

The Crown College Department of Music

Presents

Kelly Loween  
Soprano

In Senior Recital  
Student of Betsie Feldkamp

*assisted by*

Matthew D. Sloma, piano  
Rebekah Haggard, Soprano  
Erica Bengtson, Violin

Sunday, April 7, 2002  
3:00 p.m.

Crown College Chapel

# PROGRAM

## I.

I Know that My Redeemer Liveth, from *The Messiah* G.F. Handel

## II.

Ständchen Franz Schubert

Der Tod und das Mädchen Franz Schubert

Er Der Herrlichster von Allen Robert Schumann

## III.

Adieu Gabriel Fauré

Clair de lune Claude Debussy

Beau Soir Claude Debussy

*Intermission*

## IV.

Domine Deus Antonio Vivaldi  
with Erica Bengtson, Violin

## V.

Mein Herr Marquies Johann Strauss

## VI.

I Waited for the Lord Felix Mendelssohn  
with Rebekah Haggard, Soprano

## VII.

Spring Dominick Argento

## Program Notes

### **I Know that My Redeemer Liveth** *G. F. Handel*

Handel, despite his father's wishes, began to study music at a young age. By the age of eighteen he knew music was his destiny. Handel overcame many obstacles in his life, including blindness. Handel was known for writing operas and oratorios, his most successful being *The Messiah*. He was considered one of the greatest composers in history.

### **Ständchen** *Franz Schubert*

Leise flehen meine Lieder durch die Nacht zu dir; In den stillen Hain hernieder, Liebchen, komm zu mir! Flüsternd schlanke Wipfel rauschen in des Mondes Licht; Des Verräters feindlich Lauschen fürchte, Holde, nicht. Hörst die Nachtigallen schlagen? Ach! Sie flehen dich, Mit der Töne süßen Klagen flehen sie für mich. Sie verstehn des Busens Sehnen, kennen Liebesschmerz, Rühren mit den Silbertönen jedes weiche Herz. Lass auch dir die Brust bewegen, Liebchen, höre mich! Bebend harr ich dir entgegen! Komm, beglücke mich!	<i>Softly through the night my songs implore you, Come down into the still grove with me, beloved; Slender treetops rustle and whisper in the moonlight, Fear not, sweet one, the betrayer's malicious eavesdropping. Do you hear the nightingales calling? Ah! they are imploring you. With the sweet music of their notes they implore you for me. They understand the bosom's yearning, they know the pangs of love, They can touch every tender heart with their silvery tones. Let them move your heart also; beloved, hear me! Trembling, I wait for you; come, give me bliss!</i>
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### **Der Tod und das Mädchen** *Franz Schubert*

(Das Mädchen) Vorüber, ach, vorüber! Geh, wilder Knochenmann! Ich bin noch jung, geh, Lieber Und rühre mich nicht an.	<i>(The Maiden) Pass me by, o pass me by, Go wild skeleton! I am still young: go, dear one, And touch me not!</i>
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(Der Tod) Gib deine Hand, du schön und zart Gebild! Bin Freund und komme nicht zu strafen. Sei gutes Muts! Ich bin nicht wild, Sollst sanft in meinen Armen schlafen!	<i>(Death) Give me your hand, o fair and tender form! I am your friend; I do not come to punish. Be of good cheer! I am not wild, You shall sleep softly in my arms.</i>
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Schubert showed a gift for music at a young age. However, he became a school master, following in his father's wishes. He taught for a few years until he could stand it no longer. He left the teaching profession to pursue his dream of music. Schubert went on to write many chamber, orchestral and vocal pieces. Although he was never considered a great success during his lifetime, after his death he was considered one of the greatest Austrian composers of the German lieder.

### **Er, Der Herrlichste von Allen** *Robert Schumann*

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,	<i>He, the most glorious of all, How kind he is, how good! Gentle mouth, clear eyes, Clear mind and firm courage, Even as in yonder blue depth, Shines bright and glorious that star, So is he in my heaven,</i>
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Hell und herrlich, hehr und fern.	<i>Bright and glorious, sublime and far.</i>
Wandle, wandle deine Bahnen,	<i>Wander, wander along your course,</i>
Nur betrachten deinen Schein,	<i>Only to look at your light,</i>
Nur in Demut ihn betrachten,	<i>Only to look at it humbly,</i>
Selig und nur traurig sein!	<i>Only to be blissful and sad!</i>
Höre nicht mein stilles Beten,	<i>Do not hear my silent prayer,</i>
Deinem Glücke nur geweiht;	<i>Offered for your happiness;</i>
Darfst mich, neid're Magd, nicht kennen,	<i>You must not know me, humble maiden,</i>
Hoher Stern der Herrlichkeit!	<i>Noble star of glory!</i>
Nur die Würdigste von allen,	<i>Only the worthiest of all</i>
Darf beglücken deine Wahl,	<i>May your choice make happy,</i>
Und ich will die Hohe segnen	<i>And I will bless the noble one,</i>
Viele tausend Mal.	<i>Many thousand times.</i>
Will mich freuen dann und weinen,	<i>I shall rejoice and I shall weep then,</i>
Selig, selig bin ich dann,	<i>Blissful, blissful I am then,</i>
Solte mir das Herz auch brechen,	<i>Even though my heart should break,</i>
Brich, o Herz, was liegt daran?	<i>Break, o heart, what does it matter?</i>

Schumann was born with a passion for poetry and music. However, his mother had different plans for him and sent him to school to be a lawyer. He would later write his mother to tell her he was going to be the greatest pianist ever. He was forced to give up that dream when his fourth finger became paralyzed due to bad technique. No longer able to play the piano, he began to compose. Schumann overcame adversity to become one of the most well known composers of Romantic music.

