy, the pale moon with the bull's horns darts a glance with her eye into the wings to her friend Jean Gaspard Debureau.

Rose Cherie
Dear Rose so cherished, my lovely flower! Dear rose so cherished, come to my heart! See how it blossoms, this tender flower! Ah, flower divine, be always mine. Dear rose so cherished, dear rose so cherished, come to my heart. Dear rose so cherished. Come and gently die on my heart. Dear Rose so cherished, come and gently die on my heart, gently die on my heart!

Ah! forse e lui…Sempre libera
How strange it is… how strange! Those words are carved upon my heart! Would true love bring me misfortune? What do you think, o my troubled spirit? No man before kindled a flame like this. Oh, joy…I never knew…to love and be loved! Can I disdain this for a life of sterile pleasure? Was this the man my heart, alone in a crowd, delighted many times to paint in vague, mysterious colors? This man so watchful yet retiring, who haunted my sick-bed and turned my fever into a burning flame of love! That love, the pulse of the whole world, mysterious, unattainable, the torment and delight of my heart. It's madness. It's

empty delirium! A poor, lonely woman abandoned. What can I hope? What should I do? Plunge into the vortex of pleasure and drown there! Enjoy myself! Free and aimless I must flutter from pleasure to pleasure, skimming the surface of life's primrose path. As each day dawns, as each day dies, gaily I turn to new delights that make my spirit soar!

Tous les trois reunis
Here we are, all we three, you and I, you and he. I was never so glad, so excited. Is it you? Is it true? What a joy, once again! Once again reunited! I was never so glad and excited! Is it you? Is it true? What a joy. It's too good to be true, we're united again, it's too good. I can hardly believe are together again. What a joy! Those were the days! We were so happy! I missed you so. You went away! The good old days are here again!

Upcoming Events

March

15 Real Men Sing!, Kresge, 6 pm

15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital, Kelley Prayer Chapel, 7 pm

16 Rachel Lenger Recital, College Church UC, 10:30 am

18 Elizabeth Morley & Mike Zaring Recital, Centennial Chapel 7 pm

19 Composers of Olivet Concert, Kresge, 7 pm

21 Night of Jazz, Kresge, 7 pm

22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm

23 Melody Abbott Recital, Kresge, 9:30 am

25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm

26 Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Kate Wilson, soprano

Andrea Richardson, piano

Bailey Zeilenga, soprano

Prof. Sonya Comer, piano

Geoffrey Sauter, baritone

Dr. Karen Ball, piano

7:00 pm

Thursday, March 14, 2013

Kresge Auditorium

Larsen Fine Arts Center

Program

Invocation

It Only Takes a Moment (from *Hello Dolly*) — J. Herman
Once Upon a Time (from *All American*) — C. Strouse
It Feels Like Home — J. Bucchino

Mr. Sauter

Whither must I wander? (from *Songs of Travel*) — R. Vaughan Williams
O mio babbino caro (from *Gianni Schicchi*) — G. Puccini
Vedrai, carino (from *Don Giovanni*) — W. A. Mozart

Miss Wilson

Die Forelle — F. Schubert
An die Nachtigall — F. Schubert
Les Papillons — E. Chausson
Claire de Lune — C. Debussy

Miss Zeilenga

Ich liebe dich — L. van Beethoven
Nur ver die sehnsucht kennt — P. Tchaikovsky

Mr. Sauter

Heidenröslein — F. Schubert
En Priére — G. Fauré
Aprés un rêve — G. Fauré

Miss Wilson

Stornello — G. Verdi
Luna d'estate — F. Tosti
Una donna quindici anni (from *Cosi fan tutte*) — W. A. Mozart

Miss Zeilenga

Amarilli mia bella — G. Caccini

with Prof. Freddie Franken, lute

Deh vieni alla finestra (from *Don Giovanni*) — W. A. Mozart

Mr. Sauter

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

I Hate Music – A Song Cycle — L. Bernstein

1. My name is Barbara
2. Jupiter has seven moons
3. I hate music!
4. A big Indian and a little Indian
5. I'm a person too

Miss Zeilenga

At the River (from *Old American Songs*) — arr. A. Copland
Shall We Gather by the River? — E. Wilson

Miss Wilson
with Katelyn Dunkman, English horn

Ici-bas! — G. Fauré
Lydia — G. Fauré

Mr. Sauter

The Song with the Violins — J. Bucchino
A Summer in Ohio (from *The Last Five Years*) — J. Brown

Miss Zeilenga

Eternal Father, Strong to Save — J. Kykes/arr. E. Wilson
with Dr. Eric Wilson, tenor and Melissa Wilson, soprano

Over the Rainbow (from *The Wizard of Oz*) — H. Arlen

Miss Wilson

Go the Distance (from *Hercules*) — A. Menken

Mr. Sauter

I See the Light (from *Tangled*) — A. Menken

Miss Wilson and Mr. Sauter

NOTES

In the Broadway musical *Hello, Dolly!* Cornelius confesses to Irene that he is not rich, but he loves her anyway, and he expresses this is the poignant ***It Only Takes a Moment.***

Based on the novel *Professor Fodorski*, the show *All American* deals with the unlikely collision of science and sports. ***Once Upon a Time*** is the enduring love song from the show.

O Mio babbino caro (Translation)
Oh my Daddy dear, I like him, he is very handsome. I want to go to Porta Rossa to buy the ring! Yes, yes, I want to go there! And if my love were in vain, I would go to Ponte Vecchio and throw myself in the Arno! I am pining and I am tormented, oh God! I would want to die! Daddy, have pity, have pity! Daddy, have pity, have pity!

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

Die Forelle (Translation) The Trout
In a bright little brook there shot in merry haste a capricious trout: past it shot like an arrow. I stood upon the shore and watched in sweet peace the cheery fish's bath in the clear little brook. A fisher with his rod stood at the water-side, and watched with cold blood as the fish swam about. So long as the clearness of the water remained intact, I thought, he would not be able to capture the trout with his fishing rod. But finally the thief grew weary of waiting. He stirred up the brook and made it muddy, and before I realized it, his fishing rod was twitching: the fish was squirming there, and with raging blood I gazed at the betrayed fish.

An Die Nachtigall (Translation) To the Nightingale
He slumbers sweetly on my heart my guardian angel sang lullabies. Now I can happily and lightly - enjoy every flower and every leaf - and every petal... nightingale, ah! Nightingale, ah! Sing not my love awake.

Les Papillons (Translation) The Butterflies
The snow-white butterflies fly in swarms over the sea. Beautiful white butterflies, when can I travel the blue path of the air? Tell me, oh beauty of beauties my dancing-girl with the jet-black eyes-if they were to lend me their wings, tell me, do you know where I would fly? Not taking one kiss from the roses, I'd fly across valleys and forests to alight on your half-closed lips flower of my soul, and there I'd die.

Claire de Lune (Translation) Moonlight
Your soul is a select landscape where charming masqueraders and revelers go playing the lute and dancing and almost Sad beneath their fantastic disguises. All sing in a minor key of victorious love and the opportune life, they do not seem to believe in their happiness and their song mingles with the moonlight, with the still moonlight, sad and beautiful,

that sets the birds dreaming in the trees and the fountains sobbing in ecstasy, the tall slender fountains among marble statues.

The beauty of God's creation is explored in this set of French and German songs. Franz Schubert is best known for his contribution to the German lieder genre, for which he wrote over 600 songs. 'Les Papillons' and 'Claire de lune', while written by separate composers, are both part of larger song cycles. Each cycle encompasses different aspects of late romantic era Parisian life, including the search for love and descriptions of beauty.

Ich liebe dich (EnglishTranslation)
I love you, just as you love me, in the evening and in the morning; there was no day, where you and I didn't share our sorrows. Shared by you and me they were easy to endure; you comforted in sorrow me, I cried in your laments, Therefore God's blessing upon you, you, my life's joy. God protect you, keep you for me, protect and keep us both!

Nur ver die sehnsucht kennt (Translation)
Only the longing knows, realizes, what I suffer! Alone and separated from all joy, look I to the firmament to where my beloved is. Ah! Who loves and knows me is in the distance. It stuns me, it burns my heart. Only the longing heart knows what I suffer!

Heidenröslein (Translation)
Saw a boy a little rose, little red rose on the heath, young and lovely like the morning. So he ran to have a close look at it, and gladly did. Little rose, little rose, little red rose on the heath. Said the boy: I will pick you, my red rose on the heath! Said the rose: I will prick you and I won't stand it, and you won't forget me. Little rose, little rose, little red rose on the heath. And the rough boy picked the rose, little red rose on the heath, and the red rose fought and pricked, yet she cried and sighed in vain, and had to let it happen. Little rose, little rose, little red rose on the heath.

En Prière (Translation)
If the voice of a child can reach you, o my Father, listen to the prayer of Jesus, on his knees before you! If you have chosen me to teach your laws on earth, I will know how to serve you, noble King of kings, O Light! On my lips, Lord, place the salutary truth, in order that he who doubts should with humility revere you! Do not abandon me; give me the necessary gentleness, to ease suffering, to relieve sorrow, the misery! Reveal yourself to me, Lord, in whom I believe and hope: for you I wish to suffer and to die on the cross, at Calvary!

Après un rêve (Translation)
In a sleep which your image charmed I dreamed happiness, ardent mirage; your eyes are softer, your voice pure and clear you radiated like a sky brightened by the dawn; you called me, and I left the ground to flee with you towards the light; the skies between us opened their clouds; unknown splendours, divine gleams… Alas, alas, sad awakening from dreams! I call you, o night, return to me your illusions; return, return radiance return, O night mysterious!

Stornello (Translation)
You say that you don't love me, so I don't love you. you say that you reject me, so I reject you. You'll have your fish-hook set for other fishes so I will pick new roses in other gardens. Let us agree about it, now, together: you behave as you like and I'll do as I please. I'll devote to myself, each one commands me, servant to everyone, but I won't serve anyone. A constant love affair is only madness. Inconstantly I live with pride and boldness. I won't be scared of you. If I will meet you I won't cry anymore if you shall leave me, just like a nightingale out of his cage all night and day long I'll rejoice and sing.

Luna d'estate (Translation) Summer Moon
Summer moon, I have a dream in my heart and I go on singing all night by the sea: I stopped at a flower-decked window because my soul has caught the fever of love. I stopped at a flower-decked window where there are two spellbinding eyes. And whoever sees them suffers from love and dreams with desire, summer moon! Summer moon, love is like the sea and my heart is a constantly moving wave: but it can only be stopped by her eyes and her rosy lips. And I go on singing all night by the sea because of two sleeping eyes. I have tears in my eyes and hope in my heart and I shine like you, summer moon!

Una donna quindici anni (Translation) A Woman of Fifteen Years
A woman of fifteen years must know all the good methods, where the devil keeps his tail, what's good and what's bad. She must know the little malices that enamor lovers: to feign laughter, to feign tears, and invent good reasons. She must pay attention to a hundred at a time speak through her eyes with a thousand give hope to all, be they handsome or ugly, know how to bewilder without getting confused and know how to lie without blushing. And this queen from her high throne can make them obey with, "I can," and "I want." (It seems they like this doctrine; long live Despina, who knows how to serve!)

Three very different aspects of love are explored in this set of three Italian songs. 'Stornello', composed in 1869, describes a romantic who is coping with unrequited love by rejecting the lover she once sought. The melody is characterized by short, speech-like phrases that reflect the sauciness of the tune. 'Luna d'estate' is a Neapolitan art song composed in 1911. The longing of love is expressed not only in the lyrics written by Riccardo Mazzola, but in the rolling swells of the melody and the climactic ends of

the verses. "Una donna quindici anni" is from the opera *Cosi fan tutte* and is sung by Despina, the maid of the two main female characters. In this aria, Despina tries to convince the two girls to flirt with other men while their beaus are away. Despina advises the girls on how to behave around men, and describes a flirtatious aspect of love.

Amarilli (Translation)
Amaryllis, my beautiful one, O my heart's sweet desire, do you not believe, that you are my beloved? Believe it nevertheless, and if fear assails, to doubt it does not avail you. Open my heart, and you will see written upon it, Amaryllis, my love.

Deh Vieni Alla Finestra (Translation)
Ah, come to the window, O my treasure, ah, come to console my sorrow. If you deny to me to give some comfort, I'll die before your eyes. You that have a mouth sweeter than honey, you whose heart is made of sugar, do not be cruel with me, let yourself at least be seen, my beautiful love.

I Hate Music – A Song Cycle
The music and lyrics for the song cycle, 'I Hate Music', were written by Leonard Bernstein and dedicated to Edys Merril, his friend and roommate for a time. It is said that as Bernstein would be composing or working with singers in their apartment, Edys would walk around with her hands over her ears, saying, "I hate music!" The song cycle consists of five songs that are written from the point of view of a ten year old girl named Barbara. Each song explores a different part of childhood: the curiosity of life's mysteries, the pure excitement of a new idea, and the whimsicality of a joke.

Ici-bas (Translation)
Down here all the lilacs die, all the songs of the birds are short, I dream of summers that last forever! Down here the lips lightly touch without leaving any of their softness, I dream of kisses that last forever! Down here, all the men weep about their friendships or their loves, I dream of couples that last, that last forever!

Lydia (Translation)
Lydia on your pink cheeks and on your neck cool and so white, falls glittering the fluid gold that you loosen. The day that shines is the best, Let us forget the eternal tomb; let your kisses, your dove-like kisses sing on your blossoming lips. A hidden lily emits unceasingly a heavenly fragrance in your breast; pleasures in swarms exhale from you, young goddess I you love and die, oh my loves, my soul is carried off in kisses! Oh Lydia give back my life, that I may forever die!

