

1995

## Department of Music Programs 1994 - 1995

Department of Music  
*Olivet Nazarene University*

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1994-95

 Olivet Nazarene University

*Department of Music  
Programs*

*1994-95*

*Olivet Nazarene University  
Kankakee, Illinois 60901  
Telephone (815) 939-5110*

# OLIVET NAZARENE UNIVERSITY

Department of Music

presents

## *FRESHMAN SCHOLARSHIP RECITAL*

Invocation		Dr. Harlow Hopkins
Caro mio ben	Rebecca Kohl, alto Julie Hull, piano	Tommaso Giordani
Pour le piano <i>Prelude</i>	Leah Hudson, piano	Claude Debussy
Bist du bei mir	Michael Dever, tenor Julia Roat, piano	Johann S. Bach
Concerto No. 9, in a minor, Opus 104	Anne Meyer, violin Gerald Anderson, piano	Charles de Bériot
Dr. Gradus ad Parnassum	Matthew Davis, piano	Claude Debussy
Non so più cosa son <i>from Le Nozze di Figaro</i>	Rebecca Carlton, soprano Sonya Yates, piano	Wolfgang A. Mozart
Fantasia Pastorale Hongroise	Rachel M. Ball, flute Julie Hull, Piano	Albert F. Doppler
Etude VIII	Laura Culver, timpani	Vic Firth

Ici bas	Heather Billington, soprano Jonathan Hewitt, piano	Gabriel Faure
Hungarian Rhapsody, Opus 68	Randy Kinder, cello Gerald Anderson, piano	David Popper
O mio Babbino Caro	Carrie Williams, soprano Leah Hudson, piano	Giovanni Puccini
Già il sole dal Gange	Earl Kroll Jr., baritone Sonya Yates, piano	Alessandro Scarlatti
At the Cry of the First Bird	Amy Johnson, soprano Kelly Johnson, piano	David Guion
Yellow After the Rain	Renee Rogers, Marimba	Mitchell Peters
American Lullaby	Michelle Manley, alto Rachel Ball, piano	Gladys Rich
Morceau Symphonique	Matt Steinacker, trombone Gerald Anderson, piano	Alexandre Guilmant

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

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7:30pm  
 Tuesday  
 September 13, 1994  
 Kresge Auditorium  
 Larsen Fine Arts Center



**Kresge**  
*concert series*

*presents*

*Theodore Edel, piano*

*Oct. 6, 1994*

*7:30 p.m.*

*Larsen Fine Arts Center*

## Program

Kreisleriana, op. 16

Robert Schumann  
(1810-1856)

- Auserst bewegt (*Very agitated*)
- Sehn innig und nicht zu rasch  
(*Very intimate, not too fast*)
- Sehr aufgereggt (*Very excited*)
- Sehr langsam (*Very slow*)
- Sehr lebhaft (*Very lively*)
- Sehr langsam (*Very slow*)
- Sehr rasch (*Very fast*)
- Schnell und spielend  
(*Fast and playfully*)

Pictures at an Exhibition

Modest Mussorgsky  
(1839-1881)

- Promenade
- The Gnome
- Promenade
- The Old Castle
- Promenade
- Tuileries  
(*Children Quarreling after Play*)
- Bydlo (*Polish Ox Cart*)
- Promenade
- Ballet of the Unhatched Chicks
- Samuel Goldenberg and Schumyle  
(*The Rich and the Poor Jew*)
- Promenade
- Limoges, the Market
- Catacombs (*Roman Sepulchre*)
- Con mortuis in lingua mortua  
(*With the Dead in a Dead Language*)
- The Hut on Hen's Legs, Baba-Yaga
- The Great Gate at Kiev



## Notes

*Pictures at an Exhibition* was Mussorgsky's tribute to Victor Hartmann, an artist friend who died suddenly at the age of thirty-nine. Inspired by an exhibit devoted to Hartmann's water colors, sketches and architectural drawings, the composer brought forth one of the most vivid of all programmatic works. An unusual feature is the Promenade, which represents Mussorgsky himself walking from one picture to the next. At the beginning of *Pictures* it is heard in its complete form; its five reappearances are varied in pacing and mood, as if to show the effect each painting has on him.

### *Promenade*

*Gnomus (The Gnome)*: a nutcracker with a grotesque face.

*The Old Castle*: an Italian landscape with a troubadour singing a melancholy serenade.

### *Promenade*

*Tuileries (Children Quarreling after Play)*: Mussorgsky captures the actual sound of children teasing each other. In the brief middle section we hear the calming influence of the nursemaids.

*Bydlo*: A Polish ox cart with huge wheels struggles through the mud and gradually disappears.

### *Promenade*

*The Ballet of the Chicks in their Shells (Scherzino)*: unhatched chicks are heard delicately pecking from inside their shells.

*Samuel Goldenberg and Schmuyle--Two Polish Jews, One Rich, the Other Poor*: a dramatic duet in which we first hear the rich merchant, followed by the poor beseeching Jew from the ghetto. Finally they argue together, each growing more angry and desperate, until Schmuyle gives in and Goldenberg has the last furious word.

### *Promenade*

*Limoges, the Market Place:* all the women in the market are chattering over their pushcarts.

*Catacombs, Sepulcrum Romanum:* the ancient underground burial chamber beneath the city of Paris. Here Mussorgsky remembers the departed painter, for in the next movement,

*With the Dead Language,* is an extremely sad transformation of the Promenade theme, now in a minor key. He added a footnote: "The creative spirit of the departed Hartmann leads me to the skulls, calls me close to them, and the skulls glow softly from within.

With the entrance of *Baba-Yaga*, the mood shifts violently. This wicked witch of Russian fairy tales eats human bones and lives in a hut supported by chicken's legs.

*The Great Gate at Kiev* ties the entire work together. We are witness to a grand procession, with the ringing of many bells and the chanting of the priest. At the climax the bells give out the Promenade theme.

*Theodore Edel* is Associate Professor of Piano at the University of Illinois at Chicago. He received Bachelor's and Master's degrees from Juilliard School, a doctorate from the Manhattan School of Music, and studied in Italy on a U.S. Fulbright Grant. Edel is active as a soloist both in Europe and in the U.S. and has appeared with many orchestras, including the Chicago Symphony. Solo recitals in the major halls of New York, London, and Washington, D.C., have drawn praise from the critical press -- the New York Times describing a "heroic technique... His interpretations were passionate, yet tempered by intellect." Edel has concertized in the former Soviet Union, where he taught and lectured at the St. Petersburg Conservatory. His book on Piano Music for the One Hand will be published this fall by Indiana University Press.



Olivet Nazarene University  
Artist- Lecture Series  
presents

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# The Agape Ringers

David L. Weck  
Conductor

October 17, 1994  
7:30pm  
Kresge

# The Agape Ringers

The Agape Ringers was founded by David L. Weck in 1992. They are an auditioned community handbell ensemble ringing five octaves of Malmark handbells. They rehearse weekly at Grace Lutheran Church of LaGrange, Illinois. The ensemble is comprised of professional church musicians, teachers, secretaries, homemakers, a piano teacher, chemical engineer, librarian, banker, accountant, and computer programmer. They reside in nine different communities in the Chicago area and their common goal is to promote fine handbell ringing, heightening the appreciation of handbell music in their communities and wherever they find an audience.

The Agape Ringers performed for the National Seminar of the American Guild of English Handbell Ringers in Milwaukee, Wisconsin, the summer of 1993. For the past two years they have been a featured group at the West Towns Chorus Christmas Concert held at Wheaton College, Wheaton, Illinois. They have been heard by handbell directors across the country and abroad via the promotional recordings of Hope Publishing Company, a leading publisher of handbell music and for whom the Agape Ringers record.

# Program

PROCESSION OF PRAISE	Arnold B. Sherman
CONCERT VARIATIONS ON A THEME IN G MINOR	Donald E. Allured
FANTASY ON "KING'S WESTON" (At the Name of Jesus)	Arr. Fred Gramann
LAND OF REST	Arr. Betty Garee
ALL CREATURES OF OUR GOD AND KING	Arr. Cynthia Dobrinski
DANZA FESTIVO	Arnold B. Sherman
SAVOTTE	G.F. Handel/ Arr. Charles Maggs
JUBILEE FOR BELLS	Barbara Kinyon
NOCTURNE IN E MINOR	Cynthia Dobrinski
DOWN BY THE RIVERSIDE	Arr. Arnold B. Sherman
CAN YOU FEEL THE LOVE TONIGHT	Elton John/ Arr. Douglas Wagner
STARS AND STRIPES FOREVER	J.P. Sousa/ Arr. Frances Callahan

# David L. Weck

David Weck's life revolves around the world of music. Among other responsibilities, he serves as an editor of Hope Publishing Company in Carol Stream, Illinois where he is solely responsible for creating and developing the company's growing handbell catalog.

David Weck's conducting skills have been highly reviewed as a result of his being a guest conductor at both Area and National events for the American Guild of English Handbell Ringers as well as for the Ontario Guild and the Puerto Rico Handbell Festivals. He has also been a leading clinician/conductor for the English Handbell Exploration held in Scotsdale, Arizona every year since 1986.

As an educator, David has taught music in the public schools for grades K-12, serving as an adjudicator for solo and choral contests, and directing festivals and workshops for students and music educators. Through the years, David has been an avid church musician. Currently, he is director of the choral and handbell choirs at Grace Lutheran Church in LaGrange, Illinois where he has enjoyed a team music ministry with his wife, Dr. Jane Holstein. David and Jane reside in Wheaton, Illinois.



**Kresge**  
*concert series*

presents

Sarah Holman, mezzo-soprano  
Gerald Anderson, piano  
Harlow Hopkins, clarinet

Oct. 18, 1994  
7:30 p.m.  
Kresge Auditorium  
Larsen Fine Arts Center



## Program

- His Golden Locks  
Can She Excuse My Wrongs?  
The Lowest Trees Have Tops  
Time Standſ Still  
John Dowland  
(1563-1626)
- Vinto sono  
*from La Statira*  
Alessandro Scarlatti  
(1660-1725)
- Sorge Nel Petto  
George Frideric Handel  
(1685-1759)
- Parto, parto  
*from La Clemenza di Tito*  
Wolfgang Amadeus Mozart  
(1756-1791)  
Harlow Hopkins, clarinet
- Frauenliebe und Leben Op. 42  
Seit ich ihn gesehen  
Er, der Herrlichſte von Allen  
Ich kann's nicht faſſen, nicht glauben  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süſſer Freund, du blickſt  
An meinem Herzen, an meiner Brust  
Nun haſt du mir den erſten Schmerz gethan  
Robert Schumann  
(1810-1856)

## Intermission

- Chansons de Bilitis  
La Flûte de Pan  
La Chevelure  
Le Tombeau des Naïades  
Claude Debussy  
(1860-1918)
- Sein wir wieder gut  
*from Ariadne auf Naxos*  
Richard Strauss  
(1864-1949)
- Brettl Lieder  
Galathea  
Gigerlette  
Arie aus dem Spiegel von Arcadien  
Arnold Schoenberg  
(1874-1951)

## TRANSLATIONS

### Vinto sono

Vinto sono, E del nume bendato  
Bagio l'arco  
Et adoro gli strali.  
Che temprati nel volto  
Adorato di Statira,  
Fan piaghe mortali.

I am smitten by love's magic  
the blindfolded Cupid with  
arrows and bow has enslaved me.  
Piercing shafts from the eyes of  
my loved one make me languish,  
and causes heartache and anguish.

### Sorge Nel Petto

Sorge nel petto certo  
Diletto che bella calma  
Promette al cor,  
Sara il contento,  
Dopo gran stento coglier  
La palma del nostro ardor.

A certain joyful idea arises  
in the breast, promising fair  
peace to the heart.  
It will be the satisfaction of  
gathering the palm of our desire  
after great tribulation.

### Parto, parto (from *La Clemenza di Tito*)

*Vitellia is so angry with the Emperor Tito for choosing another woman as his bride that she plans to destroy him. She seduces Tito's friend Sesto and then urges him to assassinate Tito. When Sesto is reluctant to turn against his friend, Vitellia's promises of love inspire him. As Sesto leaves, he tells Vitellia that he will do anything to make her happy.*

-Martha Gehart

Parto, ma tu ben mio,  
Meco ritorna in pace;  
Sarò qual più ti piace,  
Quel che vorrai farò, sì.  
Guardami, e tutto obbligo,  
E a vendicarti io volo.  
A questo sguardo solo de me si penserà.  
Ah qual poter, o Dei!  
Donaste alla belia.

I am leaving; but you, my dearest,  
must make peace with me.  
I shall be whatever pleases you most;  
I will do whatever you wish—yes.  
Look at me, and I will forget everything;  
and I will fly to avenge you.  
I will be thinking only of that look.  
Ah, what power, oh gods,  
you have granted to the beautiful woman!

Frauenliebe und Leben  
Woman's Love and Life

I. Seit ich ihn gesehen

Seit ich ihn gesehen,  
Glaub ich blind zu sein;  
Wo ich hin nur blicke,  
Seh' ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel  
Heller nur empor.

Sonst ist licht-und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt' ich mehr,  
Möchte lieber weinen  
Stille im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub' ich blind zu sein.

Since I have seen him

Since I have seen him  
I think myself blind;  
wherever I look  
I see him only.  
As in a waking dream  
his image hovers before me;  
out of the deepest darkness  
it rises ever more brightly.

There is no other light or color  
in anything around me;  
playing with my sisters  
no longer delights me;  
I would rather weep  
quietly in my room.  
Since I have seen him  
I think myself blind.

II. Er, der Herrlichste von allen

Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge  
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also Er an meinem Himmel,  
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!

Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich nied're Magd nicht kennen,  
Hoher Stern der Herrlichkeit!  
Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausend Mal.

Will mich freuen dann and weinen,  
Selig, selig bin ich dann,  
Sollte mir das Herz auch brechen,  
Brich, O Herz, was liegt daran?

He, the most splendid of all

He, the most splendid of all  
how kind, how good!  
Fine lips, clear eyes,  
bright soul and strong spirit!

As yonder in the deep blue  
that bright and glorious star,  
so is he in my heaven,  
bright and glorious, high and far.

Go, go your way;  
let me humbly regard you from afar,  
only in humility consider you  
only be blest and melancholy!

Do not listen to my quiet prayer,  
dedicated only to your good fortune.  
Take no notice of me, the lowly maid,  
o high and splendid star!  
Only the worthiest of all  
shall be favored by your choice;  
and I will bless that exalted one,  
bless her many thousand times.

I will rejoice, then, and weep,  
for then I am happy-happy!  
Even though my heart should break-  
break, o heart, what can it matter?

III. Ich kann's nicht fassen, nicht glauben

I cannot grasp it

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt' er doch unter allen  
Mich Arme erhöht und beglückt?

I cannot grasp or believe it;  
I am beguiled by a dream.  
How could he, from among them all,  
exalted and blessed so lowly a one as I?

Mir war's er habe gesprochen;  
Ich bin auf ewig dein  
Mir war's ich träume noch immer,  
Es kann ja nimmer so sein.

It seemed to me-he spoke;  
"I am yours forever."  
it seemed to me-I am still dreaming,  
it cannot ever be so.

O lass im Traum mich sterben  
Gewiegt an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust

O let me perish in my dream,  
lulled upon his breast!  
Let me relish the most blessed death  
in the endless happiness of tears.

IV. Du Ring an meinem Finger

O ring upon on my Finger

Du Ring an meinem Finger,  
Mein goldeness Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herzemein.

O ring upon my finger,  
my little golden ring,  
I press you devoutly to my lips,  
devoutly to my heart.

Ich hatt' ihn ausgeträumet,  
Der Kindheit friedlich schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.

I had done with dreaming  
the peaceful dream of childhood;  
only to find myself lost  
in endless desert space.

Du Ring an meinem Finger,  
da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.  
Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

O ring upon my finger,  
it was you who first taught me,  
revealed to my sight  
the infinite value of life.  
I will serve him, live for him,  
belong to him entirely,  
give myself and find  
myself transfigured in his light.

V. Helft mir, ihr Schwestern

Help me, Sisters

Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir.  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.

Help me, sisters;  
please, to adorn myself,  
serve me, the happy one, today.  
Busily wind  
around my forehead  
the blossoming myrtle wreath.

Als ich befriedigt,  
Freudigen Herzens,  
Sonst dem Geliebten im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.

As I lay peacefully,  
happy in heart,  
in my beloved's arms,  
he was always crying out  
with longing in his heart,  
impatient for this day.

Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit;  
Dass ich mit klarem  
Aug' ihn empfangе,  
Ihn, die Quelle der Freudigkeit.

Help me, sisters.  
help me to banish  
a foolish anxiety,  
so that I may with clear  
eye receive him,  
him, the source of happiness.

Bist, mein Geliebter,  
Du mir erschienen,  
Giebst du mir Sonne, deinen Schein?  
Lass mich in Andacht,  
Lass mich in Demut  
Lass mich verneigen dem Herren mein.

When you my beloved,  
appeared to me,  
O sun, did you give me your light?  
Let me in devotion,  
let me in humility  
bow before my lord.

Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringet ihm knospende Rosen dar.  
Aber euch, Schwestern,  
Grüss' ich mit Wehmut,  
Freudig scheidend aus eurer Schar.

Scatter flowers before him,  
sisters,  
bring him the budding roses.  
But, sisters,  
I greet you with sweet melancholy  
as I happily take leave of you all.

VI. Süsser Freund

Sweet Friend

Süsser Freund, du blickest  
Mich verwundert an,  
Kannst es nicht begreifen,  
Wie ich weinen kann;  
Lass der feuchten Perlen  
Ungewohnte Zier  
Freudig hell erzittern  
In dem auge mir.

Sweet Friend, you look  
at me in astonishment.  
You don't understand  
how I can weep!  
Leave the moist pearls,  
unwonted ornament  
to glisten, bright with happiness,  
on my eyelashes.

Wie so bang mein Busen  
Wie so wonnevoll!

How anxious I am,  
how full of delight!



Wüsst ich nur mit Worten,  
Wie ich's sagen soll;  
Komm und birg dein Anlitz  
Hier an meiner Brust,  
Will ins Ohr dir flüstem  
Alle meine Lust.

If only I had the words  
to say it!  
Come, and bury your face  
here on my breast:  
into your ear I will whisper  
all my happiness.

Weisst du nun die Tränen,  
Die ich weinen kann,  
Sollst du nicht sie sehen,  
Du geliebter Mann?  
Bleib' an meinem Herzen,  
Fühle dessen Schlag,  
Dass ich fest und fester  
Nur dich drücken mag.

Now do you understand the tears  
that I can weep?  
Ought you not see them,  
dearest man?  
Rest upon my heart,  
feel its beat,  
and nearer and nearer  
let me draw you.

Hier an meinme Bette  
Hat die Wiege Raum,  
Wo sie still verberge  
Meinen holden Traum;  
Kommen wird der Morgen,  
Wo der Traum erwacht  
Und daraus dein Bildnis  
Mir entgegen lacht.

Here by my bed  
is a place for the cradle  
which shall quietly hide  
my lovely dream.  
The morning will come  
when the dream awakens,  
and from it your image  
will smile at me.

#### VII. An meinem Herzen, an meiner Brust

#### Upon my Heart

An meinem Herzen, an meiner Brust  
Du meine Wonne, du meine Lust!  
Das Glück ist die Liebe,  
Die Lieb' ist das Glück  
Ich hab' es gesagt  
Und nehm's nicht zurück.  
Hab' überschwenglich mich geschätzt,  
Bin übergücklich aber jetzt.

Upon my heart, upon my bosom,  
Oh my joy, oh my rapture!  
Happiness is love,  
love is happiness,  
I have said it before  
and I don't take it back.  
I have thought myself over-happy,  
but I am over-happy now.

Nur die da säugt,  
Nur die da liebt das Kind,  
Dem sie die Nahrung gibt;

Only she who gives suck,  
only she who loves the child,  
the child to whom she gives  
nourishment;

Nur eine Mutter weiss allein  
Was lieben heisst  
Und glücklich sein.

Only a mother knows,  
what it is to love  
and to be fortunate.

O, wie bedaur' ich doch den Mann,  
Der Mutterglück nicht fühlen kann!

O how I pity the man,  
who cannot feel a mother's joy.

Du schauest mich an und lächelst dazu,  
Du lieber, lieber Engle du!

You look at me and smile,  
you dear, dear angel!

VII. Nun hast du mir den ersten Schmerz getan

Now, for the first time you have caused me grief

Nun hast du mir den ersten

Schmerz getan,

Der, aber traf.

Du schlüfst, du harter,  
unbarmherz'ger Mann,  
Den Todesschlaf.

Now you have hurt me

for the first time

really hurt me!

You sleep, you hard  
pitiless man,  
the sleep of death.

Es blicket die Verlass'ne vor sich hin

Die Welt ist leer.

Geliebet hab' ich und gelebt, ich bin

Nicht lebend mehr.

The forsaken one looks before her

the world is empty.

I have loved and lived, I am

no longer alive.

Ich zieh' mich in mein Inn'res still zurück

Der Schleier fällt,

Da hab' ich dich und mein

Verlor'nes Glück,

Du meine Welt!

I withdraw silently within myself.

The veil falls.

There I have you and my

lost happiness,

you my world!

Chansons de Bilitis

La Flûte de Pan

The Flute of Pan

Pour le jour des Hyacinthies,

Il m'a donné une syrinx faite

De roseaux bien taillés,

Unis avec la blanche cire

Qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer,

assise sur ses genoux;

Mais je suis un peu tremblante.

Il en joue après moi, si doucement

Que je l'entends à peine.

Nous n'avons rien à nous dire,

Tant nous sommes près l'un de l'autre;

Mais nos chansons veulent se répondre,

Et tour à tour nos bouches

S'unissent sur la flûte.

Il est tard;

Voici le chant des grenouilles vertes

Qui commence avec la nuit.

Ma mère ne croira jamais

Que je suis restée si longtemps

A chercher ma ceinture perdue.

On this day of Hyacinthus

he has given me a pipe made

of well-cut reeds,

joined together with the white wax

that is as sweet as honey on my lips.

He teaches me to play,

while I sit on his knees;

but I tremble just a little.

He plays it after me, so softly

that I can hardly hear him.

We have nothing to say,

so close are we to one another;

But our songs want to harmonize,

and gradually our lips

are united on the flute.

It is late;

Here is the chant of the green frogs

that begins with the night.

My mother will never believe

that I stayed out so long

in search of my lost belt.

Il m'a dit: "Cette nuit, j'ai rêvé.  
 J'avais ta chevelure autour de mon cou.  
 J'avais tes cheveux comme un collier noir  
 Autour de ma nuque et sur ma poitrine.  
 Je les caressais, et c'étaient les miens;  
 Et nous étions liés pour toujours ainsi,  
 Par la même chevelure, la bouche sur la bouche,  
 Ainsi que deux lauriers n'ont souvent qu'une racine.

Et peu à peu, il m'a semblé,  
 Tant nos membres étaient confondus,  
 Que je devenais toi-même,  
 Ou que tu entrais en moi comme mon songe." Or that you entered into me, like my dream."  
 Quand il eut achevé,  
 Il mit doucement ses mains sur mes épaules,  
 Et il me regarda d'un regard si tendre,  
 Que je baissai les yeux avec un frisson.

He told me: "Last night I dreamed.  
 I had your tresses around my neck.  
 I wore your locks like a dark chain  
 around my neck and on my breast.  
 I caressed them and they were my own;  
 and we were thus forever united,  
 by the same tresses, lips upon lips,  
 as two laurels often have but  
 one root.  
 And gradually, it seemed to me,  
 so much were our limbs entwined,  
 that I became you,  
 When he had finished,  
 he gently laid his hands upon my shoulders,  
 and he looked at me with a glance so tender  
 that I cast down my eyes and trembled.

## Le Tombeau des Nāïades

## The Tomb of the Naiado

Le long du bois couvert de givre, je marchais;  
 Mes cheveux devant ma bouche  
 Se fleurissaient de petits glaçons,  
 Et mes sandales étaient lourdes  
 De neige fangeuse et tassée.  
 Il me dit: "Que cherches-tu?"  
 Je suis la trace du satyre."  
 Ses petits pas souchus alternent  
 Comme des trous dans un manteau blanc.  
 Il me dit: "Les satyres sont morts.  
 Les satyres et les nymphes aussi.  
 Depuis trente ans, il n'a pas fait un hiver aussi terrible.

I wandered along the frost-covered woods;  
 My hair, blowing before my mouth,  
 was adorned with tiny icicles,  
 and my sandals were heavy  
 With soiled clods of snow.  
 He asked me "What are you looking for?"  
 I follow the trace of the Satyr.  
 His little hoofprints alternate  
 like holes in a white coat.  
 He told me, "The Satyrs are dead.  
 The Satyrs and also the Nymphs.  
 In thirty years there has been no  
 winter as terrible as this.

La trace que tu vois est celle d'un bouc.  
 Mais restons ici, où est leur tombeau."  
 Et avec le fer de sa houe il cassa la glace  
 De la source où jadis riaient les nāïades.

The footprint which you see is that of a buck.  
 But let us stay here, on the site of their tomb."  
 And with the iron of his hatchet he broke  
 through the ice  
 of the spring where the Naiads once had  
 laughed.

Il prenait de grands morceaux froids,  
 Et les soulevant vers le ciel pâle,  
 Il regardait au travers.