**Adieu** *Gabriel Fauré*

Comme tout meurt vite, la rose	<i>How quickly everything dies, the rose</i>
Déclose,	<i>Uncloses,</i>
Et les frais manteaux diaprés	<i>And the fresh colored mantles</i>
Des prés;	<i>Of the meadows;</i>
Le longs soupirs, les bien-aimées,	<i>The long sighs, the beloved ones,</i>
Fumées!	<i>Disappear in smoke!</i>
On voit dans ce monde léger	<i>We see, in this fickle world,</i>
Changer	<i>Change</i>
Plus vite que les flots des grèves,	<i>Faster than the waves at the shores,</i>
Nos rêves!	<i>Our dreams!</i>
Plus vite que le givre en fleurs,	<i>Faster than dew on flowers,</i>
Nos coeurs!	<i>Our hearts!</i>
A vous l'on se croyait fidèle,	<i>One believed in being faithful to you,</i>
Cruelle,	<i>Cruel one,</i>
Mais hélas! les plus longs amours	<i>But alas, the longest loves</i>
Sont courts!	<i>Are short!</i>
Et je dis en quittant vos charmes,	<i>And I say, leaving your charms,</i>
Sans larmes,	<i>Without tears,</i>
Presqu'au moment de mon aveu,	<i>Almost at the moment of my confession,</i>
Adieu!	<i>Farewell!</i>

Fauré was determined from a very young age to play the organ. At nine he was admitted to a music school, and by the age of twenty he was a professional. For the later years of his life Fauré was the director of the Paris Conservatory of Music. Fauré loved his job so much that when he went deaf he kept it a secret for twenty-five years!

**Clair de lune** *Claude Debussy*

Votre âme est un paysage choisi	<i>Your soul is a chosen landscape</i>
Que vont charmants masques et	<i>Where charming masqueraders and dancers are</i>
bergamasques,	<i>promenading,</i>
Jouant du luth et dansant, et quasi	<i>Playing the lute and dancing, and almost</i>
Tristes sous leurs déguisements fantasques,	<i>Sad beneath their fantastic disguises,</i>
Tout en chantant sur le mode mineur	<i>While singing in the minor key</i>
L'amour vainqueur et la vie opportune.	<i>Of triumphant love, and the pleasant life.</i>

Ils n'ont pas l'air de croire à leur bonheur,  
 Et leur chanson se mêle au clair de lune,  
 Au calme clair de lune triste et beau,  
 Qui fait rêver les oiseaux dans les arbres,  
 Et sangloter d'extase les jets d'eau,  
 Les grands jets d'eau sveltes parmi les marbres.

*They seem not to believe in their happiness,  
 And their song blends with the moonlight,  
 The quiet moonlight, sad and lovely,  
 Which sets the birds in the trees adreaming,  
 And makes the fountains sob with ecstasy,  
 The tall slim fountains among the marble statues.*

**Beau Soir** *Claude Debussy*

Lorsque au soleil couchant les rivières sont roses,  
 Et qu'un tiède frisson court sur les champs de blé  
 Un conseil d'être heureux semble sortir des choses  
 Et monter vers le coeur troublé.  
 Un conseil de goûter le charme d'être au monde,  
 Cependant qu'on est jeune et que le soir est beau,  
 Car nous nous en alons comme s'en va cette onde,  
 Elle à la mer, nous au tombeau.

*When, in the setting sun, the streams are rosy,  
 And when a warm breeze floats over the fields of grain,  
 A counsel to be happy seems to emanate from all things  
 And rise toward the troubled heart;  
 An advice to enjoy the pleasure of being alive,  
 While one is young and the evening is beautiful,  
 For we shall go as this wave goes,  
 It, to the sea; we, to the grave.*

Born into a poverty stricken family, Debussy was sent to live with his rich aunt. She would engage Debussy into the world of music, paying for many teachers and lessons. Debussy was known for what his teachers called "bizarre" playing. They were eventually won over to his style, and he received several awards. He travelled to Rome, where he composed several pieces. He was known as the most famous and provocative composer of France.

**Domine Deus** *Antonio Vivaldi*

Domine Deus Rex Coelestis,  
 Deus Pater, omnipotens.

*Lord God, Heavenly King  
 God the Father, Almighty.*

Vivaldi began his life training in the priesthood. In 1703 he became a master on the violin, and soon after began composing music. He composed 500 concertos, 90 sonatas, and 21 operas.

**Mein Herr Marquis, ein Mann wie Sie** *Adele's aria from "Die Fledermaus" Johann Strauss*

Mein Herr Marquis, ein Mann wie Sie  
 Sollt' besser das verstehn,  
 Darum rate ich, ja genauer sich  
 Die Leute anzusehen!  
 Die Hand ist doch wohl gar so fein,  
 Dies Füsschen so zierlich und klein,  
 Die Sprache, die ich führe  
 Die Taille, die Tournüre,  
 Dergleichen finden Sie  
 Bei einer Zofe nie!  
 Gestehn müssen Sie fürwahr,  
 Sehr komisch dieser Irrtum war!  
 Ja, sehr komisch,  
 Ist die Sache.  
 Drum verzeihn Sie,  
 Wenn ich lache!

Sehr komisch, Herr Marquis, sind Sie!  
 Mit dem Profil im griech'schen Stil  
 Beschenkte mich Natur:  
 Wenn nicht dies Gesicht schon genügend  
 spricht,  
 So sehn Sie die Figur!  
 Schaun durch die Lorgnette Sie dann,  
 Sich diese Toilette nur an,  
 Mir scheint wohl, die Liebe  
 Macht Ihre Augen trübe,  
 Der schönen Zofe Bild

*My dear marquis, a man like you  
 Should better understand that,  
 Therefore, I advise you to look more  
 Closely at people!  
 This hand is surely far too fine,  
 This foot so dainty and small.  
 The manner of speaking which I have,  
 My waist, my bustle,  
 These would never be found  
 On a lady's maid!  
 You really must admit,  
 This mistake was very comical!  
 Yes very comical,  
 Is this matter.  
 So pardon me  
 If I laugh!*

*You are very comical, Marquis!  
 With this profile in Grecian style  
 Being a gift of nature;  
 If this face doesn't say enough,  
 Just look at my figure!  
 Just look through your lorgnette,  
 At this outfit,  
 It seems to me that love  
 Has clouded your eyes,  
 The image of your chamber maid*

The Crown College Department of Music

Presents

Wendy Chisham

Soprano & Piano

In Senior Recital  
Student of Jan Hendrickson

*assisted by*  
Candace Sather  
Dr. David W. Donelson  
Greg Grimes  
Jennifer Thomas  
Erica Bengtson  
Jennifer Bengtson  
David Holm  
Jennifer Kuhn

Sunday, February 24, 2002  
7:00 p.m.