The Song with the Violins and **A Summer in Ohio**
These contemporary songs consist of two light-hearted tunes that were both composed within the past 20 years. "The Song with the Violins" is described by the composer as a "light comedy song", wherein Bucchino describes a slightly crazy person waiting for her date to arrive. Bucchino also makes a musical notation: "Lightly, with neurosis". "A Summer in Ohio" is from the musical *The Last Five Years*, which outlines the relationship of Cathy and

Jamie from the beginning of their romance to their divorce over the course of five years. This particular song is sung by Cathy as she writes Jamie a letter about her life in Ohio.

In ***Go the Distance***, from the Disney film *Hercules*, the title character is looking to find his place among the Gods (his family), but he realizes his place among the mortals. This sentiment fits my journey in life, searching to find the path God has laid out for me.

I See the Light, from *Tangled*, demonstrates the singers' love for Disney films and their personalities: the innocent princess and hopelessly romantic "wannabe" prince.

Miss Wilson presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Ministry with emphasis in voice She is the student of Professor Kay Welch.

Miss Zeilenga presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Education with emphasis in voice. She is the student of Professor Kay Welch.

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

Upcoming Events
March

16 Rachel Lenger Recital, College Church UC, 10:30 am
18 Elizabeth Morley & Mike Zaring Recital, Kresge, 7 pm
19 Composers of Olivet Concert, Kresge, 7 pm
21 Night of Jazz, Kresge, 7 pm
22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
23 Melody Abbott Recital, Kresge, 9:30 am
25 Chris Field & Chantalle Falconer Recital
Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

10:00 am
Friday, March 15, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto for Percussion — D. Milhaud
Andy Barnard, percussion
Dr. Gerald Anderson, piano

Nocturne Op. 72, No. 1 — F. Chopin
Emily Swartzwelder, piano

Ich liebe dich — L. van Beethoven
Selina Gaines, soprano
Andrea Richardson, piano

Arabesque No. 1 — C. Debussy
Rebecca Stolberg, piano

A New Life (from *Jekyll and Hyde*) — F. Wildhorn
Blaire Toms, soprano
Andrea Richardson, piano

Sing My Soul and Bless the Lord — K. Kaiser
Tyler Abraham, tenor
Dr. Jeff Bell, piano

Non so piu cosa son (from *Le Nozze di Figaro*) — W. A. Mozart
Madeline Bloom, mezzo-soprano
Andrea Richardson, piano

Hold on a moment, dear (from *Tartuffe*) — K. Mechem
Christine Caven, soprano
Dr. Karen Ball, piano

Nocturne in $C^{\#}$ Minor — F. Chopin
Erin Stephens, piano

Popular (from *Wicked*) — S. Schwartz
Emily Rush, soprano
Desiree Hays, piano

Cara selve (from *Atalanta*) G. F. Handel

Alli Hill, alto
Dr. Jeff Bell, piano

Mein Herr Marquis (from *Die Fledermaus*) J. Strauss

Cassandra Petrie, soprano
Andrea Richardson, piano

Fantasy Pieces Op. 73 R. Schumann

Lebhaft, leicht

Elisabeth Holaway, 'cello
Desiree Hays, piano

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

Upcoming Events

March

15 Bailey Zeilenga, Kate Wilson & Geoff Sauter Recital
Kelley Prayer Chapel, 7 pm
16 Rachel Lenger Recital, College Church UC, 10:30 am
18 Elizabeth Morley & Mike Zaring Recital, Kresge, 7 pm
19 Composers of Olivet Concert, Kresge, 7 pm
21 Night of Jazz, Kresge, 7 pm
22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
23 Melody Abbott Recital, Kresge, 9:30 am
25 Chris Field & Chantalle Falconer Recital
Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm
8 Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9 Hopkins Scholarship Auditions, Kresge, 7 pm
9 Hale/Wilder Scholarship Auditions
Larsen Room 140, 7 pm
12 Spring Organ Festival, Centennial Chapel, 12:10 pm
12 Show Choir & Concert Singers Concert
Kresge, 7 pm & 9 pm*
15 Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16 Chrysalis & Testament Spring Concert, Kresge, 7 pm
18 Orpheus Choir Spring Concert, Kresge, 7 pm
19 Spring Organ Festival, Centennial Chapel, 12:10 pm
20 Gospel Choir Spring Concert, Kresge, 7 pm*
22 Jazz Band & Jazz Combo Spring Concert, Kresge, 7 pm
23 ONU Bands Spring Concert, Kresge, 7 pm
25 Chamber Ensemble Recital, Kresge, 7 pm
26 Spring Organ Festival, Centennial Chapel, 7 pm
27 Commencement Concert, Kresge, 7 pm

*Admission fee required

Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Elizabeth Morley
piano

Mike Zaring
percussion

7:00 pm
Monday, March 18, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata Op. 109 — L. van Beethoven

Vivace ma non troppo

Prestissimo

Miss Morley

A Minute of News — E. Novotney

Mr. Zaring

Touches — L. Bernstein

Chorale

Var. 1

Var. 3

Var. 6

Var. 8

Coda

Miss Morley

Ghania — M. Schmitt

Mr. Zaring

Concerto, Op. 18 — S. Rachmaninoff

Miss Morley

Dr. Karen Ball, piano

Furioso and Valse in d minor — E. Hatch

Mr. Zaring

Three Intermezzi, Op. 117 — J. Brahms

Miss Morley

Concerto for timpani and orchestra — W. Kraft

Mr. Zaring

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

NOTES

Ludwig van Beethoven's piano **Sonata No. 30 (Op. 109)** was one of his last three compositions. Written in 1820, the piece leaves the more grandiose style of works and returns to a more intimate style. Although a quieter piece, Opus 109 is a very sophisticated work with intricate dynamic changes and melodic complexity. Enjoy the work as one of Beethoven's last and most developed pieces.

A Minute of News

In 1987 Stuart Smith had a goal of publishing a volume of snare drum solos - to "elevate" the snare drum to the level of a solo concert instrument. He asked many leading composers if they would be interested in writing for snare drum, hoping there would be enough positive responses to make a book. The response was so enthusiastic and so immediate that there are 4 volumes of snare drum solos, each piece distinct and expressive. *A Minute of News* is just one of the many pieces from The Noble Snare series. In this piece a specific Latin rhythm (Clave) is used often throughout the piece. The performer is asked to use many different sounds from the instrument as well as different sticks.

Touches was written in 1980 by Leonard Bernstein for the 1981 Van Cliburn Piano Competition, an intense, three-week, annual competition for the top pianists of the world. The piece is structured as a theme and variations. The main idea, or theme, is presented at the start; after this, it is repeated again and again with different character and style. At the time of its composition, Bernstein's favorite piece was Aaron Copland's *Piano Variations*, and this is evident in its structural influence seen in *Touches*.

Ghanaia

Written by Mattias Schmitt as an homage to the rhythms of Ghana, *Ghanaia* has become a very popular solo for marimba. Schmitt's use of African rhythms combined with his European musical experiences make this piece a joy to play. The piece uses some very important 4-mallet techniques such as Double Vertical and Single Vertical techniques.

Piano **Concerto No. 2 in C minor** is written for piano and orchestra. The second movement, which is being performed tonight, is in the key of E major. It was completed by Rachmaninoff in 1901, and quickly carried the composer to fame. This beautiful piece marked the composer's recovery from a bout of depression and writer's block that he suffered for three years after his first symphony had been ill-received by critics. A sense of deep peace and contentment pervades this work, as a testament to recovery and restoration.

Furioso and Valse

Dr. Earl Hatch was born in Greely, Colorado on August 24,1906. His parents were both musical and he started his career as a snare drummer at six, and trap drummer with the Theater Orchestra at the age of ten. His first time playing marimba was with a pit orchestra in local theater. During that time there was an incident when his mallet head accidentally hit an audience member between her eyes at a play. When the local paper found out they did a story on the incident with the title: "Dead Eye, the Mallet Slinger".After that, his long music career continued until his death. Other jobs include Walt Disney percussion and music at other movie companies. His own designed bass marimba can be heard in the movies such as "Dr. Zhivago", "Sound of Music" and "The King and I". This piece is somewhat tongue-in-cheek as it dramatically switches back and forth from furious anger to a light-hearted blissful waltz.

The **Drei Intermezzi (Op. 117)** of Brahms were composed in the autumn months of 1892, only a few years before his death in 1897. These gentle pieces are a contrast to others that he wrote during the same time period, being of a more gentle and sensitive nature. He described them as "lullabies to my sorrows." The three pieces were inspired by a Scottish poem from Herder's *Volkslieder*: (Translation: Sleep softly my child, sleep softly and well! It hurts my heart to see you weeping.)

Concerto for Timpani and Orchestra

William Kraft (b. 1923, Chicago) has had a long and active career as composer, conductor, percussionist, and teacher. In the summer of 2002, he retired as chairman of the composition department and holder of the Corwin Chair at the University of California, Santa Barbara. From 1981-1985, Mr. Kraft was the Los Angeles Philharmonic's Composer-in-Residence. In 1984 he composed Concerto for Timpani and Orchestra for a concerto writing competition and took second place. This piece has three movements, the third being a very driving, fast, and very complicated movement.

Upcoming Events

March

19	Composers of Olivet Concert, Kresge, 7 pm
21	Night of Jazz, Kresge, 7 pm
22	Student Recital, Kresge, 10 am
22	Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
23	Melody Abbott Recital, Kresge, 9:30 am
25	Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26	Josh Ring & Monty Larcom Recital, Centennial Chapel, 7 pm

April

4 – 6	Fall Play, *The Foreigner*, Kresge, 7 pm
8	Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9	Hopkins Scholarship Auditions, Kresge, 7 pm
9	Hale/Wilder Scholarship Auditions Larsen Room 140, 7 pm
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir & Concert Singers Concert Kresge, 7 pm & 9 pm*

*Admission fee required

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

Mr. Zaring presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music with emphasis in percussion. He is the student of Dr. Matt Jacklin.

OLIVET NAZARENE UNIVERSITY

Department of Music

COMPOSERS OF OLIVET CONCERT

7:00 pm
Tuesday, March 19, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Terra — Ben Cherne

University Orchestra

Voice of Terra — Kyrstin Stephen

I. Approaching Terra
II. Water – the Mover
III. Earth – the Giver
IV. Fire – the Destroyer
V. Air – the Lifter
VI. Terra's Song

University Orchestra
Concert Singers

Etude Aire — Derek Schwan

Mrs. Rachel McClellan, flute

Reunion — Seth Lower

Elizabeth Holaway, 'cello
Andrea Richardson, piano

Sidewalk Scribbles — Kylee Steve

Justine Von Arb, flute
Joy Matthews, oboe
Kylee Stephens, clarinet
Stephanie Moore, horn
Ashley Pitzer, bassoon

Amnesia — Kylee Steve

Brandon Reyes, vibraphone
Melody Abbott, bells

Matches Medley — Chantelle Chamberla

Chantelle Chamberlain, soprano
Dr. Karen Ball, piano

Presentation of Brad Kelley Composition Award

Requiem in B^b Minor — Zach Kohlmei
Requiem Aeternam

Danger — Zach Kohlmeier

Genesis — Josh Ri

Wind Symphony

NOTES

Terra

Terra is inspired by earth and her complex features. Thus the music serves a reflection of organic impressions, colors, and personas rather than plot. The listener is taken on a walking tour, led to musical colors that reflect the wonder and complexity of nature.

Voice of Terra

Voice of Terra is a work for symphonic orchestra presented in six movements. The composer employs the unique voices of the Four Elements—Water, Earth, Fire, and Air—in order to embody the "song" that all creation sings. Each of these elements is represented through the use of a specific orchestral group.

I. Approaching Terra

The composition begins as delicate strings and subtle woodwinds present a field of stars through which the listener draws ever closer to a familiar blue and green planet: Terra, as it is named in Latin.

II. Water- The Mover

Water's power, versatility, and soothing nature are characterized by strings. Perhaps its most majestic form is the ocean. From the clarity of a calm morning at sea to the fury of a storm, this movement reflects upon the element whose sheer force alters the face of land, and whose ceaseless call pulls at the heart of humanity.

III. Earth- The Giver

Encompassed by the element of Earth, land provides us with nutrients and a place to call home. Its solid essence is represented through the voices of brass. This movement is rhythmic and prestigious, but also melodious and joyful. From hills and mountains to deserts and plains, land takes various forms which here parade before the listener in a military-like march.

IV. Fire-The Destroyer

Fire is mysterious and bright. It is an essential part of our existence, but, at times, the allure of its power may offer a chance for fire to reveal its true nature: destruction. The percussion ensemble reflects this element's duality. The hits of a triangle are the strikes of a match; fire is born. Its impish flames dance hypnotically and then spring out of control. The wall of flame spreads, but soon dies away. The surprising conclusion of the piece cautions those enticed by fire's powers.

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

V. Air-The Lifter
Air surrounds us in stillness, caresses us with the wind, and lifts us into the skies; the woodwinds represent this element. A puff of substance becomes a breeze, plays with the wildflowers, and then grows steadily, lifting the listener above a deep canyon. Air's splendor is found both in its quiet persistence and in its power to propel us into the vast expanses beyond. Air is the lifter, the gateway to larger worlds.