He took large frozen pieces,  
 And holding them toward the pale sky,  
 He peered through them.

Sein wir wieder gut (from *Ariadne auf Naxos*)

A young composer, intensely Romantic in nature, has been commissioned to write an opera seria by a wealthy patron of the arts. Shortly before the production is to open the Composer learns that his opera seria is to be followed by a comic ballet. Potent tensions arise and after considerable negotiations a compromise is reached. The opera and the ballet will be performed simultaneously. Unwilling to have his opera desecrated, the Composer refuses. His music-teacher calms him and convinces him to make cuts in the opera where the ballet could be inserted and his opera still performed. The composer, being consoled by the alluring Zerbinetta (the lead dancer in the ballet,) finally agrees.

Sein wir wieder gut.	Let's make up!
Ich sehe jetzt alles	I see everything
Mit anderen Augen!	differently now!
Die Tiefen des Daseins	The depths of existence
Sind unermßlich!	are immeasurable!
Mein lieber Freund!	My dear friend!
Es gibt manches auf der Welt,	There is not much in the
Das laßt sich nicht sagen.	world that cannot be put into words.
Die Dichter unterlegen ja	Poets set down excellent words, yes,
Recht gute Worte,	really excellent words—
Recht gute—jedoch, jedoch,	and yet, and yet,
Jedoch, jedoch, jedoch!	and yet, and yet, and yet—I am filled
Mut ist in mir, Mut, Freund!	with courage, with courage, my friend!
Die Welt ist lieblich und nicht	The world is lovely and not
Fürchterlich dem Mutigen.	fearful to the bold man.
Was ist denn Musik?	What is music, then?
Musik ist eine heilige Kunst,	Music is a sacred art,
Zu versammeln alle Arten	which brings together all men of courage,
Von Mut wie Cherubim um einen	like a cherubim around a shining
Strahlenden Thron, und darum ist	throne, and for this reason
Sie die heilige unter den Künsten!	it is the most holy of all the arts!
Die heilige Musik!	Holy music!

Brettl Lieder

I. Galathea

Early in 1901 Arnold Schoenberg was briefly employed by the "Buntes Theater in Berlin. The Theaters literary cabaret, the "Überbrettl," had the aim of presenting serious ideas through popular modes. Schoenberg contributed eight songs to this aim known as the "Cabaret Songs" or "Brettl-Lieder."

Ach, wie brenn' ich vor Verlangen,	Oh, how I burn with desire
Galathea, schönes Kind,	Galathea, beautiful child,
Dir zu küssen deine Wangen,	to kiss your cheeks,
Weil sie so entzückend sind.	because they are so alluring.
Wonne die mir widerfahre,	The joy I will experience
Galathea, schönes Kind,	Galathea, beautiful child,
Dir zu küssen deine Haare,	from kissing your hair,
Weil sie so verlockend sind.	because it is so alluring.

Nimmer wehr mir, bis ich ende,  
Galathea, schönes Kind,  
Dir zu küssen deine Hände,  
Weil sie so verlockend sind.

Never prevent me, till my dying day  
Galathea, beautiful child,  
from kissing your hands,  
because they are so alluring.

Ach, du ahnst nicht, wie ich glühe,  
Galathea, schönes Kind,  
Dir zu küssen deine Knie,  
Weil sie so verlockend sind.

Oh, you have no idea how I burn  
Galathea, beautiful child,  
to kiss your knees  
because they are so alluring.

Und was tät ich nicht, du süsse  
Galathea, schönes Kind,  
Dir zu küssen deine Füsse,

And what I would not do, you sweet  
Galathea, beautiful child,  
to kiss your feet,

Weil sie so verlockend sind.

because they are so alluring.

Aber deinem Mund enthülle,  
Mädchen, meinem Küssen nie,  
Denn in seiner Reize Fülle  
Küsst ihn nur die Phantasie.

But your mouth will never,  
girl, receive my kisses,  
for his charming abundance  
is only kissed in the imagination.

## II. Gigerlette

Frailein Gigerlette lud mich ein zum Tee  
Ihre Toilette war gestimmt auf Schnee  
Ganz wie Pierette war sie angetan  
Selbst ein Mönch, ich wette, sahe Gigerlette  
wohlgefällig an.

Miss Gigerlette invited me to tea.  
Her gown was tuned to snow.  
She was fully dressed as Pierette.  
I bet that even a monk would  
have approved of Gigerlette.

War ein rotes Zimmer,  
Drin sie mich empfing  
Gelber Kerzenschimmer in dem Raume hing  
Und sie war wie immer Leben und Esprit.  
Nie vergess ichs, nimmer  
Weinrot war das Zimmer,  
Blütenweiss war sie.

It was a red room in which she  
received me, yellow candle  
twilight hung in the air.  
And she was always full of life  
and esprit. Never will I forget,  
never, wine red was the room  
blossom white was she.

Und im Trab mit Vieren fuhrten wir zu zweit  
In das land spazieren, das heisst Heiterkeit  
Dass wir nicht verlieren Zügel, Ziel und Lauf,  
Sass bei dem Kutschieren  
Mit den heissen Vieren  
Amor hinten auf.

And in a four-in-hand we two rode  
to walk in the land that is  
called joyfulness. But as not to  
lose bridles, goal and drive,  
Amor was sitting in the back seat  
driving the wild four.



### III. *Arie aus dem Spiegel von Arcadien*

Seit ich so viele Weiber sah,  
Schlägt mir mein Herz so warm,  
Es summt und brummt mir hier und da,  
Als wie ein Bienenschwarm.  
Und ist ihr Feuer meinem gleich,  
Ihr Auge schön und klar,  
So schlägt wie der Hammerstreich  
Mein Herzchen immerdar.  
Bum, bum, bum bum bum.

Since I have seen so many women  
my heart beats so warm inside me,  
there is humming and buzzing all over,  
just like a swarm of bees.  
And when her fire matches mine,  
her eyes beautiful and clear,  
then like the stroke of the hammer  
my heart starts beating.  
Boom, boom, boom, boom, boom.

Ich wünschte tausend Weiber mir,  
Wenn's recht den Göttern wär';  
Da tanzt ich wie ein Marmelthier  
In's Kreuz und in die Quer.  
Das wär ein Leben auf der Welt,  
Da wollt' ich lustig seyn,  
ich hüpfte wie ein Haas durch's Feld,  
Und's Herz schlug immerdrein.  
Bum, bum, bum bum bum.

I wish I had a thousand women  
if it were pleasing to the gods;  
then I would dance around like a marmot  
hither and thither.  
That would be a wonderful life in this  
world, how cheerful I would be.  
I would hop like a hare through a field  
and my heart would beat madly.  
Boom, boom, boom, boom, boom.

Wer Weiber nicht zu schätzen weiss  
Ist weder kalt noch warm,  
Und liegt als wie ein Brocken Eis  
In eines Mädchens Arm.  
Da bin ich schon ein anderer Mann,  
Ich spring'um sie herum;  
Mein Herz klopft froh an ihrem an  
Und machet bum bum bum.  
Bum, bum, bum bum bum.

He who does not know how to appreciate  
women is neither cold nor warm,  
and lies like a piece of ice  
in the arm of a girl.  
But I am a very different man,  
I jump around them;  
my heart beats merrily with theirs,  
and goes boom boom boom.  
Boom, boom, boom, boom, boom.

*Sarah Holman*, mezzo-soprano, is Assistant professor of Voice and Music Theater at Wheaton College Conservatory. She is an active oratorio soloist in the Midwest and has appeared with Lyric Opera Cleveland and the Kansas City Community Opera Company in the roles of Suzuki in *Madama Butterfly*, Souzy in *La Rondine*, and Anita in *West Side Story*. During 1994-95, Ms. Holman will be a guest recitalist at Bradley University, Olivet Nazarene University and Kansas State University. She is active in the National Association of Teachers of Singing and was chosen by them for the NATS Intern Program in 1993. Currently pursuing a DMA in voice at the University of Kansas where she received her MM in voice. Ms. Holman also holds a Performing Certificate from the Cleveland Institute of Music.

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# UNIVERSITY SINGERS

A large, stylized graphic of musical notation, including a treble clef, a key signature of one sharp (F#), and a series of notes on a five-line staff. The graphic is rendered in a light purple color and is positioned on the left side of the page, partially overlapping the title.

1994  
TOUR

CONDUCTOR  
JOHN REINICHE  
GOD WITH US

A large, stylized graphic of musical notation, including a treble clef, a key signature of one sharp (F#), and a series of notes on a five-line staff. The graphic is rendered in a light purple color and is positioned at the bottom of the page, partially overlapping the text.

OLIVET NAZARENE UNIVERSITY  
KANKAKEE, ILLINOIS

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## PROGRAM

<i>GOD WITH US</i> .....	DON MOEN JACK W. HAYFORD TOM HARTLEY TOM FETKE CAMP KIRKLAND
NARRATOR .....	AIMEE COPLEY
SOLOISTS .....	TIM STRAWSER AMY JOHNSON JOEL CHRISTY
PRAISE TEAM .....	JAMIE BRITTON CHARITY WILLARD JENNIFER CROWDER STEPHAN SWAN COREY METTLER
READER .....	JASON BULLOCK

---

*The 58 men and women in the group represent the full range of academic majors and interests at the university. University Singers will present a worship experience of choral music designed for the church of the 90's. University Singers seek to continually lift up the name of Jesus Christ and exhibit His work in the personal lives of each member of the ensemble.*

*Conductor John Reiniche teaches voice and produces the Music Drama performance each spring in addition to directing University Singers. He holds both a Bachelor of Science and Master of Music degrees in voice from Ball State University and has continued graduate work at Indiana University, Bloomington. He and his wife, Debbie, have one child, Heather, and live in Momence, Illinois.*

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## God With Us Choruses

**The congregation is invited to join the choir in singing the following songs during the performance of *God With Us*. Prof. Reiniche will turn and direct the congregation to sing at the appropriate times.**

I just want to be where You are,  
dwelling daily in Your presence;  
I don't want to worship from a-far,  
draw me near to where You are.

I just want to be where you are,  
in Your dwelling place for ever;  
Take me to the place where You are,  
I just want to be...I just want to be with You.

---

Crown Him King of Kings, Crown Him Lord of Lords,  
Wonderful Counselor, the Mighty God  
Emmanuel, God is with us, And He shall reign,  
He shall Reign, He shall Reign forever more.

---

Great is Thy faithfulness, O God my Father,  
There is no shadow of turning with Thee;  
Thou changest not, Thy compassions they fail not;  
As Thou hast been Thou forever wilt be.

Great is Thy faithfulness! Great is Thy faithfulness!  
Morning by morning new mercies I see;  
All I have needed Thy hand hath provided,  
Great is Thy faithfulness, Lord, unto me!

Pardon for sin and a peace that endureth,  
Thy own dear presence to cheer and to guide;  
Strength for today and bright hope for tomorrow,  
Blessings all mine, with ten thousands be-side.

---

Faithful, You are faithful,  
King of kings, Lord of lords, You are faithful;  
Faithful, You are faithful,  
King of kings, Lord of lords, I worship you.  
King of kings, Lord of lords, I worship you.

---

Blessed be the name of the Lord,  
He is worthy to be praised and adored;  
So we lift up holy hands in one accord,  
Singing "Blessed be the name, blessed be the name,  
blessed be the name of the Lord!"

---

No other name but the name of Jesus,  
no other name but the name of the Lord;  
No other name but the name of Jesus  
is worthy of glory and worthy of honor,  
and worthy of power and all praise.

---

All hail the pow'r of Jesus' name!  
Let angels prostrate fall;  
Bring forth the royal diadem,  
And crown Him Lord of all;  
Bring forth the royal diadem,  
And crown Him Lord of all.

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## UNIVERSITY SINGERS 1994-95

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### SOPRANO I

JULIE HABEGGER  
AMY JOHNSON  
SHELBY MOORE  
BETH PHELPS  
CHARITY WILLARD  
ROXANNE YOCUM

### SOPRANO II

MONICA BENNETT  
LORI BIBLE  
JAMIE BRITTON  
ERIN BURDEN  
DANA FERRIS  
TRINA FRYMAN  
JILL FULLER  
TIFFANY HARDY  
JENNIFER HART  
SHAYNE MORRISON  
PAM MYERS  
KAYLA REAMS

### ALTO I

TRICIA BERBAUM  
AIMEE COPLEY  
JENNIFER CROWDER  
JULIE DUERKSEN  
REBECCA KEITH  
MICHELLE MANLEY  
SUSAN PALMER  
LAUREL SAUNDERS  
ALLYSON THOMAS

### ALTO II

LORI BAUER  
ANNE MEYER  
CHERIE MYERS  
STANA OWEN  
KATHI OWENS

### TENOR I

JOEL CHRISTY  
DAVE LUDWIG  
TIM STAWSER  
STEPHEN SWAN

### TENOR II

BRAD ATKINSON  
JASON BULLOCK  
BRIAN GREENLEE  
ANTHONY HUDGINS  
MATT HUSTON  
JASON MARCHAND  
DAMON PRICE

### BASS I

PAUL COOMER  
BILL GUE  
  
COREY METLER  
RICHARD SCHMIDT

BRADLEY SCHOLTENS

### BASS II

BRUCE HEAVNER  
DAN MEYER  
JERAMY NICHOLS  
JASON PARCHERT  
ROB BRECHEL

### ACCOMPANISTS

KELLY JOHNSON, PIANO  
JONATHON HEWITT, SYNTH.



OLIVET NAZARENE UNIVERSITY  
DEPARTMENT OF MUSIC  
presents

*Junior Recital*

Darla Diane Smith, saxophone  
Sonya Yates, piano

Assisted by:  
Andrew Barriger, baritone  
Evelyn Noble, piano

PROGRAM

Aria pour Saxophone alto et Piano (1936)

Eugene Bozza  
(b. 1906)

Miss Smith  
Miss Yates

Der Lindenbaum (The Lime Tree)  
The Lay of the Imprisoned Huntsman  
Mr. Barriger  
Mrs. Noble

Franz Schubert  
(1797-1828)

Sonata for Alto Saxophone and Piano (1970)

Alec Wilder  
(1906-1980)

♩ =96  
♩ =126  
♩ =126  
♩ =64

Miss Smith  
Miss Yates

Bonjour, Suzon!	Leo Delibes (1836-1891)
Avant de quitter ces lieux (from Faust)	Charles Gounod (1818-1893)

Mr. Barriger  
Mrs. Noble

O Mimi, tu piu non torni (La Bohème)	Giacomo Puccini trans. by David E. Smith
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Miss Smith  
Mr. Barriger  
Miss Yates

Tableaux de Provence (1954-59)	
Suite pour Saxophone et Orchestre ou Piano	Paule Maurice (1910-1967)
Farandole des jeunes fille	
Chanson pour ma mie	
La Bohemienne	
Des Alyscamps l'âme soupire	
Le Cabridan	

Miss Smith  
Miss Yates

## PROGRAM NOTES

The Aria by Eugene Bozza is one of several works for saxophone by this prolific French composer. A true "classic" for the instrument, it is an original work for saxophone which is often performed by other members of the woodwind family including flute, bassoon and oboe.

Madame Paule Maurice, was born in Paris, September 29, 1910 and died there on August 18, 1967. She was a student of Henrik Busser (a disciple of Gounod), and was married to the composer, Pierre Lantier.

For many years Madame Maurice taught at the Paris Conservatory. She wrote the Tableaux de Provence for her friend and colleague on the Conservatory faculty, Marcel Mule, Professor of Saxophone.

Tableaux de Provence (Pictures of Provence) was written between 1954 and 1959. Madame Maurice tried to capture in this suite of five movements the varied life and character of the region which she and the Mules loved so much.

Movement I: "Farandole des jeunes fille" (Girl's Dance) is modeled after the farandole, a folk dance popular even today in Provence. The farandole is danced in a long line, so the dancers spread over a long distance. In this movement we hear the melody repeated sometimes loud, sometimes soft, as the line is close or far away.

Movement II: "Chanson pour ma mie" (Song for My Darling) is a love song. Its character is introspective; not an affirmative statement of love but questioning: "Will she love me?"

Movement III: "La Bohemienne" (The Gypsy Girl) even though the gypsy girl may be beautiful, we see in the movement the fiery, almost snarling side of her personality.

Movement IV: "Des Alyscamps l'âme soupire" (The Soul Sighs from the Alyscamps), evokes the Alyscamps at the city of Arles, the old Roman city in southern France. Just outside the center of Arles, the Alyscamps is the broad tree-lined dirt path bordered with Gallo-Roman tombs. In the opening notes of the saxophone we hear a kind of mournful sigh, like the wind blowing through the trees of the Alyscamps. Madame Maurice wrote this movement just after the death of a friend; and was the first movement to be written; it was seminal for the entire suite.

Movement V: "Le Cabridan" (The Bee) is a type of large bee peculiar to southern France. Listen at the end when the bee finally flies quickly away.

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This recital is being presented in partial fulfillment of the requirements for the Bachelor of Science degree with a concentration in Music Performance.

Your cooperation in not taking pictures during the performance is gratefully acknowledged.

7:30 p.m.

October 24, 1994

Kresge Auditorium

Olivet Nazarene University  
Department of Music  
presents

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**UNIVERSITY ORCHESTRA**

Harlow E. Hopkins, Conductor

assisted by

Gerald Anderson and Tony Bellomy

Pianists



7:30 p.m.

Tuesday

October 25, 1994

Kresge Auditorium

Larsen Fine Arts Center

## PROGRAM

Invocation

Eight Russian Folksongs, Op. 58

Anatol Liadov  
(1855-1914)

Religious Chant  
Christmas Carol  
Plaintive Song  
Humorous Song  
Legend of the Birds  
Cradle Song  
Round Dance  
Village--Dance Song

Scaramouche for Two Pianos

Darius Milhaud  
(1892-1974)

Vif  
Modéré  
Brazileira

Gerald Anderson, piano  
Tony Bellomy, piano

Symphony No. 5 in Bb Major

Franz Schubert  
(1797-1828)

Allegro  
Andante con moto  
Minuetto -- Allegro molto  
Allegro vivace



## UNIVERSITY ORCHESTRA PERSONNEL

### Flute

Kara Brown\*  
Rachel Ball  
Mary Ann Cheney  
Rebecca Miles

### Oboe

Bliss Johnston\*  
Beth Smith

### Clarinet

Julie Bisgeier\*  
Ken Dillman

### Bassoon

Brian Burris\*  
Frances Smet-Mehrer

### Horn

Ben Brajcki\*  
Michael Dean

### Trumpet

Christy McFarland\*  
Angie Harris

### Timpani/Percussion

Tiffani Fisher

### Violin I

Julie Mercer\*\*  
Dan Meyer  
Kathryn Godwin  
Lyn McIntosh

### Violin II

Anne Meyer\*  
Anne McFarland  
Aaron Smith  
Rebecca Dyer

### Viola

Lolita Phelps\*  
Norman Schoer

### Cello

Randy Kinder\*  
Shirlee McGuire  
Daniel Gasse  
David Forsman

### String Bass

Andrea Peterson\*  
Fred Kuester

\*\* Concertmistress

\* Principal

## Coming Events

October

27    Thur            Choral Union Concert            Kresge  
*Joe M. Noble, Conductor*

28    Fri                Stage Band Concert                Kresge  
*Eric Penrod, Conductor*

November

1      Tue                Kresge Concert Series+            Kresge  
*Thomas Liley, saxophone*

15    Tue                Canterbury Trio Concert            Kresge

December

3      Sat                MESSIAH                              College Church  
 7:30 p.m.            *Choral Union & University Orchestra +  
 Joe M. Noble, Conductor*

4      Sun                MESSIAH                              College Church  
 6:00 p.m.            *Choral Union & University Orchestra +  
 Joe M. Noble, Conductor*

5      Mon                Senior Recital                        Kresge  
*Melinda Watson, mezzo-soprano*

6      Tue                Kresge Concert Series+            Kresge  
*Ovid Young, Chamber Music*

8      Thur                Student Recital                        Kresge

9      Fri                Student Recital                        Kresge  
 9:45 a.m.

*NOTE: All times are 7:30 pm unless otherwise specified.  
 + Freewill offering will be taken*

*Olivet Nazarene University*  
*Department of Music*  
*presents*

**CHORAL UNION**

*Joe M. Noble, Conductor*  
*Matt McBurnie, Student Conductor*

*Assisted by*  
*Tony Bellomy, piano*

*in a concert of music*  
*by*

*Antonio Vivaldi*  
*Johann Sebastian Bach*

*7:30 p.m.*

*October 27, 1994*

*Kresge Auditorium*

*Larsen Fine Arts Center*

TRANSLATIONS

*Magnificat*

Magnificat anima mea Dominum. My soul doth magnify the Lord.

Et Exultavit

Et exultavit spiritus meus And my hath rejoiced  
In Deo salutari meo. in God my Saviour.  
Quia respexit humilitatem For He respected the humility  
ancillae suae: of His hand maiden:  
Ecce enim ex hoc beatam For behold all generations  
me dicent omnes generationes. shall call me blessed.  
Quia fecit mihi magna. For He that hath honored me  
qui potens est is great in might  
et sanctum nomen ejus. and holy is his name.

Et Misericordia

Et misericordia ejus And He shows mercy to them  
a progenie in progenies that fear Him throughout  
ti mentibus eum. all time.

Fecit Potentiam

Fecit potentiam, For He hath shown His strength,  
in brachio suo: with His mighty arm.  
Dispersit superbos He scattered the proud  
mente cordis sui. in their heart's desires.

Deposuit potentes

Deposuit potentes de sede He hath put down the proud with His  
Et exaltavit humiles. might and hath exalted the humble.

Esurientes

Esurientes implevit bonis The hungry He hath sustained  
Et divites dimisit in anes. And the rich He hath sent away.

Suscepit Isreal

Suscepit Isreal puerum suum, His servant Isreal He hath sustained  
Recordatus misericordiae. In remembrance of His great mercy.

Sicut Locutus est

Sicut locutus est ad patres nostros As promised to our for-fathers  
Abraham, et semini ejus in saecula. Abraham and his seed forever.

Gloria

Gloria Patri, Patri et Filio, Glory be to the Father, and the Son,  
Et Spiritui Sancto: and the Holy Spirit:  
Sicut eratin principio, As it was in the beginning,  
Et nunc, et semper, And is now and forever shall be,  
Et in saecula saeculorum And in the world without end  
Amen. Amen.

## I. Lobet Gott in seinen Reichen

Lobet Gott in seinen Reichen	Praise God in his Kingdom
Preiset ihn in seinen Ehren	Praise Him in his Heaven
Rühmet ihn in seiner Pracht	Celebrate Him in his splendor
Sucht sein Lob recht zuvergleichen	Be passionate to praise him with truth
Wenn ihr mit gesammten Chören	when you sing with unity
Ihm ein Lied zu Ehren macht	to him a song of praise

## II. Recit. (tenor Evangelist)

Der Herr Jesus hob seine Hände auf und segnete seine Jünger  
und es geschah, da er sie segnete schied er von ihnen.

Then the Lord Jesus lifted up his hands and blessed his disciples, and it happened,  
that as He blessed them, He departed from them (rose to heaven).

## III. Recit. (bass)

Ach, Jesu, ist dein Abschied schon so nah?  
Ach, ist denn schon die Stunde da, da wir dich von uns lassen sollen?  
Ach, siehe, wie die heißen Thränen von unsern blassen  
Wangen rollen, wie wir uns nach dir sehnen, wie uns fast  
aller Trost gebricht. Ach, weiche doch noch nicht.

Ah, Jesus, must you go away so soon? Ah, is the hour already come, when you must  
depart from me? Ah, look now, like fervent tears that roll down our pallid cheeks;  
It's you we yearn for, it's you that takes away our cares. Ah, do not go away.

## IV. Aria (alto)

Ach, bleibe doch, mein liebstes Leben	Ah, do not leave me, my dearest
ach, fliehe nicht so bald von mir	Ah, stay, stay awhile with jme Savior
ach, fliehe nicht, ach, bleibe doch	Ah, stay awhile with me
mein liebstes Leben, ach, fliehe nicht	My dearest jSavior, stay awhile
fliehe nicht so bald von mir!	Linger awhile with me!

Dein Abschied und dein frühes Scheiden	Thy farewell and the empty sorrow
Bringt mir das aller grösste Leiden	Bring to me deepest, darkest sorrow
Ach ja, so bleibe doch	Ah, Lord, abide with me
Ach, so bleibe doch noch hier	Ah, abide here with me
Sonst werd'ich ganz von Schmerz umgeben.	with you away all is disaster

## V. Recit (tenor Evangelist)

Und ward auf gehoben zu sehens und fuhr auf gen Himmel, ein Wolke nahm ihn weg  
vor ihren Augen, und er sitzt zur rechten Hand Gottes.

And before their eyes He was taken away up to heaven, and the clouds took Him  
from their eyes, and He sits at the right hand of God.



## VI. Choral - Nun lieget Alles unter dir

Nun lieget Alles unter dir	Now all things lay under you
dich selbst nur aus genommen	The Father of creation;
Die Engel müssen für und für	The angels fly hither and yon
Auf zu warten kommen;	At Thy command.
Die Fürsten stehn auch auf der Bahn	Princes also stand to willingly
Und sind dir willing unterthan;	make away for their Overlord;
Luft, Wasser, Feu'r und Erden	Wind, water, fire and earth
Muss dir zu Dienste werden.	must Thy will obey.