Crown College Chapel

This recital is a partial fulfillment of the Bachelor of Music Education – Vocal degree.

# PROGRAM

## I.

**Amarilli, mia bella**

*Wendy Chisham, Soprano  
Candace Sather, piano*

Giulio Caccini

**Cantata No. 51, "Yauchzet Gott in alten Landen"**

Aria - Allegro  
Recitativo - Larghetto  
Aria - Andante  
Choral - Moderato and Allegro

J.S. Bach

*Wendy Chisham, Soprano  
Candace Sather, Piano  
Greg Grimes, Trumpet  
Jennifer Thomas, Violin 1  
Erica Bengtson, Violin 2  
Jennifer Bengtson, Viola  
David Holm, Cello  
Dr. David Donelson, Conductor*

## II.

**Sonata in C minor, opus 13, "Pathétique"**  
Largo, Allegro Molto e con brio

Ludwig van Beethoven

**Clair de Lune**

*Wendy Chisham, Piano*

Claude Debussy

*Intermission*

## III.

**Rusalka's Song to the Moon from *Rusalka***

*Wendy Chisham, Soprano  
Candace Sather, Piano*

Antonín Dvořák

## IV.

**Barcarolle, "Belle Nuit," from *Les Contes d'Hoffman***

*Wendy Chisham, Soprano  
Jennifer Kuhn, Mezzo Soprano  
Candace Sather, Piano*

Jacques Offenbach

**Habañera, from *Carmen***

*Wendy Chisham, Soprano  
Candace Sather, Piano*

Georges Bizet

## Program Notes

### **Amarilli, mia bella** *Giulio Caccini* (ca. 1545-1618)

Amarilli, mia bella,  
Non credi, o del mio cor dolce desio,  
D'esser tu l'amor mio?  
Credilo pur, e se timor t'assale,  
Prendi questo mio strale,  
Aprimi il petto e vedrai scritto il core:  
  
Amarilli è il mio amore.

*Amarilli, my dear one,  
Doubt not my loving hear,  
You most adored, You alone my beloved.  
Do but believe, for if dark fear assail you,  
Take my arrow, I pray you,  
Open my bosom,  
see all engraved before you,  
Amarilli, I adore you.*

Caccini was a tenor employed by the Medici family, who were the Dukes of Tuscany and famous patrons of art. Caccini was known for his singing and he accompanied himself on the lute. His wife and children were also respected musicians, and his daughter, Francesca, was a composer. Caccini called "Amarilli" a madrigal, a through-composed piece with uneven phrasing.

### **Cantate 51** *J.S. Bach* (1685-1750)

#### Aria – Allegro

Jauchzet, jauchzet Gott in allen Landen.  
Was der Himmel und die Welt  
an Geschöpfen in sich halt,  
Müsse dessen Ruhm erhöhen,  
Und wir wollen unserm  
Gott gleichfalls jetzt ein Opferbringen,  
Dass er uns in Kreuz und Noth,  
Allezeit hat beigestanden,  
Jauchzet Gott in allen Landen!

*Praise ye, praise ye God throughout creation.  
Earth and heaven, far and near,  
His omnipotence revere,  
All proclaim His might exalted,  
Likewise we must all give heed,  
to His worship well apply us,  
thank Him that in time of need,  
Ever He is standing by us,  
Praise ye God!*

#### Recitativo – Larghetto

Wir beten zu dem Tempel an,  
Da Gottes Ehre wohnt,  
Da dessen Treu',  
So täglich neu,  
Mit lauter Segen lohnet.  
Wir preisne, was er an uns hat gethan.  
Muss gleich der schwache Mund,  
Von seinen Wundern lalen,  
So kahn ein schlechtes  
Lob ihm den noch wohlgefallen.

*We worship in the House of God,  
With steadfast faith imbued.  
Which, ev'ry day,  
He doth repay  
By grace again renewed.  
So praise the Lord for all that He has done.  
Although my broken voice,  
For wonder halts and stutters,  
Yet God delights to hear the praise it feebly utters.*

#### Aria – Andante

Höchster, mache deine Güte ferneer  
alle Morgen neu,  
So soll für die Vater treu' auch ein dankbares  
Gemüthe durch ein frommes Leben weisen,  
Dass wir deine Kinder heissen,

*Father, give us still Thy favor,  
give it ev'ry morning new,  
And as thou art good and true,  
Let us thank Thee,  
That Thy children Thou mayst call us,*

#### Chorale – Moderato

Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, heiligem Geist!  
Der woll' in uns fermehren,  
Was er uns aus Gnaden verheisst,  
Dass wir ihm fest vertrauen,  
Gänzlich verlass'n auf ihn,  
Von Herzen auf ihn bauen,  
Dass uns'r Herz, Muth und Sinn  
Ihm festiglich anhangen;  
Drauf singen wir zur Stund':  
Amen!

*With honor, praise and glory  
Exalt the blessed Trinity!  
As God to us has promised  
So in His mercy will it be.  
Secure in Him abiding,  
Submissive to His will;  
Obedient to His guiding,  
His purpose to fulfill,  
With all the firm reliance  
That faith in him imparts,  
Amen!*

Wir werd'n's erlangen,  
Glaub'n wir aus Herzens Grund.  
Alleluja!