VI. Terra's Song
Finally, in "Terra's Song," creation speaks through human voices. The lyrics in this movement are based loosely off of two Bible verses: Romans 1:20 and Psalm 19:1. The choir's proclamation lends words to the message creation continuously reveals. After the orchestra recaps each of the elements' themes—Air, Earth, Fire, and Water—a more exotic presentation of Terra's theme leads the work to its dynamic conclusion.

After viewing Terra through the lens of space and four different Earth elements, it is evident that our world sings a song that extends to the farthest reaches of the universe. Listen to the song that Terra sings and you will hear the powerful and loving call of our Creator God.

Etude Aire
Etude Aire is intended to be a technical study for the flute as well as an interpretive character piece. The title "Aire" is represented by the melody, which floats about as if being carried by a gentle breeze. The piece provides a challenge in the shaping of phrases as well as the configuration of the passagework.

Reunion
A myriad of feelings take hold of a person, both internally and externally, when he or she is in anticipation. "Reunion" is a reflection of those internal and external feelings that people have in anticipation of seeing an old friend or a loved one whom they have not seen for a period of time. Take notice of the cello and piano duets, and how they correlate with the heart and mind. As something changes in the heart, there is an effect in the mind, and likewise, the mind has a great impact on the heart. As the piece builds and changes, remember a loved one whom you miss greatly, and think forward to the day in which you will meet again.

Sidewalk Scribbles
Sidewalk Scribbles tells the tale of a group of children drawing on the sidewalk with chalk. Each child has their own individual drawings, but they all come together to create one giant masterpiece.

Amnesia
Amnesia is based off of a pitch set using Ab, Bb, Cb, D, E, and Gb. The vibraphone is the melodic line using these pitches in various patterns. The

bells mimic the vibraphone while changing the octave, doubling note lengths, or reversing patterns.

Matches Medley
This is a collection of 3 pieces from a musical called "Matches," which is very loosely based on the story of "The Little Match Girl" by Hans Christian Andersen. The story takes place in Depression era New York, and centers around Jane, the "little" match girl, and Kai, her best friend since childhood, with whom she falls in love.

"Opener (My Story)": The show opens with Jane attempting to sell matches on the street. When no one will buy any, she sits down next to a wall and begins to tell her story to anyone who will listen.

"Mia Princessa": We return to Jane's childhood, where we witness an attempt by four of her wealthy family's servants to kidnap her and hold her for ransom. A plan which is ultimately foiled by the son of the ringleader.

"Paper Silhouettes": Ten years later, Jane's parents have passed away and she is living with her wealthy grandmother. Because of the depression, her grandmother is pushing her to marry someone within her own social stature, so she doesn't run any risk of losing money or reputation. This culminates in a grand ball thrown by her grandmother, where she meets and is forced to dance with dozens of men who are clearly there looking only for a trophy wife. Jane gets fed up with being treated like "nothing more than a paper silhouette on a stage."

Requiem in Bb Minor: 1. Requiem Aeternam
The Requiem is a funeral Mass for the Roman Catholic Church. The text for the Requiem is in Latin, and it vividly pronounces mankind's fear of death and God's power over death. Since the 18th century the Requiem is most known for being both a sacred and secular music genre for chorus and orchestra.

However, this Requiem in Bb Minor is not for a chorus or an orchestra. Instead, this is one of few Requiems written for wind symphony alone. Also this work is not commissioned in memory of a particular person, group or event. Similarly to Hector Berlioz's Symphonie Fantastique, this Requiem is meant to depict a horrifyingly fantastic story that matches the Requiem text in mood and message.

In this first movement there is a young man who is so afraid of death that it keeps him awake at night. Every night he tosses and turns in bed because he fears that he might not wake up. So there he lies in miserable agony, praying for daylight as he slowly fades in and out of consciousness. Finally after several hours he drifts off into a dream with the thought of death still lingering on his mind.

Danger
This tone poem in four parts is designed to sound similar to a score for a fantasy role-play video game. The first part represents a title screen overture. Within this title sequence the hero is introduced as well as the broad and expansive virtual world that the player is about to enjoy. The second part is a scene in a dungeon level. The dungeon is dark and mysterious, with shifting puzzles that baffle the heroic player. The third part is the final boss battle, where the hero must face his ultimate adversary. This driving section heightens the player's nervousness and adrenaline as the battle progresses. Finally the last part is the ending credits as the victorious hero defeats the villain and begins his journey to his peaceful home. This work is intended to bring the fun and excitement of playing a video game to the concert hall.

Genesis
Genesis is based on the idea of a rainstorm. Starting with a light sprinkle from the woodwinds, a simple melody emerges in the oboe and clarinet. The piece gradually builds as the brass enter and new themes emerge. Once the storm finally breaks through as the percussion enters, the simple melody returns but in mixed meters. After the thunderous downpour, the piece returns to the light sprinkle in the woodwinds, this time in 5/4. Similar themes from the beginning appear with different instrumentation as the piece drifts away the same way it began.

Translation
Grant them eternal rest, O Lord, and let perpetual light shine upon them. A hymn becomes you, O God, in Zion, and to you shall a vow be repaid in Jerusalem. Her my prayer; to you shall all flesh come. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

Upcoming Events

March

21 Night of Jazz, Kresge, 7 pm
22 Student Recital, Kresge, 10 am
22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
23 Melody Abbott Recital, Kresge, 9:30 am
25 Chris Field & Chantalle Falconer Recital, Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital Centennial Chapel, 7 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm
8 Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9 Hopkins Scholarship Auditions, Kresge, 7 pm
9 Hale/Wilder Scholarship Auditions Larsen Room 140, 7 pm
12 Spring Organ Festival, Centennial Chapel, 12:10 pm
12 Show Choir & Concert Singers Concert Kresge, 7 pm & 9 pm*
15 Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16 Chrysalis & Testament Spring Concert, Kresge, 7 pm
18 Orpheus Choir Spring Concert, Kresge, 7 pm
19 Spring Organ Festival, Centennial Chapel, 12:10 pm
20 Gospel Choir Spring Concert, Kresge, 7 pm*
22 Jazz Band & Jazz Combo Spring Concert, Kresge, 7 pm
23 ONU Bands Spring Concert, Kresge, 7 pm
25 Chamber Ensemble Recital, Kresge, 7 pm
26 Spring Organ Festival, Centennial Chapel, 7 pm
27 Commencement Concert, Kresge, 7 pm

*Admission fee required

Many heartfelt thanks to the faculty and students who participated in making this evening possible for our Olivet composers. We salute you.

Brad Kelley, a 1973 graduate of Olivet, has composing credits that include award-winning music for Universal Studios, Paramount Parks, McDonalds, Disney, IBM, Mazda, ESPN and Fox Television, as well as hundreds of commercials. He has 25 years of experience conducting orchestras in live and televised events throughout the United States and is the music director and conductor for "Disney on Classic," the Japan National Disney orchestra tour.

Since 1985, Brad has been recognized for his extensive work for location-based entertainment venues — including theme and amusement parks — in the U.S., Europe and Asia. He has composed and produced music for simulator rides, 4-D films, Dark Rides, and live theatrical and mulitmedia shows. In addition, he has a broad background in coordinating orchestral performance with multimedia such as projected image, laser and pyrotechnics.

Specializing in live concert and special-event music direction and conducting, Brad conducted the orchestra for the Grand Opening Celebration of Sea World of Texas; The 25th Anniversary Celebration at Sea World of California; the groundbreaking celebration and the 2001 Grand Opening Gala, attended by Michael Eisner and Roy Disney, for Tokyo Disney Sea.

His concert arrangements are performed regularly by pops orchestras nationwide. He is the author of numerous published collections for chorus, brass and winds, and has served as a clinician for the National Academy of Recording Arts and Sciences' "Grammy Sessions" program.

His busy recording schedule includes studios in Los Angeles, where he resides with his family, as well as London, Nashville, Tokyo, Dallas and Seattle. He is a member of ASCAP (The American Society of Composers, Authors and Publishers), The American Federation of Musicians, the Conductors Guild and The Recording Academy (NARAS). He is also an artist-endorser for Mackie professional music products.

The Brad Kelley Scholarship is given each year by the ONU Music Department to an outstanding music composition student. Students studying composition compile their works throughout the year into a portfolio. The music faculty review the portfolios and determine a recipient. The most recent winners of the Brad Kelley Scholarship are Josh Ring in 2011 and Zachary Kohlmeier in 2012. We greatly appreciate Mr. Kelley for the insight he had in establishing this award and for his financial contribution that has made it possible.

OLIVET NAZARENE UNIVERSITY

Department of Music

NIGHT OF JAZZ

Featuring

Brad Kelley,

guest soloist & conductor

7:00 p.m.
Thursday, March 21, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

I Love Lucy Corcovado — A. C. Jobim

In a Sentimental Mood — D. Ellington

Jazz Combo I
Prof. Freddie Franken, director

In a Mellow Tone — D. Ellington

Footprints — W. Shorter

Here's That Rainy Day — J. Van Heusen and J. Burke

Bluesette — T. Thielemans

Jazz Combo II
Prof. Freddie Franken, director

The "J" Bird Rides Again — A. Horney

Bone Appetit — R. Curnow

Lazy Daze — D. Beach and G. Shutack

Foreign Intrigue — M. Tomaro

Boppin' to P-Town — D. Stone

ONU Jazz Band
Dr. Don Reddick, director

ONU Jazz Band

Saxophone
Chad Olds
Tyler Bontrager
Brian Shaw
Shannon Finch
Renee Runyan

Trombone
Cymone Wilder
Paige Penrod
Abby Ragsdale
Hardy Carroll
Paul Matthews

Trumpet
Daniel Sperry
Jasper Griffith
Aaron Evans

Keyboard
Josh Ring
Jamila Coker

Aux Percussion
Brandon Reyes

Bass Guitar
Trevor Holdham
Samuel Glover

Guitar
Enos Hershberger

Drum Set
Chris Field
Jensen Koch

Jazz Combo I

Vocals
Rachel Lenger

Keyboards
Jamila Coker

Drums
Joshua Robinson

Tenor Saxophone
Renee Runyan

Bass
Wes Reece

Trumpet, vocals
Seth Lowery

Jazz Combo II

Vocals
Ali Carter

Keyboard/Guitar
Josh Ring

Vibes
Brandon Reyes

Drums
Chris Field

Trumpet
Seth Lowery

Bass
Alyssa Keuther

Trombone
Cymone Wilder

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

Upcoming Events

March

22 Student Recital, Kresge, 10 am
22 Rachel Kish & Desiree Hays Recital, Kresge, 7 pm
23 Melody Abbott Recital, Kresge, 9:30 am
25 Chris Field & Chantalle Falconer Recital
Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm
8 Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9 Hopkins Scholarship Auditions, Kresge, 7 pm
9 Hale/Wilder Scholarship Auditions
Larsen Room 140, 7 pm
12 Spring Organ Festival, Centennial Chapel, 12:10 pm
12 Show Choir & Concert Singers Concert
Kresge, 7 pm & 9 pm*
15 Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16 Chrysalis & Testament Spring Concert, Kresge, 7 pm
18 Orpheus Choir Spring Concert, Kresge, 7 pm
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22 Jazz Band & Jazz Combo Spring Concert, Kresge, 7 pm
23 ONU Bands Spring Concert, Kresge, 7 pm
25 Chamber Ensemble Recital, Kresge, 7 pm
26 Spring Organ Festival, Centennial Chapel, 7 pm
27 Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

10:00 am
Friday, March 22, 2013

Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Son lo spirito che nega (from *Mefistofele*) — A. Boito
Andrew Moore, bass
Dr. Jeff Bell, piano

The Prayer — D. Foster
Jacob Friesen, tenor
Emily Fernette, soprano

Creston Sonata — P. Creston
Movement 2: with Tranquility
Renee Runyan, saxophone
Dr. Karen Ball, piano

Liebst du um schönheit — C. Schumann
Brianna Denhart, alto
Prof. Sonya Comer, piano

Wie melodien zieht es mir — J. Brahms
Emily Fernette, soprano
Dr. Karen Ball, piano

I am the Very Model of a Modern Major General — Gilbert and Sullivan
(from *The Pirates of Penzance*)
Sam Borgman, bass
Prof. Sonya Comer, piano

Etude in G Minor — F. Sor
Derek Schwartz, guitar

Concerto for Bassoon in F, Op. 75 — C. M. von Weber
Allegro ma non troppo
Joshua Kurchinski, bassoon
Prof. Ryan Schultz, piano

Sentimental Waltz in A Major, Op. 50, No. 13 — F. Schubert
Joellen Wainwright, piano

Andante et Scherzo — J. E. Barat

Daniel Sperry, trumpet
Prof. Ryan Schultz, piano

Abide With Me — W. H. Monk

Mike Szostek, guitar

Portraits in Rhythm, exercise 2 — A. J. Cirone

Matthew Bieber, snare drum

Sonata 1, Mvt. 1 and 2 — A. Scarlatti

Alyssa Keuther, string bass
Prof. Ryan Schultz, piano

Allegro Brilliante — W. Ten Have

Brittan Pruitt, violin
Chantalle Falconer, piano

Sonata — B. Marcello

Corey Vinson, tuba
Prof. Ryan Schultz, piano

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

Upcoming Events

March

23 Melody Abbott Recital, Kresge, 9:30 am
25 Chris Field & Chantalle Falconer Recital
Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm
5 Student Recital, Kresge, 10 am
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*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Desiree Hays
piano

Rachel Kish
violin

7:00 pm
Friday, March 22, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Miniature Viennese March — F. Kreisler

Piano Trio: Rachel Kish, violin;
Elisabeth Holaway, 'cello; Desiree Hays, piano

The Giving — M. W. Smith/arr. D. Hays

Piano Trio

Sonata No. 9 in E Major, op. 14, no. 1 — L. van Beethoven

Allegro

Desiree Hays, piano

Sonata No. 3 in F Major — G. F. Handel

Adagio

Allegro

Rachel Kish, violin
Dr. Karen Ball, piano

Piano Trio in D Minor, op. 49 — F. Mendelssohn

Andante con moto tranquillo

Piano Trio

Czárdás — V. Monti

Rachel Kish, violin
Dr. Karen Ball, piano

L'almanach aux images — G. Grovlez

III. La sarabande

VI. Le pastour

VIII. Petites litanies de Jésus

Desiree Hays, piano

Romanian Folk Dances — B. Bartók

I. Joc Cu Bătă

II. Brâul

IV. Buciumeana

V. Poarcă Românească

VI. Măruntel

Rachel Kish, violin
Dr. Karen Ball, piano

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

Piano Trio No. 1 in G Major, Hob. XV:25 J. Haydn
Finale: Gypsy Rondo
Piano Trio

NOTES

Miniature Viennese March
Fritz Kriesler (1875-1962) was a very well-known violinist and composer from Austria. The *Miniature Viennese March* was written in 1925 when he was living in Berlin.