## VII. Recit. (tenor Evangelist)

Und da sie ihm nach sahen gen Himmel fahren, siehe, da stunden bei ihnen zwei Männer in weissen Kleidern, welche auch sagten: Ihr Männer von Galilea, was sehet ihr und sehet gen AHimmel? Dieser Jesus, welcher von euch ist aufgenommen gen Himmel wird kommen, wie ihr ihn gesehen habt, wird kommen, wie ihr gesehen habt gen Himmel fahren.

And while they looked at Him, He rose to heaven, behold, there two men stood by them clad in white apparel, which also said: "Ye men from Galilea, why stand ye gazing up in to heaven? This Jesus, which from you is taken up in to heaven, will come again as you have seen Him rise into heaven.

## VIII. Recit. (alto Evangelist)

Ach ja! so komme bald zuruch! Tilg'einst mein trauriger Gebarden, sonst wird mir jeder Augenblick verhasst und Jahren ahnlich werden.

Alas! come soon again to us! And cheer again our gloomy faces, for fear all our days be sorrowful and life itself a burden.

## IX. Recit. (tenor Evangelist)

Sie aber beteten ihn an, wandten um gen Jerusalem von dem Berge, der da heisset der Olberg, welcher ist nahe bei Jerusalem and liegt einen Sabbatherweg davon, und sie kehrten wieder gen Jerusalem mit growwer Freude.

After they prayed to Him, they returned unto Jerusalem from the mountain, which is called the Mount of Olives, which is located close to Jerusalem and lies a Sabbath day's journey; and they returned again to Jerusalem with great joy.

## X. Aria (soprano)

Jesu, deine Gnaden blikke kann ich doch beständig sehn,  
Deine Liebe bleibt zurucke, dass ich mich hier in der  
Zeit an der künft' gen Herrlichkeit schon voraus im  
Geist erquicke, wenn wir einst dort vor dir stehn.



Jesu, ever filled with pity, look Thou down kindly on me.  
 Thine affection, ever with us, points to the glory to be,  
 after our spirits are free from our lowly earthy bodies,  
 when we dwell at last with Thee.

Wann Soll es doch geschehen

Wan soll es doch geschehen,  
 Wan kommt die liebe Zeit,  
 Dass ich ihn werde sehen  
 Wann kommt die liebe Aeit?  
 Du Tag, Wannwirst dus sein,  
 Dass wir den Heiland grussen,  
 Dass wir den Heiland kussen?  
 Komm, stelle dich doch ein!

When will the day appear  
 When will the hour be  
 That I may see my Saviour  
 Enthroned in majesty?  
 Your day, when will that be?  
 That day when I shall greet him  
 And as my saviour greet Him.  
 Come happy day, come soon!

### Coming Events

October

28	Fri	Stage Band Concert <i>Eric Penrod, Conductor</i>	Kresge
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November

1	Tue	Kresge Concert Series+ <i>Thomas Liley, saxophone</i>	Kresge
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15	Tue	Canterbury Trio Concert	Kresge
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December

3	Sat	MESSIAH <i>Choral Union &amp; University Orchestra + Joe M. Noble, Conductor</i>	College Church
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4	Sun	MESSIAH <i>Choral Union &amp; University Orchestra + Joe M. Noble, Conductor</i>	College Church
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5	Mon	Senior Recital <i>Melinda Watson, mezzo-soprano</i>	Kresge
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6	Tue	Kresge Concert Series+ <i>Ovid Young, Chamber Music</i>	Kresge
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NOTE: All times are 7:30 pm unless otherwise specified.

+ Freewill offering will be taken



**Kresge**  
*concert series*

**presents**

**Dr. Thomas Liley, saxophone**  
**Sue Malmberg, piano**

**Nov. 1, 1994**  
**7:30 p.m.**  
**Kresge Auditorium**  
**Larsen Fine Arts Center**  
**Olivet Nazarene University**

## PROGRAM

### Invocation

Adagio and Allegro, op. 70 (1849)

Robert Schumann  
(1810-1856)

Sonata, op. 29 (1972)  
*Andante maestoso*  
*Allegro energico*

Robert Muczynski  
(b. 1929)

Élégie et rondeau (1961)

Karel Husa  
(b. 1921)

## INTERMISSION

Concertino da Camera (1935)  
*Allegro con moto*  
*Larghetto - Animato molto*

Jacques Ibert  
(1890-1962)

Meditation  
from Thaïs (1894)

Jules Massenet  
(1842-1912)

*Dr. Thomas Liley* is a Yamaha Performing Artist and a member of the faculties of Joliet Junior College, Millikin University and Olivet Nazarene University. Previously he has been Professor of Saxophone at the University of Florida and the University of Kansas. His background includes experience as a public school band and orchestra director and as a member of the U.S. Navy Band in Washington, D.C. He is a student of Eugene Rousseau of Indiana University, where he was awarded the degree of Doctor of Music in Saxophone Literature and Performance.

Liley has performed throughout the United States in solo and chamber music recitals and as a soloist with well-known conductors such as Karel Husa, Sir Vivian Dunn, and Robert Foster. Performances as an artist-clinician for the Yamaha Corporation of America and on his recent recording have included works written specifically for him as well as standard works for saxophone.

In addition to his teaching and performing activities, Dr. Liley has long been involved with the North American Saxophone Alliance, serving as State Chairman, as a member of both the Nominations Committee and the Executive Committee, and as Editor of The Saxophone Symposium, the quarterly journal of the Alliance. Articles by Dr. Liley, which have appeared in The Saxophone Symposium, Bandworld, and various state music educators magazines, reflect his special interest in saxophone pedagogy.

*Sue Malmberg* has been a fine arts instructor at Joliet Junior College for fifteen years. She received the degree of Bachelor of Music in piano performance from Simpson College and the degree of Master of Music in piano performance from the University of Illinois. She has studied piano with Robert Larsen, Joel Shapiro and Donald Walker. Her teaching disciplines include piano, theory and American music. Ms. Malmberg has been





CONCERT  
BAND

1994  
FALL TOUR

CONDUCTOR  
HARLOW HOPKINS

OLIVET  
NAZARENE  
UNIVERSITY  
KANKAKEE, ILLINOIS





## PROGRAM

INVOCATION	The Pastor
Fanfare in Song Form His Honor	Daniel Bukvich Henry Fillmore <i>Edited by Fredrick Fennell</i>
Country Gardens	Percy Grainger
Marche Hongroise-Rakoczy	Hector Berlioz <i>Arr by Leonard B. Smith</i>
A WORD ABOUT OLIVET	
On a Southern Hymnsong ( <u>There is a Balm in Gilead</u> )	David R. Holsinger
Praise to the Lord	Arr. James D. Ployhar
TESTIMONIES	
Symphonic Variations on <u>In Dulci Jubilo</u>	Claude T. Smith
Fantasia on a Hymn by Praetorious ( <u>Lo How a Rose E'er Blooming</u> )	Robert E. Frost
OFFERING	Darla Smith, Saxophone Beth Smith, Piano
Rejouissance (Fantasia on <u>Ein Feste Burg</u> )	James Curnow
BENEDICTION	The Pastor

**FLUTE**

Rachel Ball-Wheaton, IL  
Mary Boydston-Springtown, TX  
Kara Brown-Rochester, IN  
Mary Ann Cheney\*-Howell, MI  
Katherine Pinske-Reedsburg, WI  
Tarah Ward-Morris, IL

**OBOE**

Bliss Johnston-Huntington, IN  
Beth Smith\*-Deckerville, MI

**BASSOON**

Bryan Burriss\*-Roanoke, IL

**CLARINET**

Julie Bisgeier-Flushing, MI  
Ken Dillman-Wellington, IL  
Trisha Garrison\*-Mt. Ayr, IN  
Lisa Ghilardi-Valparaiso, IN  
Stephanie Harris-DeKalb, IL  
Anne Meyer-Ft. Wayne, IN  
Kristy Sellers-Shelbyville, IL  
Kris Strehlow-Madison, WI  
Sarah Vance-Chillicothe, IL  
Jeanette Wells-Smithfield, IL  
Melissa Williamson-New Albany, IN  
Jennifer Willis- Morris, IL

**BASS CLARINET**

Duane Dubbert-Manhattan, IL

**CONTRABASS CLARINET**

Jennifer Richmond-Manteno, IL

**ALTO SAXOPHONE**

Darla Smith\*-Deckerville, MI

**TENOR SAXOPHONE**

Tina Roberts-Ft. Lauderdale, FL

**BARITONE SAXOPHONE**

Tom Herndon-Hoopeston, IL

**TRUMPET**

Paul Coomer-Oakland City, IN  
Christa Dirks-Ashkum, IL  
Aaron Green-New Castle, IN  
Angie Harris-Indianapolis, IL  
Wade Harshman-Tamah, WI  
Danny Hines-Mt. Dora, FL  
Anthony Hudgins-Valparaiso, IN  
Christy McFarland-Louisville, KY  
Dan Meyer-Ft. Wayne, IN  
Mark Moore-Beaverton, MI  
Dan Read\*-Olathe, KS

**HORN**

Ben Brajcki-Portage, IN  
Mary Dillinger-Bourbonnais, IL  
Chad Steinacker\*-Bourbonnais, IL  
Julie Steinacker-Bourbonnais, IL

**TROMBONE**

Naomi Ashley-Moville, IA  
Ken Bushey-Florissant, MO  
Kendra Erk\*-Modoc, IN  
Jeff Haynes-Fountain City, IN  
Matt Moore-Beaverton, MI  
Matt Steinacker-Winamac, IN

**EUPHONIUM**

Tony Crisp\*-Abingdon, IL  
Shannon Hicks-Casey, IL

**TUBA**

Jonathan Hewitt-Milan, IL

**PERCUSSION**

Greg Boisture-Ft. Wayne, IN  
Jeff Burke\*-Janeville, WI  
Laura Culver-Mishawaka, IN  
Tiffani Fisher\*-Petersburg, IN  
Brian Greenlee-Dayton, OH  
Renée Rodgers-Clay City, IN

\* denotes section leader



**John C. Bowling**  
President  
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

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Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,269 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 30 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.

*Olivet Nazarene University*  
*Department of Music*  
*presents*

**Homecoming Concert**

Excerpts from **God With Us**

by

Don Moen, Jack W. Hayford  
Tom Hartley, Tom Fettke, Camp Kirkland

**Be Strong and Take Courage**

Tim Strawser and Amy Johnson, Soloists

**Come, Celebrate Jesus**

Aimee Copley, *Narrator*

Charity Willard, Jamie Britton, Jennifer Crowder  
Stephan Swan, Corey Mettler, *Praise Team*

**University Singers**

*John Reiniche, Conductor*

Kelly Johnson, piano

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His Honor

Henry Fillmore  
Edited by Fredrick Fennell



Country Gardens Percy Grainger

Fantasia on a Hymn by Praetorius Robert E. Foster  
(Lo How a Rose E'er Blooming)

**Concert Band**

*Harlow Hopkins, Conductor*

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Fanfare for Christmas Day Martin Shaw

Esta Noche (On That Night) Tom Cunningham

I Saw Three Ships Mack Wilberg  
Julie Hull and Julia Boone, piano

Dear Lord and Father Sam Pottle

Grace Mark Hayse

The Shining River Ovid Young

**Orpheus Choir**

*George Dunbar, Conductor*  
Julie Hull, piano

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5:30 p.m.

Saturday

November 12, 1994

Kresge Auditorium

Larsen Fine Arts Center

Olivet Nazarene University  
Department of Music  
presents

## CANTERBURY TRIO

Gerald Anderson, piano  
Harlow Hopkins, clarinet  
Lolita Phelps, violin, viola

### FRENCH CHAMBER MUSIC

After the Franco-Prussian War (1870-71) altered the political landscape of Europe, the musical style began to change as well. One of these was the rise of a new school of composition in France, one that sought to challenge the German Romanticism of the time with a more refined and elegant French style. This uniquely French aesthetic is summarized by Donald Grout in his History of Western Music: "...it tends to be lyric or dancelike rather than epic or dramatic, economical rather than profuse, simple rather than complex, reserved rather than grandiloquent: above all, it is not concerned with delivering a message, whether about the fate of the cosmos or the state of the composer's soul."

Influential composers of the time formed a National Society for French Music, and through it, committed themselves to the advancement of French musical culture.

Kresge Auditorium  
November 15, 1994  
7:30 P.M.



## Program

Dolly Suite, op. 56

*Mi-a-ou*

*Kitty Valse*

*Le pas Espagnol*

Gabriel Fauré

(1845-1924)

arr. Gerald Anderson

Gabriel Fauré, a professor at the Paris Conservatory, was a founding member of the National Society for French Music, and his music reflects its values. His Dolly Suite was originally composed as a piano duet for one of the composer's friends to play with his young daughter, whose name was Dolly. Cast in six movements, the work features a "cat theme" in many of its descriptive titles, such as "Mi-a-ou" and "Kitty Valse." "Le pas Espagnol" illustrates the fascination many French composers have had with Spanish music, Bizet's Carmen and Ravel's Bolero being examples.

Pavanne pour une Infante Defunte  
(Pavan for a dead Princess)

Maurice Ravel

(1875-1937)

arr. Gerald Anderson

Ravel was a student of Fauré at the Paris Conservatory. From his study, Ravel developed a classical sense of form, then infused it with a lush harmonic palette to produce a unique musical style.

The pavan is a court dance dating from the 16th century, generally used for somber occasions. Many were written in honor of recently deceased members of the aristocracy, often played for the funeral procession. Hence, the title of this work is generally translated "princess" rather "infant".

Ravel's Pavanne is most often heard in the orchestral transcription written by Ravel himself, although it was originally composed for solo piano. The arrangement for the Canterbury Trio is based on the solo version.

La Fille aux Cheveux de Lin  
(Girl with the Flaxen Hair)

Claude Debussy  
(1862-1918)  
arr. Arthur Hartmann

According to Grout, "The most conspicuous and influential development in French music in the late nineteenth and early twentieth centuries is incarnate in a single composer, Claude-Achille Debussy." He is generally regarded as the musical counterpart to the school of painting in Paris at the end of the nineteenth century, Impressionism. While Debussy shared Ravel's love of harmonic color, he is much more experimental in his use of modes, tonal relationships, and formal structure.

"La Fille aux Cheveux de Lin" is one of the twenty-four preludes for solo piano. The descriptive title provides only a general framework for the musical atmosphere created in the prelude. Although meticulously constructed, the music seems to meander gently in a world of elegant ease.

Sonata for Violin and Piano  
*Allegro Vivo*

Claude Debussy

Debussy attended the Paris Conservatory around the same time as Ravel, but his music shows much more independence from the past. In fact, this Sonata, Debussy's last completed work, was the only one written in this form. The piece abounds with cross rhythms, alternations of diatonic and chromatic harmony, and sudden changes of tempo and color.

Rêverie

Claude Debussy  
arr. Gerald Anderson

"Reverie" is defined by Webster as a daydream, a condition of being

lost in thought. This fanciful title describes the dreamy lyricism of the piece. Published in 1890, as a piano solo, *Rêverie* is one of Debussy's earliest works, written before his mature style was formulated. The melody has a long Romantic line rather than the shorter fragments of the violin sonata. However, his love of modal and whole tone colors is evident even in this early work.

Trio for Clarinet, Viola, and Piano	Jean Françaix
<i>Preludio</i>	(1912- )
<i>Allegrissimo</i>	
<i>Scherzando</i>	
<i>Largo</i>	
<i>Presto</i>	

Jean Françaix was born into a musical family, his father being a composer and pianist, his mother a voice teacher. Françaix studied at the Paris Conservatory with Nadia Boulanger, and at 18, won the first prize in piano.

Ransom Wilson describes the composer's aim, "to give pleasure to the listener. He accomplishes this with the utmost in sophistication and technical mastery. Gracious, and not without a good dose of typical French irony, his works are distinguished by their clarity and ease. Their innate sense of humor is endearing from the start".

The Trio presents a tour de force in virtuosity, yet the technical requirements never overshadow the joyful energy of the music. The first and fourth movements offer a somber contrast to the lightness of the other movements.

Although the piece was written in 1890, first performed in 1992, it maintains a great deal of the French aesthetic values found in Debussy, Ravel, and Fauré. As did his predecessors, Françaix believes the primary aim of music is simply to be enjoyed.



UNIVERSITY  
SINGERS

1994  
FALL TOUR

CONDUCTOR  
JOHN REINICHE

GOD WITH US  
& ALLELUIA

OLIVET  
NAZARENE  
UNIVERSITY  
KANKAKEE, ILLINOIS

## PROGRAM

*GOD WITH US* . . . . . DON MOEN, JACK W. HAYFORD, TOM HARTLEY,  
TOM FETKE, CAMP KIRKLAND

NARRATOR . . . . . AIMEE COPLEY  
SOLOISTS . . . . . TIM STRAWSER, AMY JOHNSON, JOEL CHRISTIE  
PRAISE TEAM . . . . . JAMIE BRITTON, CHARITY WILLARD, JENNIFER CROWDER,  
STEPHAN SWAN, COREY METTLER  
READER . . . . . JASON BULLOCK



*ALLELUIA* . . . . . BILL AND GLORIA GAITHER, RONN HUFF,  
LARI GOSS, JAY ROUSE

LEADERS . . . . . SHAYNE MORRISON, DAN MEYER, ANNE MEYER  
SOLOISTS . . . JULIE DUERKSEN, TOM HERNDON, AMY JOHNSON, ALLYSON THOMAS,  
CHARITY WILLARD, DAMON PRICE, SHAYNE MORRISON, ANTHONY HUDGINS  
CHARACTERS . . . . . JASON PARCHERT, STEPHEN SWAN,  
MONICA BENNETT, JOEL CHRISTIE

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*The 58 men and women in the group represent the full range of academic majors and interests at the university. University Singers will present a worship experience of choral music designed for the church of the 90's. University Singers seek to continually lift up the name of Jesus Christ and exhibit His work in the personal lives of each member of the ensemble.*

*Conductor John Reiniche teaches voice and produces the Music Drama performance each spring in addition to directing University Singers. He holds both a Bachelor of Science and Master of Music degrees in voice from Ball State University and has continued graduate work at Indiana University, Bloomington. He and his wife, Debbie, have one child, Heather, and live in Momence, Illinois.*

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SATURDAY, NOV. 19, VALLEY MISSION CHURCH OF THE NAZARENE  
SUNDAY, NOV. 20, OAKLAND CITY CHURCH OF THE NAZARENE  
SUNDAY, NOV. 20, BRAZIL CHURCH OF THE NAZARENE

SPRING TOUR DISTRICTS  
FEBRUARY 10, 11, 12 - NWIN AND INDY  
MARCH 31, APRIL 1, 2 - ILLI AND NWIL



## God With Us Choruses

The congregation is invited to join the choir in singing the following songs during the performance of *God With Us*. Prof. Reiniche will turn and direct the congregation to sing at the appropriate times.

I just want to be where You are,  
dwelling daily in Your presence;  
I don't want to worship from a-far,  
draw me near to where You are.

I just want to be where you are,  
in Your dwelling place for ever;  
Take me to the place where You are,  
I just want to be...I just want to be with You.

Crown Him King of Kings, Crown Him Lord of Lords,  
Wonderful Counselor, the Mighty God  
Emmanuel, God is with us, And He shall reign,  
He shall Reign, He shall Reign forever more.

Great is Thy faithfulness, O God my Father,  
There is no shadow of turning with Thee;  
Thou changest not, Thy compassions they fail not;  
As Thou hast been Thou forever wilt be.

Great is Thy faithfulness! Great is Thy faithfulness!  
Morning by morning new mercies I see;  
All I have needed Thy hand hath provided,  
Great is Thy faithfulness, Lord, unto me!

Pardon for sin and a peace that endureth,  
Thy own dear presence to cheer and to guide;  
Strength for today and bright hope for tomorrow,  
Blessings all mine, with ten thousands be-side.



Faithful, You are faithful,  
King of kings, Lord of lords, You are faithful;  
Faithful, You are faithful,  
King of kings, Lord of lords, I worship you.  
King of kings, Lord of lords, I worship you.



Blessed be the name of the Lord,  
He is worthy to be praised and adored;  
So we lift up holy hands in one accord,  
Singing "Blessed be the name, blessed be the name,  
blessed be the name of the Lord!"



No other name but the name of Jesus,  
no other name but the name of the Lord;  
No other name but the name of Jesus  
is worthy of glory and worthy of honor,  
and worthy of power and all praise.



All hail the pow'r of Jesus' name!  
Let angels prostrate fall;  
Bring forth the royal diadem,  
And crown Him Lord of all;  
Bring forth the royal diadem,  
And crown Him Lord of all.



## UNIVERSITY SINGERS 1994-95

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### SOPRANO I

JULIE HABEGGER  
AMY JOHNSON  
REBECCA KEITH  
SHELBY MOORE  
BETH PHELPS  
CHARITY WILLARD  
ROXANNE YOCUM

### SOPRANO II

MONICA BENNETT  
LORI BIBLE  
JAMIE BRITTON  
ERIN BURDEN  
DANA FERRIS  
TRINA FRYMAN  
JILL FULLER  
TIFFANY HARDY  
JENNIFER HART  
SHAYNE MORRISON  
PAM MYERS  
KAYLA REAMS

### ALTO I

TRICIA BERBAUM  
AIMEE COPLEY  
JENNIFER CROWDER  
JULIE DUERKSEN  
MICHELLE MANLEY  
SUSAN PALMER  
LAUREL SAUNDERS  
ALLYSON THOMAS

### ALTO II

LORI BAUER  
ANNE MEYER  
CHERIE MYERS  
STANA OWEN  
KATHI OWENS

### TENOR I

JOEL CHRISTIE  
DAVE LUDWIG  
TIM STRAWSER  
STEPHEN SWAN

### TENOR II

BRAD ATKINSON  
JASON BULLOCK  
BRIAN GREENLEE  
ANTHONY HUDGINS  
MATT HUSTON  
JASON MARCHAND  
DAMON PRICE

### BASS I

PAUL COOMER  
COREY METLER  
RICHARD SCHMIDT  
BRADLEY SCHOLTENS

### BASS II

ROB BRECKEL  
BRUCE HEAVNER  
THOMAS HERNDON  
DAN MEYER  
JERAMY NICHOLS  
JASON PARCHERT

### ACCOMPANISTS

KELLY JOHNSON, PIANO  
JONATHON HEWITT, SYNTH.



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President  
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ONU Chapel  
Thursday, December 1, 1994

Prelude - T. Nelson  
Welcome/Hymn - H. Hopkins  
Intro of Dr. George Dunbar/Orpheus Choir  
- B. Bray  
Orpheus Choir - G. Dunbar

Sing to the Lord  
Psalm of Celebration  
Let This Mind Be in You  
Sing Unto God  
O Mary, Don't You Weep  
Dear Lord and Father  
The Holy City  
Esta Noche  
Shepherd's Pipe Carol  
Silent Night

Choral Benediction - Orpheus  
Postlude - T. Nelson



*Olivet Nazarene University  
Department of Music  
presents*

# *Messiah*



*by George Frideric Handel*

*Joe Noble, Conductor*

*Saturday, December 3, 1994 -7:30 p.m.*

*Sunday, December 4, 1994 -6:00 p.m.*

*College Church of the Nazarene*

*Fifty-ninth Annual Performances*

*Joe M. Noble, Conductor*  
*Alice Edwards, Harpsichord*  
*Timothy Nelson, Organ*

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**SOLOISTS**

**Saturday**

*Karen Daugherty*  
*Mary Atkinson*  
*Neal Woodruff*  
*Jeff Bell*

*Soprano*  
*Alto*  
*Tenor*  
*Bass*

**Sunday**

*Cindy Smith*  
*Julia Boone*  
*Neal Woodruff*  
*John Beegle*

*Soprano*  
*Alto*  
*Tenor*  
*Bass*

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*December 3, 1994 College Church of the Nazarene 7:30 p.m.*

*December 4, 1994 College Church of the Nazarene 6:00 p.m.*



## PROGRAM

Invocation

Dr. John C. Bowling (Saturday)

*President, Olivet Nazarene University*

Rev. Dan Boone (Sunday)

*Sr. Pastor, College Church of the Nazarene*

### PART I

Overture

Rec. (Tenor) Comfort ye my people	Isaiah 40:1-3
Air (Tenor) Ev'ry valley shall be exalted	Isaiah 40:4
Chorus And the Glory of the Lord	Isaiah 40:5
Rec. (Alto) Behold, a virgin shall conceive	Isaiah 7:14
Air (Alto and Chorus) O Thou that tellest	Isaiah 40:9, 60:1
Rec. (Bass) For behold, darkness	Isaiah 9:2,3
Air (Bass) The people that walked in darkness	Isaiah 9:2
Chorus For unto us a child is born	Isaiah 9:6
Pastoral Symphony	Offertory

Rec. (Soprano) There were shepherds abiding	Luke 2:8
And lo, the angel of the Lord	Luke 2:9
And the angel said unto them	Luke 2:10,11
And suddenly there was with the angel	Luke 2:13
Chorus Glory to God	Luke 2:14
Rec. (Alto) Then shall the eyes of the blind	Isaiah 35:5
Air (Alto) He shall feed his flock	Isaiah 40:11
Air (Soprano) Come unto Him	Matthew 11:28,29

### PART II

Air (Alto) He was despised	Isaiah 53:3
Chorus Surely He hath borne our griefs	Isaiah 53:4,5
Rec. (Tenor) Thy rebuke hath broken his heart	Psalms 69:20
Air (Tenor) Behold, and see	Lamentations 1:12
Rec. (Tenor) He was cut off	Isaiah 53:8
Air (Tenor) But Thou didst not leave	Psalms 16:10
Chorus Lift up your heads, O ye gates	Psalms 24:7-10
Air (Soprano) How beautiful are the feet (Saturday only)	Romans 10:15
Air (Bass) Why do the nations (Saturday only)	Psalms 2:1,2
Rec. (Tenor) He that dwelleth in heaven	Psalms 2:4
Air (Tenor) Thou shall break them	Psalms 2:9
Chorus Hallelujah!	Revelation 19:6,11:5,19:16

### PART III

Air (Soprano) I know that my redeemer liveth	Job 19:25,26
Chorus Since by man came death	I Corinthians 15:21,22
Rec. (Bass) Behold I tell you a mystery	I Corinthians 15:51,52
Air (Bass) The trumpet shall sound	I Corinthians 15:52-54
Chorus Worthy is the lamb that was slain...Amen	Revelation 5:12-13

## HISTORY

Incredible as it may seem, this 1994-95 concert season marks the 253rd anniversary of Handel's Messiah. An astute entrepreneur as well as a gifted composer, George Frideric Handel (1685-1759) first achieved acclaim as an opera composer. Though trained in both Germany and Italy, Handel felt himself drawn to England in 1711. Odd as it may sound to us now, few at that time found it curious that this German-born composer could attain international fame by writing Italian operas for the English stage.