*We join in singing  
From out our heart of hearts.  
Alleluia!*

One of the leading composers in church music in the Baroque Era was Bach. His music was drawn together with an unparalleled inventiveness and intellectual concentration. He was criticized for his methods – writing music too intricate in line and counterpoint to be “natural”, and asking voices to sing lines as complicated as those he could play on the keyboard. But we can look back on the music he created and see in it a comprehensive summary of the musical art of the Baroque period.

**Sonata in C minor**, opus 13, “Pathétique” *Ludwig Van Beethoven* (1770-1827)

The classical era had reached a climax, or “explosion”. Beethoven’s music embodied a new dynamism and power, demanding not only that it be listened to in different ways but also symbolizing the changing role of the composer in society. I love Beethoven and share his passion. He became deaf at age 30 but continued composing for at least two decades thereafter. One night while he was composing, he became very frustrated and slammed his fist down on the piano saying, “I will take life by the throat!!” I always remember that when things get tough.

**Clair de Lune** (Moonlight) *Claude Debussy* (1862-1918)

Debussy was the greatest French composer of recent times, the supreme example of the music of Impressionism. Color and harmony rather than strict form and melodic emphasis are the important characteristics. “Clair de Lune” is one of the most charming and beautiful pieces in Romantic piano literature. The title, “Moonlight”, suggests the necessary silvery quality of tone. Expressiveness and skillful rubato are inherent in his music.

**Rusalka's Song to the Moon** *Antonín Dvorák* (1841-1904)

Lieblicher Mondy, im Silberschein  
Weithin erstrahlt deine Leuchte  
Schliesset ja Berg und Thälerein,  
Nichts, was dein Strahl nicht erreichte,

*You lovely moon with silvery shine  
Your rays shine for a distance  
And even to the mountains and valleys  
There is nothing that your rays cannot reach*

Künd' mir im Weitereilen,  
Wo mag mein Liebsterjetzt weilen,

*In your hurrying pace,  
Show me where my love is now dwelling*

Sag' ihm, du Wächter im Himmelsraum,  
Dass ich mein Herzchen ihm schenke,  
Bitt' ihn, dass liebend im süßen Traum  
Mein er nur einmal gedenke,

*Tell my dearest you watchmen of the heavenly realm  
That I am giving him my heart  
Ask him to remember me only once  
In my lovely sweet dream*

Leucht dann auf heimlichem Pfade,  
Sag ihm zur Minne ich lade,  
Denkt traumend seine Seele mein,  
Mög' sie erwachen bei deinem Schein.  
O löscht' nicht die Leuchte.

*Then illuminate the hidden pathway  
Tell him that He is invited to me  
May his soul dream of mine  
May his soul awaken by your moon shine  
Don't extinguish the light.*

Although he wrote mostly instrumental music in the late 19th century, Dvorak composed two operas, which ranged from Bohemian folktale in “The Jacoben”(1897) to the high Wagnerian tragedy of fairytale fantasy in his dramatic masterpiece “Rusalka”(1900). “Rusalka’s song to the Moon” is a piece where she marvels at the moon’s silvery shine; her soul is awakened by it’s light. She pleads with the moon to not extinguish the light.

**Barcarolle** by *Offenbach* (1819-1880)

Belle nuit, ô nuit d'amour,  
Souris à nos ivresses!  
Nuit plus douce que le jour,  
Ô belle nuit d'amour!  
Le temps fuit et sans retour  
Emporte now tendresses,  
Loin de cet heureux déjour  
Le temps fuit sans retour!

*Fairest night of starry ray,  
O smile on happy lovers!  
Dearer far than e'er was day,  
O lovely night, be kind!  
Time and tide are fleeting fast  
to cheat our tender blisses  
They must bear us on at last  
And leave sweet love behind.*

Zéphirs embrasés, Versez-nous vos caresses, Zéphirs embrasés, Donnez-nous vos baisers, Versez-nous vos baisers, Versez-nous Vos baisers! Ah!	<i>O breezes floating free, Would you share in our kisses? O silent, swaying sea, Do you envy our joy? Breezes free, share her kiss! Cradle our bliss! Ah!</i>
Belle nuit, ô nuit d'amour, Souris à nos ivresses! Nuit plus douce que le jour, Ô belle nuit d'amour! O belle nuit d'amour! Ah! Souris à nos ivresses, Nuit d'amour! Ô nuit d'amour! Ah!	<i>Fairest night of starry ray, O smile on happy lovers! Dearer far than e'er was day, O lvely night, be kind! O thou night of love! Ah! Lovely night, be kind! Lovely night, O night of love! Ah!</i>

Offenbach was one of the most prominent figures in French opera during the 19th century. He was a German Jew who went to Paris and, unable to find anyone to stage his operas, founded his own company, the Bouffes Parisiens, which gave short, light operas mocking the lax morals of the sophisticated Parisian society. "Barcarole" was also used in the Disney movie "Lady and the Tramp" while the two dogs share a plate of spaghetti on a very romantic and 'lovely night'.

**Habanera** *Georges Bizet*

L'amour est un oiseau rebelle, Que nul ne peut apprivoiser, Et c'est bien en vain qu'on l'appelle, S'il lui convient de refuser; Rien n'y fait, menace ou prière, L'un parle bien, l'autre se tait; Et c'est l'autre que je préfère, Il n'a riendit, mais il me plait. L'amour!	<i>Love is only a woodbird wild, That none can ever hope to tame, And in vain is all wooing mild, If he refuse your heart to claim. Naught a vails, neither threat nor prayer, One speaks me fair, the other sighs, 'Tis the other whom I prefer: Tho' mute, his heart to mine replies. Oh Love!</i>
L'amour est enfant de Bohême, Il n'a jamais, jamais connu de loi, Si tu ne m'aimes pas, je t'aime; Si je t'aime, prends garde à toi!	<i>A Gypsy boy is Love, 'tis true, He ever was and ever will be free; Tho' you may love me not, I love you, If I love you, beware of me!</i>
L'oiseau que tu croyais surprendre Battit de l'aile et s'envola; L'amour est loin, tu peux l'attendre; Tu ne l'attends plus, il est là! Tout autour de toi vite, Il vient, s'en va, Puis il revient; Tu crois le tenir, il t'évite; Tu crois l'éviter, il te tient! L'amour!	<i>Will you follow a bird to net him, On buoyant wing away he soars; Love is wary when you await him: Await him not, and he is yours! All around you he swiftly sweeps, Now here, now there He lightly flies; When you deem him yours, he escapes, You'd fain escape, and you are his! Oh Love!</i>

Carmen was a failure on its first performance in 1875, but soon after Bizet's death it was recognized as a masterpiece, because of the powerful portrayal of emotion (especially jealousy and female sensuality), brilliantly colored and varied score and Spanish atmosphere. It brought to the lyric stage a new realism in its handling of passionate feelings.