The Giving
After 18 years of songwriting, Michael W. Smith (b. 1957) decided to fulfill the dream he had from the beginning to create a fully instrumental album. "The Giving" is one of the pieces from that album, and it is written for orchestra with a prominent piano part. The piece is also arranged for piano solo by Smith. The version played at this recital is arranged for piano trio, keeping the string parts close to what is written in the orchestral version. This arrangement of "The Giving" was written as a gift to Desiree's mother, who has been one of the main sources of encouragement in her piano study.

Sonata No. 9 in E Major, op. 14, no. 1
Ludwig van Beethoven (1770-1827) composed this piece in 1798-1799 as part of his early works. This was a very important year in Beethoven's life. It was the year that he started losing his hearing, as well as the year before his very first symphony and his first set of string quartets. One of the first string quartets was actually a setting of this sonata, using many of the same ideas of the exposition, which was written much like a string quartet.

Piano Trio in D Minor, op. 49
Written in 1839, this was Felix Mendelssohn's (1809-1847) first piano trio. It has been one of his most well-known pieces throughout time, even being performed at the White House for President Kennedy. The piece contains important parts for each instrument, giving the introduction to each new section to the piano. The melodies used in the second movement really contain the qualities of another of Mendelssohn's most famous works, his *Songs Without Words*.

L'almanach aux images (The Picture Book)
Gabriel Grovlez (1879-1944) was a French composer, conductor, chamber musician, and music critic who was greatly influenced by composers such as Fauré and Debussy. *L'almanach aux images* is a collection of eight movements based on poems by Tristan Klingsor. "La Sarabande" is based on a poem that describes the dance known as the sarabande. "Le Pastour" describes a shepherd weeping for the loss of a shepherdess in the form of a melodious song. "Petites litanies de Jésus" contains a storyline of a prayer. It begins by portraying a beautiful picture of Jesus as seen in typical pictures, full of peace and portrayals of Mary and of angels. The middle section then contains a prayer, asking for Jesus' comfort in frightening times. The end, which is a softer, more muted repetition of the beginning, portrays Jesus' sacrifice, which offers hope. Roughly translated, the end reads: "Jesus of crossroads and of paths, hung like a dead bird on a wooden cross, with nails in His hands, Jesus of beggars and of kings, smile on me."

Piano Trio No. 1 in G Major
Joseph Haydn (1732-1809) composed this work in 1795. Haydn had spent most of his life working for the courts of Esterhazy and Eisenstadt, which were both located near the plains of Hungary, where folk music, especially the music of the gypsies, thrived. This allowed for Haydn to have great familiarity with the style of music, which greatly influenced the third movement of this piano trio, which has been denoted as "Rondo in the gypsy style," or, as it is known more commonly, the "Gypsy Trio."

Miss Hays presents this recital in partial fulfillment of the requirements for the Bachelor of Music Education degree with emphasis in piano. She is the student of Dr. Gerald Anderson.

Mrs. Kish presents this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music with emphasis in violin. She is the student of Professor Rachel Jacklin.

Upcoming Events

March

23 Melody Abbott Recital, Kresge, 9:30 am
25 Chris Field & Chantalle Falconer Recital
Centennial Chapel, 7 pm
26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm
8 Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9 Hopkins Scholarship Auditions, Kresge, 7 pm
9 Hale/Wilder Scholarship Auditions
Larsen Room 140, 7 pm
12 Spring Organ Festival, Centennial Chapel, 12:10 pm
12 Show Choir & Concert Singers Concert
Kresge, 7 pm & 9 pm*
15 Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16 Chrysalis & Testament Spring Concert, Kresge, 7 pm
18 Orpheus Choir Home Concert, Kresge, 7 pm
19 Spring Organ Festival, Centennial Chapel, 12:10 pm
20 Gospel Choir Spring Concert, Kresge, 7 pm*
22 Jazz Band & Jazz Combo Spring Concert, Kresge, 7 pm
23 ONU Bands Spring Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Melody Abbott

percussion

9:30 am
Saturday, March 23, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Nancy — E. Sejourne

Miss Abbott, marimba

March for Two Pair of Kettle Drums — Philidor Brothers

Miss Abbott, timpani
Malik Temple, timpani

Silver Streetcar for Orchestra — A. Lucier

Miss Abbott, triangle

A Little Prayer — E. Glennie

Miss Abbott, marimba

I Could Sing of Your Love Forever/
Grace Like Rain — M. Smith and T. Agnew
In Christ Alone/Solid Rock — K. Getty and K. Ward

Miss Abbott, drum kit
Kevin DeVries, guitar, Bethany Abbott, keyboard
Alex Phillips, bass guitar

NOTES

Nancy by Emmanuel Sejourne is a short work for solo marimba. A very quiet work, *Nancy* never gets louder than mezzo-forte. The piece allows for a very liberal tempo. This is a gorgeous piece of music by one of the masters of marimba.

March for Two Pair of Kettle Drums
This march was first performed by the Philidor Brothers in 1685, in the court of King Louis XIV. It is a fine representation of Baroque military timpani/kettledrum composition. This piece was found in a collection of court music that was published by the Philidor Brother in 1705. These marches were written with a high standard of execution on the part of the players.

A Little Prayer is similar to a vocal chorale. This four mallet marimba piece is similar to that of a four part singing group.

Miss Abbott presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Ministry with emphasis in percussion. She is the student of Dr. Matt Jacklin.

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

Upcoming Events

March

25 Chris Field & Chantalle Falconer Recital
Centennial Chapel, 7 pm

26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

27 Seth Lowery Recital, Kelley Prayer Chapel, 8:30 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm

8 Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm

9 Hopkins Scholarship Auditions, Kresge, 7 pm

9 Hale/Wilder Scholarship Auditions
Larsen Room 140, 7 pm

12 Spring Organ Festival, Centennial Chapel, 12:10 pm

12 Show Choir & Concert Singers Concert
Kresge, 7 pm & 9 pm*

15 Nielson/Young Scholarship Auditions, Kresge, 6:30 pm

16 Chrysalis & Testament Spring Concert, Kresge, 7 pm

18 Orpheus Choir Home Concert, Kresge, 7 pm

19 Spring Organ Festival, Centennial Chapel, 12:10 pm

20 Gospel Choir Spring Concert, Kresge, 7 pm*

22 Jazz Band & Jazz Combo Spring Concert, Kresge, 7 pm

23 ONU Bands Spring Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Chantalle Falconer
piano

Christopher Field
percussion

7:00 pm
Monday, March 25, 2013

Centennial Chapel

PROGRAM

Invocation

Toccata in E Minor, BWV 914 — J. S. Bach

Miss Falconer

Concerto for Marimba and Strings — E. Séjourné

Mvt. II

Mr. Field, marimba

Ben Cherney, piano

The King of Denmark — M. Feldman

Mr. Field, multiple percussion

Sonatine — M. Ravel

Modéré

Mouvement de Menuet

Animé

Miss Falconer

Eight Pieces for Four Timpany — E. Carter

Improvisation

Saëta

Ostinato Pianissimo — H. Cowell

Mr. Field, xylophone

with Matt Bieber, Andy Barnard, Dustin Dehart

Melody Abbott, Austin Lappe

Dr. Matt Jacklin and Prof. Andy Miller

Asventuras — A. Gerassimez

Mr. Field, snare drum

Capriccio brilliant, Op. 22 — F. Mendelssohn

Miss Falconer

Dr. Gerald Anderson, piano

Monkey Chant — G. Kotche

Mr. Field, drum set

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

NOTES

Toccata in E Minor

The Italian word, toccata, means "touched." It is distinct from the sonata, which is "sounded," and the cantata, which is "sung." A toccata in the Baroque period was designed to showcase the keyboard player's touch and skill, typically containing brilliant and flowing sixteenth notes. Bach composed all of his toccatas before he reached the age of twenty-five. This particular toccata is sectionalized but does not contain individual movements. Bach creates thrilling contrast in the four sections of this toccata by alternating between free, improvisatory sections and polyphonic, fugal sections. In the improvisatory sections, the performer is to play as if there is no meter or bar lines; on the other hand, the performer must maintain a steady tempo in the fugal sections.

King of Denmark is an avant garde piece for multiple percussion and is one of the more important pieces for solo percussionist. One major element of this piece is the lack of rhythm. Also, instead of using the traditional staff notation, the composer decided to use a graph with a variety of symbols. There are a few instructions given at the beginning such as: each column equals a quarter note around 66-92 bpm, "R" means to roll, numbers are how many notes to play, and each horizontal line represents a range from high to low as the lines go from top to bottom.

Sonatine

This piece came to be as a result of a friend of Ravel, who encouraged him to write and enter the first movement in a competition for the *Weekly Critical Review* magazine. The prize was 100 Francs; however, Ravel turned out to be the only entry and was sadly disqualified because he did not fulfill the appropriate length requirements. Even though Ravel did not receive the prize, he ended up writing the second and third movements and published the piece in 1905.

The title, *Sonatine*, refers to an abbreviated sonata. However, just because this piece is concise in length does not mean that the music is simple. On the contrary—his *Sonatine* is quite complex and difficult in nature. For example, the third movement includes wild arpeggios, polyrhythms, rapid ostinati in awkward intervals, and hands conflicting with each other at great speed. In fact, when Ravel would perform this piece, he would often play the first two movements and leave out the third movement because it was so technically challenging.

Ostinato Pianissimo is one of the earlier percussion ensemble pieces, published in 1934. It has influences from world music such as gamelan and African drumming. Each member of the ensemble plays a repeated pattern (ostinato), at a very low volume (pianissimo). Each time the patterns repeat, a different set of accents is played. As the piece goes on, layers are added as each performer comes in. With the accents popping out from all the different players at different times, it creates a sort of bubbly texture that sets the feel for the piece.

Capriccio brillant

Mendelssohn wrote this charming piece on one of his visits to England. It functions much like a concerto, with the solo piano and orchestral accompaniment (piano in this case). Mendelssohn was a big fan of Bach's music and revived several of Bach's important works, including the famous *St. Matthew's Passion.* Given this influence, Mendelssohn combines his passionate Romantic music with traces of Bach's elegant Baroque style. This can be heard in *Capriccio brillant,* as the solo piano showcases octaves, chromatic runs, and dizzying arpeggios, all of which are to be played with steady confidence and ease, never pushing ahead but rather enjoying each note in its turn.

Monkey Chant is based on the story *Ramayana*, and is related to the Balinese performance art Monkey Chant or Kecak. Through percussion, the composer follows the narrative of Ramayana, with specific sounds representing the different characters. For instance, there are springs in the snare drum head that, when struck, represent the antagonist's 2nd in command.

Upcoming Events

March

26 Josh Ring & Monty Larcom Recital
Centennial Chapel, 7 pm

27 Seth Lowery Recital, Kelley Prayer Chapel, 8:30 pm

April

4 – 6 Fall Play, *The Foreigner*, Kresge, 7 pm

8 Andrea Richardson & Dr. Karen Ball Recital
Kresge, 7 pm

9 Hopkins Scholarship Auditions, Kresge, 7 pm

9 Hale/Wilder Scholarship Auditions
Larsen Room 140, 7 pm

12 Spring Organ Festival
Centennial Chapel, 12:10 pm

12 Show Choir & Concert Singers Concert
Kresge, 7 pm & 9 pm*

*Admission fee required

Miss Falconer presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Performance with emphasis in piano. She is the student of Dr. Gerald Anderson.

Mr. Field presents this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Performance with emphasis in percussion. He is the student of Dr. Matt Jacklin.