By the 1720's, however, changes in artistic tastes and social conditions in England threatened Handel's opera career, and in the 1730's he began to turn to oratorio composition. Unfortunately, public response to Handel's newly chosen field was discouraging, and by 1740 Handel considered returning to Germany. Instead, he was persuaded to consider a musical setting for Charles Jennens' Scriptural Collection, called Messiah. Handel began work on this new oratorio on August 22, 1741, and completed it with orchestration by September 14, 1741.

While Handel may have been divinely inspired to compose such a masterwork in only 24 days, it is possible he was also working under pressure of a deadline. An invitation from William Cavendish, Duke of Devonshire, soon brought Handel to Dublin. His newly completed oratorio, Messiah, became the sixth of six concerts performed there from late 1741 to April of 1742. All the Dublin performances quickly sold out, and demand for seating was so great that women were advised to come without their hoops and men without their swords in order to accommodate the anticipated crowd. None of the performers were paid--all proceeds went to charity. The three Dublin performances of Messiah allowed 142 debtors to be released from debtor's prison.

London concert-goers, who were used to a steady diet of Italian opera, were less appreciative and even a bit bewildered when they heard Messiah for the first time in March of 1743. Unlike the operas they were more familiar with, Messiah told no "story," contained too many choruses, and did not focus on the soloists. Some were uncomfortable with the use of Scripture for a theatrical presentation, as if this were somehow sacrilegious.

Not until May of 1750, when it was again performed for charity, did Messiah finally achieve the attention and appreciation it deserved. After hearing a performance of Messiah in 1758, John Wesley spoke for many when he acknowledged its power; "I doubt if that congregation was ever so serious at a sermon as they were during this performance." It would be difficult to name any other work of music which has enjoyed such continued success over such an uninterrupted stretch of time as Messiah. Like so many generations before us, through Handel's Messiah we discover the wonder of the greatest gift of all--"For unto us a child is born!"  
(Program notes by Kathryn Van Fossan)

## CONDUCTOR

Professor Joe M. Noble joined Olivet's faculty in 1976. Prior to that time he had taught in public schools and at the college level. 1974-1976 was spent on the faculty of Northwestern University, Evanston, Illinois. His degrees are from Luther College and the University of Iowa. He has completed all but the thesis for a doctorate in music at the University of Iowa. Professor Noble has conducted a number of times at public school festivals in Illinois, Indiana, and Iowa and continues to guest conduct frequently. In addition to conducting, Mr. Noble teaches class and private voice, music education, music literature, world musics, and conducts Choral Union. He is the choir director at the Wesley United Methodist Church in Bradley, Illinois.

## SOLOISTS

*Karen Daugherty* graduated from Olivet in 1993 with a degree in Music Education. She studied voice with Dr. George Dunbar, and sang in both Orpheus choir and the Olivetians. Karen was a student soloist in the 1990 Olivet presentation of Messiah, recipient of the Walter B. Larsen Award for Musical Excellence, and was a four time Commencement Concert soloist. Currently, Karen is in her second year as an elementary music teacher in Watseka, IL. and co-directs the Bourbonnais Park District Children's Chorus.

*Mary Atkinson* currently resides in Oaklawn, IL. where she teaches general music to elementary students. At Olivet Nazarene University, Mary studied voice with Ruthmarie Eimer and clarinet with Dr. Harlow Hopkins, chairman of the Fine Arts Division. Miss Atkinson sang in Orpheus choir for four years and was also a member of the Concert Band and University Orchestra. While a student, Mary was the recipient of the Boyd and Libby Harshman and Orpheus Choir Memorial for two consecutive years.

*Neal Wayne Woodruff* was a student of Ruthmarie Eimer while at Olivet Nazarene University. A 3-time Messiah student soloist, and the 1990-1991 recipient of the Walter Burdick Larsen Award. Neal was voted the "Most Outstanding Male Graduate of 1991." During his senior year, and his year as Choir director in the public schools of Herscher, IL, Mr. Woodruff was a member of and understudy soloist for the Chicago Symphony Chorus. He currently serves as the Minister of Music at the Church of the Nazarene in Nacogdoches, TX. This past October, Neal was the 2nd place finalist in the Southwest Regional competition for the National Association of Teachers of Singing, Graduate Men's Division. Mr. Woodruff will complete his Master's degree in Vocal Performance and Choral Conducting from Stephen F. Austin State University, in May of 1995.

*Jeffery Bell* is a 1981 graduate of Olivet Nazarene University, went on to earn the Master of Music degree in Voice Performance and Literature from the University of Illinois, and is a candidate for the Doctor of Arts degree in Voice Performance and Music History from Ball State University. Mr. Bell has sung operatic roles in The Magic Flute, La Boheme, and The Marriage of Figaro, and has performed the bass solos in Handel's Messiah, Bach's St. Matthew Passion, Mozart's Requiem, Haydn's Creation, Brahms' German Requiem, and Mendelssohn's Elijah. Jeff has participated in master classes with Sherrill Milnes, Dalton Baldwin, and John Wustman, and has been adjudicator for many vocal competitions. For the past ten years he has been a member of the music faculty of Indiana Wesleyan University in Marion, Indiana, where he resides with his wife, Carole (ONU 1981) and daughter, Christin.

*Cindy Smith* is a junior from Colorado Springs, Colorado. Miss Smith is majoring in music education with a minor in theater. Tonight marks her first appearance as a Messiah soloist and she is thrilled to have her family in the audience. Cindy is a member of Orpheus choir and is traveling for her second year with "Vision" one of Olivet's public relations groups. She has appeared in the music department's productions of The Gondoliers and Hansel and Gretel and was chosen as a soloist for the 1994 Commencement Concert. Miss Smith is a student of Professor Ruthmarie Eimer.

*Julia Aurelei Boone* is a junior from Sterling, Illinois. Tonight marks her second appearance as a Messiah soloist. Miss Boone is a member of Orpheus choir and is also one of its accompanists. She performed leading roles in Meanwhile back at Cinderella's, and The Medium, and The Magic Flute at Anderson University and appeared as the witch in last years presentation of Olivet's Hansel and Gretel. Miss Boone is a vocal performance major and a student of Dr. George Dunbar.

*John Beegle* is a sophomore from Indianapolis, Indiana and is majoring in Church Music. Tonight is John's first appearance as a Messiah soloist. Mr. Beegle is a member of Orpheus choir and a student of Dr. George Dunbar.

ORCHESTRA  
Harlow Hopkins, Conductor

Flute

Kara Brown\*  
Rachel Ball  
Mary Ann Cheney  
Rebecca Miles

Oboe

Bliss Johnston\*  
Beth Smith

Clarinet

Julie Bisgeier\*  
Ken Dillman

Bassoon

Brian Burris\*  
Frances Smet-Mehrer

Horn

Ben Brajcki\*  
Michael Dean

Trumpet

Christy McFarland\*  
Angie Harris  
Eric Penrod (Saturday soloist)  
Dan Read (Sunday soloist)

Trombone

Kendra Erk\*  
Jef Haynes  
Naomi Ashley

Timpani

Tiffani Fisher

Violin I

Julie Mercer, Concertmistress  
Dan Meyer  
Kathryn Godwin  
Lyn McIntosh

Violin II

Anne Meyer\*  
Anne McFarland  
Aaron Smith  
Rebecca Dyer

Viola

Lolita Phelps\*  
Norman Schoer

Cello

Randy Kinder\*  
Shirlee McGuire  
Daniel Gasse  
David Forsman

String Bass

Andrea Peterson\*  
Piotr Kocemba

\* Principal

CHORAL UNION  
Joe M. Noble, Conductor

Mary Armstrong	Kendra Erk	David Ludwig
Jason Bailey	Dana Ferris	Laura McBurnie
Eric Baker	Benjamin Forsythe	Matt McBurnie
Rachel Ball	Trisha Garrison	Wendy McClure
Allison Barriger	Mandy Gray	Britta Mitchell
Andrew Barriger	Julie Habegger	Sarah Monroe
Jonathan Bartling	Brian Hancock	Shelby Moore
Lori Bauer	Michael Hancock	Colletta Nichols
John Beegle	Kelli Hannah	Jeremy Nichols
Tricia Berbaum	Wade Harshman	Jean Owens
Curtis Besco	Melissa Hayes	Jason Parchert
Heather Billington	Jennifer Hewitt	Donna Pierson
Kimberly	Jonathan Hewitt	Robin Pierson
Bittenbender	Danny Hines	Katherine Pinske
Julia Boone	Stephen Hill	Damon Price
Mary Boydston	Amy Hoover	Holly Rees
Rebecca Carlton	Anthony Hudgins	Julia Roat
Tamara Carlton	Leah Hudson	Jean Sapper
Holly Carr	Julie Hull	Jamie Schrock
Joel Christie	Debi Jellema	Stephanie Shank
Michele Clark	Marsha Jewell	Tina Shaver
Ruth Ann Clausen	Amy Johnson	Jerry Sipes
Dale Cobb	Darren Johnson	Patrick Skelly
Paul Coomer	Jillian Johnson	Beth Smith
Sara Craycraft	Kelly Johnson	Cindy Smith
Robin Crouse	Melissa Johnston	Darla Smith
Laura Culver	Alison Kaiser	David Smith
Pam Dahlman	Jean Keith	Kimberly Tempel
Matthew Davis	Amanda Koehn	Lisa Terch
Megan DeRossi	Rebecca Kohl	Melora Lee
Michael Dever	Earl Kroll	Thompson
Tracee DiGiulio	Christine	Kay Welch
Maricelle Dickman	Leatherman	Christal Whitman
Christy Doenges	Barbara Lohrbach	Carrie Williams
Wayne Ellis	Dean Lohrbach	Sonya Yates

## UNIVERSITY SINGERS

John Reiniche, Conductor

Bradley Atkinson	William Gue	Shayne Morrison
Lori Bauer	Julie Habegger	Cherie Meyers
Monica Bennett	Tiffany Hardy	Pamela Meyers
Tricia Berbaum	Jennifer Hart	Jeremy Nichols
Lori Bible	Bruce Heavner	Stana Owen
Robert Breckle	Thomas Herndon	Katherine Owens
Jamie Britton	Jonathon Hewitt	Susan Palmer
Jason Bullock	Anthony Hudgins	Jason Parchert
Erin Burden	Matthew Huston	Elizabeth Phelps
Charles Carrigan	Amy Johnson	Damon Price
Joel Christie	Kelly Johnson	Kayla Reams
Paul Coomer	Rebecca Keith	Laurel Saunders
Aimee Copley	David Ludwig	Bradley Scholtens
Jennifer Crowder	Michelle Manley	Richard Schmidt
Julie Duerksen	Marchand James	Timothy Strawser
Dana Ferris	Corey Mettler	Stephen Swan
Trina Fryman	Anne Meyer	Allyson Thomas
Jill Fuller	Daniel Meyer	Charity Willard
Brian Greenlee	Shelby Moore	Roxanne Yocum

## ORPHEUS CHOIR

D. George Dunbar, Conductor

Eric Baker	Dan Dillinger	Kari Newsham
Greg Baker	Wayne Ellis	Jennifer Pate
Allison Barriger	Lisa Garvin	Lawrence Phillips
Andrew Barriger	Kathy Godwin	Anna Quanstrom
Jonathan Bartling	Tawni Grable	Shalom Renner
John Beegle	Kellie Hannah	Julia Roat
Lorissa Bennett	Brian Hancock	Erika Schrock
Curtis Besco	Elizabeth Heinold	Mandi Shinn
Heather Billington	Randy Henricks	Jerry Sipes
Amy Bittenbender	Jennifer Hewitt	Kathy Sipes
Kim Bittenbender	Danny Hines	Aaron Smith
Julia Boone	Julie Hull	Cindy Smith
Becky Carlton	Jillian Johnson	Chad Steinacker
Holly Carr	Bliss Johnston	Mark Taylor
Joel Close	Randy Kinder	Melinda Watson
Robb Cook	Rebecca Kohl	Kay Welch
Sarah Criswell	Daryl Kreml	Christal Whitman
Robin Crouse	Earl Kroll	Carrie Williams
Laura Culver	Tim Kruse	Bryan Winkelman
Michael Dever	Brian Lee	Sonya Yates
Aaron Dicer	Matt McBurnie	Darren York



*"Thank You for Joining Us Through the Holidays."*

# *Celebrating Because*



# *Our Saviour Was Born*

College Church of the Nazarene  
200 University Avenue • Bourbonnais, IL 60914

*SUNDAY, DECEMBER 4, 1994*

*10:30 A.M.*

- "O Holy Night" . . . . . Jerry Luzeniecki
- "Fanfare for Christmas" . . . . . Orpheus Choir
- "Carol Medley" . . . . . Congregation
- "I Saw Three Ships"  
"Shepherd's Pipe Carol" . . . . . Orpheus Choir
- "The Arrival" . . . . . Angella Matson
- "On That Night" . . . . . Orpheus Choir
- Welcome . . . . . Debra Foulks
- "In Praise of Christmas" . . . . . Teen Strings
- "Sing to the Lord"  
"The Glory of the Father" . . . . . Orpheus Choir
- Testimony . . . . . Steve Rice
- "Dear Lord and Father of Mankind" . . . . . Orpheus Choir
- "Sign Language" . . . . . Dan Boone  
(Luke 1:5-25)

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***MESSIAH***  
***Tonight at 6 p.m.***  
***in the Sanctuary***



Olivet Nazarene University  
Department of Music  
presents

## Senior Recital

of

Melinda Kaye Watson

mezzo-soprano

Tony Bellomy, piano

Assisted by:

Mison Kaiser, piano

Andrew Barriger, baritone

Ebelyn Noble, piano

## Program

- Les Roses d' Ispahan  
Fleur Jetée  
Gabriel Fauré  
(1845-1924)
- Frauenliebe und Leben  
(Woman's love and life)  
Seit ich ihn gesehen  
Er, der Herrlichste von allen  
Ich kann's nicht fassen, nicht glauben  
Du Ring an meinem Finger  
Robert Schumann  
(1810-1856)  
Melinda K. Watson  
Tony Bellomy, piano
- Sonata in c minor  
Allegro molto e con brio  
Prestissimo  
Ludwig Van Beethoven  
(1770-1827)  
Alison Kaiser, piano
- Must the Winter Come So Soon?  
from Vanessa (1958)  
Samuel Barber  
(1910-1981)
- Non so più cosa son  
from The Marriage of Figaro (1776)  
Wolfgang Amadeus Mozart  
(1756-1791)
- Voi lo sapete  
from Cavalleria Rusticana (1890)  
Pietro Mascagni  
(1863-1948)
- Que fais-tu, blanche tourterelle  
from Romeo and Juliet (1867)  
Charles Gounod  
(1818-1893)  
Melinda K. Watson  
Tony Bellomy, piano

The Crucifixion  
Sure on this Shining Night

Samuel Barber  
(1910-1981)

The Two Grenadiers

Robert Schumann  
(1810-1856)

Andrew Barriger  
Evelyn Noble, piano

He Bore the Cross  
Common Things

Marjorie Jones  
(1923- )

A Simple Song

Leonard Bernstein  
(1918-1990)

Melinda K. Watson  
Tawni Grable, flute

Make Our Garden Grow  
from Candide (1956)

Leonard Bernstein  
(1918-1990)

Candide	Andrew Barriger-baritone
Cunegonde	Melinda Watson-mezzo soprano
Old Lady	Kay Welch-soprano
Governor	Brian Hancock-tenor
Maximillian	Wayne Ellis-baritone
Pangloss	John Beegle-bass

*Les Roses d' Ispahan* (The roses of Isaphan)

The roses of Ispahan in their mossy sheath,  
The jasmines of Mossul, the orange blossoms,  
Have a fragrance less fresh, have a scent less sweet,  
Oh pale Leilah, than your soft breath!  
Your lips are of coral and your light laughter  
Sounds lovelier than the rippling water.  
Lovelier than the bird singing on the rim of its mossy nest.  
Oh Leilah! Ever since on light wings  
All kisses have fled from lips so sweet,  
There is no more fragrance in the pale orange tree,  
Nor celestial aroma in the roses in their moss.  
Oh! That your young love, this light butterfly  
Would come back to my heart, on wings quick and gentle,  
And that it would again perfume the orange blossoms,  
And the roses of Ispahan in their mossy sheath.

*Fleur jetée* (A thrown flower)

Carry away my passion  
At the will of the wind,  
And thrown away in a dream.  
Carry away my passion  
At the will of the wind,  
Like a cut flower  
Perishes love.  
The hand that touched you  
Shuns my hand forever;  
Let the wind that withers you  
Oh, poor flower,  
A while ago so fresh,  
And tomorrow colorless,  
Let the wind that withers you,  
Oh, poor flower,  
Let the wind that withers you,  
Wither my heart.

*Seit ich ihn gesehen* (Since I have seen him)

Since I have seen him



I think myself blind;  
wherever I look  
I see him only.  
As in a waking dream  
his image, hovers before me;  
out of the deepest darkness  
it rises ever more brightly.

There is no other light or color  
in anything around me;  
playing with my sisters  
no longer delights me;  
I would rather weep  
quietly in my room.  
Since I have seen him  
I think myself blind.

*Er, der Herrlichste von allen (He, the most splendid of all)*

He, the most splendid of all  
how kind, how good!  
Fine lips, clear eyes,  
bright soul and strong spirit!

As yonder in the deep blue  
that bright and glorious star,  
so is he in my heaven,  
bright and glorious, high and far.

Go, go your own way;  
let me humbly regard you from afar,  
only in humility consider you  
only be blest and melancholy!

Do not listen to my quiet prayer,  
dedicate only your good fortune.  
Take no notice of me, the lowly mind,  
o high and splendid star.  
Only the worthiest of all

shall be favored by your choice;  
and I will bless that exalted one,  
bless her many thousand times.

I will rejoice, then, and weep,  
for then I am happy-happy!  
Even though my heart should break-  
break, o heart, what can it matter?

*Ich kann's nicht fassen, nicht glauben (I cannot grasp it)*

I cannot grasp or believe it;  
I am beguiled by a dream.  
How could he, from among them all,  
exalted and blessed so lowly a one as I?

It seemed to me-he spoke;  
"I am yours forever".  
it seemed to me-I am still dreaming,  
it cannot ever be so.

O let perish in my dreams,  
lulled upon his breast!  
Let me relish the most blessed death  
in the endless happiness of tears.

*Du Ring an meinem Finger (O ring upon on my Finger)*

O ring upon my finger,  
my little golden ring,  
I press you devoutly on my lips,  
devoutly to my heart.

I had done with dreaming  
the peaceful dream of childhood;  
only to find myself lost  
in the endless desert space.

O ring upon my finger,  
it was you who first taught me,  
revealed to my sight

the infinite value of life.  
I will serve him, live for him,  
belong to him entirely,  
give myself and find  
myself transfigured in his light.

*Non so più cosa son*

I don't know anymore what I am, what I'm doing;  
now I'm made of fire, now of ice.  
Every woman makes me change color;  
every woman makes me tremble.  
At merely the words "love," "pleasure,"  
my breast becomes nervous and upset,  
and a desire for love—a desire that I  
can't explain—forces me to talk.  
I talk about love when awake;  
I talk about love when dreaming—  
to the water, to the shadow, to the mountains,  
to the flowers, to the grass, to the fountains,  
to the echo, to the air, to the winds  
which carry away with them the sound of  
my futile words.  
And if I don't have someone to hear me,  
I talk about love to myself.

*Voi lo sapete*

You know it, oh mamma:  
before going away as a soldier  
Turiddu had sworn  
eternal faith to Lola.  
When he returned, he learned she was married;  
and with a new love  
he wanted to extinguish the flame  
that burned his heart.  
He loved me. I loved him. Ah!  
That woman, envious  
of my every delight,  
forgets her husband.  
She burned with jealousy;

she took him away from me!  
I am left deprived of my honor.  
Lola and Turiddu love each other;  
I weep. I am damned.

*Que fais-tu, blanche tourterelle*

Since yesterday I've been searching in vain  
for my master!

Is he still at your house,  
my lords Capulet?

Well now, let's see if your worthy servants  
will dare to reappear this morning  
at my voice!

What are you doing, white turtledove,  
in that nest of vultures?

One day, spreading your wings,  
you will follow love?

To vultures battle is necessary;  
to thrust and cut  
their beaks are whetted.

Leave those birds of prey there,  
turtledove, who find your joy  
in amorous kisses!

Guard the beautiful girl well!

Time will tell!

Your turtledove will escape from you!

A wood-pigeon, far from the green grove,  
allured by love,

around that savage nest  
has, I believe, sighed!

The vultures are at the spoils;  
their songs, which Cytherea flees,  
resound boisterously!

Meanwhile, in their sweet ecstasy  
our lovers recount their tenderness  
to the stars of the night!



presents

# An evening of Chamber Music

with

Ovid Young, piano

Harlow Hopkins, clarinet

Mark Agnor, violin

Lolita Phelps, violin

Juan Carlos Siviero, viola

Catherine Kauna, cello

December 6, 1994

7:30 p.m.

Kresge Auditorium

Larsen Fine Arts Center

## Program

Concerto No. 4 in C Major  
for pianoforte, harpsichord or organ  
*Allegro*  
*Largo (Cadenza by Gerald Finzi)*  
*Allegro Moderato*

Charles Wesley  
(1757-1834)

Three Romances Op. 94  
for clarinet and piano  
*Nicht schell*  
*Einfach, innig*  
*Nicht schell*

Robert Schumann  
(1810-1856)

## INTERMISSION

Quintet Op. 57  
for piano and string quartet  
*Prelude*  
*Fugue*  
*Scherzo*  
*Intermezzo*  
*Finale*

Dmitri Shostakovitch  
(1906-1975)

Overture on Hebrew Themes Op. 34  
for clarinet, string quartet and piano

Serge Prokofiev  
(1891-1953)

Radetzky March Op. 228

Johann Strauss, Sr.  
(1825-1899)



## Program Notes

### Concerto No. 4 in C Major

Charles Wesley (1757-1834) like his younger brother Samuel (1766-1837), showed a precocity as remarkable as that of Mozart (1756-1791). As children they aroused great interest, both as composers and as outstanding performers. But, in the case of Charles, genius faded into amiable mediocrity. His long life left little of importance behind it beyond the extraordinary work of his early years. These remarkable early compositions include a set of string quartets (published in 1778 when he was 21) and, especially, his Six Keyboard Concertos (Opus 2) written about 1778 and published in 1781. This group of concertos, from which this evening's selection was chosen, are probably the culminating point of what is now called the "galant" school—at least as far as it developed in England. Although the influence of the previous generation is often apparent, an entirely new idiom is to be found in Wesley's writing, an idiom akin to the world of Mozart. While Charles Wesley, the composer, produced almost nothing during the last fifty years of his life, he is regarded today as one of the most brilliant and prodigious poets of hymn texts, several thousands of which survive.

### Three Romances Op. 94

These three "miniatures" (of which Schumann and other Romantic period composers wrote many) are of a reflective and passionate nature throughout their approximately 15 minutes' duration. They were originally intended for oboe and piano, though clarinetists have appropriated them for their own repertoire - - - -finding these charming and expressive song-like pieces equally well-suited either to the oboe or clarinet.

## Quintet Op. 57 for Piano and String Quartet

In 1939 the Beethoven String Quartet approached Shostakovich with a request for a new chamber work. His response was immediate and positive: "I shall definitely write you a quintet and play it with you", he informed the leader, Dmitri Tsiganov. For Shostakovich, not only was the time ripe for a large-scale piece of chamber music, but he also found himself in need of widening his own piano repertoire of concert pieces. His imaginative sense of texture, of the many inherent possibilities in the relationship between piano and strings, is immediately apparent in the opening pair of movements. A sonorous Prelude leads into a slow, reflective Fugue beginning with strings only. Opposed to all this sad, G minor tranquility, the boisterous Scherzo in B Major is brimful of invention and good humor. The rather grave D minor Intermezzo serves as a thoughtful transition to the bright G Major Finale which recaptures something of the spirit and glittering sonority of the Scherzo. Towards the close we are reminded once again of the more serious, spiritual mood of the first part of the Quintet before returning to a rather simple, carefree nature in the closing moments.