## THANK YOU

I would like to thank Professor Jan Hendrickson and Candie Sather for their inspiration and hard work. You have opened up a whole new discipline to me and I am eternally grateful. Thank you Dr. Klempay, Dr. Donelson, Michelle Hoffman, Mr. Moir, and Dr. Reader for excellent teaching in the area of music. Thank you to all my Bible professors and Education teachers. I have been humbled by your excellence. And thank you for praying for me. Thank you Jennifer Wohlgenuth for answering all my question and being so helpful with Stewart last year. Thank you to my parents and their spouses, my sisters and brother and their spouses for praying for me and helping out many times. Thank you to all of you who are my friends, who have prayed earnestly for me and really helped me with no strings attached. Each friend is special to me in your own way. God bless you. Thank you to my husband, Chiz, and the kids for having much patience and perseverance. I love you more than anything.

### UPCOMING MUSICAL EVENTS AT CROWN

March 3, 2002	<b>Junior Recital:</b> Tiffany Roberson, David Olson, Tania Kapeluck, Erica Fritz	2:00 p.m.	Crown Chapel
March 3, 2002	<b>Junior Recital:</b> Nicole Porter, Timothy Friesen, Jennifer Kuhn, Matthew Sloma	2:30 p.m.	Crown Chapel
March 3, 2002	<b>Faculty Artist Series:</b> Desi Klempay, Organ	6:00 p.m.	Wooddale Church
March 24	<b>College Choir "Rocky Mountain Tour" Homecoming Concert</b>	7:00 p.m.	Crown Chapel
April 7	<b>Senior Recital:</b> Kelly Loween, Soprano	3:00 p.m.	Crown Chapel
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April 28	<b>Academy of Music Spring Recital</b>	4:00 p.m.	Crown Chapel



6425 County Road 30

St. Bonifacius, MN 55375

[www.crown.edu](http://www.crown.edu) email: [crown@crown.edu](mailto:crown@crown.edu)

1-800-68-CROWN

The Crown College Department of Music

Presents

Tania Kapeluck, Piano  
David Olson, Bass  
Tiffany Roberson, Piano  
Erica Mae Fritz, Soprano

In Junior Recital

*Students of Candace Sather, Leon Anderson and Jan Hendrickson*

*assisted by*

Candace Sather, Piano  
Betty Anderson, Piano

Sunday, March 3, 2002  
2:00 p.m.

Crown College Chapel

# PROGRAM

## I.

Prelude and Fugue in C minor  
from "The Well-Tempered Clavier Book I" J.S. Bach

Sonata in F minor, Op. 2, No. 1  
Allegro Ludwig van Beethoven

Pour le Piano  
Prelude Claude Debussy

*Tania Kapeluck, Piano*

## II.

Sebben, crudele Antonio Caldera

Die Lotusblume Robert Schumann

I Walked Today Where Jesus Walked  
*David Olson, Bass* Geoffrey O'Hara

## III.

Sonata in C minor, Opus 13, "Pathétique"  
Largo, Allegro Molto e con brio  
Adagio Cantabile  
Rondo - Allegro Ludwig van Beethoven

*Tiffany Roberson, Piano*

## IV.

Artaxerxes, The Soldier tir'd Thomas Arne

Minnelied Felix Mendelssohn

Rastlose Liebe Franz Schubert

Mother Dear arr. Estelle Liebling

*Erica Fritz, Soprano*

While the performers appreciate your applause, it is appropriate to hold applause until the end of each section.

**Prelude II, Fugue II**, from "The Well-Tempered Clavier Book I", *J.S. Bach* (1685-1750)

Bach is one of the most well known German composers of the Baroque period. Chances are, if you asked someone to sing something from the *Well-Tempered Clavier*, he would sing a subject of this fugue. This subject is well known for its skip/step combination. In these compositions, he brings out his music techniques by using counterpoint and fugue. Counterpoint is playing two or more melodies at the same time. A fugue is two or more different instruments or voices playing a melody, starting at different times and having slight variations. Book I consists of 24 preludes and fugues, written in each of the 12 major and minor keys.

**Sonata Op. 2 No. 1, Allegro** *Ludwig van Beethoven* (1770-1827)

Beethoven is one of the greatest classical composers in history. He made music more independent of social, religious or teaching purposes. Beethoven, well known today as a composer, was well known in his own time as a pianist and composer. His early sonatas, including Opus 2, have more elements of the Classical style, and demonstrate the effect of Haydn and Mozart on Beethoven's compositional style. Beethoven overcame deafness and melancholy in his struggle to compose. It is interesting to note that in order for Beethoven to continue his compositions, he had to saw the legs off his piano, place it directly on the floor, and put his ear to the ground to feel the vibrations of the notes being played.

**Pour le Piano**, *Claude Debussy* (1862-1918)

Debussy was a very prominent figure in the history of French music. He assimilated ideas of German romanticism. He also created a new way of looking at music by freeing the harmony from strict form of tonality. *Pour le Piano* was inspired by the color and harmony in impressionist paintings and symbolist poetry. His revolutionary treatment of music and harmony helped changed the direction of music.