OLIVET NAZARENE UNIVERSITY

Department of Music

SENIOR RECITAL

Monty Larcom

bass

with Andrea Richardson, piano

Josh Ring

piano

with Dr. Gerald Anderson, piano

7:00 pm
Tuesday, March 26, 2013

Crawford Auditorium
Centennial Chapel

PROGRAM

Invocation

O Isis und Osiris (from *Die Zauberflöte*) — W.A. Mozart
Widmung — R. Schumann

Mr. Larcom

Rhapsody in G Minor, Op. 79, No. 2 — J. Brahms
Molto passionato, ma non troppo allegro

Mr. Ring

Sebben crudele — A. Caldara
Madrigal — V. D'Indy
L'Heure Exquise — (Madame) Poldowski

Mr. Larcom

(La Roxelane) Air with Variations in C Minor — J. Haydn
Allegreto

Mr. Ring

Per questa bella mano — W.A. Mozart
It is enough (from *Elijah*) — F. Mendelssohn

Mr. Larcom

Piano Sonata No. 7 in B Flat, Op. 83, "War Sonata #2" — S. Prokofiev
Allegro inquieto
Andante caloroso
Precipitato

Mr. Ring

I Am a Pirate King (from *The Pirates of Penzance*) — A. Sullivan
C'Est Moi (from *Camelot*) — F. Loewe

Mr. Larcom

Piano Concerto No. 3 in G Major, Op. 45 — Anton Rubinstein
Moderato Assai

Mr. Ring
with Dr. Anderson, piano

NOTES

In the opera *Die* Zauberflöte the high priest Zarastro sings **O Isis und Osiris** in the temple of the gods Isis and Osiris as a blessing over Papageno and Tamino.
Translation: The spirit of wisdom to the new pair. She who links to her the wanderer's steps, strengthens them with patience in danger. Let them see the fruits of the test but, if they should go to the grave then, the valiant course of virtue rewarded, receive them in your abode.

Widmung
Translation: You my soul, you my heart, you my delight, o you my pain, you my world in which i live, my heaven you, into which I soar, o you my grave in which I have buried forever my sorrows! You are rest, you are peace, you were given to me by heaven. Your love makes me feel worthy, your glance has transfigured me in my own eyes. You lift me lovingly above myself, my guardian spirit, my better self!

Rhapsody in G Minor, Op. 79, No. 2
German composer and pianist Brahms (1833 – 1897) dedicated this piece, written in 1880, to his friend and former student, Elisabeth von Herzogenberg. Based on sonata-allegro form, this piece has three separate themes that occur in the exposition. The first is powerful and majestic, the second beautifully lyrical, and the third dark and brooding. After the repeated exposition, the piece spins into a development based on the first theme in various keys followed by a development based on the third theme.

Sebben Crudele
Translation: Although, cruel love, you make me languish, I will always love you true. With the patience of my serving I will be able to tire out your pride.

Madrigal
Translation: No one had ever lovelier features, a whiter neck, more silken hair; no one had ever a nicer waist, no one besides my Lady of the gentle eyes! No one had ever lips more smiling, which smiling make the heart more glad, a chaster bosom under filmy bodice, no one besides my lady of the gentle eyes! No one had ever voice of sweeter meaning, white little teeth like shining pearls; no one was ever lovelier to the sight, no one besides my Lady of the gentle eyes!

L'Heure exquise
Translation: The forest glows with silver moon from each branch soft voices whisper beneath the leaves. Oh my love… The pool reflects like a deep mirror the silhouette of a black willow where the wind weeps. Let us dream! It is time... A boundless and tender calm seems to descend from the starry heavens. The moment is exquisite!

(La Roxelane) Air with Variations in C Minor
Haydn (1732 – 1809) was an Austrian composer of the Classical period who is now known as "Father of the Symphony" and "Father of the String Quartet." This theme and variations is a transcription for solo piano from the second movement of his Symphony No. 63 (1777). The theme is in C minor, but the first, third, and fifth variations are in C major.

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

It is enough
The oratorio *Elijah* is a biblical narrative of the prophet Elijah's life. In this aria Elijah is praying for God to take his life rather than serve a rebellious Hebrew people.

Piano Sonata No. 7 in B Flat, Op. 83, "War Sonata #2"
Russian composer, pianist, and conductor Prokofiev (1891 – 1953) wrote a set of three sonatas during World War II. These three are numbered 6, 7, and 8, and are now known as the "War Sonatas." These three sonatas contain some of Prokofiev's most dissonant piano music. Written in 1942, this second War Sonata is known as *Stalingrad*.

The first movement barely resembles the key of Bb. The first theme is quite harsh and brittle, with many pounding cluster chords. The second theme is more flowing and lyrical, but almost in a mocking quality.

The second movement is much more lyrical than the first. On multiple occasions, a bell-toll emerges. Toward the end of the piece, the bell-toll remains for an extended period of time. The piece then fades away after a restatement of the opening theme.

Written in a rapid 7/8, the final movement begins with a pounding Bb triad. The opening theme occurs numerous times throughout the piece, with slight variation. After a highly expanded recapitulation of the opening theme, the piece ends in a furious explosion.

C'Est Moi
The young Lancelot du Lac has come to Camelot to convince King Arthur that he is a worthy addition to the knights of the round table.

Piano Concerto No. 3 in G Major, Op. 45
Rubinstein (1829 – 1894) was a Russian pianist, composer, and conductor who founded the Saint Petersburg Conservatory, the first Russian music school. It was also the school where Prokofiev later studied. This concerto was written in 1853-4. After the orchestra begins the piece with a simple motive, the piano interjects with a thunderous passage. Once this occurs again in a new tonal center, the piano explodes into a fury of technical passages. A beautiful, lyrical theme flows out this explosion, but the piano then proceeds to erupt once more. In the development a new motive is introduced with a highly chromatic accompaniment. After the lyrical theme returns once more, the piece proceeds to build towards the virtuosic ending.

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

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

OLIVET NAZARENE UNIVERSITY

Department of Music

JUNIOR RECITAL

Seth Lowery
tenor

Andrea Richardson
piano

8:30 pm
Wednesday, March 27, 2013

Kelley Prayer Chapel

PROGRAM

Invocation

Mandoline — C. Debussy

Deux Poémes de Louis Aragon — F. Poulenc

C

Fêtes Galantes

Mr. Lowery

Meditation (from *Thaïs*) — J. Massenet

Chantalle Falconer, violin

Adelaïde — L. van Beethoven

Mr. Lowery

What You Don't Know About Women — Coleman-Zippel

Ashley Raffauf, soprano

Quanto è bella (from *L'elisir d'amore*) — G. Donizetti

Mr. Lowery

Du meines Herzenz Krönelein — M. Reger

Lillian Guenseth, soprano

Dr. Karen Ball, piano

The Holy Sonnets of John Donne — B. Britten

At the Round Earth's Imagined Corners

Mr. Lowery

Sonata — P. Creston

With Tranquility

Renee Runyan, saxophone

Dr. Karen Ball, piano

Der Erlkönig — F. Schubert

Mr. Lowery

Five Sacred Trees — J. Williams

Eo Mugna

Joshua Kurchinski, bassoon

Prof. Ryan Schultz, piano

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

Take Me as I am (from *Jekyll & Hyde*) Bricusse-Wildhorn

Mr. Lowery

with Ashley Raffauf, soprano

Corner of the Sky (from *Pippin*) S. Schwartz

Mr. Lowery

Elaborate Lives (from *Aïda*) John-Rice

Mr. Lowery

with Ellen Miller, mezzo-soprano

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

NOTES

Mandoline

Debussy was working as a musician for his patron, Madame von Meck, at the time of this composition. This piece was most likely written for Mme von Meck, as it is exactly the kind of poetry that would appeal to a wealthy courtier. It is an ode to the secret romantic tendencies of wealthy men for wealthy women.

(Translation) The givers of serenades and the beautiful, listening women exchange insipid words beneath the singing branches. there is Thyrsis and Amyntas, and there's the eternal Clytander, and there's Damis who, for many cruel women, wrote many tender verses. Their short, silk vests, their long dresses with trains, their elegance, their joy, and their soft, blue shadows, whirling in the ecstasy of a pink and grey moon, and the mandolin prattles among the shivers of the breeze.

Deux Poèmes de Louis Aragon

These poems were composed by Louis Aragon in the midst of resistance to Germany and the Nazi party during World War II. Poulenc then set these poems to music in 1942 and arranged for the songs to be anonymously published and disseminated. The contrast of these two pieces is clear in both the language used and the musical characteristics, but they are united by a common purpose. One draws attention to a destroyed France, while another is a parody of the ignorance of the aristocracy.

C (Translation)

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

Fêtes Galantes (Translation)
One sees phony aristocrats on bicycles. One sees hustlers in kilts. One sees snotty children with veils. One sees firemen burning pompoms. One sees words tossed into the street. One sees words raised on the bulwark. One sees the feet of Mary's children. One sees the backs of fortune tellers. One sees cars run on gasoline. One also sees handcarts. One sees rascals hampered by their long noses. One sees coins of eighteen carats. One sees here what one sees elsewhere. One sees debauched young women. One sees young hoods, one sees Peeping Toms. One sees the drowned passing under the bridges. One sees a laid-off shoe salesman. One sees egg-candlers dying of boredom. One sees the decline of solid values. And life fleeting by very rapidly.

Adelaïde
This lied was composed by Beethoven in his early twenties. He dedicated the song to the author, Matthisson, who appreciated it greatly. Matthisson was quoted saying, "Several composers have animated this little lyrical fantasy through music; I am firmly convinced however that none of them so threw the text into the shade with their melody as did the genius Ludwig van Beethoven in Vienna."
(Translation) Your friend wanders alone in the garden of spring, gently bathed in lovely magical light, which shimmers through the swaying branches of flowers: Adelaide! In the reflection of the river, in the snows of the Alps, in the golden clouds of sinking day, in the fields of stars thy face beams forth, Adelaide! Evening breezes whisper through the tender leaves the silver bells at Maytime rustle in the grass, waves roar and nightingales sing, Adelaide! Someday, oh wonder! A flower will blossom, upon my grave from the ashes of my heart; and clearly on every violet petal will shine: Adelaide!

Quanto è bella
This aria is sung by Nemorino, declaring his love for Adina, a wealthy landowner. She ignores his advances, however earnest they may be. The character name "Nemorino" means "little nobody", and that fits the character's demeanor perfectly. This is the first of Nemorino's arias, the latter being "Una furtiva lagrima". For this reason many consider Nemorino to be a challenging role, as the performer must deliver "Una furtive" after an already-demanding first half.
(Translation) How beautiful she is, how dear she is. The more I see her, the more I like her. But in that heart I am incapable, I can inspire little dearness. She reads, studies, learns. I don't see that she ignores everything. I'm always an idiot. I don't know but to sigh.

Du meines Herzens Krönelein (Translation)
You, my heart's crown - you are made of sheer gold. When others are beside you, then you are only more beautiful. The others like to be so clever, but you are so gentle and quiet: that you delight every heart is your good luck, not your active intent. The others search for love and good will with a thousand false words, but you, without an artful tongue or eye, are considered worthy in every place. You are like a rose in the forest: you know nothing of your own bloom, but everyone who passes by rejoices in his mind to see you.

At The Round Earth's Imagined Corners
Britten composed this piece shortly after a tour of European concentration camps. The text was very fitting, as it tells of the end of times, in which all shall be resurrected and behold the glory of God.

Der Erlkönig

This lied was composed by Schubert from a poem by Goethe. This poem contains four characters: a narrator, the father, the son, and the Erlking. Some suggest that a fifth character, the horse, is represented by the "galloping" triplets in the piano. In this poem, the Erlking is a mythical creature that preys on children. Although "Erlkönig" translates literally as "Alder King", some translate it as "Elf-King", because it correlates with other Scandinavian legends about an elven king or his daughter.

(Translation) Who rides, so late, through night and wind? It is the father with his child. He has the boy well in his arm, he holds him safely, he keeps him warm. "My son, why do you hide your face so anxiously?" "Father, do you not see the Erlking? The Erlking with crown and tail? My son, it's a wisp of fog. You dear child, come, go with me! Very lovely games I'll play with you; some colourful flowers are on the beach, my mother has some golden robes. My father, my father, and don't you hear what the Erlking quietly promises me? Be calm, stay calm, my child; the wind is rustling through withered leaves. Do you want to come with me, pretty boy? My daughters shall wait on you finely; My daughters will lead the nightly dance, and rock and dance and sing you to sleep. My father, my father, and don't you see there the Erlking's daughters in the gloomy place? My son, my son, I see it clearly: there shimmer the old willows so grey. I love you, your beautiful form entices me; and if you're not willing, then I will use force. My father, my father, he's grabbing me now! The Erlking has done me harm!" It horrifies the father; he swiftly rides on, he holds the moaning child in his arms, reaches the farm with trouble and hardship; in his arms, the child was dead.