## Overture on Hebrew Themes Op. 34

The two most popular chamber works by Prokofiev are the Overture on Hebrew Themes (1919) and the Quintet (1924) for oboe, clarinet, violin, viola and double bass. Both were commissioned works and they both show the composer's skill combining various sonorities. The Overture on Hebrew Themes is a straightforward, essentially cheerful, piece based on two contrasting Jewish melodies.

*Student Recital*  
*Olivet Nazarene University*

The Blue-Bell

Edward MacDowell

*Christal Whitman, mezzo soprano*  
*Alison Kaiser, piano*

Nina

Anon.

*Earl Kroll, baritone*  
*Leah Hudson, piano*

Concerto No. 3 in G Major  
Allegro

Wolfgang A. Mozart

*Anne Meyer, violin*  
*Julie Hull, piano*

At the Cry of the First Bird

David W. Guion

*Lisa Terch, soprano*  
*Rachel Ball, piano*

Silent Noon

Ralph Vaughn Williams

*Jillian Johnson, mezzo soprano*  
*Leah Hudson, piano*

Chacun le sait

Gaetano Donizetti

*Robin Crouse, soprano*  
*Beth Smith, piano*

Etude in E, Op. 10, No. 3  
*Matthew Davis, piano* Frederick Chopin

The Willow Song  
*Allison Barriger, mezzo soprano*  
*Julie Hull, piano* Arthur Sullivan

Shadrack  
*Randall Henricks, baritone*  
*Eric Baker, piano* Robert MacGimsey

Where Corals Lie  
*Bliss Johnston, mezzo soprano*  
*Leah Hudson, piano* Edward Elgar

Christmas Carol  
*Rebecca Kohl, alto*  
*Julie Habegger, piano* Ned Rorem

All That Gold  
*Carrie Williams, mezzo soprano*  
*Leah Hudson, piano* Gian Carlo Menotti

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

---

7:30 p.m.  
December 8, 1994  
Kresge Auditorium  
Larsen Fine Arts Center

*Student Recital*  
*Olivet Nazarene University*

Già il sole dal Gange Alessandro Scarlatti  
*Mandi Shinn, mezzo soprano*  
*Melissa Johnston, piano*

Ici-bas Gabriel Fauré  
*Curtis Besco, tenor*  
*Eric Baker, piano*

Le Violette Alessandro Scarlatti  
*Becky Carlton, soprano*  
*Amy Johnson, piano*

Solveig's Song Edvard Grieg  
*Julia Roat, mezzo soprano*  
*Alison Kaiser, piano*

Beau Soir Claude Debussy  
*Kay Welch, soprano*  
*Julia Boone, piano*

Deh, vieni alla finestra Wolfgang A. Mozart  
*Wayne Ellis, baritone*  
*Julie Hull, piano*

O Del mio dolce ardor Christoph Gluck  
*Heather Billington, soprano*  
*Joe Noble, piano*

Wohin Franz Schubert  
*Jennifer Hewitt, mezzo soprano*  
*Kelly Johnson, piano*

Le Violette Alessandro Scarlatti  
*Aaron Smith, tenor*  
*Joe Noble, piano*

In the Bleak Mid-Winter David H. Williams  
*Cindy Smith, soprano*  
*Julie hull, piano*

The Blue-Bell Edward MacDowell  
*Christal Whitman, mezzo soprano*  
*Alison Kaiser, piano*

## *Merry Christmas*

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

---

9:45 a.m.  
December 9, 1994  
Kresge Auditorium  
Larsen Fine Arts Center





*Dr. John C. Bowling, President*

# Orpheus Choir

*Holy Land Tour*

*December 21, 1994 - January 2, 1995*

*"A Ministry in Music"*

*D. George Dunbar, Conductor*

*Julie Hull, Accompanist*

## The Music

Esta Noche . . . . .	arr. Tom Cunningham
Fanfare for Christmas Day . . . . .	Martin Shaw
Grace . . . . .	arr. Mark Hayes
Hodie! Emmanuel! Gloria! . . . . .	Milburn Price
The Holy City . . . . .	arr. Ovid Young
I Saw Three Ships . . . . .	arr. Mack Wilberg
Let All the Nations . . . . .	Volchmar Leising
O Mary, Don't You Weep . . . . .	arr. Albert McNeil
Shepherd's Pipe Carol . . . . .	John Rutter
Sing and Rejoice . . . . .	Brent Pierce
Sing Unto God . . . . .	George Frideric Handel
Selected Carols	

*In addition to the music listed above, the choir will present other choral selections for church services and concerts.*

## Concert Itinerary

- Dec. 24 Narkis Street Baptist Church, Jerusalem  
Shepherd's Field Concert, Jerusalem  
International Christmas Choirs in Manger Square, Bethlehem
- Dec. 25 St. Andrew's Scottish Presbyterian Church, Jerusalem  
International Choirs in Concert, Jerusalem
- Dec. 26 International Choirs in Concert, Nazareth
- Dec. 28 Church of the Nazarene, Nazareth
- Dec. 31 Church of the Nazarene, Jerusalem

## In Appreciation

At the invitation of ONU alumni Rev. Lindell and Kay Browning, we began planning this trip several months ago. We want to thank the Brownings and their assistant, Rod Green (also an ONU alumnus), for the encouragement, work and planning they have put into this trip. Rod has been so very helpful in working out the logistics of the itinerary. ONU alumnus Dr. Ovid Young generously provided his considerable musical expertise and inspiration as producer, arranger and accompanist for our recording made to raise money for this tour. We have received valuable guidance from Rev. David Hayse, Director of Work and Witness, World Mission Division. We also want to thank the ONU administration, Dr. Harlow Hopkins (chair, Division of Fine Arts), and the many parents, friends and churches who have contributed financial support and prayer to make this trip possible. Dr. Charles Page, Dean of the Jerusalem Center for Biblical Studies (sponsored by Educational Opportunities) has been most helpful. Our thanks goes also to Russell Lovett, ONU assistant professor of Biblical Literature, who is teaching us as we travel in the Holy Land. Others traveling with us include Mrs. Linda Dunbar, Kathleen Dunbar and Mrs. Sue Kruse.

## The Singers

Eric Baker - Carmel, IN  
Greg Baker - Mt. Zion, IL  
Jonathan Bartling - New Lenox, IL  
Curtis Besco - Eddyville, IA  
Heather Billington - Noblesville, IN  
Amy Bittenbender - Warren, MI  
Kim Bittenbender - Vicksburg, MI  
Julia Boone\*\* - Sterling, IL  
Rebecca Carlton - Indianapolis, IN  
Robert Cook - Bourbonnais, IL  
Sarah Criswell - New Castle, IN  
Laura Culver - Mishawaka, IN  
Michael Dever - Mapleton, IL  
Dan Dillinger - Bourbonnais, IL  
Wayne Ellis - Charleston, WV  
Brad Foster - Bourbonnais, IL  
Lisa Garvin - River Forest, IL  
Kathy Godwin - Kankakee, IL  
Brian Hancock - Chesterfield, VA  
Elizabeth Heinold - Valparaiso, IN  
Randall Henricks - Elgin, IL  
Julie Hull\* - Reelsville, IN  
Jillian Johnson - Gooselake, IL  
Bliss Johnston - Huntington, IN  
Randy Kinder - New Albany, IN

Daryl Kreml - Sault Ste. Marie, MI  
Earl Kroll - Milford, IL  
Tim Kruse - Bourbonnais, IL  
Brian Lee - Kempton, IL  
Matt McBurnie - Indianapolis, IN  
Kari Newsham - Bourbonnais, IL  
Jennifer Pate - New Albany, IN  
Lawrence Phillips - Valparaiso, IN  
Anna Quanstrom - Glen Ellyn, IL  
Shalom Renner - Quincy, IL  
Julia Roat - Havana, IL  
Jerry Sipes - Circleville, OH  
Kathy Sipes - Circleville, OH  
Aaron Smith - Normal, IL  
Cindy Smith - Colorado Springs, CO  
Chad Steinacker - Winamac, IN  
Melinda Watson - Bourbonnais, IL  
Kay Welch - Danville, IL  
Christal Whitman - Greenfield, IN  
Bryan Winkelman - Greeley, CO  
Darren York - Bourbonnais, IL

\*Accompanist

\*\*Assistant Accompanist

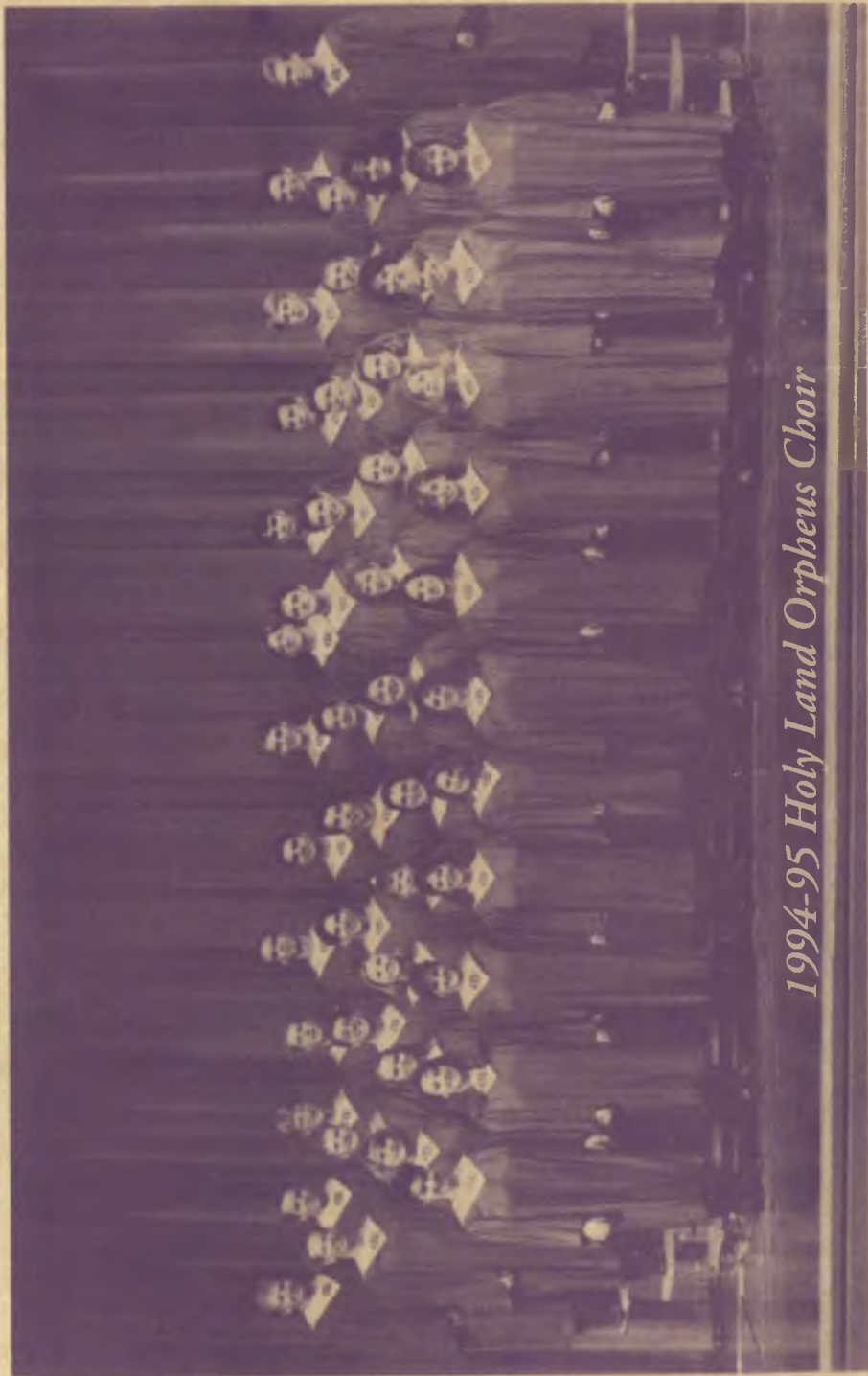
## Orpheus Officers

Matt McBurnie, president  
Brian Hancock, first vice president  
Kari Newsham, second vice president  
Kathy Sipes, secretary  
Anna Quanstrom, librarian

Bryan Winkelman, historian  
Melinda Watson, chaplain  
Lisa Garvin, robarian  
Jerry Sipes, business manager

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,269 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 40 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student. For more information, contact Olivet Nazarene University, Kankakee, Illinois, U.S.A. 60901.





*1994-95 Holy Land Orpheus Choir*



# UNIVERSITY ORCHESTRA

*1995 TOUR  
WITH THE CANTERBURY TRIO  
"SOUNDING HIS PRAISE"*

*CONDUCTOR  
HARLOW HOPKINS*

*OLIVET NAZARENE UNIVERSITY  
KANKAKEE, ILLINOIS*

PROGRAM

INVOCATION

Symphony No. 5 in Bb Major  
*Allegro Vivace*

Franz Schubert

Fantasie Passacale Hongroise, Op. 26  
*Molto Andante*

Albert Franz Doppler

Rachel Ball, Flute  
Tony Bellomy, Piano

Eight Russian Folk Songs  
Christmas Carol  
Humorous Song'  
Legend of the Birds  
Village-Dance Song

Anatol Liadov

Hungarian Rhapsody, Op. 68

David Popper

Randy Kinder, Cello  
Gerald Anderson, Piano

A WORD ABOUT OLIVET

Dr. Gerald Anderson  
*Professor of Music*

Trio, for Viola, Clarinet & Piano  
*Allegro*

Wolfgang A. Mozart

Canterbury Trio

Rejoice, the Lord is King

John Darwall  
*Arr. Keith Christopher*

There is a Savior

Arr. Camp Kirkland

TESTIMONIES

His Eye Is on the Sparrow

Arr. Schrader/Meyer

Anne and Dan Meyer, Violins  
Gerald Anderson, Piano

OFFERING

It is Well with My Soul

P.P. Bliss  
*Arr. Gerald Anderson*

Canterbury Trio

Majesty

Jack Hayford  
*Arr. Richard Kingsmore*



### CANTERBURY TRIO

The Canterbury Trio was formed in 1980. The original members were all fulltime faculty members of Olivet faculty. The Trio regularly plays programs on campus each semester, and also plays for weddings, receptions, service clubs, church services and Chapel. The repertoire varies from classical works to arrangements of musicals and other popular music.

### GERALD ANDERSON

Dr. Anderson is in his seventeenth year as a fulltime faculty member. He teaches private and class piano, accompanying, and team-teaches the Introduction to Fine Arts course with Professor William Petit. He earned a B.S. degree at Bethany Nazarene College, the B.M. and M.M. degrees at Texas Tech University and the D.M.A. at American Conservatory of Music, Chicago. Dr. Anderson lives near the University with his wife Mary, a career counseling specialist at ONU, and their two children.

### HARLOW HOPKINS

Dr. Hopkins joined Olivet's fulltime faculty in 1954, following a year of part-time service when he also worked on a Master's Degree. He graduated from Olivet in 1953 with a B.S. in Music Education. In addition to the Orchestra, Hopkins also conducts the Concert Band and teaches private clarinet, Woodwind Instruments Class, and Instrumental Conducting. In 1967 he was appointed head of the Department of Music and the Division of Fine Arts. His Master's was taken at American Conservatory of Music and the Mus.D. at Indiana University, Bloomington. Last November he was honored by the decision to name the newly-renovated former Goodwin Hall, the Harlow E. Hopkins Alumni Center. Goodwin Hall had been the home of the Department of Music from 1951-1982.

### LOLITA PHELPS

Though part-time now, Mrs. Phelps has been a member of the fulltime faculty on two other occasions. She teaches violin and viola, and conducts string section rehearsals as well. She holds the B.Mus. degree taken at Georgia State University and the M.Mus. degree taken at the Chicago Musical College of Roosevelt University. Mrs. Phelps is the mother of two grown daughters and lives with her husband, Charles, in Geneva, Illinois.

## PERSONNEL

### FLUTE

Rachel Ball\*  
Mary Ann Cheney  
Rebecca Miles

### OBOE

Beth Smith

### CLARINET

Julie Bisgeier\*  
Ken Dillman

### BASSOON

Bryan Burris

### HORN

Ben Brajcki\*  
Michael Dean

### TRUMPET

Christy McFarland\*  
Angie Harris

### TIMPANI/PERCUSSION

Tiffani Fisher  
Jeff Burke

### VIOLIN I

Julie Mercer, Concert Master  
Dan Meyer  
Kathryn Godwin  
Lyn McIntosh

### VIOLIN II

Anne Meyer\*  
Anne McFarland  
Aaron Smith  
Rebecca Dyer

### VIOLA

Prof. Lolita Phelps\*  
Tony Bellomy

### CELLO

Randy Kinder\*  
Dr. Shirlee McGuire

### STRING BASS

Andrea Peterson

\*Principal

## ITINERARY

January 13 First Church of the Nazarene, Canton, Illinois  
January 14 First Church of the Nazarene, Peoria, Illinois  
January 15 AM First Church of the Nazarene, Galesburg, Illinois  
PM Church of the Nazarene, Eureka, Illinois

## OFFICERS

Christy McFarland -- President Ben Brajcki -- Transportation  
Julie Mercer -- Chaplain Mary Ann Cheney -- Secretary/Librarian



# *Concert Band*

*January 29, 1995  
Church of the Nazarene  
Fortville, IN*

*Conductor  
Harlow Hopkins*

*Olivet Nazarene University  
Kankakee, Illinois*

## PROGRAM

### INVOCATION

The Pastor

Fanfare in Song Form  
His Honor

Daniel Bukvich  
Henry Fillmore  
*Edited by Fredrick Fennell*

Country Gardens

Percy Grainger

### A WORD ABOUT OLIVET

On a Southern Hymnsong  
(There is a Balm in Gilead)

David R. Holsinger

Praise to the Lord

Arr. James D. Ployhar

### TESTIMONIES

Symphonic Variations on In Dulci Jubilo

Claude T. Smith

Fantasia on a Hymn by Praetorius  
(Lo How a Rose E'er Blooming)

Robert E. Frost

### OFFERING

Darla Smith, Saxophone  
Beth Smith, Piano

Rejouissance  
(Fantasia on Ein Feste Burg)

James Curnow

### BENEDICTION

The Pastor



Olivet Nazarene University  
Department of Music  
presents



Kresge Auditorium  
February 2, 1995  
7:30 p.m.

Olivet Nazarene University  
Department of Music  
presents

*COMMENCEMENT CONCERT AUDITIONS*

O mio babbino caro  
from Gianni Schicchi Giacomo Puccini

Come scoglio  
from Così fan tutte Wolfgang A. Mozart  
Cindy Smith, soprano  
Julie Hull, piano

Chacun le sait  
from La Fille du Régiment Gaetano Donizetti

Monica's Waltz  
from The Medium Gian Carlo Menotti  
Robin Crouse, soprano  
Julia Boone, piano

Piano Concerto in g minor  
Molto allegro con fuoco Felix Mendelssohn  
Julie Hull, piano  
Julia Boone, accompanist

Avant de quitter ces Lieux  
from Faust Ruggiero Leoncavallo

Si può...Si può  
from I Pagliacci  
Andrew Barriger, baritone  
Evelyn Noble, piano





Donne mia, la fate a tonte  
from Cosi fan tutte

Wolfgang A. Mozart

Deh, vieni alla finestra  
from Don Giovanni

Wayne Ellis, baritone

Julie Hull, piano

Concerto in e minor Op. 11  
Romanze - Larghetto

Frederic Chopin

Eric Baker, piano

Kelly Johnson, piano

Vissi d'Arte, Vissi d'Amore  
from Tosca

Giacomo Puccini

Les oiseaux dans la charmille  
from The Tales of Hoffman

Jacques Offenbach

Kay Welch, soprano

Julia Boone, piano

The students selected this evening will perform with the University Orchestra on the 1995 commencement concert which will take place in Kresge Auditorium on Thursday, May 4, at 7:30 p.m.

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7:30 p.m.

February 2, 1995

Kresge Auditorium

Larsen Fine Arts Center

*Olivet Nazarene University*  
*Department of Music*  
*presents*

*Senior Recital*

*Jennifer Hewitt*  
*mezzo-soprano*

*Kelly Johnson, piano*  
*Laura Culver, percussion*

*Larsen Fine Arts Center*  
*Kresge Auditorium*  
*February 6, 1995*  
*7:30 p.m.*

## Program

*Che farò senza Euridice?* Christoph Willibald von Gluck  
*from Orfeo ed Euridice*

*Voce di donna* Amilcare Ponchielli  
*from La Gioconda*

*Voi, che sapete* Wolfgang Amadeus Mozart  
*from Le Nozze di Figaro*  
Jennifer Hewitt

*Rondo for Marimba and Piano* Theodore Frazeur  
Laura Culver, marimba  
Carrie Williams, piano

*Le Bestiaire* Francis Poulenc  
*Le Dromadaire (The Dromedary)*  
*La Chèvre du Thibet (The Goat from Tibet)*  
*La Sauterelle (The Grasshopper)*  
*Le Dauphin (The Dolphin)*  
*L'Ecrevisse (The Crab)*  
*La Carpe (The Carp)*

*Wohin?* Franz Schubert  
*Mondnacht* Robert Schumann  
*Volksliedchen* Robert Schumann  
*Widmung* Robert Schumann

Jennifer Hewitt

*Tocatta* *George Frock*  
*from Seven Solo Dances*  
*Laura Culver, timpani*

*Malagueña* *Ernesto Lecuona*  
*from "Andalucia"*  
*Laura Culver, marimba and xylophone*

*Songs from Moravia* *Antón Dvorák*  
*orchestrations by Ruthmarie Eimer*

*The Captured Bride*  
*Fly on, Swallow*  
*Quick, Before We're Parted*  
*The Dove in the Apple Tree*  
*Don't Think That I Will Stay*

*Lisa Terch, soprano* *Jennifer Hewitt, mezzo-soprano*  
*Mary Lou Cheney, flute* *Suzanne Bell, viola*  
*Anna Quanstrom, violin* *Randy Kinder, cello*  
*Julie Mercer, violin* *Harlow Hopkins, conductor*

*This recital is being presented in partial fulfillment of the requirements for the Bachelor of Arts degree with a concentration in Music Education.*

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

### *Coming Events*

- 10    Fri    9:30 a.m.    *Faculty Recital*  
*Dr. Gerald Anderson, piano*
- 10-12                    *University Singers Tour*  
*John Reiniche, Conductor*
- 14    Tue                    *Honors Recital*
- 24-26                    *Concert Band Tour*  
*Dr. Harlow Hopkins, Conductor*
- MARCH
- 3-5                    *Orpheus Tour*  
*Dr. George Dunbar, Conductor*
- 23    Thurs                    *Stage Band Concert*  
*Eric Penrod, Conductor*
- 24-26                    *Concert Band Tour*  
*Dr. Harlow Hopkins, Conductor*
- 30    Thurs                    *Senior Recital*  
*Darla Smith, saxophone*
- 31-April 2                    *Orpheus Tour*  
*Dr. George Dunbar, Conductor*
- 31-April 2                    *University Singers Tour*  
*John Reiniche, Conductor*



Olivet Nazarene University  
Department of Music  
presents  
Faculty Recital

*Gerald Anderson, piano*

Fantasia in C major

Joseph Haydn

Prelude in G major, op. 32, no. 5

Serge Rachmaninoff

Prelude in B minor, op. 32, no. 10

Sonata in A major (1828)

Franz Schubert

*Allegro*

*Andantino*

*Scherzo and Trio*

*Allegro vivace - Un poco piu lento*

*Rondo - Allegretto*

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9:30 a.m.