**Sebben crudele**, *Antonia Caldara* (1670-1736)

Antonio Caldara was an Italian composer. He was born in Venice and probably studied with Giovanni Legrenzi, director of the Conservatorio de' mendicanti in that city from 1672 and maestro di capella at St. Mark's from 1685. In 1714 Caldara obtained a position at the imperial court in Vienna, where he remained until his death. He composed many operas and oratorios, other sacred and secular vocal music, and chamber works. His canons were especially popular. Franz Joseph Haydn was influenced by Caldara. Caldara is mentioned, in Carl Philip Emmanuel's 1775 letter to Forkel, as one whose works his father had especially valued in his later years. A copy of Caldara's *Magnificat in C major*, in Bach's own hand, survives today.

Sebben, crudele, mi fai languir, sempre fedele ti voglio amar.	<i>Tho' not deserving Thy cruel scorn, Ever unswerving Thee only I love.</i>
Con la lunghezza del mio servir la tua fierezza saprò stancar,	<i>When to thee kneeling All I have borne, Thy pride unfeeling I then shall move,</i>

**Die Lotosblume**, *Robert Schumann* (1810-1856)

The German composer Robert Schumann was a principal figure of the early Romantic movement in 19th century music. He studied piano with the German teacher Friedrich Wieck, but a permanent injury to one of his fingers forced him to abandon the career of pianist. Schumann's piano works are largely musical expressions of literary themes and moods. His finest piano compositions consist of cycles of short pieces in which a single lyrical idea is brought to completion within a small framework. During 1840, Schumann wrote in excess of 100 Lieder (songs), many scholars have called 1840 "The Year of the Song." Schumann also wrote music to some of Heinrich Heine's poetry, as in *Die Lotosblume*.

Die Lotosblume ängstigt sich Vor der Sonne Pracht, Und mit gesenktem Haupte Erwartet sie träumend die Nacht. Der Mond, der ist ihr Buhle, Er weckt sie mit seinem Licht, Und ihm entschleiert sie freundlich Ihr frommes Blumengesicht. Sie blüht und glüht und leuchtet, Und starret stumm in die Höh'; Sie duftet und weinet und zittert Vor Liebe und Liebesweh.	<i>The lotus flower is afraid Of the splendor of the sun, And with her head bent low Dreaming she waits for the night. The moon, he is her lover, He wakens her with his light, And to him she unveils gracefully Her innocent flower face. She glows and blooms and shines, And gazes mutely aloft; In fragrance she weeps and trembles With love and the pain of love.</i>
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**I Walked Today Where Jesus Walked, Geoffrey O'Hara**

Geoffrey O'Hara is a great composer of sacred songs. He has composed such pieces as *Come to the Stable with Jesus, He Smiled on Me, I Walked Today Where Jesus Walked*. This piece uses the text by Daniel S. Twohig and is a very powerful and moving sacred piece.

I walked today where Jesus walked, In days of long ago;  
I wandered down each path He knew, With reverent step and slow.  
Those little lanes, they have not changed - A sweet peace fills the air.  
I walked today where Jesus walked, And felt His presence there.  
My pathway led through Bethlehem, Ah! Memories ever sweet;  
The little hills of Galilee, That knew those childish feet;  
The Mount of Olives: hallowed scenes That Jesus knew before;  
I saw the mighty Jordan roll As in the days of yore.  
I knelt today where Jesus knelt, Where all alone He prayed;  
The Garden of Gethsemane My heart felt unafraid!  
I picked my heavy burden up, And with Him by my side,  
I climbed the Hill of Calvary, Where on the Cross He died!  
I walked today where Jesus walked, And felt Him close to me!

**Sonata in C minor, opus 13, "Pathétique" L. van Beethoven**

Sonata Pathétique is the eighth of Ludwig van Beethoven's thirty-two piano sonatas. It was written in 1798 and 1799, and is categorized as being in the first period of Beethoven's compositions. This period of his works is characterized as being heavily influenced by the classical orientation of Mozart and Haydn, yet even at this early time, Beethoven was already showing his dramatic flair, intensity of emotion and richness of sound. This particular sonata was composed during Beethoven's years in Vienna where he reached the peak of his career as a performer before deafness started to set in. While in Vienna, he lived for a time in the mansion of Prince Lichnowsky. This sonata was originally dedicated to the prince and was described by Beethoven as being the "Grande Sonata, music suitable for public performance."

**Artaxerxes, A Soldier Tir'd, Thomas Arne**

Thomas Arne (1710-1778) was one of the leading English composers of his time. He was also a violinist and wrote a great deal of theatre music, attempting to establish English opera, as well as composing instrumental and vocal music. He is best known for his four symphonies and six concertos.

The Soldire Tir'd of wars alarms,      Forswears the clang of hostile arms,  
And scorns the spear and shield,      But if the brazen Trumpet sound,  
He burns with conquest to be crown'd,      And dares again the field.

**Minnelied, Felix Mendelssohn**

Felix Mendelssohn (1809-1847) was primarily a classic composer with some romantic tendencies. He was born in Hamburg proved to be a child prodigy at the piano. Some of his more famous works include the oratorios "Elijah" and "St. Paul." This song, "Minnelied," is from op. 47, No. 1, one of many opuses he wrote during his lifetime.