Upcoming Events

April

4 – 6	Fall Play, *The Foreigner*, Kresge, 7 pm
8	Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
8	Upper Division Hearings, Kresge, 10 am
9	Hopkins Scholarship Auditions, Kresge, 7 pm
9	Hale/Wilder Scholarship Auditions, Larsen 140, 7 pm
12	Upper Division Hearings, Kresge, 10 am
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

STUDENT RECITAL

10:00 am
Friday, April 5, 2013

Kresge Auditorium & Room 140
Larsen Fine Arts Center

PROGRAM
Kresge Auditorium

Invocation

Fantaisie and Variations on a Cavatina — J. Baptiste Arban
Zachary Kohlmeier, trombone
Prof. Ryan Schultz, piano

Mazurka Op. 33, No. 4 — F. F. Chopin
Aaron Maia, piano

Second Prelude — G. Gershwin
Paige Penrod, alto saxophone
Prof. Ryan Schultz, piano

Constant Lovers Never Roving (from *Hercules*) — G. F. Handel
Jasper Griffith, trumpet
Kyle Miller, piano

Sonata #3 — G. F. Handel
Tyler Bontrager, alto saxophone
Prof. Ryan Schultz, piano

Flute Sonata in C Major — O. Taktakishvili
Rose Hall, flute
Dr. Karen Ball, piano

Unforced Rhythms — B. Blume
Jensen Koch, percussion

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

Concerto in D Major — J. Haydn
Allegro moderato
Bethany Rush, flute
Prof. Ryan Schultz, piano

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PROGRAM
Larsen Room 140

Invocation

I See the Light — A. Menkin
Hayley Meadows, soprano
Cameron Gunter, bass
Andrea Richardson, piano

I Can Cook Too (from *On the Town*) — L. Bernstein
Jordan Hirl, soprano
Prof. Sonya Comer, piano

Sonata for E^b Alto Saxophone and Piano — L. Lunde
Brian Shaw, alto saxophone
Dr. Gerald Anderson, piano

The Boy Paganini (from *Fantasia*) — E. Mollenhauer
Emily Jarrells, violin
Samuel Vroman, piano

Steal Away to Heaven — arr. M. Hayes
Kristin Marshall, soprano
Andrea Richardson, piano

Allegro — M. Giuliani
Alexander Atkisson, guitar

Icicles — R. Aitken
Bethany Munroe, flute

Amarillia, mia bella — G. Caccini
Matthew Jones, tenor
Samuel Vroman, piano

Sonata for Flute and Piano — R. Muczynski
Emily Kammin, flute
Prof. Sonya Comer, piano

Vittoria, mio core — G. Carissimi
Jamison Burchfield, baritone
Samuel Vroman, piano

Upcoming Events
April

8	Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9	Hopkins Scholarship Auditions, Kresge, 7 pm
9	Hale/Wilder Scholarship Auditions, Larsen 140, 7 pm
12	Upper Division Hearings, Kresge, 10 am
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

10:00 am
Monday, April 8, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Voi, che sapete (from *Le Nozze di Figaro*) — W. A. Mozart
Die mainacht — J. Brahms
Do not go, my love — R. Hageman

Jessica Brown, alto
Prof. Sonya Comer, piano

G minor stude from selected studies for alto saxophone — H. Voxman
Sonate in A-moll — C. P. E. Bach
Allegro
Second Prelude — G. Gershwin
Andante et Allegro — A. Chailleux

Paige Penrod, alto saxophone
Prof. Ryan Schultz, piano

Romance — C. Debussy
Porgi, amor, qualche ristoro (from *Le Nozze di Figaro*) — W. A. Mozart
What a Movie! (from *Trouble in Tahiti*) — L. Bernstein

Sarah High, soprano
Dr. Jeff Bell, piano

A Toi — C. M. Widor
Vaga Luna — V. Bellini
Der Vogel fänger bin ich ja (from *Die Zauberflöte*) — W. A. Mozart

Ethan McCallister, tenor
Dr. Jeff Bell, piano

Upcoming Events

April

3	Andrea Richardson & Dr. Karen Ball Recital, Kresge, 7 pm
9	Hopkins Scholarship Auditions, Kresge, 7 pm
9	Hale/Wilder Scholarship Auditions, Larsen 140, 7 pm
12	Upper Division Hearings, Kresge, 10 am
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
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15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

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OLIVET NAZARENE UNIVERSITY

Department of Music

RECITAL

Andrea Richardson
piano

Dr. Karen Ball
piano

7:00 pm
Monday, April 8, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Sonata in D Major, K. 381 for four hands — A. Mozart
- Allegro
- Andante
- Allegro molto

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

Danses Andalouses, Ritmo — M. Infante

Hanon Foolary — Hanon's friends

Suite No. 2, Op. 17 — S. Rachmaminoff
- Introduction
- Waltz
- Romance
- Tarantella

Miss Richardson
Dr. Ball

NOTES

Sonata, K. 381 for four hands

This delightful sonata was composed in 1772 by Mozart specifically for himself and his sister, Nannerl, to perform. Nannerl was also considered an accomplished pianist, and the two were featured in concert at an early age. According to Alfred Einstein, Mozart's biographer, the three-movement work can best be described as a reduction of an Italian symphony with its clearly defined string and woodwind parts, and soli and tutti parts are clearly laid out.

Fantasy in F Minor, Op 103

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

Danses Andalouses, Ritmo

Manuel Infante, a native of Sevilla, Spain, is best known for his piano works. *Trois Danses Andalouses* is a three movement work, the first of which will be played this evening. *Ritmo* is a vivacious movement based on characteristic Spanish rhythms and the Andalusion cadance, which features a descending minor tetrachord. A lyrical melody is infused throughout, contrasted with rhythmic sections that are driving and energetic. The *Ritmo* is the most known and frequently performed of the three movements.

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Suite No. 2, Op 17

Rachmaninoff composed the *Suite No. 2* while working on his second piano concerto. It resembles the concerto in style and effect. The suite was composed after a period of severe doubt and depression concerning his compositional abilities, and with the help of a doctor and hypnosis, he returned to composition with great enthusiasm. This work for two pianos is a heavy weight in the piano repertoire with its momentum, rhythmic drive and technical tenacity. It begins with a march in chordal style, rich in its harmonic language and strongly rhythmic. The waltz is a virtuosic piece requiring controlled momentum. The middle section reveals the lyrical quality of Rachmaninoff's beautiful melodies. The romance emphasizes beautifully shaped phrases that are closely related to the second and third movements of the Second Piano Concerto. The principle theme of the Tarantella is an Italian folk song. The two piano parts are orchestral in scope and stature. The suite is written with a full knowledge of the possibilities of this genre.

Miss Andrea Richardson is the piano student of Dr. Karen Ball. This recital is given in celebration of Andrea's outstanding contribution to the Music Department, serving as accompanist for numerous students and performance groups. We say, 'Thank You.'

Upcoming Events

April

9	Hopkins Scholarship Auditions, Kresge, 7 pm
9	Hale/Wilder Scholarship Auditions, Larsen 140, 7 pm
12	Upper Division Hearings, Kresge, 10 am
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

HOPKINS SCHOLARSHIP AUDITION

7:00 p.m.
Tuesday, April 9, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

The Five Sacred Trees — J. Williams
- Eó Mugna
- Eó Rossa

Concerto for Bassoon in F Major — C. M. von Weber
- Allegro ma non troppo

Joshua Kurchinski, bassoon
Prof. Ryan Schultz, piano

Selections from Selected Studies — J. Ferling
- E Minor allegro moderato con fuoco

Sonata — P. Creston
- Movement I: with vigor
- Movement II: with tranquility

Rumba — M. C. Whitney

Renee Runyan, alto saxophone
Dr. Karen Ball, piano

Sonate in A-moll, mvt. I — C. P. E. Bach
Second Prelude — G. Gershwin
Sonata No. 3, mvts. I & II — G. F. Handel
Andante et Allegro — A. Chailleux

Paige Penrod, alto saxophone
Prof. Ryan Schultz, piano

Sonata for E^b Alto Saxophone and Piano — L. Lunde
- Allegro
- Andantino Cantabile

Selected Studies for Saxophone, G Major — J. Müller
- Allegro moderato, ma brilliant

Selected Studies for Saxophone, D Minor — M. Heinze
- Andante

Allegro Moderato — H. Voxman

Brian Shaw, alto saxophone
Dr. Gerald Anderson, piano

THE HOPKINS SCHOLARSHIP

The **Hopkins Family Instrumental 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.

Dr. Harlow Hopkins was a member of the ONU music faculty from 1953 until 1996. For most of those years he served as conductor of the Concert Band and from 1974 until his retirement in 1996, he served as Chairman of the Division of Fine Arts and the Department of Music.

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Upcoming Events

April

12	Upper Division Hearings, Kresge, 10 am
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
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26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

HALE/WILDER VOCAL SCHOLARSHIP AUDITIONS

7:00 p.m.
Tuesday, April 9, 2013

Room 140
Larsen Fine Arts Center

PROGRAM

Invocation

Toglietemi la vita ancor	A. Scarlatti
Do not go, my love	R. Hageman
Bonjour, Suzon!	L. Delibes
Du bist die Ruh	F. Schubert

Cassandra Petrie, soprano
Andrea Richardson, piano

Ah! forse e lui. . .Sempre libera (from *La Traviata*)	G. Verdi
Pierrot	C. Debussy
Du einzig teure	A. Dvorak
Fair Robin I Love (from *Tartuffe*)	K. Mechem

Ashley Raffauf, soprano
Andrea Richardson, piano

An Die Ferne Geliebte, No. 5	L. van Beethoven
Le Rêve de Des Grieux	J. Massenet
If with all your hearts (from *Elijah*)	F. Mendelssohn
M'appari tutt' amor (from *Martha*)	F. Flotow

Caleb Carr, tenor
Dr. Jeff Bell, piano

Ariette	P. Vidal
Kling Leise, Mein Lied	F. Liszt
Regnava nel silenzio (from *Lucia di Lammermoor*)	G. Donizetti
Hold on a moment, dear (from *Tartuffe*)	K. Mechem

Christine Caven, soprano
Dr. Karen Ball, piano

Mon Coeur souvre á ta voix (from *Samson et Dalila*)	C. Saint-Saëns
Mein Gläubiges Herze	J. S. Bach
Non piu mesta (from *La Cenerentola*)	G. Rossini
Green Finch and Linnet Bird (from *Sweeney Todd*)	S. Sondheim

Lillian Guenseth, soprano
Dr. Karen Ball, piano

Rosamunde	C. Ives
Son lo spirito (from *Mefistofele*)	A. Boito
Wie Melodien zieht es mir	J. Brahms
Thus saith the Lord (from *Messiah*)	G. F. Handel

Andrew Moore, bass-baritone
Dr. Jeff Bell, piano

Widmung (from *Myrthen*) R. Schumann
Aurore G. Fauré
Fear No More the Heat o' the Sun G. Finzi
Stride la vampa (from *Il Trovatore*) G. Verdi

Madeline Bloom, mezzo-soprano
Emily Swartzwelder, piano

I got me flowers (from *Five Mystical Songs*) R. Vaughan Williams
Und wüssten's die Blumen, die kleinen (from *Dichterliebe*) R. Schumann
Extase H. Duparc
È sogno? O realtà (from *Falstaff*) G. Verdi

David Rice, baritone
Dr. Jeff Bell, piano

Les oiseaux dans la charmille (from *Les Contes d' Hoffmann*) J. Offenbach
Ich liebe Dich L. van Beethoven
Donde lieta (from *La Bohème*) G. Puccini
The Singer M. Head

Selina Gaines, soprano
Andrea Richardson, piano

Wie Melodien zieht es mir J. Brahms
Le Berceaux G. Fauré
Care Selve (from *Atalanta*) G. F. Handel
What can we poor females do? H. Purcell

Alli Hill, alto
Dr. Jeff Bell, piano

Fêtes Galantes (from *Deux Poèmes de Louis Aragon*) F. Poulenc
Adelaïde L. van Beethoven
Quanto è bella (from *L'elisir d'amore*) G. Donizetti
Lonely House (from *Street Scene*) K. Weill

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.

Upcoming Events
April

12	Upper Division Hearings, Kresge, 10 am
12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

10:00 am
Friday, April 12, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Ich liebe dich — L. Van Beethoven
If Music be the Food of Love — H. Purcell
Shenandoah — arr. C. Dougherty
Stars (from *Les Miserables*) — C. M. Schönberg

Cameron Gunter, baritone
Chris LeFevre, piano

Afternoon Tea — K. Stevens
Concertino for Clarinet — C. M. von Weber/rev. Bonade-Hite

Kylee Stevens, clarinet
Desiree Hays, piano

Come raggio di sol — A. Caldara
An die Musik — F. Schubert
Silent Moon — R. Vaughan Williams

Susan Morrill, mezzo-soprano
Andrea Richardson, piano

Sonata for three unaccompanied timpani — P. Ramey
Allegro barbaro
Etude #3 — A. J. Cirone
Glassworks, Opening — P. Glass/arr. A. Humrichouser

Amy Humrichouser, percussion

Upcoming Events

April

12	Spring Organ Festival, Centennial Chapel, 12:10 pm
12	Show Choir/Concert Singers Concert, Kresge, 7 & 9 pm*
14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

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OLIVET NAZARENE UNIVERSITY

Department of Music

ONU CLEFHANGERS

Emily Fernette, director

with

Concert Singers

Dr. Neal Woodruff, conductor

7:00 & 9:00 p.m.
Friday, April 12, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Guille's Theme — arr. Z. Kohlmeier

Clefhanger's Combo

Grand Paws (7:00 p.m. performance)

The Grand Paws is made up of 58 Singer/Dancers and 7 combo members. Each member is involved in at least one performing ensemble at Manteno Middle School. With an emphasis in character building, musicality, hard work, and dedication, we commit ourselves to perform to our best ability, in and out of the classroom, and positively influence our school and the surrounding community.

Manteno Magic (9:00 p.m. performance)

Manteno Magic is coming in to their nearly 30th year of existence. All 45 Singer/Dancers, 13 Combo and 8 crew members participate in at least one performing ensemble at Manteno High School. This upcoming competition season, Magic will be performing at Crete-Monee Spectacular, Mt. Zion Invitational, Monona Grove, Chicagoland Showcase, Herscher Swing and Sing, and the Watseka Invitational, as well as hosting their own event, The Main Event. Magic would like to thank all of the parents and staff who have helped and supported them over the years!