February 10, 1995

Kresge Auditorium

Larsen Fine Arts Center

## Coming Events

- 10-12                      University Singers Tour  
*John Reiniche, Conductor*
- 14      Tue                      Honors Recital
- 24-26                      Concert Band Tour  
*Dr. Harlow Hopkins, Conductor*
- MARCH**
- 3-5                      Orpheus Tour  
*Dr. George Dunbar, Conductor*
- 23      Thurs                      Stage Band Concert  
*Eric Penrod, Conductor*
- 24-26                      Concert Band Tour  
*Dr. Harlow Hopkins, Conductor*
- 30      Thurs                      Senior Recital  
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- 31-April 2                      Orpheus Tour  
*Dr. George Dunbar, Conductor*
- 31-April 2                      University Singers Tour  
*John Reiniche, Conductor*



*University*  
*Singers*

*1995*  
*Spring Tour*

*Conductor*  
*John Reiniche*

*Olivet Nazarene University*  
*Kankakee, Illinois*

# *Program*

---

*Alleluia* . . . . . Bill and Gloria Gaither, Ronn Huff,  
*Lari Goss, Jay Rouse*

*Leaders* . . . . . *Shayne Morrison, Anne Meyer*

*Soloists* . . . . . *Tim Strawser, Rhonda Adcock, Tom Herndon, Amy Johnson,*  
*Charity Willard, Damon Price, Shayne Morrison, Anthony Hudgins*

*Characters* . . . . . *Jason Parchert, Stephen Swan,*  
*Monica Bennett, Joel Christie*

---

*The 53 men and women in the group represent the full range of academic majors and interests at the university. University Singers will present a worship experience of choral music designed for the church of the 90's. University Singers seek to continually lift up the name of Jesus Christ and exhibit His work in the personal lives of each member of the ensemble.*

*Conductor John Reiniche teaches voice and produces the Music Drama performance each spring in addition to directing University Singers. He holds both a Bachelor of Science and Master of Music degrees in voice from Ball State University and has continued graduate work at Indiana University, Bloomington. He and his wife, Debbie, have one child, Heather, and live in Mornence, Illinois.*

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## **Spring Tour Districts**

**February 10 Auburn, 11 Muncie Southside,  
12 a.m. Westbrook (Indy), p.m. Hoopston First**

**March 11-18 Mission Trip, Washington D.C.**

**March 31, April 1, 2 a.m. Rock Island, IL,  
p.m. Chicago First Church**

**April 5 p.m. Glen Ellyn, IL**

# *University Singers 1994-95*

## **Soprano I**

Julie Habegger  
Amy Johnson  
Shelby Moore  
Beth Phelps  
Stephanie Shank  
Charity Willard  
Roxanne Yocum

## **Soprano II**

Monica Bennett  
Lori Bible  
Jamie Britton  
Erin Burden  
Dana Ferris  
Trina Fryman  
Jill Fuller  
Tiffany Hardy  
Jennifer Hart  
Shayne Morrison  
Kayla Reams

## **Alto I**

Rhonda Adcok  
Cheryl Anthony  
Tricia Berbaum  
Aimee Copley  
Jennifer Crowder  
Mary Expinoza  
Michelle Manley  
Holly Rees  
Dana Smith

## **Alto II**

Lori Bauer  
Christina Leatherman  
Anne Meyer  
Cherie Myers

## **Tenor I**

Dave Ludwig  
Tim Stawser  
Stephen Swan

## **Tenor II**

Brad Atkinson  
Brian Greenlee  
Anthony Hudgins  
Matt Huston  
Jason Marchand  
Damon Price

## **Bass I**

Charles Carrigan  
Paul Coomer  
Corey Metler  
Richard Schmidt  
Bradley Scholtens

## **Bass II**

Mark Charon  
Mike Engleman  
Bruce Heavner  
Thomas Herndon  
Jeremy Nichols  
Jason Parchert

## **Accompanist**

Kelly Johnson,  
Piano

*Olivet Nazarene University*  
*Department of Music*  
*presents*  
**Honors Recital**

*Quando miro quel bel ciglio* *Wolfgang A. Mozart*  
*Allison Barriger, mezzo-soprano*  
*Julie Hull, piano*

*Concerto in e minor, op. 11* *Frederic Chopin*  
*Romanze - Larghetto*  
*Eric Baker, piano*  
*Kelly Johnson, piano*

*Prelude and Fugue in e minor, WTC I* *Johann S. Bach*  
*Alison Kaiser, piano*

*Mondnacht* *Robert Schumann*  
*Jennifer Hewitt, mezzo-soprano*  
*Kelly Johnson, piano*

*Sonata in c minor, op. 13* *Ludwig van Beethoven*  
*Grave; Allegro di molto e con brio*  
*Julie Hull, piano*

*Monica's Waltz* *Gian Carlo Menotti*  
*from The Medium*  
*Robin Crouse, soprano*  
*Alison Kaiser, piano*

*Romance in F# major, op. 28, no. 2* *Robert Schumann*  
*Kelly Johnson, piano*

*O mio babbino caro* *Giacomo Puccini*  
*from Gianni Schicchi*  
*Cindy Smith, soprano*  
*Julie Hull, piano*



## Coming Events

### FEBRUARY

24-26

Concert Band Tour  
*Dr. Harlow Hopkins, Conductor*

### MARCH

3-5

Orpheus Tour  
*Dr. D. George Dunbar, Conductor*

23 Thurs

Stage Band Concert  
*Eric Penrod, Conductor*

24-26

Concert Band Tour  
*Dr. Harlow Hopkins, Conductor*

30 Thurs

Senior Recital  
*Darla Smith, saxophone*

31-April 2

Orpheus Tour  
*Dr. D. George Dunbar, Conductor*

31-April 2

University Singers Tour  
*John Reiniche, Conductor*

Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.

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7:30 p.m.

February 14, 1995

Kresge Auditorium

# *Concert Band*



*"Instruments of Praise"*

*1995  
Spring Tour*

*Conductor  
Harlow Hopkins*

*Olivet Nazarene University  
Kankakee, Illinois*

## PROGRAM

### INVOCATION

The Pastor

Fanfare in Song Form  
His Honor

Daniel Bukvich  
Henry Fillmore  
*Edited by Fredrick Fennell*

Country Gardens

Percy Grainger

Of Sailors and Whales (Five Scenes from Melville) W. Francis McBeth

Herman Melville's novel, Moby Dick, is one of the finest in American literature. On one level it has an appeal for children but on another a deep and penetrating significance for all men. Melville intended to indicate the disaster which must result when man establishes himself as a god and sets out to eliminate a force established by God throughout the universe. The whale symbolizes evil, but Ahab, in believing that alone he could hope to destroy it, was also evil. Here is a universal problem, handled with skill and understanding.

Ishmael, the narrator in the story, was a schoolmaster who decided to leave his quiet existence and go to sea. In New Bedford he met Queequeg, a seasoned but somewhat frightening harpooner, but the two soon became friends and decided to sign on with the Pequod, a whaler out of Nantucket. After a few days at sea Captain Ahab appeared. Instead of a wooden leg his was one cut from the bone of the jaw of a whale. A livid white scar ran down one side of his face and was lost beneath his collar. Eventually The White Whale, Moby Dick, was spotted and following a fierce fight the infuriated monster swam directly into the Pequod, shattering the ship and destroying all those on board except Ishmael.

- I. Ishmael "I go to the sea as a simple sailor."
- II. Queequeg "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state--neither caterpillar nor butterfly."
- III. Father Mapple "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog--in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

IV. Ahab "So powerfully did the whole grim aspect of Ahab affect me that or the first few moments I hardly noted the barbaric white leg upon which he partly stood."

V. The White Whale "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds!--the Birds! They mark the spot.!"

## GREETINGS FROM OLIVET

Praise to the Lord

Vaclav Nelhybel

Based solely on: Praise to the Lord: Now Thank We All Our God: Doxology

On a Southern Hymnsong

## TESTIMONIES

It's the Gospel

Arr. by Bob Lowden

Just a Closer Walk With Thee; Put Your Hand in the Hand; He; He's Got the Whole World in His Hands; How Great Thou Art; Amazing Grace

OFFERING *Darla Smith, saxophone, Beth Smith, piano or Trisha Garrison, Melissa Williamson, Ken Dillman, clarinetists*

Rejouissance (Fantasia on Ein Feste Burg)

James Curnow

BENEDICTION

The Pastor

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Brian Greenlee-Dayton, OH  
Renée Rodgers-Clay City, IN

\* denotes section leader

## ITINERARY

February 24	Northside Church of the Nazarene, Elkhart, IN
February 25	Lake Avenue Church of the Nazarene, Fort Wayne, IN
February 26	First Church of the Nazarene, Huntington, IN (Sun A.M.)
February 26	Church of the Nazarene, Manteno, IL (Sun P.M.)



Olivet Nazarene University  
Department of Music  
presents a  
**STUDENT RECITAL**  
for the NASM Accreditation Team

Program

Let us Wander

Henry Purcell

arr. by Alfred Moffat

Cindy Smith, soprano (Junior, Music Education)

Allison Barriger, mezzo soprano (Junior, Church Music)

Julie Hull, piano (Sophomore, Church Music)

Come Let's Be Merry

English Folk Song

arr. by H. Lane Wilson

Earl Kroll, baritone (Freshman, Music)

Leah Hudson, piano (Freshman, Music)

Monica's Waltz (The Medium)

Gian Carlo Menotti

Robin Crouse, soprano (Sophomore, Performance)

Alison Kaiser, piano (Sophomore, Performance)

Concerto in e minor

Frederic Chopin

Romance (Larghetto)

Eric Baker, piano (Junior, Music Education)

Kelly Johnson, piano (Sophomore, Music Education)



Let the Bright Seraphim (Samson) George F. Handel  
Kay Welch, soprano (Junior, Performance)  
Julia Boone, piano (Junior, Performance)

Kiss Me Not Goodbye (The Mighty Casey) William Schuman  
Carrie Williams, soprano (Freshman, Music)  
Leah Hudson, piano

Prelude in e minor (PWTC I) Johann Sebastian Bach  
Alison Kaiser, piano

Sonata Henri Eccles  
Largo  
Presto  
Darla Smith, saxophone (Senior, Performance)  
Sonya Yates, piano (Senior, Music Education)

For the Mountains Shall Depart (Elijah) Felix Mendelssohn  
John Beegle, baritone (Sophomore, Church Music)  
Julia Boone, piano

Malagueña Ernesto Lecuona  
from "Andalucia"  
Laura Culver, marimba and xylophone (Freshman, Music)

---

Kresge Auditorium  
March 7, 1995  
2:30 PM

# ORPHEUS CHOIR



1994-95 Tour

Sixty-Third Year  
A Ministry in Music

Conductor  
D. George Dunbar  
Accompanist  
Julie Hull

Olivet Nazarene University  
Kankakee, Illinois

## Program Selected From:

Hank Beebe .....	In These Things We Live
John Ness Beck .....	Song of Exaltation
Paul Christiansen .....	Easter Morning
Craig Courtney .....	Let This Mind Be In You
	None Other Lamb
Ivor R. Davies .....	Prayers From the Ark
Wallace DePue .....	Sing to the Lord
George Frideric Handel .....	Sing Unto God
Mark Hayes .....	Grace
Egil Hovland .....	The Glory of the Father
Ralph Hunter .....	Didn't My Lord Deliver Daniel
Peter C. Lutkin .....	The Lord Bless You and Keep You
Albert McNeil .....	O Mary, Don't You Weep
Brent Pierce .....	Sing and Rejoice
Sam Pottle .....	Dear Lord and Father of Mankind
Robert Ray .....	He Never Failed Me Yet
Jan Pieterszoon Sweelinck .....	Cantate Domino
Amy Tate Williams .....	Only Jesus
Ovid Young .....	The Comforter Has Come
	The Holy City
	The Shining River
	Three Orisons

### Itinerary

October	13-15 16	Praise Gathering, Indianapolis, IN Church of the Nazarene, Castleton, IN (am)
November	10-12 13	ONU Homecoming First Church of the Nazarene, Kankakee, IL (am)
December	1 3-4 21-Jan. 2	ONU Chapel Messiah Holy Land Tour
January	28-29	Hoosier Hysteria First Church of the Nazarene, New Castle, IN (am) First Church of the Nazarene, Danville, IL (pm)
March	3 4 5	Church of the Nazarene, Casey, IL First Church of the Nazarene, Bedford, IN Eastside Church of the Nazarene, New Albany, IN (am) First Church of the Nazarene, Indianapolis, IN (pm)
April	31 1 2	First Church of the Nazarene, Mishawaka, IN First Church of the Nazarene, Demotte, IN Church of the Nazarene, Winamac, IN (am) First Church of the Nazarene, Kokomo, IN (pm)
	24	Spring Concert ONU
May	5	Baccalaureate

Orpheus Choir has recorded HYMNS from the 1993 Nazarene Hymnal "Sing to the Lord." The recording is available on cassette or CD. Ask about it after the program.

## Orpheus Choir 1994-95

### Soprano

Lorissa Bennett, New Castle, IN  
Brianna Billington, Noblesville, IN  
Kim Bittenbender, Vicksburg, MI  
Rebecca Carlton, Indianapolis, IN  
Holly Carr, Davison, MI  
Robin Crouse, Memphis, TN  
Jennifer Hewitt, Milan, IL  
Jillian Johnson, Gooselake, IL  
Bliss Johnston, Huntington, IN  
Jennifer Pate, New Albany, IN  
+ Anna Quanstrom, Glen Ellyn, IL  
Erika Schrock, Mishawaka, IN  
Cindy Smith, Colorado Springs, CO  
Melinda Watson, Bourbonnais, IL  
Kay Welch, Danville, IL  
Carrie Williams, Ottawa, IL

### Tenor

Greg Baker, Mt. Zion, IL  
Curtis Besco, Eddyville, IA  
Joel Close, Davison, MI  
Michael Dever, Mapleton, IL  
Brian Hancock, Chesterfield, VA  
Randy Kinder, New Albany, IN  
Earl Kroll, Milford, IL  
Tim Kruse, Bourbonnais, IL  
Brian Lee, Kempton, IL  
Lawrence Phillips, Valparaiso, IN  
Aaron Smith, Normal, IL  
Bryan Winkelman, Greeley, CO

\* Accompanist  
\* Assistant Accompanist  
+ Rehearsal Assistant

### Alto

+ Allison Barriger, Washington, IL  
Amy Bittenbender, Warren, MI  
\*\* Julia Boone, Sterling, IL  
Sarah Criswell, New Castle, IN  
Laura Culver, Mishawaka, IN  
Lisa Garvin, River Forest, IL  
Kathy Godwin, Kankakee, IL  
Tawni Grable, Bourbonnais, IL  
Kellie Hannah, Greentown, IN  
Elizabeth Heinold, Valparaiso, IN  
\* Julie Hull, Reelsville, IN  
Rebecca Kohl, Bushnell, IL  
Kari Newsham, Bourbonnais, IL  
Julia Roat, Havana, IL  
Mandy Shinn, Bethany, OK  
Kathy Sipes, Circleville, OH  
Sonya Yates, Casey, IL

### Bass

Andrew Barriger, Washington, IL  
+ Eric Baker, Carmel, IN  
Jonathan Bartling, New Lenox, IL  
John Beegle, Indianapolis, IN  
Robb Cook, Bourbonnais, IL  
Aaron Dicer, Brazil, IN  
Dan Dillinger, Bourbonnais, IL  
Wayne Ellis, Charleston, WV  
Randy Henricks, Elgin, IL  
Danny Hines, Mt. Dora, FL  
Daryl Kreml, Sault Ste. Marie, MI  
+ Matt McBurnie, Indianapolis, IN  
Shalom Renner, Quincy, IL  
Jerry Sipes, Circleville, OH  
Chad Steinacker, Winamac, IN  
Mark Taylor, Kokomo, IN  
Darren York, Bourbonnais, IL

## Orpheus Officers

Matt McBurnie, President  
Brian Hancock, First Vice President  
Kari Newsham, Second Vice President  
Jerry Sipes, Business Manager  
Anna Quanstrom, Librarian

Bryan Winkelman, Historian  
Melinda Watson, Chaplain  
Lisa Garvin, Robarian  
Kathy Sipes, Secretary



**John C. Bowling**  
President  
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

He is an active speaker and serves on a variety of community and district boards. His writings have appeared in several publications.

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,269 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 40 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.



**OLIVET NAZARENE UNIVERSITY**  
**DEPARTMENT OF MUSIC**  
presents

**The Stage Band Spring Concert**  
Directed by *Eric Penrod*

**Swing Low, Sweet Chariot** arr. Camp Kirkland  
(Swing Low Sweet Chariot, Swing Down Chariot)

**Here's That Rainy Day** arr. Dee Barton

**Sambop** Bryan Kidd

**When We're Together** Les Hooper

**The Swingin' Shepherd Blues** Moe Koffman  
arr. Ian McDougal

**Home At Last** Walter Becker & Donald Fagen  
arr. Steve Wright

**Midnight Journeyman** Alan Foust

**Intermission**

**Stella By Starlight** Victor Young  
arr. Dave Wolpe

**Over The Rainbow** Harold Arlen  
arr. Brad Morey

**Last Exit** Tom Schuman  
arr. John Berry



**Doin' Basie's Thing**

**Sammy Nestico**

**Skylark**

**Hoagy Carmichael  
arr. Ian McDougal**

**Shine The Light  
(Send The Light, Heavenly Sunlight,  
This Little Light of Mine)**

**arr. Camp Kirkland**

### **Personnel**

**Darla Smith - Alto Saxophone  
Bryan Smith - Alto Saxophone  
Ken Dillman - Tenor Saxophone  
Lisa Ghilardi - Tenor Saxophone**

**Dan Read - Trumpet  
Aaron Green - Trumpet  
Anthony Hudgins - Trumpet  
Wade Harshman - Trumpet  
Christa Dirks - Trumpet**

**Ben Gregory - Trombone  
Naomi Ashley - Trombone  
Matt Steinacker - Trombone**

**Danny Hines - Piano  
Eric Penrod - Bass Guitar  
Jeff Burke - Percussion  
Greg Boisture - Percussion**

---

**7:30 p.m.**

**March 23, 1995**

**Kresge Auditorium**

**Larsen Fine Arts Center**




# *Concert Band*

*"Instruments of Praise"*

*1995  
Spring Tour*

*Conductor  
Harlow Hopkins*

*Olivet Nazarene University  
Kankakee, Illinois*



## PROGRAM

INVOCATION

The Pastor

Fanfare in Song Form  
His Honor

Daniel Bukvich  
Henry Fillmore

*Edited by Fredrick Fennell*

Country Gardens

Percy Grainger

Of Sailors and Whales (Five Scenes from Melville) W. Francis McBeth

Herman Melville's novel, Moby Dick, is one of the finest in American literature. On one level it has an appeal for children but on another a deep and penetrating significance for all men. Melville intended to indicate the disaster which must result when man establishes himself as a god and sets out to eliminate a force established by God throughout the universe. The whale symbolizes evil, but Ahab, in believing that alone he could hope to destroy it, was also evil. Here is a universal problem, handled with skill and understanding.

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- I. Ishmael "I go to the sea as a simple sailor."
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- III. Father Mapple "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog--in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

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V. The White Whale "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds!--the Birds! They mark the spot.!"

## GREETINGS FROM OLIVET

Praise to the Lord

Vaclav Nelhybel

Based solely on: Praise to the Lord; Now Thank We All Our God; Doxology

On a Southern Hymnsong

David Holsinger

## TESTIMONIES

It's the Gospel

Arr. by Bob Lowden

Just a Closer Walk With Thee; Put Your Hand in the Hand; He; He's Got the Whole World in His Hands; How Great Thou Art; Amazing Grace

OFFERING *Darla Smith, saxophone, Beth Smith, piano or Trisha Garrison, Melissa Williamson, Ken Dillman, clarinetists*

Rejouissance (Fantasia on Ein Feste Burg)

James Curnow

BENEDICTION

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Brian Greenlee-Dayton, OH  
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\* denotes section leader

## ITINERARY

March 25, 26

March 26

April 21

Elmbrook Community Church, Waukesha, WI  
College Church, Kankakee, IL (Sun P.M.)  
Band Concert--Ray Cramer, Director of Bands  
Indiana University, Guest Conductor



# *Concert Band*



*"Instruments of Praise"*

*1995  
Spring Tour*

*Conductor  
Harlow Hopkins*

*Olivet Nazarene University  
Kankakee, Illinois*



## REPERTOIRE for 1994-1995

Amazing Grace	Frank Ticheli
Country Gardens	Percy Grainger
Fanfare in Song Form	Daniel Bukvich
Fantasia on a Hymn by Praetorius (Lo How a Rose E'er Blooming)	Robert E. Foster
His Honor	Henry Fillmore <i>Edited by Fredrick Fennell</i>
It's the Gospel	Arr. by Bob Lowden
Fanfare For The Great Hall	Jack Stamp
Marche Hongroise-Rakoczy	Hector Berlioz <i>Arr. by Leonard B. Smith</i>
Of Sailors and Whales (Five Scenes from Melville)	W. Francis McBeth
On a Southern Hymnsong (There is a Balm in Gilead)	David R. Holsinger
Praise to the Lord	Arr. James D. Ployhar
Praise to the Lord Based solely on: <u>Praise to the Lord</u> ; <u>Now Thank We All Our God</u> ; <u>Doxology</u>	Vaclav Nelhybel
Rejouissance (Fantasia on <u>Ein Feste Burg</u> )	James Curnow
Symphonic Variations on <u>In Dulci Jubilo</u>	Claude T. Smith
The Pathfinder of Panama	John Philip Sousa

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March 25, 26

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Band Concert--Ray Cramer, Director of Bands

Indiana University, Guest Conductor

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Olivet Nazarene University  
Department of Music  
presents

*Senior Recital*

*Darla Diane Smith, saxophone*

*Ponya Lynn Yates, piano*

Thursday  
March 30, 1995  
7:30 p.m.  
Kresge Auditorium

# Program

Largo from Frederic Chopin (1810-1849)  
Cello Sonata in G minor, op. 65 trans. by Eugene Rousseau

Sonata in G minor Henri Eccles (1652-1742)  
I. Largo arr. by Sigurd M. Rascher  
II. Courante  
III. Adagio  
IV. Presto

Fantasia, op. 630 (1948) Heitor Villa-Lobos (1887-1959)  
I. Anime  
II. Lentement  
III. Tres anime

---

Sicilienne (1943) Pierre Lantier (b. 1910)



Sonata Lawson Lunde (b. 1935)  
for Alto Saxophone and Piano (1959)  
I. Allegro  
II. Andantino cantabile  
III. Allegro vivace

## Program Notes

Largo  
Chopin

Chopin is a renowned Polish composer and a piano genius who created a unique romantic style for keyboard music. As a musician, the only instrument of interest to Chopin, other than the piano, was the cello. The Sonata in G minor, op. 65 directly reflects that interest. Chopin gave the cello line the same type of rich, dark melodies that he used for the left-hand melodies in the piano. The Sonata in G minor was one of Chopin's last works and was later arranged for alto saxophone by Eugene Rousseau.



### Sonata in G minor

Eccles

Henri Eccles was a violinist in the King's Band in London and later became a member of the French King's Band in Paris. It was during this period that he composed twelve sonatas for an instrument similar to the cello, called the Gomda, and a keyboard instrument. It is said that he "borrowed" much of his material from the Italian composer Valentini. This arrangement, Sonata in G minor, is one of these sonatas written for the Gomda, arranged for saxophone, and uses the original key.

### Fantasia, op. 630

Villa-Lobos

Heitor Villa-Lobos was of strong Brazilian influence. His musical influences directly result from the Brazilian culture, and later that of the Indian culture. At one point in his career, Villa-Lobos traveled to Paris, not to be influenced by the French-but to influence the French with his music. As a composer, he wrote over 2,000 compositions, including several chamber works which included the saxophone. Besides being successful as a composer, Villa-Lobos had a great influence on the educational system in Brazil.

# *University Singers*



*1995  
Spring Tour*

*Conductor  
John Reiniche*

*Olivet Nazarene University  
Kankakee, Illinois*

# Program

---

## Repertoire

<i>For Christ and His Kingdom</i> .....	<i>Steve Wilkinson</i> <i>Arr. by David T. Clydesdale</i>
<i>Midnight Cry</i> .....	<i>Greg Day and Chuck Day</i> <i>Arr. by Tom Fettke</i>
<i>Where the Nails Were</i> .....	<i>Arr. by Gary Driskell</i> <i>and Marty Hennis</i>
<i>No Night There!</i> .....	<i>Craig Curry</i>
<i>Jesus, Rock of Ages</i> .....	<i>Carol Cymbala</i> <i>with He Leadeth Me</i> <i>Arr. by Tom Fettke</i>
<i>He Still Moves Stones</i> .....	<i>Phil Barfoot</i> <i>Arr. by J. Daniel Smith</i>
<i>Mighty God Medley</i> .....	<i>Arr. Dave Williamson</i>
<i>Satisfied</i> .....	<i>Arr. by Tom Fettke</i>
<i>Playing Games at the Foot of the Cross</i> .....	<i>Mike Harland</i> <i>Arr. by Tom Fettke</i>

---

The 53 men and women in the group represent the full range of academic majors and interests at the university. University Singers will present a worship experience of choral music designed for the church of the 90's. University Singers seek to continually lift up the name of Jesus Christ and exhibit His work in the personal lives of each member of the ensemble.

Conductor John Reiniche teaches voice and produces the Music Drama performance each spring in addition to directing University Singers. He holds both a Bachelor of Science and Master of Music degrees in voice from Ball State University and has continued graduate work at Indiana University, Bloomington. He and his wife, Debbie, have one child, Heather, and live in Mornence, Illinois.

---

### SPRING TOUR DISTRICTS

APRIL, 2 10:30 A.M. ROCK ISLAND, IL, 6:00 P.M. CHICAGO FIRST CHURCH

# *University Singers 1994-95*

## **Soprano I**

Julie Habegger  
Amy Johnson  
Shelby Moore  
Beth Phelps  
Stephanie Shank  
Charity Willard  
Roxanne Yocum

## **Soprano II**

Monica Bennett  
Lori Bible  
Jamie Britton  
Erin Burden  
Dana Ferris  
Trina Fryman  
Jill Fuller  
Tiffany Hardy  
Jennifer Hart  
Shayne Morrison  
Kayla Reams

## **Alto I**

Rhonda Adcok  
Cheryl Anthony  
Tricia Berbaum  
Aimee Copley  
Jennifer Crowder  
Mary Expinoza  
Michelle Manley  
Holly Rees  
Dana Smith

## **Alto II**

Lori Bauer  
Christina Leatherman  
Anne Meyer  
Cherie Myers

## **Tenor I**

Dave Ludwig  
Tim Stawser  
Stephen Swan

## **Tenor II**

Brad Atkinson  
Brian Greenlee  
Anthony Hudgins  
Matt Huston  
Jason Marchand  
Damon Price

## **Bass I**

Charles Carrigan  
Paul Coomer  
Corey Metler  
Richard Schmidt  
Bradley Scholtens

## **Bass II**

Mark Charon  
Mike Engleman  
Bruce Heavner  
Thomas Herndon  
Jeremy Nichols  
Jason Parchert

## **Accompanist**

Kelly Johnson,  
Piano



**John C. Bowling**  
President  
Olivet Nazarene University

Prior to accepting his current position as president of Olivet Nazarene University in August of 1991, Dr. Bowling served as the senior pastor of the College Church of the Nazarene, Bourbonnais, for eight years. He has also been a member of the faculty at Nazarene Bible College in Colorado Springs, Colorado, and ONU, as well as an inter-term professor at Nazarene Theological Seminary.