Wie der Quell so lieblich klinget, Und die zarten Blumen küsst, Wie der Fink im Schatten singet, Und das nahe Liebchen grüsst! Wie die Lichter zitternd schweifen, Und das Gras sich grüner freut, Wie die Tannen within greifen, Und die Linde, Und die Linde Blüten streut!	<i>Sweetly sounds the splashing fountain Where it kisses flow'ry leas, Sweet the breezes on the mountain, And the songster's melodies. How the flashing sunbeams quiver, And the pine tree skyward towers! Green the bank and bright the river, And the linden, And the linden strews her flow'rs.</i>
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In der Linde süß Ged üfte, In der Tannen Riesellaut, In dem Spiel der Sommerlüfte glänzet sie Als Frühlingsbraut. Aber Waldton, Vogelsingen, Duft der Blüten, haltet ein, Licht, verdunkle, nie gelingen kann es euch,	<i>Where the snowy hawthorn blanches, Where the woods so softly sing, Where warm breezes woo the branches, Shines my love, the bride of Spring. But ye fair and fragrant forests, And ye songsters all, forbear! Daylight, darken! Ye can never be so bright, or sweet, or fair!</i>
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**Rastlose Liebe, Franz Schubert**

Franz Schubert (1797-1828) made a vast and priceless contribution to music repertoire. He pioneered in writing Lieder in which words and music are so synthesized that the music is a translation of the poetry. Some of his famous works include "Wandererfantasie" for the piano and the vocal work "Erlkönig."

Dem Schnee, dem Regen, Dem Windentgegen, Im Dampf der Klüfte, Durch Nebeldüfte, Immer zu! Ohne Rast und Ruh! Lieberdich Leiden wollt' ich mich schlagen, Als so viel Freuden des Lebens ertragen. Alle das Neigen von Herzen zu Herzen, Ach, wie so eigen schaffet es Schmerzen. Hie, soll ich flieh'n? Wälderwärts zieh'n? Alles, alles vergebens. Krone des Lebens, Glück ohne Ruh', O Liebe bist du.	<i>The fierce storm breasting, No moment resting, The snow drift facing, Through dense fog racing, Still away! No repose, no stay. Rather to toil opposing resistance, Than so much joy undergo in existence. All the devotion that heart to heart renders: Ah! What emotion and pain it engenders. How shall I flee? Oe'r land or sea? All, yes all's unavailing. Crown of existence, Blissful annoy, Love's restless joy,</i>
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**Mother Dear, Polish Folk Song, arr. Estelle Liebling**

Estelle Liebling was a coloratura soprano who sang with John Philip Sousa. She wrote her own vocal course and was an in-demand vocal coach in the mid 20<sup>th</sup> century, having among her pupils Beverly Sills and Meryl Streep. Ms. Liebling worked with college students in the 1940's and 50's, producing several operettas per year.

Mother dear, please let me go with Hans. If with Hans I can dance, Scarlet shoes he's wearing, Mother mine. Goodness me, how they shine! Do you s'pose if I should smile this way Mother, that he would say,	<i>Don't keep me; let me go. Mother, 'twould please me so! Yes, and some buckles, too! Mother, I love him true! So that my Hans could see, "Gretel, do marry me!"</i>
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## UPCOMING MUSICAL EVENTS AT CROWN

March 3, 2002	<b>Faculty Artist Series:</b> Desi Klempay, Organ 6:00 p.m.	Wooddale Church
March 24	<b>College Choir "Rocky Mountian Tour" Homecoming Concert</b> 7:00 p.m.	Crown Chapel
April 7	<b>Senior Recital:</b> Kelly Loween, Soprano 3:00 p.m.	Crown Chapel
April 7	<b>Women's Choir, Chamber Choir, String Ensemble Concert</b> 7:00 p.m.	Crown Chapel
April 13, & 14	<b>Gospel Jamboree III</b> 7:00 p.m.	Crown Chapel
April 15	<b>Senior Recital:</b> Lisa Roth, Soprano 7:30 p.m.	Crown Chapel
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6425 County Road 30

St. Bonifacius, MN 55375

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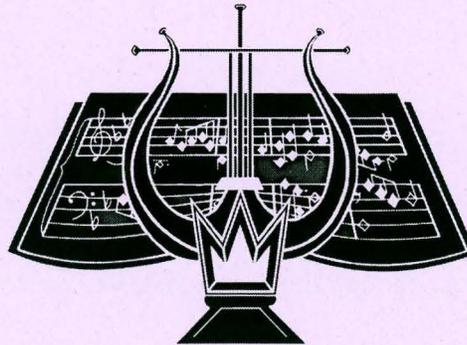
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The Crown College Music Department Presents

The Seventh Annual  
**POPS Concert**

April 28, 2002  
4:00 p.m.

Crown Chapel



Featuring the Instrumental Program  
Dr. Doug Reader, Conductor

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**8 Part Ensemble**

*Canzona*

G. Gabrieli  
Arr. Jack LaBauve

*Gymnopédie #1*

E. Satie  
Arr. Jack LaBauve

Jon Johansen, Conductor

*Menuetto & Trio*

F. J. Haydn, ed. H. Voxman  
Adapted D. Reader

*Contredanse*

W. A. Mozart, ed H. Voxman  
Adapted D. Reader

*Gymnopédie #2*

E. Satie  
Arr. Jack LaBauve

Dave Olson, Conductor

*Voluntary*  
100<sup>th</sup> Psalm Tune

H. Purcell  
Arr. Jack LaBauve

*Oh, How I Love Jesus*

MIDI Orchestration by J. D. Miller  
Adapted D. Reader

## Smart Music and Us

<i>Slumber Song</i> Jacqueline Pray, Flute	R. Schumann
<i>Pavane</i> Mandy Reader, Clarinet	M. Ravel
<i>The Imperial March</i> Tania Kapeluck, Flute	J. Williams
<i>Bb Blues "Shuffle Time"</i> Jacqueline Pray, Flute, Dave Olson, Saxophone, Jon Johansen, Guitar	J. Aebersold

## Jazz Combo

<i>Just a Closer Walk with Thee</i>	arr. A. Clark
-------------------------------------	---------------

## Crown Worship Band

<i>Almighty</i>	Wayne Watson Arr. Band-in-a-Box & D. Reader
<i>All Honor</i>	Chris Falson Arr. Band-in-a-Box & D. Reader
<i>Celebrate Jesus</i>	Gary Oliver Arr. Band-in-a-Box & D. Reader
<i>Do Lord</i>	arr. Paul Clark

## Musicians

Tania Kapluck	Flute
Jacqueline Pray	Flute
Mandy Reader	Clarinet
Sarah Johnson	Trumpet
Michael Bachman	Trombone
David Olson	Sopraono & Baritone Saxophone, Flute
Philip Lang	Tuba
Lance Poole	Piano, synthesizer
Beau Hellum	Electric Bass
Jon Johansen	Mallets, Guitar
Jeff Johansen	Mallets, Guitar
Ashley Fruehling, Marcus Corey	Vocals
Windows Computer, Mastertracks Pro & Smart Music	Drums & Accompaniments

## **Almighty**

Chorus:

Almighty, most holy God,  
Faithful through the ages;  
Almighty, most holy Lord,  
Glorious, Almighty God.