Crown Him With Many Crowns — arr. B. Kauflin

Time After Time — arr. M. Huff

David Rice, baritone

Elizabeth Morley, piano

A Gershwin Jazz Trio — arr. J. Althouse

Nice Work if You Can Get It

Wesley Taylor, tenor

Someone to Watch Over Me

Ali Carter, soprano

I Got Rhythm

Till There Was You — arr. K Shaw

Wesley Taylor, tenor

Our Love Is Here to Stay — arr. D. Meador

I Will Rejoice — arr. T. Fettke

Concert Singers

Dr. Neal Woodruff, conductor

Comatose Opener — A. Gaskarth and W.A. Mozart, arr. Z. Kohlmeier

Lullabies

Lacrymosa

Dream On — S. Tyler, arr. Z. Kohlmeier

Matthew Larson, tenor

Dare You to Move — Switchfoot, arr. B. Cherney

Kara Hewett, alto

Awakening — Switchfoot, arr. J. Ring

Awake and Alive with Breathe into Me — Skillet and Red, arr. J. Ring

Clefhangers Show Choir

Combo Medley — arr. Z. Kohlmeier and J. Ring

Clefhangers Combo

Concert Singers

Dr. Neal Woodruff, conductor

Tyler Abraham ♦ Tori Adams ♦ Madie Bloom ♦ Sam Borgman
Jamison Burchfield ♦ Ali Carter ♦ Christine Caven ♦ Ben Cherney
Taylin Frame ♦ Ben Geeding ♦ Lil Guenseth ♦ Seth Lowery
Elizabeth Morley ♦ Alyssa Norden ♦ Cassandra Petrie ♦ Ashley Raffauf
Kristin Rinehart ♦ David Rice ♦ Wes Taylor

Clefhangers Show Choir

Emily Fernette, director

Christine Caven ♦ Leah Roth ♦ Jordan Hirl ♦ Sarah Murphy
Megan Huntsman ♦ Kara Hewett ♦ Kristin Marshall
Ethan McCallister ♦ Geoff Sauter ♦ Matthew Larson
Cameron Gunter ♦ B. G. Hutchens ♦ Andy Barnard ♦ Cody Curtis

Clefhangers Combo

Trumpet
Patrick Wright
Andrew Moore

Trombone
Zach Kohlmeier
Paul Matthews

Alto Saxophone
Lucas Sanor

Tenor Saxophone
Paige Penrod

Guitar
Josh Ring

Bass
Sam Glover

Keyboard
Jamila Coker

Drums
Jensen Koch

Clefhangers Choreographers

Comatose Opener - Lauren Beatty ♦ Dream On - Emily Fernette
Dare You To Move - Emily Fernette ♦ Awakening- Logan Bertrand
Awake and Alive - Anna Reed

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

Upcoming Events

April

14	Emily Heinz, harp, recital, Kelley Prayer Chapel, 4 pm
15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

10:00 am
Monday, April 15, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Stepsisters' Lament (from *Cinderella*) — Rogers & Hammerstein
Voce di donna (from *La Gioconda*) — A. Ponchielli
Sea Moods — M. Lund Tyson
Liebst du um Schönheit — C. Wieck Schumann

Brianna Denhart, mezzo-soprano
Prof. Sonya Comer, piano

Caminando — R. M. Endresen
Pepperino — R. M. Endresen

Nicole Papineau, clarinet
Dr. Karen Ball, piano

Summertime (from *Porgy & Bess*) — G. Gershwin
Vergebliches Ständchen — J. Brahms
Goodnight, My Someone (from *The Music Man*) — M. Willson
Quando m'en vo (from *La Boheme*) — G. Puccini

Sarah Fox, soprano
Dr. Jeff Bell, piano

Here's That Rainy Day — J. Van Heusen
Will O' Wisp — R. Pick
Sonata in C Major, Op. 15 — G. Mauro

Enos Hershberger, guitar

Les oiseaux dans la Charmilles (from *Les Contes d'Hoffmann*) — J. Offenbach
Ich liebe dich — L. van Beethoven
The Singer — M. Head

Selina Gaines, soprano
Andrea Richardson, piano

Upcoming Events

April

15	Nielson/Young Scholarship Auditions, Kresge, 6:30 pm
16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Upper Division Hearing, Kresge, 10 am
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

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OLIVET NAZARENE UNIVERSITY

Department of Music

NIELSON/YOUNG PIANO SCHOLARSHIP AUDITIONS

7:00 p.m.
Monday, April 15, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Capriccio brilliant (excerpt) — F. Mendelssohn
Sonatine — M. Ravel
Animé
Toccata in E Minor — J. S. Bach
Adagio
Allegro fuga

Chantalle Falconer, piano

Les Barricades — F. Couperin
Sonata K 280 — W. A. Mozart
Adagio
Etude, Op. 2, No. 1 — A. Scriabin
Prelude, Op. 74, No. 2 — A. Scriabin
Mazurka — F. Chopin
Op. 33, No. 4
Op. 17, No. 4

Aaron Maia, piano

Prelude and Fuque in A^b Major, WTC I — J. S. Bach
Arabesque, No. 1 — C. Debussy
General Life — J. Turina
Prelude, Op. 32, No. 12 — S. Rachmaninoff

Rebecca Stolberg, piano

Nocturne, Op. 72, No. 1 — F. Chopin
Sonata in F Minor, Op. 2, No. 1 — L. van Beethoven
Allegro
Prelude, Op. 3, No. 2 — S. Rachmaninoff

Emily Swartzwelder, piano

Doctor Gradus ad Parnassum — C. Debussy
Aux Cyprés de la Villa d' Este — F. Liszt
Concerto in D minor, Op. 40 — F. Mendelssohn
Adagio

Kyle Miller, piano

THE NIELSON/YOUNG PIANO SCHOLARSHIP

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

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

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

Upcoming Events

April

16	Chrysalis/Testament Concert, Kresge, 7 pm
18	Orpheus Choir Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

OLIVET NAZARENE UNIVERSITY

Department of Music

CHRYSALIS WOMEN'S CHOIR & TESTAMENT MEN'S CHOIR

7:00 p.m.
Tuesday, April 16, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Music Down in My Soul — M. Hogan
Wade in the Water — M. Hayes

Mary Hall

E'en So, Lord Jesus, Quickly Come — P. Manz

Chrysalis Women's Choir

Sail On! — D. Wagner
Inscription of Hope — Z. R. Stroope
Away from the Roll of the Sea — arr. D. Loomer
Sure on This Shining Night — M. Lauridsen

Testament Men's Choir

How Long Has it Been — M. Lister

Chrysalis Women's Trio
Kyrstin Stephens, Erin Stephens, Sarah Murphy

May It Be — E. & N. Ryan/arr K. Stephens
Lullabye — B. Joel
Seal Lullabye — E. Whitacre

Chrysalis Women's Choir

Festival Sanctus — J. Leavitt
Elijah and Joshua — arr. Sally Albrecht
I Will Lift My Eyes — M. Hayes

Testament Men's Choir

Hey There Delilah/1,2,3,4 — arr. A. Beck

Testament Men's Choir

Chain of Fools — D. Covay

DeShawna Psalms, solo

Respect — O. Redding

Bailey Zeilenga, solo

Chrysalis Women's Choir
Jazz Combo

Praise His Holy Name	K. Hampton
Didn't My Lord Deliver Daniel	R. Emerson
In This Very Room	R. & C. Harris
He's Been Faithful	C. Cymbala

Bailey Zeilenga and Geoff Sauter, solos

Total Praise	R. Smallwood

Kerry VanSyckle
Chrysalis Women's Choir
Testament Men's Choir

Upcoming Events

April

18	Orpheus Choir Spring Concert, Kresge, 7 pm
19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

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Chrysalis Women's Choir
Prof. Kay Suzanne Welch, conductor
Samuel Vroman, piano
Lainee Abbott ♦ Emily Albertson ♦ Amy Brenner ♦ Marisa Bishop
Emma Brown ♦ Melanie Clark ♦ Stephanie Dillman ♦ Meg Dowell
Alicia Gonzalez ♦ Mary Hall ♦ Sidney Hill ♦ Calley Kaeb
Lauren Kasler ♦ Nikki Krokosz ♦ Brianna Kulhan ♦ Hayley Meadows
Sarah Murphy ♦ Sierra Navarro ♦ Katelyn Oprondek
Christelle Peterson ♦ DeShawna Psalms ♦ Asha Reynolds
Rebekah Rivers ♦ Emily Rush ♦ Katarena Shiner ♦ Lindsey Shirk
Katelyn Spencer ♦ Erin Stephens ♦ Kyrstin Stephens ♦ Rebecca Stolberg
Blaire Toms ♦ Jennifer Urchell ♦ Kerry VanSyckle ♦ Catie Young

Testament Men's Choir
Prof. Ryan Schultz, conductor
Samuel Glover ♦ Jasper Griffith ♦ Ryan Lutz ♦ Paul Matthews
Nathaniel McManus ♦ Kyle Miller ♦ Andrew Moore ♦ Genesis Perez
Brandon Reyes ♦ Geoff Sauter ♦ Coleman Sesson ♦ Michael Skinner
Josh Soller ♦ Daniel Sperry

Jazz Combo
Prof. Freddie Franken, conductor
Wes Reece, guitar ♦ Joshua Robinson, drums
Prof. Freddie Franken, bass

OLIVET NAZARENE UNIVERSITY

Department of Music

UPPER DIVISION HEARING RECITAL

10:00 am
Friday, April 19, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Du bist die Ruh	F. Schubert
Toglietemi la vita ancor	A. Scarlatti
Bonjour, Suzon!	L. Delibes
Do not go, my love	R. Hageman

Cassandra Petrie, soprano
Andrea Richardson, piano

Sing and Bless the Lord	K. Kaiser
Plasir d'Amour	G. Martini
Behold, and see if there be any sorrow (from *Messiah*)	G. F. Handel
Questa o Quella (from *Rigoletto*)	G. Verdi

Tyler Abraham, tenor
Dr. Jeff Bell, piano

Allegro, Op. 60	M. Carcassi
Melodia Espaniola	L. Romero
Fly Me to the Moon	arr. W. Leavitt
Prelude from Cello Suite No. 1	J. S. Bach

Derek Schwartz, guitar

Bois é pais	J. B. Lully
Der Gang zum Liebchen	J. Brahms
I Love All Graceful Things	E. Thiman
Stride la vampa (from *Il Trovatore*)	G. Verdi

Rachel DiVittorio, soprano
Dr. Jeff Bell, piano

Sonata No. 7	G. F. Handel
Allegro	
Siciliana	
Allegro	
Concerto for Flute and Piano	B. Molique
Andante	

Bethany Rush, flute
Prof. Ryan Schultz

Upcoming Events

April

19	Spring Organ Festival, Centennial Chapel, 12:10 pm
20	Proclamation Gospel Choir Concert, Kresge, 7 pm*
22	Jazz Band/Jazz Combo Concert, Kresge, 7 pm
23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

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OLIVET NAZARENE UNIVERSITY

Department of Music

Jazz Band & Jazz Combo Concert

7:00 pm
Monday, April 22, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Samba # 1 — A. Ingram/arr. F. Franken
Arkansas Traveler — S. Faulkner/arr. F. Franken

Guitar Orchestra

Watermelon Man — H. Hancock
Hey Little Girl — B. Bacharach and H. David

Jazz Combo I

Crazy On You — N. Wilson, A. Wilson and R. Fisher
Midwestern Nights Dream — P. Metheny
Keep That Same Old Feeling — W. Henderson

Jazz Combo II

Two Way Street — D. Beach
Nightowl Suite — M. Tomaro
Movement I – 11 p.m. Searching For Birdland
Movement II – 3 a.m. Lonely City
Places — N. Slater
Missing Tooth — D. Beach

Jazz Band

Guitar Orchestra

Prof. Freddie Franken, director

Alex Atkisson ◆ Kylee Stevens ◆ Mike Szostek
Derek Schwartz ◆ Enos Hershberger

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Jazz Combo I

Prof. Freddie Franken, director

Tenor Sax
Renee Runyan

Drums
Josh Robinson

Guitar/Electric Bass
Wes Reece

Trumpet
Patrick Wright

Keyboards
Jamila Coker

Vocal
Rachel Lenger

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Jazz Combo II

Prof. Freddie Franken, director

Trombone
Cymone Wilder

Drums
Chris Field

Electric Guitar
Enos Hershberger

Upright Bass
Alyssa Keuther

Guitar/Keyboards
Josh Ring

Trumpet
Patrick Wright

Vibes
Brandon Reyes

Vocal
Ali Carter

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Jazz Band

Dr. Don Reddick, director

Saxophone
Chad Olds
Tyler Bontrager
Brian Shaw
Shannon Finch
Renee Runyan

Trombone
Cymone Wilder
Paige Penrod
Abby Ragsdale
Hardy Carroll
Paul Matthews

Trumpet
Daniel Sperry
Jasper Griffith
Aaron Evans

Keyboard
Josh Ring
Jamila Coker

Aux Percussion
Brandon Reyes

Bass Guitar
Trevor Holdham
Samuel Glover

Guitar
Enos Hershberger

Drum Set
Chris Field
Jensen Koch

Upcoming Events

April

23	ONU Bands Concert, Kresge, 7 pm
25	Chamber Ensemble Recital, Kresge, 7 pm
26	Spring Organ Festival, Centennial Chapel, 12:10 pm
27	Commencement Concert, Kresge, 7 pm

*Admission fee required

Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

Concert Band

Dr. Neal McMullian, conductor

Wind Symphony

Prof. Ryan Schultz, conductor

7:00 pm
Tuesday, April 23, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Prelude, Siciliano and Rondo — M. Arnold/arr. J. P. Paynter

Concert Band
Dr. Neal McMullian, conductor

Rollo Takes a Walk — D. Maslanka

Concert Band
Prof. Ryan Schultz, conductor

Tempered Steel — C. Rochester Young

Concert Band
Dr. Neal McMullian, conductor

Lincolnshire Posy — P. Grainger

- Lisbon
- Horkstow Grange
- Rufford Park Poachers
- The Brisk Young Sailor
- Lord Melbourne
- The Lost Lady Found