Dr. Bowling holds a bachelor of arts degree in religion, as well as a master of arts degree in theology, from Olivet. He has also earned the master of religious education and doctor of education degrees from Southwestern Baptist Theological Seminary in Fort Worth, Texas, and a doctor of ministry degree from Southern Methodist University in Dallas, Texas. He has done post-doctoral work at Harvard Divinity School.

He is an active speaker and serves on a variety of community and district boards. His writings have appeared in several publications.

Olivet Nazarene University is located in Bourbonnais, Illinois, an hour south of Chicago's loop. ONU is a liberal arts university with a total enrollment of 2,269 from a four-state educational zone (Illinois, Michigan, Indiana and Wisconsin) and around the nation and the world. These students represent more than 40 denominations. ONU offers academic programs in 62 majors, minors and fields of study, as well as a dynamic graduate and adult studies program tailored to meet the needs of the non-traditional student.



Olivet Nazarene University  
Department of Music  
**Kresge Concert Series**  
presents  
*Diana Popescu, piano*

Program

- |   |                                   |
|---|-----------------------------------|
| Fantasie in c minor, K 475                      | Wolfgang A. Mozart<br>(1756-1791) |
| Miroirs (Mirrors)                               | Maurice Ravel<br>(1875-1937)      |
| Noctuelles (Night-Moths)                        |                                   |
| Oiseaux tristes (Sad Birds)                     |                                   |
| Une Barque sur l'Océan (A Boat on the Ocean)    |                                   |
| Alborada del Gracioso (The Jester's Dawn-Song)  |                                   |
| La vallée des cloches (The Valley of the Bells) |                                   |

Intermission

- |                                     |                    |
|-------------------------------------|--------------------|
| Sonata no. 1 in d minor             | Domenico Scarlatti |
| Sonata no. 24 in A Major            | (1685-1757)        |
| Sonata in c minor Op. Posth., D 958 | Franz Schubert     |
| Allegro                             | (1797-1828)        |
| Adagio                              |                    |
| Menuetto - Allegro                  |                    |
| - Trio                              |                    |
| Allegro                             |                    |



Born in Bucharest, Diana Popescu started to play the piano at the age of six. She is a graduate of the Music Academy of Bucharest where upon graduation she served as a University assistant. Diana started concertizing at the age of fourteen, having played with the major Symphony Orchestra in Romania, and with the Gyor Philharmony in Hungary. In 1993 she was awarded a scholarship to study piano with Professor Ian Hobson at the University of Illinois, Champaign-Urbana, where she presently is completing her Master of Music degree. Diana won the 1994 Kankakee Piano Concerto Competition in which she played the Chopin Piano Concerto in f minor with the Kankakee Valley Symphony Orchestra. In January, of this year, she won the Piano Concerto Competition held at the University of Illinois and in February she played Beethoven's Piano Concerto no. 5, "Emperor" with the University Symphony Orchestra, Ian Hobson, Conductor.

*Your cooperation in not taking pictures or tape recording during this program is gratefully acknowledged.*

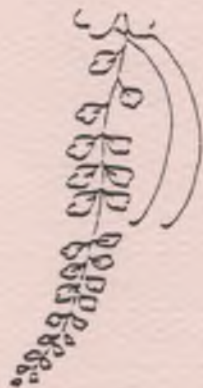
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April 1, 1995

7 p.m.

Kresge Auditorium

Larsen Fine Arts Center



THE MUSIC DRAMA CLASS  
AND UNIVERSITY ORCHESTRA  
OF  
OLIVET NAZARENE UNIVERSITY

PRESENTS

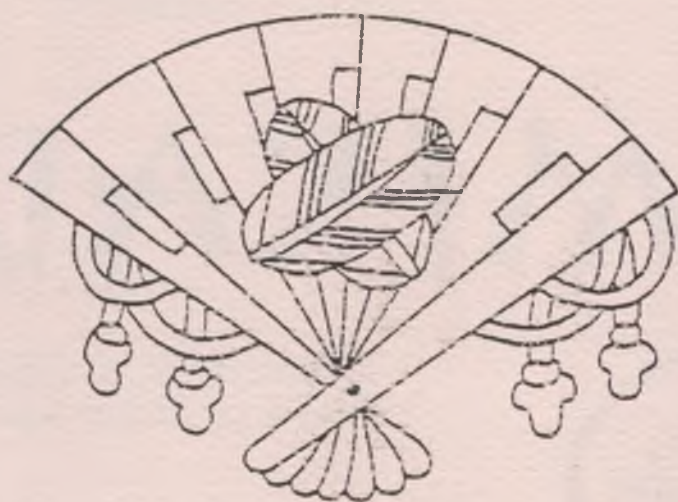
*The* **MIKADO**

Book by W. S. Gilbert  
Music by Arthur Sullivan

Thursday, April 6, 1995, 12:30 p.m.  
Thursday, April 6, 1995, 7:30 p.m.  
Friday, April 7, 1995, 7:30 p.m.  
Saturday, April 8, 1995, 2:00 p.m.

Kresge Auditorium  
Larsen Fine Arts Center







## THE STORY

Act I is in the courtyard of Ko-Ko's Palace in Titipu. Nanki-Poo, the Mikado's son, disguised as a minstrel, interrupts a gathering of business men. He is anxious to find Yum-Yum, one of Ko-Ko's wards. He explains that several weeks ago he saw Yum-Yum for the first time. They fell in love immediately, but because she was betrothed to her guardian, he left in despair. He has since heard, however, that Ko-Ko has been condemned to death for flirting, and he has hurried back to claim Yum-Yum.

Pish-Tush explains that Ko-Ko was reprieved at the last moment and promoted to the post of Lord High Executioner. The great officers of State resigned in protest against serving under a common tailor. Pooh-Bah has taken over all of their duties, along with the accompanying salaries. He tells Nanki-Poo that Yum-Yum is coming from school that very day to wed Ko-Ko. Nanki-Poo feels more hopeless than ever.

Ko-Ko appears and enlarges on the "set of curious circumstances" which has raised him to his present position and also the "little list" of prospective victims that he has prepared should he need to execute someone.

A little later, Yum-Yum and her sisters arrive. Yum-Yum reluctantly receives Ko-Ko's kiss, but is delighted when she sees Nanki-Poo. Ko-Ko introduces the sisters to Pooh-Bah, but even this very important person fails to impress the high-spirited girls. However, they do apologize for their lack of reverence. When everyone departs, Yum-Yum remains.

Nanki-Poo uses the opportunity to speak to her. She confesses that she does not love Ko-Ko, but because he is her guardian he wouldn't allow anyone else to marry her. She further upsets him by saying that a mere minstrel is not really a fitting husband for the ward of the Lord High Executioner. Nanki-Poo is driven to announce his true identity and he explains that he fled the court because an elderly woman, Katisha, insisted on marrying him, in accordance with the decree of the Mikado.

After a duet in which Nanki-Poo kisses Yum-Yum, they depart in opposite directions.

Ko-Ko receives a letter from the Mikado in which he states that he has noticed that no one has been executed. The letter further states that unless someone is executed within a month's time he will abolish the post of Lord High Executioner and reduce the city's status to that of a village. Pooh-Bah suggests that Ko-Ko himself should be the victim, as he is already under sentence of death for flirting. Ko-Ko points out the difficulty in decapitating oneself. A solution occurs to Ko-Ko when Nanki-Poo enters determined to hang himself. It is arranged that Nanki-Poo shall marry Yum-Yum immediately with the stipulation that he be beheaded in one month, after which she will marry Ko-Ko.

Katisha interrupts the celebration because she has come to claim Nanki-Poo. Her attempts to reveal his true identity are thwarted by Nanki-Poo, Yum-Yum and the chorus who sing to drown out her voice. Katisha in frustration scatters the crowd, and the curtain falls on Act I.

Act II takes place in Ko-Ko's garden, where Yum-Yum is preparing for the wedding. Ko-Ko enters and tells those present that when a married man is beheaded, his wife must be buried alive. The discussion is disrupted by the arrival of the Mikado.

Nanki-Poo is prepared to be executed immediately, but Ko-Ko does not want to do it. Instead he has a bright idea: forge an affidavit which states that the execution has taken place and have Pooh-Bah witness it in his various capacities. Anxious to be rid of Nanki-Poo and Yum-Yum he sends them away to be married just as the Mikado enters with his "daughter-in-law elect".

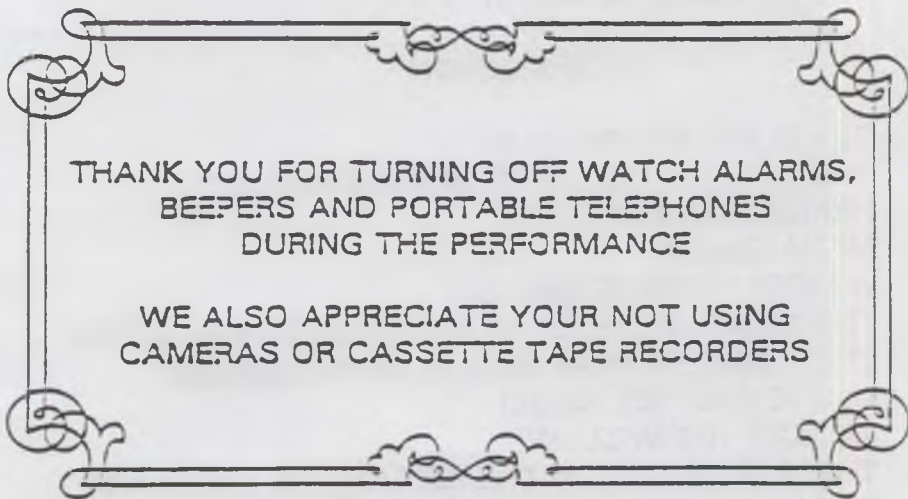
Ko-Ko produces the certificate showing that an execution has taken place. His majesty wants to hear further details which Ko-Ko, Pitti-Sing, Pooh-Bah and the chorus happily provide in colorful detail.

Katisha examining the certificate discovers that it was Nanki-Poo who had been beheaded. The Mikado believes that the punishment should be lingering but permits the guilty parties a last meal. When the royal party leaves, Ko-Ko decides that the Heir Apparent must come to

life again. Nanki-Poo points out that Katisha will become so furious about the marriage that she will insist on his execution. He suggests that Ko-Ko himself should marry the ageing lady.

When they go, Katisha alone mourns the loss of Nanki-Poo. Ko-Ko enters and sings to her the story of a love-sick bird who died of unrequited affection. He tells Katisha that unless she accepts his love he will perish as did the little bird. Katisha relents and they happily leave together.

The Mikado arrives ready for the punishment of the conspirators. Katisha, now married to Ko-Ko, pleads on their behalf. Now it is safe for Nanki-Poo and Yum-Yum, his bride, to appear. Ko-Ko's deception is revealed, but he placates the Mikado by pointing out that if his Majesty orders a man to be killed, the victim 'is as good as dead' - and therefore there is no reason why one shouldn't say that he is dead. So 'the threatening cloud has passed away', and all live happily ever after.





## THE MUSICAL NUMBERS

ACT I: IF YOU WANT TO KNOW WHO WE ARE  
A WAND'RING MINSTREL, I  
OUR GREAT MIKADO, VIRTUOUS MAN  
YOUNG MAN, DESPAIR  
AND I HAVE JOURNEYED FOR A MONTH  
BEHOLD THE LORD HIGH EXECUTIONER  
COMES A TRAIN OF LITTLE LADIES  
THREE LITTLE MAIDS FROM SCHOOL ARE WE  
SO PLEASE YOU, SIR, WE MUCH REGRET  
WERE YOU NOT TO KO-KO PLIGHTED  
I AM SO PROUD  
WITH ASPECT STERN AND GLOOMY STRIDE  
(FINALE OF ACT I)

### INTERMISSION

ACT II: BRAID THE RAVEN HAIR  
THE SUN, WHOSE RAYS ARE ALL ABLAZE  
HERE'S A HOW-DE-DO!  
MI-YA-SA-MA  
A MORE HUMANE MIKADO  
THE CRIMINAL CRIED AS HE DROPPED HIM DOWN  
THE FLOWERS THAT BLOOM IN THE SPRING  
ALONE AND YET ALIVE!  
WILLOW, TIT-WILLOW  
THERE IS BEAUTY IN THE BELLOW OF THE BLAST  
FOR HE'S GONE AND MARRIED YUM-YUM  
(FINALE OF ACT II)

# THE CAST

(IN ORDER OF APPEARANCE)

NANKI-POO

Brian Hancock\*  
Randy Kinder

PISH-TUSH

John Reiniche

POOH-BAH

Matt McBurnie

KO-KO

Eric Baker\*  
Jonathan Bartling

YUM-YUM

Cindy Smith\*  
Carrie Williams

PITTI-SING

Amy Johnson\*  
Mandi Shinn

PEEP-BO

Aimee Copley\*  
Becky Carlton

KATISHA

Kay Welch\*  
Julie Hull

MIKADO

Earl Kroll\*  
Andrew Barriger

Where double casting occurs, the cast members with an asterisk after their names will perform on the Thursday matinee and the Friday evening performances. The cast members without an asterisk will perform on the Thursday evening and Saturday matinee performances.

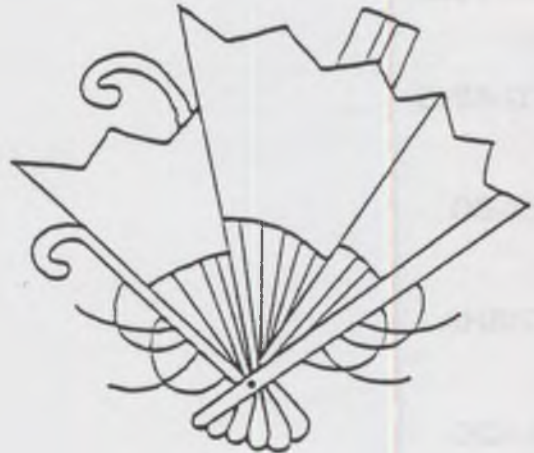
# THE CHORUS

## SCHOOL GIRLS

Bonnie Brewer  
Becky Carlton  
Holly Carr  
Mary Lou Espinoza  
Alison Gregory  
Julie Habegger  
Amy Johnson  
Becky Kohl  
Laura McBurnie  
Katherine Pinske

## BUSINESS MEN

John Beegle  
Joel Christie  
Paul Coomer  
Michael Dever  
Dan Dillinger  
Chad Green  
Brian Greenlee  
Anthony Hudgins  
Tim Kruse



# THE ORCHESTRA

## FLUTE

Rachel Ball  
Mary Ann Cheney  
Rebecca Miles

## OBOE

Bliss Johnston

## CLARINET

Julie Bisgeier  
Ken Dillman

## BASSOON

Bryan Burris  
Fran Smet-Mehrer

## HORN

Ben Brajcki  
Michael Dean

## TRUMPET

Christie McFarland  
Angie Harris

## TIMPANI/PERCUSSION

Tiffani Fisher  
Jeff Burke

## VIOLIN I

Dan Meyer, Concert Master  
Kathryn Godwin  
Lyn McIntosh  
Prof. Lolita Phelps

## VIOLIN II

Anne Meyer  
Anne McFarland  
Aaron Smith  
Rebecca Dyer

## VIOLA

Tony Bellomy

## CELLO

Randy Kinder  
Dr. Shirlee McGuire

## STRING BASS

Andrea Peterson

## TROMBONE

Kendra Erk

# THE CREW

## ADVERTISING

Kendra Erk  
Kelly Johnson

## COSTUME CONSTRUCTION

Mary Anderson  
Allison Barriger  
Chris Brady  
Becky Carlton  
Ruthmarie Eimer  
Kendra Erk  
Thelma Mitten  
Ruth Moore  
Shelby Moore  
Carla Roberson  
Family and friends

## COSTUME RESEARCH

Lois Adame

## LIGHTING AND TECHNICAL

Jonathan Hewitt  
Matt Steinacker

## MAKE-UP

Aimee Copley  
Katherine Pinske

## ORIGAMI

Ben Brajcki  
Kunitoshi Sakai

## POSTER

Lori Bennett

## PROMPTER

Jason Bailey  
Douglas Fightmaster  
Melissa McGuiggan  
Cherie Myers

## PROPERTIES

Allison Barriger

## PUBLICITY

Brian Sattler



## MORE CREW

### REHEARSAL ACCOMPANIST

Julia Boone  
Tony Bellomy  
Harriet Hopkins

### SET CONSTRUCTION

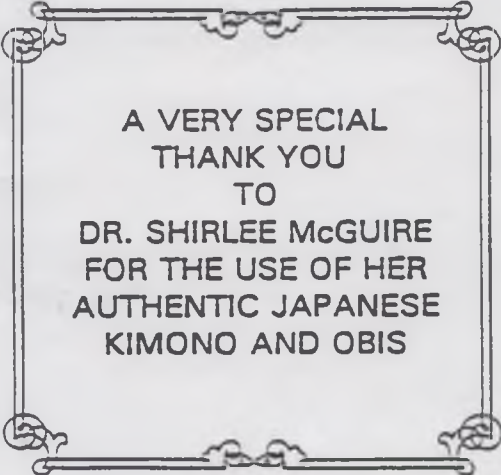
Laura Culver  
Kendra Erk  
Trisha Garrison  
Wade Harshman  
Katherine Pinske

### STAGE MANAGER

Wade Harshman

### TICKET SALES/USHER

Kim Bittenbender  
Robin Crouse  
Elizabeth Heinold  
Danny Hines  
Jillian Johnson  
Kelly Johnson  
Alison Kaiser  
Kari Newsham  
Jennifer Pate  
Erika Schrock  
Kathy Sipes



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Costume designer/Costumer  
Program design and layout  
Properties manager  
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Rehearsal manager  
Set designer

JOE NOBLE

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Prompter  
Recording director

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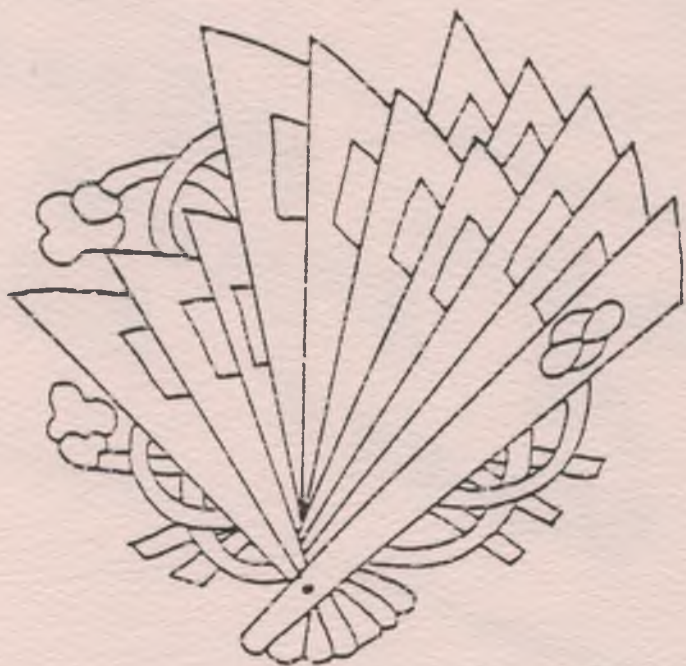
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Der Lindenbaum Franz Schubert

Bonjour, Suzon Leo Delibes

Avant de quitter ces lieux (Faust) Charles Gounod  
Andrew Barriger, baritone

Suite bergamasque Claude Debussy

*Menuet*

*Clair de lune*

Julie Hull, piano

"Si Puo?... Si Puo" (Paqliacci) Ruggiero Leoncavallo  
Andrew Barriger, baritone

Concerto in g minor Felix Mendelssohn

*Molto allegro con fuoco*

Julie Hull, piano

Julia Boone, accompanist

*This recital is being presented in partial fulfillment of the requirements for the Bachelor of Science degrees with a concentration in Church Music.*

*Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*

---

April 18, 1995

7:30 p.m.

Kresge Auditorium

## Program Translations

### Infelice! e tue credevi

Do I see rightly? Here in my home's most sacred,  
retired recesses, by the side of her I chose to be my  
wife, do I find two seducers?!

Come in, my tried and true companions! Enter  
all here, to witness what dishonor, what outrage,  
I, your lord, am made to suffer!

Cruel fortune, to dream that ever  
Such a fair one could love me truly!  
For a graybeard love is never!  
Fowl dishonor mine instead!  
Ah, but why, when I was aging,  
Did my heart still beat so youthful?  
Tears at least should calm the raging  
Fire that fevers my heart and head!

### Si, tra i ceppi

Love that's true will live forever,  
Nought on earth its course can stay.  
Cruel death our lives may sever,  
Love will still endure for aye.

### Der Lindenbaum

A lime tree by the gateway leans o'er a murmuring stream;  
Beneath those rustling branches I've dreamed my sweetest dream.  
For there, in love's first rapture, I carved my darling's name,



And there in joy or sorrow, for comfort still I came.  
Last night, a lonely wanderer, I passed the well-known place,  
Yet even in the darkness I dared not turn my face;  
For all the leafless branches see men whispering in my ear,  
"Come back to me, beloved! Thou wilt find thy welcome here!"

The icy winds were raging along the frozen track;  
They tore my cloak from off me-they could not drive me back.

Though now those rustling branches are miles and miles away,  
Yet always in my dreaming I hear them night and day;  
And still they seem to lure me with songs that never cease:  
Come back to me, beloved, for here alone is peace!

### Bonjour, Suzon!

Good morning, Sue, my fleur de lis!  
And are you still the prettiest maid here?  
I'm home again as you may see,  
From Italy and far away, dear!  
I've travelled Paradise all through,  
I have known love, made verses, too!  
But why should you care?  
I'm passing by your door today,  
So let me in, I pray!  
Good morning, Sue!

In lilac-time I saw you last;  
your merry heart was just awaking,  
And then you told me, "Not so fast,  
You cannot have me for the taking!"  
What have you done while I was gone?  
He comes too late, who leaves too soon!  
But why should I care?  
I'm passing by you door today,  
So let me in, I pray!  
Good morning, Sue!



### Avant de quitter ces lieux

Even bravest heart may swell  
In the moment of farewell,  
Loving smile of sister kind,  
Quiet home I leave behind;  
Oft shall I think of you;  
Whenever the wine-cup passes round,  
When alone my watch I keep,  
And my comrades lie asleep  
Among their arms upon the tented battleground.  
But when danger to glory shall call me,  
I still will be first in the fray,  
As blithe as a knight in his bridal array,  
Careless what fate may befall me,  
When glory shall call me.  
Yet the bravest heart may swell  
In the moment of farewell,  
Loving smile of sister kind,  
Quiet home I leave behind;  
Oft shall I sadly think of you  
When far away.

### Sipuo?...Sipuo?

If I may? Ladies and Gentlemen!  
Pardon me if alone I present myself:  
I am the Prologue!

Now once again the author brings the classic mask before you;  
So partly to revive for you the antique usage,  
He bids me once more address you!  
But not to tell you, as of old,  
"The tears we shall shed for you here are false ones!"

And the sighs we leave, and our martyrdom here,  
Must not be taken to heart!"  
No! No!  
Your author intends far rather to draw you a bit of life  
True to nature.  
'Tis his conviction the artist is first a man,  
And that for men what he writes should be written.  
And the truth he has given to you.

A throng of recollections within his inmost soul one day was stirring,  
And those with sincerest tears has he written,  
While his sobbing and sighing beat the time for him.  
So then, you'll see love shown as human beings do love each other;  
You'll see, too, of hatred the direful ending, witness woe's sharp  
agony!  
Howlings of rage will reach you, and scornful laughter!  
And you must consider  
Not so much our poor flimsy customary of actors,  
Rather let our hearts speak to you for us.  
Aye! For we're men as well, of flesh and of blood, too,  
And, like you yourselves, we are breathing the air of this world  
Forlorn and lonely!  
Now I've given you the notion!  
Watch you the ploy unfolding before you.  
Come now! Let us begin!