Wind Symphony
Dr. Neal McMullian, conductor

Symphony Number 4 — D. Maslanka

Wind Symphony
Prof. Ryan Schultz, conductor

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Concert Band

Flute:
Ryan Shelton
Julia Ross
Steph Larson
Kelsey Vihnanek
Kelly Lickteig
Liz Ostrowski
Emily Jarrels
Jean Mosey
Bethany Rush
Alisha Evans
Daniell Scheiterle
Amanda Oden
Jessica Morey
Melissa Hale
Allison Grigus
Chantelle Chamberlain

Clarinet:
Nicole Papineau
Ben Strait
Amy Bolton
Kristin Minerd
Annie Perez
Whitney Williams

Bass Clarinet:
Brenda Jones

Bassoon:
Hayley Meadows

Alto Saxophone:
Stephanie Collier
Alee Hatfield
Elizabeth Smith
Cody Manning
Lauren Hoskins

Tenor Saxophone:
Anna Salazar

Baritone Saxophone:
Chris Spence

Tumpet:
Daniel Sperry
Jasper Griffith
Aaron Evans
Truitt Murrow

Horn:
Cassandra Petrie
Sam Lewis

Trombone:
Hardy Carroll
Samuel Glover
Jake Hoskins
Trevor Holdham

Euphonium:
Katarena Shiner

Tuba:
Cody O'Riley
Catie Young

Percussion:
Melody Abbott
Grace Brown
Curtis Case
Adam Deckard
Dustin Dehart
Nicholas Eckart
Jacob Galloway
Michael Krebill
Austin Lappe
Kristin Marshall
Mike Zaring

Wind Symphony

Piccolo
Bethany Munroe

Flute
Bethany Munroe
Justine Von Arb
Elise Rose
Desiree Hays
Rose Hall
Britney Terpstra

Alto Saxophone
Tyler Bontrager
Paige Penrod
Walker Runyan

Trumpets
Prof. Patrick Wright
Vincent Jones
Andrew Moore
Adam Weeks
Jackie Trauscht
Jeremy Weber
Audrey Smith

Tubas
Josh Ring
Paul Matthews

Piano
Chris LeFevre

Oboe
Joy Matthews
Katelyn Dunkman

Bassoon
Ashley Pitzer
Josh Kurchinski

Bass Clarinet
Taihla Eddins
Andrea LaMontagne

Tenor Saxophone
Brian Shaw

Horns
Stephanie Moore
Kyle Miller
Brooke Bellamy
Kristin Weaver
Nate McManus

Percussion
Malik Temple
Amy Humrichouser
Brandon Reyes
Jensen Koch
Matt Beiber
Andy Barnard

Organ
Andrea Richardson

Clarinet
Kylee Stevens
Monika Alfke
Elise Payne
Tracy Van Zandbergen
Megan Elroy
Michael Gorski
Ethan McCallister

Contra Bass Clarinet
Mike Szostek

Contrabassoon
Kavin Sampson

Baritone Saxophone
Renee Runyan

Trombones
Cymone Wilder
Melissa Luby
Zach Kohlmeier
Abby Ragsdale

Euphonium
Glenn Hinkley
Suzanna Lovik

String Bass
Alyssa Keuther

Harp
Chantalle Falconer

Program Notes

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. From the composer: "Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score. This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

Symphony No. 4 From the composer: "The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration -but nearly impossible to write of its soul-nature except through hints and suggestions.

"The roots of Symphony No.4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed -the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise. Out of this, the hymn tune "Old Hundred," several other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of Symphony No.4.

"To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental Abraham Lincoln offers a picture of Lincoln in death. Lincoln's close friend, David R. Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln' s face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red- gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing "Old Hundred," the coffin was removed to the waiting funeral train.

"For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

"Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow, Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part: Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before His presence with singing… Enter into His gates with thanksgiving and into his courts with praise: be thankful unto Him, and bless His name. I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time."

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Olivet Nazarene University | Department of Music
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OLIVET NAZARENE UNIVERSITY

Department of Music

Symphonic Band, University Strings & Chamber Ensembles

7:00 pm
Thursday, April 25, 2013

Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Triptic Dance — P. Beauchant
Great Day — N. Gustavson

Harp Ensemble
Dr. Charles Lynch, conductor

Metamorphosis — P. Trapkus

University Strings
Prof. Patrick Wright, conductor

O Sacred Head, Now Wounded — J. S. Bach/arr. M. L. Thompson
Before the Throne of God Above — V. Cook & C. Lees Bancroft/arr. P Bettcher
All Creatures of Our God and King — arr. L. R. Lamb

Olivet Bronze
Prof. Katherine Nielsen, conductor

Noisy Wheels of Joy — E. Whitacre

Symphonic Band
Prof. Patrick Wright, conductor

Australian Up-Country Tune — P. Grainger
Country Gardens — P. Grainger
Vesuvius — F. Ticheli

Symphonic Band
Prof. Ryan Schultz, conductor

Largo (from *XERXES*) — Handel/arr. W Schmidt & S. Davis
Jupiter, the Bringer of Jollity (from *The Planets*) — G. Holst

Saxophone Ensemble

String Quartet No 1 — P. Tchaikovsky
Finale

String Quartet

A Gaelic Offering — C. McMichael
Rose Cottage
Describe A Circle

Flute Quartet
Prof. Katherine Nielsen, conductor

West African rhythms from Guinea — A. Miller
Tiya
Moule

World Percussion Ensemble
Prof. Andy Miller, conductor

Harp Ensemble

Emily Heinz ◆ Kari Sunnarborg ◆ Jennifer Wilson

University Strings

Violin I
Hope Olson[+]
Bethany Rush
Sarah Jensen
Sydney Hunt
Alyssa Alt
Joellen Wainwright

Violin II
Emily Jarrells
Danielle Kensinger
Noah Crowder
Alina Holliday
Kayla Younglove

Viola
Amanda Luby

Bass
John Lehman

'cello
Ben Miller
Marcus Lehman
Sara DiLeonardo
Heidi Watson
Michael Szostek
Alina Ellis

Olivet Bronze

Desiree Hays ◆ Britney Terpstra ◆ Bethany Rush
Alexandra Schoessler ◆ Glenn Hinkley ◆ Dawn Gaddis

Symphonic Band

Flute
Kristen Richey
Kassandra Spinne
Emily Kammin
Hayley Marcordes
Bethany Rush
Ashley Tetter
Elyse Tramantano
Molly Hotle
Nicole Stone
Joy MacDonald
Chrissy Michaels
Lauren Kasler

Bass Clarinet
Skylar McCance

Horn
Megan Roghan
Dante Harris
Melyssa Fitzpatrick
Krista Postell

Alto Saxophone
April Dhennin
Anna Kindle
Dyamond Ross

Tenor Saxophone
Jimmy Williams

Baritone Saxophone
Renee Runyan

Percussion
Allyse Groover
Jacob Galloway
Grace Leighton
Michael Krebill
Seth Wenzleman
BG Hutchens
Jonathan Boss
Austin Peters

Trombone
Anna Hoekstra
Alex Strand
Katelyn Holmer
Melissa Luby

Clarinet
Emily Rush
Olivia Zimmer
Stephanie Dillman
Zach Cataldo
Crystal Fleck
Whitney Williams

Bassoon
Josh Kurchinski

Trumpet
Logan Smith
Kim Wyman
Kerry Van Syckle
Julie Shreves
Katelyn Spencer
Kaci Dunnam

Euphonium
Peter Robinson
Emilie Janes
Glenn Hinkley

Tuba
Corey Vinson
Josh Soller

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Saxophone Ensemble
Anna Kindle, alto ◆ Chad Olds, alto ◆ Paige Penrod, alto
Brian Shaw, alto ◆ Shannon Finch, tenor
Tyler Bontrager, soprano ◆ Renee Runyan, baritone

String Quartet
Emily Borger, violin ◆ Amelia Claus, violin
Amanda Luby, viola ◆ Ben Miller, cello

Flute Quartet
Bethany Munroe ◆ Rachel VonArb
Hayley Marcordes ◆ Ashley Tetter

World Percussion Ensemble
Malik Temple ◆ Jensen Koch ◆ Brandon Reyes ◆ Matt Bieber
Andy Barnard ◆ Chris Field ◆ Prof. Andy Miller

Upcoming Events

April

26 Spring Organ Festival, Centennial Chapel, 12:10 pm

27 100th Commencement Concert, Kresge, 7 pm

OLIVET NAZARENE UNIVERSITY

Department of Music

100TH ANNUAL COMMENCEMENT CONCERT

featuring

Student Soloists

University Orchestras

Dr. Neal Woodruff, conductor

7:00 p.m.
Saturday, April 27, 2013
Kresge Auditorium
Larsen Fine Arts Center

PROGRAM

Invocation

Concerto No. 3 in C minor, Op. 37 — L. van Beethoven
Allegro con brio
Chris LeFevre ('13), piano

È sogno? O realtà (from *Falstaff)* — G. Verdi
David Rice ('14), baritone

Concerto No. 2, Op. 18 — S. Rachmaninoff
Adagio sostenuto
Elizabeth Morley ('13), piano

Tous les trois réunis (from *La Fille du Regiment)* — G. Donizetti
Ashley Raffauf ('14), soprano
Seth Lowery ('15), tenor
Ben Geeding ('14), baritone

AWARDS PRESENTATION

Recognition of graduating Music Majors

Department of Music
2013-2014 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

Pi Kappa Lambda Installation

Concerto for Marimba and Strings — E. Sèjournè
Rythmique, energique
Chris Field ('13), marimba

Ah, fors'è lui che l'anima (from *La Traviata)* — G. Verdi
Ashley Raffauf ('14), soprano

Concerto No. 3, Op. 45 — A. Rubinstein
Moderato assai
Josh Ring ('13), piano

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University Orchestra Dr. Neal Woodruff, conductor
University String Ensemble Prof. Patrick Wright, conductor

Flute
Julia Ross
Bethany Munroe
Justine Von Arb

Piccolo
Justine Von Arb

Oboe
Katelyn Dunkman ('13)
Joy Matthews ('13)

Clarinet
Elise Payne
Kylee Stevens

Bassoon
Ashley Pitzer ('13)
Josh Kurchiski

Horn
Kyle Miller
Paige Penrod
Nathaniel McManus ('13)
Sarah High

Trumpet
Andrew Moore
Daniel Sperry

Trombone
Zach Kohlmeier ('13)
Abby Ragsdale
Josh Ring ('13)

Tuba
Paul Matthews

Percussion
Melody Abbott ('13)
Brandon Reyes

Harp
Kari Sunnarborg

Violin I
Chantalle Falconer+
Emily Borger
Christine Caven
Desiree Hays ('13)
Caitlin Mills
Aaron Maia
Rachel Kish ('13)
Hannah Javaux
Hope Olson
Bethany Rush
Sarah Jensen ('13)
Sydney Hunt
Alyssa Alt
Joellen Wainwright

Violin II
Kaitlyn Pierce
Madelyn Lorenz
Amelia Claus
Brittany Pruitt
Katie Fitzgerald
Samuel Cullado
Lindsey Ramirez
Lauren Beatty ('13)
Emily Jarrells
Danielle Kensinger
Noah Crowder
Alina Holliday
Kayla Younglove

Viola
Amanda Luby ('13)
Matthew Larson
Ethan Weniger
Jordan Garza
Cameron Gunter
Tianna Frey ('13)
Zach Thomas ('13)

'cello
Elisabeth Holaway
Erin Evans
Leah Roth
Matt Cockroft
Ben Miller ('13)
Marcus Lehman ('13)
Sara DiLeonardo
Heidi Watson
Jessica Cichetti
Mike Szostek
Allie Richmond
Aimee Lemenager

Bass
Alyssa Keuther
Jesse Dillman ('13)
Elijah Gebre
Jon Lehman

+ concertmaster

2013 GRADUATING MUSIC MAJORS

Melody Abbott
B. M. in Music Ministry, Percussion

Calley Kaeb
B. M. in Music Ministry, Voice

Ali Carter
B. M. in Music Ministry, Voice

Katelyn Dunkman
B. A. in Music, Oboe and English Horn

Chris Field
B. M. in Performance, Percussion

Taylin Frame
B. M. in Performance, Voice

Rose Hall
B.A. in Music, Flute

Desiree Hays
B. M. in Music Education, Psychology, Piano

Gwendelyn Holmes
B. M. in Music Education & Performance, Voice

Megan Huntsman
B. M. in Music Education, Voice

Rachel Kish
B. A. in Music, Violin

Zachary Kohlmeier
B. M. in Composition, trombone

2013 GRADUATING MUSIC MAJORS

Monty Larcom
B. A. in Music, Voice

Chris LeFevre
B. M. in Performance, Piano

Rachel Lenger
B. M. in Music Ministry, Voice

Joy Matthews
B. A. in Music, Oboe

Ellen Miller
B. A. in Music, Voice

Elizabeth Morley
B. A. in Music and Biology, Piano

Alyssa Norden
B. M. in Performance, Voice

Kristin Rinehart
B. M. in Music Education and Psychology, Voice

Josh Ring
B. M. in Music Composition and Performance, Piano

Gary Schumann
B. M. in Music Education, Percussion

Kyrstin Stephens
B. M. in Music Composition, Piano

Kate Wilson
B. M. in Music Ministry, Voice

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