# OLIVET CONCERT BAND

## *SPRING CONCERT*

Harlow Hopkins, Conductor  
Ray Cramer, Guest Conductor

Olivet Nazarene University  
Kresge Auditorium  
Friday, April 21, 1995  
7:30 PM

## PROGRAM

### Invocation

### His Honor

Henry Fillmore

Edited by Frederick Fennell

Henry Fillmore (1881-1956) was the most colorful bandman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music--much of it under assumed names--than any composer/bandmaster in history. Fillmore's background in his family's publishing house, the Fillmore Brothers Company of Cincinnati, led him at an early age down a variety of productive paths as a composer, including those of the hymn, popular overture, fox-trot, waltz, and his own particularly lucrative specialty--the trombone novelty, such as Lassus Trombone, or Shoutin' Liza Trombone. His Honor was dedicated to Mayor Russell Wilson of Cincinnati and was probably played for the first time by the Fillmore Band during its concerts at the Cincinnati Zoological Gardens in August, 1933.

Following a long and distinguished career as conductor of the Eastman Wind Ensemble, a group which he founded, Frederick Fennell became Associate Music Director of the Minneapolis Symphony Orchestra. In 1965 he became conductor of the University of Miami Symphony Orchestra at Coral Gables; as Professor of Conducting in the University's School of Music he also organized a new Wind Ensemble. He currently serves as the resident conductor of the Kosei Wind Orchestra in Tokyo, Japan, a professional wind ensemble.

### On a Southern Hymnsong

David R. Holsinger

On a Southern Hymnsong is based on the spiritual entitled "There is a Balm in Gilead" found in many denominational hymnals throughout the country. David Holsinger serves Shady Grove Church in Grand Prairie, Texas, as Chief Musician and Assistant to the Ministers of Worship.

## Country Gardens

Percy Grainger

Copyrighted in 1919 by the composer, Country Gardens continues to be played frequently partly because of its tunefulness and inventiveness, but also because of the continuing popularity of its Australian composer. You will hear dissonances created by "wrong" notes, but which were intentionally written by Mr. Grainger. Also, you will occasionally hear sudden very loud pronouncements--which, again, are produced in accordance with the composer's wishes. His unique compositional style remains popular 34 years after his death. Contemporary practice indicates that his popularity is not diminishing.

## Of Sailors and Whales (Five Scenes from Melville) W. Francis McBeth

Herman Melville's novel, Moby Dick, is one of the finest in American literature. The author intended to indicate the disaster which must result when man establishes himself as a god and sets out to eliminate a force established by God throughout the universe. The whale symbolizes evil, but Ahab, in believing that alone he could hope to destroy it, was also evil. Here is a universal problem, handled with skill and understanding.

Ishmael, the narrator in the story, was a school master who decided to leave his quiet existence and go to sea. In New Bedford he met Queequeg, a seasoned but somewhat frightening harpooner, but the two soon became friends and decided to sign on with the Pequod, a whaler out of Nantucket. After a few days at sea Captain Ahab appeared. Instead of a wooden leg his was one cut from the bone of the jaw of a whale. A livid white scar ran down one side of his face and was lost beneath his collar. Eventually The White Whale, Moby Dick, was spotted and following a fierce fight the infuriated monster swam directly into the Pequod, shattering the ship and destroying all those on board except Ishmael.

1. Ishmael "I go to the sea as a simple sailor."



2. Queequeg "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state--neither caterpillar nor butterfly."
3. Father Mapple "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog--in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."
4. Ahab "So powerfully did the whole grim aspect of Ahab affect me that on the first few moments I hardly noted the barbaric white leg upon which he partly stood."
5. The White Whale "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds!--the Birds! They mark the spot!"

## INTERMISSION

### Fanfare for the Great Hall

Jack Stamp

Fanfare for the Great Hall was composed for and is dedicated to Kenneth G. Bloomquist, Director of Bands at Michigan State University. It was also written with admiration and gratitude to the members of the Music Faculty at MSU who greatly influenced me during the pursuit of my doctoral degree in wind conducting. The work was written with the "Great Hall" of the Wharton Center at Michigan State University in mind. (Jack Stamp)

### The Pathfinder of Panama

John Philip Sousa

Edited by Frank Byrne

The "Pathfinder" of Sousa's title was not an individual but the Panama Canal itself. The march was composed in 1915 and was dedicated to the Panama Canal and the Panama-Pacific Exposition in San Francisco, where the Sousa Band played a nine week engagement. The Panama Canal shortened the voyage between San Francisco and New York by 8,000 miles

and revolutionized both commercial shipping and travel for pleasure. Frank Byrne began his career as a music librarian for "The President's Own" United States Marine Band. He served as Chief Music Librarian from 1980-1988 and is currently the Administrative Assistant to the Director.

## Amazing Grace

Frank Ticheli

I wanted my setting of Amazing Grace to reflect the powerful simplicity of the words and melody--to be sincere, to be direct, to be honest--and not through the use of novel harmonies..., but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about Amazing Grace reside in this setting itself. (Frank Ticheli)

The spiritual, Amazing Grace, was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. Amazing Grace was first published in 1835 by William Walker in The Southern Harmony.

## Dance Suite

Joseph Horovitz

1. Allegro
2. Andantino
3. Vivace

This work follows a tradition established at the end of the 17th century: the creation of a musical structure by using a succession of dance movements, composed in such a way that a satisfying cumulative effect is produced. The first movement is a mixture of "march" and "gavotte" elements, but these occur as variants of a single main theme. In contrast, the second movement is a gentle, gracefully undulating dance, using two steady beats in every measure. The "finale" is a fast "rondo" (in 6/8) whose main theme is best described as a "tarantella". This alternates several times

with a more stolid, rustic theme (in 2/4). However, the main theme is recalled in varying guises, including a parody Latin-American version.

Joseph Horovitz was born in Vienna in 1926 and settled in England in 1938. Since 1962 his activities have concentrated on composition although he still travels widely as guest conductor of his own works. In recent years he has become internationally known for his television scores for plays and series such as "Lillie", "Rumpole", "The Search for the Nile", and several Agatha Christie thrillers.

#### GUEST CONDUCTORS/ARTISTS

- 1982 -- John P. Paynter, Northwestern University
- 1983 -- John P. Paynter, Northwestern University
- 1984 -- Frederick C. Ebbs, Indiana University
- 1985 -- Mark H. Hindsley, University of Illinois
- 1986 -- James Curnow, Conductor, Composer, Clinician
- 1987 -- Ray E. Cramer, Indiana University
- 1988 -- Thomas Dvorak, University of Wisconsin-Milwaukee
- 1989 -- Stephen W. Pratt, Indiana University
- 1990 -- Mark S. Kelly, Bowling Green State University
- 1991 -- Timothy Salzman, University of Washington
- 1992 -- Eugene Rousseau, Saxophonist, Indiana University
- 1994 -- James Jorgenson, Gordon College



Ray E. Cramer joined the faculty of the Indiana University School of Music in the fall of 1969. He became director of the famed Marching Hundred in the fall of 1972, and in 1982 was appointed Director of Bands. Under his leadership the Indiana University Symphonic Band has earned an international reputation for outstanding musical performances including the 1982 American Bandmasters Association Convention, Indianapolis; the 1984 joint American Bandmasters Association/Japan Bandmasters Association Convention, Tokyo; the 1988 MENC National Convention, Indianapolis; the 1991 National CBDNA Convention in Kansas City, and the 1994 National MENC Convention in Cincinnati as well as other regional and state conventions. In addition to his administrative responsibilities as the Department Chairman, Mr. Cramer teaches courses at the graduate level in wind conducting, history and literature.

He is the past National President of the College Band Directors National Association and has served as president of the Indiana Bandmasters Association, the North Central Division of CBDNA and the Big Ten Band Directors Association. He is a member of ABA, CBDNA, NBA, WASBE, MENC, IMEA, IBA and CIDA. The latter organization (Christian Instrumentalists/Directors Association) named him Director of the Year in 1988.

Mr. Cramer's solid musicianship, broad knowledge of traditional and contemporary wind literature and dynamic personality keeps him in constant demand as a guest conductor/clinician throughout the United States and several foreign countries. A native of Illinois, Mr. Cramer has degrees from Western Illinois University and the University of Iowa. In December, 1991, he was presented with an Honorary Doctorate of Humane Letters by Western Illinois University.

## PERSONNEL

### FLUTE

Rachel Ball-Wheaton, IL  
Mary Boydston-Springtown, TX  
Mary Ann Cheney\*-Howell, MI  
Katherine Pinske-Reedsburg, WI

### OBOE

Bliss Johnston-Huntington, IN  
Beth Smith\*-Deckerville, MI

### BASSOON

Jennifer Weakley-Clifton, IL

### CLARINET

Ken Dillman-Wellington, IL  
Trisha Garrison\*-Mt. Ayr, IN  
Lisa Ghilardi-Valparaiso, IN  
Stephanie Harris-DeKalb, IL  
Anne Meyer-Ft. Wayne, IN  
Kristy Sellers-Shelbyville, IL  
Kris Strehlow-Madison, WI  
Sarah Vance-Chillicothe, IL  
Jeanette Wells-Smithfield, IL  
Melissa Williamson-New Albany, IN  
Jennifer Willis- Morris, IL

### BASS CLARINET

Duane Dubbert-Manhattan, IL

### CONTRABASS CLARINET

Jennifer Richmond-Manteno, IL

### ALTO SAXOPHONE

Darla Smith\*-Deckerville, MI

### TENOR SAXOPHONE

Tina Roberts-Ft. Lauderdale, FL

### BARITONE SAXOPHONE

Tom Herndon-Hoopeston, IL

### TRUMPET

Paul Coomer-Oakland City, IN  
Christa Dirks-Ashkum, IL  
Aaron Green-New Castle, IN  
Angie Harris-Indianapolis, IL  
Wade Harshman-Tamah, WI  
Danny Hines-Mt. Dora, FL  
Anthony Hudgins-Valparaiso, IN  
Christy McFarland-Louisville, KY  
Dan Meyer-Ft. Wayne, IN  
Mark Moore-Beaverton, MI  
Dan Read\*-Olathe, KS

### HORN

Ben Brajcki-Portage, IN  
Mary Dillinger-Bourbonnais, IL  
Chad Steinacker\*-Bourbonnais, IL  
Julie Steinacker-Bourbonnais, IL

### TROMBONE

Kendra Erk\*-Modoc, IN  
Matt Moore-Beaverton, MI  
Matt Steinacker-Winamac, IN

### EUPHONIUM

Tony Crisp -Abingdon, IL

### TUBA

Jonathan Hewitt-Milan, IL

### PERCUSSION

Greg Boisture-Ft. Wayne, IN  
Jeff Burke\*-Janeville, WI  
Laura Culver-Mishawaka, IN  
Tiffani Fisher\*-Petersburg, IN  
Brian Greenlee-Dayton, OH  
Renée Rodgers-Clay City, IN

\* denotes section leader

## OFFICERS

President -- Chad Steinacker  
Secretary -- Beth Smith  
Chaplain -- Tom Herndon  
Publicity -- Mary Dillinger  
Transportation -- Aaron Green

Vice-President -- Darla Smith  
Treasurer -- Dan Meyer  
Historian -- Tiffani Fisher  
Librarian -- Mary Ann Cheney



*Olivet Nazarene University*  
*Department of Music*  
*presents*

*An Evening at the Pops*  
*with*  
*The Canterbury Trio*  
*Gerald Anderson, piano*  
*Harlow Hopkins, clarinet*  
*Lolita Phelps, violin*



*7:30 p.m.*  
*Tuesday, April 25, 1995*  
*Kresge Auditorium*  
*Larsen Fine Arts Center*

## *Program*

Medley from Fiddler on the Roof

Jerry Bock  
arr. Gerald Anderson

Miniatures \* (1963)

William Grant Still

This little suite is based on folk songs of the Americas, and is a souvenir of the visit to America of Sir John and Lady Barbirolli, and of the many friends made by them during their stay.

### I Ride an Old Paint (U.S.A.)

This cowboy tune comes from Sante Fe, New Mexico. It was sung by a rider who loved his horse dearly and begged that, on his death, his bones should be tied to the horse and the two of them set wandering with their faces turned westward.

### Adolorido (Mexico)

Lacking newspapers, the Mexican natives outside the cities invented the "corrido" corresponding to the European "ballad" to convey to others the news of heroic deeds, accidents, love affairs, and so on. Adolorido is such a news-song, coming from the Bajio, or low, hot country around the state of Guanajuato. It tells of sadness over being betrayed by an ungrateful woman.

### Jesus is a Rock in the Weary Land (U.S.A.)

This spiritual differs in character from those generally arranged for singers. Here it is given a rhythmic treatment to correspond to the way it would be heard in some of the more primitive churches today.

### Yaravi (Peru)

In the Quecha tongue, language of the ancient Incas, "Yaravi" means lament. Known in Peru as a song of long ago, this poignant melody speaks of the absence of a dear one.

### A Frog Went A Courtin (U.S.A.)

There are many versions of this lilting tune, each one varying with the particular singer. The composer first heard it in a little village close to the mountainous section of Kentucky, and was told that it came from Virginia. Other regions also claim it as indigenous to them. The basic song is said to have been in continuous use for more than four hundred years. Strict adherence to the "lazy" tempo of this piece is necessary to preserve its droll character.

\* Program notes by the composer



Olivet Nazarene University  
Department of Music  
presents

STUDENT RECITAL



7:30 p.m.  
Thursday, April 27  
Kresge Auditorium  
Larsen Fine Arts Center



## Program

- Star vicino Anonymous  
Paul Coomer, baritone  
Jonathan Hewitt, piano
- Prelude in D-flat, op. 28, no. 15 Fredric Chopin  
Monica Bennett, piano
- El tra la la y el punteado Enrique Granados  
Becky Carlton, soprano  
Rachel Ball, piano
- Syrinx Claude Debussy  
Katherine Pinske, flute
- Sento nel core Alessandro Scarlatti  
Brian Greenlee, baritone  
Julie Habegger, piano
- Trio in C Major, op. 87 Ludwig van Beethoven  
Deanne Alenick, English horn  
Bliss Johnston, oboe  
Beth Smith, oboe
- La donna é Mobile Giuseppe Verdi  
from Rigoletto  
Randy Kinder, tenor  
Carrie Williams, piano

Holiday Diary Benjamin Britten  
Early Morning Bathe

Alison Kaiser, piano

Mississippi Rag W. H. Krell  
arr. Arthur Frackenpohl

Rachel Ball, flute  
Mary Boydston, flute  
Mary Ann Cheney, flute  
Katherine Pinske, flute

Black is the Color Folk Song  
Anthony Hudgins, baritone  
Carrie Williams, accompanist

Suite for Tuba Rodger Vaughan  
movement I  
movement III

Jonathan Hewitt, tuba

The K'e Celius Dougherty  
Holly Carr, soprano  
Alison Kaiser, piano

Sonata in A-flat major, op. 26 Ludwig van Beethoven  
Andante con Variazioni  
Matthew Davis, piano

Sonata in D Major Henry Purcell  
Wade Harshman, trumpet  
Kelly Johnson, piano

Inventio IV  
Allegro

Johann S. Bach

Katherine Pinske, flute  
Jonathan Hewitt, tuba

Sonata for Clarinet and Piano  
Allegro

Camille Saint-Saens

Trisha Garrison, clarinet  
Alice Edwards, piano

I Bought Me a Cat  
from Old American Songs

Aaron Copland

Earl Kroll, baritone  
Alison Kaiser, piano

Prelude in C Major

Johann S. Bach  
arr. Thomas L. Davis

Renee Rogers, Vibraphone

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

Jacques Offenbach

Lisa Terch, soprano  
Rachel Ball, piano

Concertino, op. 4  
Andante marcia funebre  
Allegro maestoso

Ferdinand David

Kendra Erk, trombone  
Alison Kaiser, piano

*\* Your cooperation in not tape recording or taking pictures during the performance is gratefully acknowledged.*



Psalm 142

Ned Rorem

Robin Crouse, soprano  
Alison Kaiser, piano

I Love All Graceful Things

Eric H. Thiman

Julie Habegger, mezzo soprano  
Joe Noble, piano

Kind Fortune

George Frederic Handel

Bliss Johnston, mezzo soprano  
Leah Hudson, piano

On Wings of Song

Felix Mendelssohn

Dana Ferris, mezzo soprano  
Joe Noble, piano

Your cooperation in not tape recording or taking pictures during  
the performance is gratefully acknowledged

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9:30 a.m.

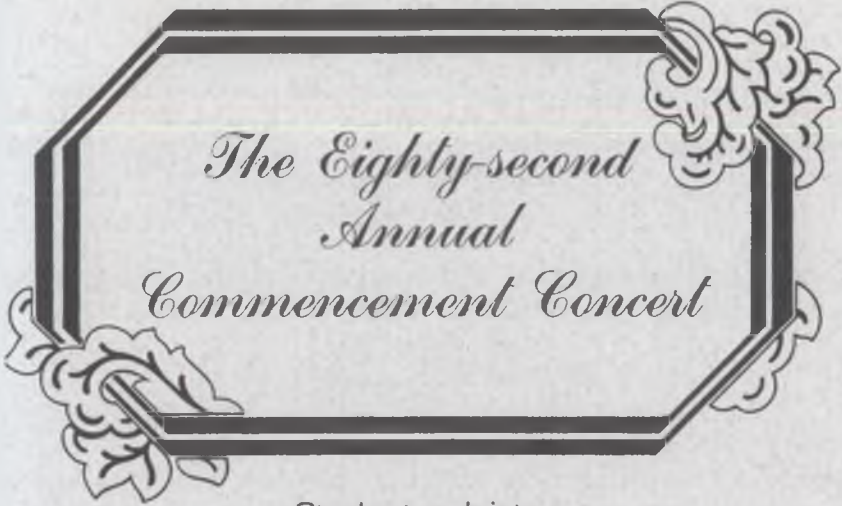
Friday, April 28

Kresge Auditorium

Larsen Fine Arts Center



Olivet Nazarene University  
Department of Music



*The Eighty-second  
Annual  
Commencement Concert*

Student soloists  
and the  
University Orchestra

*Dr. Harlow Hopkins  
Conductor*

May 4, 1995  
Seven-thirty P.M.  
Kresge Auditorium  
Larsen Fine Arts Center

## PROGRAM

O mio babbino coro (Gianni Schicchi) Giacomo Puccini  
Come scoglio (Cosi fan tutte) Wolfgang A. Mozart  
Cindy Smith, soprano  
Julie Hull, piano

Chacun le sait (La Fille du Regiment) Gaetano Donizetti  
Monica's Waltz (The Medium) Gian Carlo Menotti  
Robin Crouse, soprano  
Julia Boone, piano

Concerto for Piano and Orchestra in e minor, Op. 11 Frederic Chopin  
Romanze - Larghetto  
Eric Baker, piano  
Kelly Johnson, accompanist

Eh susanna non Vien (Recitative)  
Dove sono i bei momenti (Le Nozze di Figaro) Wolfgang A. Mozart  
Carrie Williams, soprano  
Leah Hudson, piano

Vissi d'Arte, Vissi d'Amore (Tosca) Giacomo Puccini  
Les oiseaux dans la charmille (The Tales of Hoffman) Jacques Offenbach  
Kay Welch, soprano  
Julia Boone, piano

## PRESENTATION OF THE WALTER B. LARSEN AWARD FOR MUSICAL EXCELLENCE FOR 1995-1996

Concerto for Piano and Orchestra in g minor Felix Mendelssohn  
Molto allegro con fuoco  
Julie Hull, piano  
Julia Boone, accompanist

DEPARTMENT OF MUSIC  
1995-1996 SCHOLARSHIPS

Walter B. Larsen Award for Music Excellence and Naomi Larsen Scholarship Julie Hull

Ralph & Ruth Reader Boxell Scholarship Kelly Johnson

Mayme Carmichael Scholarship Robin Crouse

James & Ruth Cassells Scholarship Carrie Williams

James V & Louise Cook Scholarship Wade Harshman

Robert Hale/Dean Wilder Vocal Scholarship Cindy Smith

Jewell Grothaus Instrumental Scholarship Darla Smith

The Boyd & Libby Harshman Family Memorial Scholarship Julie Hull  
*(Five Juniors majoring in Music)* Kelly Johnson  
Robert Matthew McBurnie  
Cindy Smith

Russel G & Verda E Hopkins Instrumental Scholarship Laura Culver

The Mervin Noble Family Scholarship Robert Matthew McBurnie  
*(Music Education Major)*

Lynwood & Maxine VanAken Scholarship Rachel Ball

Stephen Nielson/Ovid Young Piano Scholarship Julie Hull

\*\*\*\*\*

Music Theory Assistantship Julie Hull

## PERSONNEL

### VIOLIN I

Dan Meyer, *Concert Master*  
Kathryn Godwin  
Lyn McIntosh  
Julie Mercer

### VIOLIN II

Rebecca Dyer  
Anne McFarland  
Anne Meyer\*  
Aaron Smith

### VIOLA

Tony Bellomy  
Prof. Lolita Phelps\*  
Norman Schoer

### CELLO

David Forsman  
Daniel Gasse  
Randy Kinder\*  
Dr. Shirlee McGuire

### STRING BASS

Peter Kocemba  
Andrea Peterson\*

### SYNTHESIZER

Danny Hines

\*Principal

### FLUTE

Rachel Ball\*  
Mary Ann Cheney  
Rebecca Miles

### OBOE

Bliss Johnston\*  
Beth Smith

### CLARINET

Julie Bisgeier\*  
Ken Dillman

### BASSOON

Bryan Burris  
Fran Smet-Mehrer

### HORN

Ben Brajcki\*  
Michael Dean

### TRUMPET

Angie Harris  
Christy McFarland\*

### TROMBONE

Kendra Erk

### TIMPANI/PERCUSSION

Jeff Burke  
Tiffani Fisher

## OFFICERS

Christy McFarland – President  
Julie Mercer – Chaplain

Ben Brajcki – Transportation  
Mary Ann Cheney – Secretary/Librarian

*Baccalaureate Degrees*  
*1995*

<i>Andrew Lee Barriger</i>	<i>Church Music</i> <i>(voice)</i>
<i>Jennifer Lynn Hewitt</i>	<i>Music Education</i> <i>(voice)</i>
<i>Melinda Kaye Watson</i>	<i>Music Education</i> <i>(voice)</i>
<i>Jason Andrew Eaton</i>	<i>Music Education</i> <i>(voice)</i>
<i>Ponya Lynn Yates</i>	<i>Music Education</i> <i>(piano)</i>



**Olivet Nazarene University  
Department of Music  
Faculty**

***Harlow Hopkins, Professor of Music***

**Head, Division of Fine Arts and Department of Music**

**B.S.Mus.Ed. - Olivet Nazarene University**

**M.Mus.Ed. - American Conservatory of Music**

**D.Mus. - Indiana University**

**Graduate work - University of Illinois**

**Woodwind Instruments, Instrumental Conducting,**

**Concert Band, University Orchestra**

***H. Gerald Anderson, Professor of Music***

**B.S. - Bethany Nazarene College**

**B.Mus. - Texas Tech University**

**M.Mus. - Texas Tech University**

**D.M.A. - American Conservatory of Music**

**Piano, Intro to Fine Arts**

***D. George Dunbar, Professor of Music***

**B.S. - Olivet Nazarene University**

**M.Mus. - University of Illinois**

**D.M.A. - University of Southern California**

**Choral conducting, Voice, Church Music,**

**Orpheus Choir**

***Alice Edwards, Associate Professor of Music***

**B.Mus. - University of Oklahoma**

**M.Mus. - University of Michigan**

**Additional graduate work taken beyond the Masters**

**at the University of Michigan**

**Piano**

*Ruthmarie Eimer, Assistant Professor of Music*

B.S.Mus.Ed. - Olivet Nazarene University  
M.Mus.Ed. - University of Illinois  
Advanced Certificate in Music Education - University  
of Illinois  
Additional graduate work - Westminster Choir School,  
Princeton, New Jersey  
Elementary music methods, voice

*Timothy Nelson, Professor of Music*

B.A. - Taylor University  
M.Mus. - University of Illinois  
D.Mus. - Northwestern University  
Associate Certificate - American Guild of Organists  
Organ and piano, music theory, instrumentation

*Joe Noble, Associate Professor of Music*

B.A. - Luther College  
M.A. - University of Iowa  
Ph.D. - University of Iowa (all but dissertation)  
Voice, secondary school music methods, student teaching,  
Choral Union

*John Reiniche, Assistant Professor of Music*

B.S. - Ball State University  
M.Mus. - Ball State University  
Graduate work beyond Masters - Ball State University  
and Indiana University  
Voice, music drama class, University Singers, Handbell Choir

## Adjunct Faculty

*Deanne Alenick*

B. Mus. - Northwestern University

M.S. - Northwestern University

Oboe

*Donna Briggs*

B.A. - University of Chicago

B.A.Mus.Ed. - Governors State University

Horn

*William Gade*

B.S. - Northwestern University

Percussion

*Paul Germano*

B.S. - Millikin University

Trombone

*Michelle Lewis*

B.Mus. - Roosevelt University

Flute

*Thomas Liley*

BME - University of Kansas

MM - Catholic University of America

D. Mus. - Indiana University

Saxophone

*Eric Penrod*

B.S.Mus.Ed. - Olivet Nazarene University

Trumpet

*Lolita Phelps*

B.M. - Georgia State University

M.M. - Roosevelt University

Violin

*Frances Smet-Mehrer*

B.S.Mus.Ed. - Illinois Wesleyan University

Bassoon

*Robert Snow*

B.S.Mus.Ed. - Eastern Illinois University

Low Brass

*Ovid Young*

B.S.Mus.Ed. - Olivet Nazarene University

M.M. - Roosevelt University

D. Litt.