The beasts of the field, the birds of the air,  
Are silent to call out Your name;  
The earth has no voice, and I have no choice  
But to magnify God unashamed.  
Let the rocks be kept silent for on more day;  
Let the whole world sing out,  
Let the people say.

Chorus

Well, time marches on, with the innocence gone,  
And a darkness has covered the earth;  
But His spirit dwells, He speaks, "it is well,"  
And the hopeless still offered new birth.  
He will break the leash of death, it will have no sting;  
Let the pris'ner go free, join the dance and sing.

Chorus

## **All Honor**

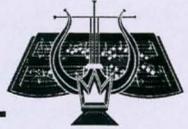
All honor, all glory, all power to You;  
All honor, all glory, all power to You.  
Holy Father, we worship You,  
Precious Jesus, our Saviour;  
Holy Spirit, we wait on You,  
Holy Spirit, we wait on You, Holy Spirit, we wait on You for fire, for fire.

## **Celebrate Jesus**

Celebrate Jesus, celebrate,  
Celebrate Jesus, celebrate.  
He is risen, He is risen, and He lives forevermore.  
He risen, He is risen, come on and celebrate the resurrection of the Lord.

Thursday, March 7, 2002  
2:30 p.m.

Crown College Department of Music



## Music Hour Recital

Kristen Janikowski, Violin  
Erica Bengtson, Violin  
Jenny Bengtson, Viola

Suite in Bb Major for three violins  
Telemann  
1. *Chattering*  
2. *Minuet*

Abe Lamberts, Guitar

The Battle of New Orleans

Brett Reichman, Guitar

As the Deer

Kristyn Nordlund, Soprano

Heffle Cuckoo Fair  
Shaw  
Jennifer Wohlgemuth, Accompanist

*Today's performers are students of Michelle Hoffman, Tom Allen and Kathy Fall.*

# Desi Klempay

## Organ



assisted by

Scott Ivester

Trumpet

Wooddale Church

Sunday, March 3, 2002

6 p.m.



Desi Klempay is on the music faculty of Crown College in St. Bonifacius, MN and has been the organist for Wooddale Church since 1988. He holds B.A. and M.A. degrees from California State University at Los Angeles, an Organ Diploma from Mozarteum Conservatory in Salzburg, Austria, and a D.M.A. from the University of Minnesota. He has presented organ concerts throughout the United States and Europe.

**Wooddale Organ CDs are available  
at the Blue Information Desk by Door #1**

# Program

Introduction and Allegro J. Stanley

Trumpet Concerto in D G. Torelli

Allegro

Adagio

Presto

Adagio

Allegro

Adagio in G minor T. Albinoni

Sonata in D C. P. E. Bach

Allegro

Adagio

Allegro

Sonata in F K. 244 W. A. Mozart

Prelude on the "Ave Verum" K 580 W. A. Mozart

Sonata in D K. 245 W. A. Mozart

Prayer of St. Gregory A. Hovanness

Chorale in A minor C. Franck

Allegro

Adagio

Allegro

---

Violin I

Brian Sundberg

Carolyn Boulay

Violin II

Mary Sorlie

Sarah Bertsch

Viola

Jennifer Kalika

Judy MacGibbon

Cello

Solveg Peterson

Kjell Stenberg

Bass

Brian Ogren

## Upcoming Musical Events at Crown College

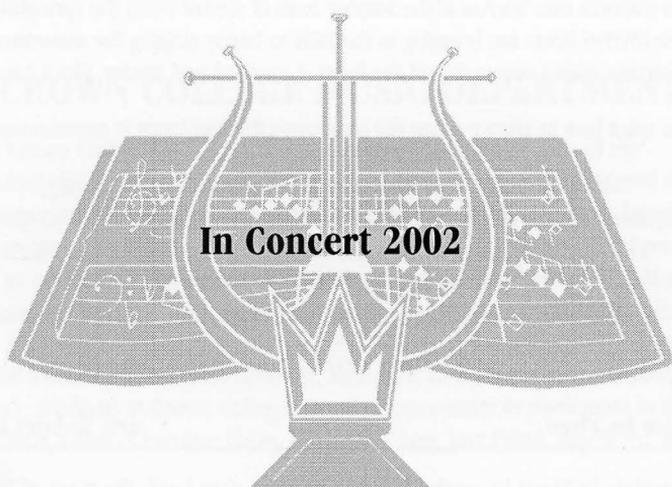
- March 24      College Choir "Rocky Mountain  
Tour" Homecoming Concert  
7:00 p.m.      Crown College Chapel
- April 7        Senior Recital:  
Kelly Loween, Soprano  
3:00 p.m.      Crown College Chapel
- April 13, 14    Gospel Jamboree III  
7:00 p.m.      Crown College Chapel
- April 15       Senior Recital: Lisa Roth, Soprano  
7:30 p.m.      Crown College Chapel
- April 21       Faculty Artist Series:  
Betsie Feldkamp, Soprano  
4:00 p.m.      Crown College Chapel
- April 27       Senior Recital:  
Mark Dunton, Trumpet  
6:00 p.m.      Crown College Chapel

*Contact the Music Department at (952) 446-4231  
for more information.*

**The Crown College  
Department of Music  
presents the**

*Crown College  
Chamber Choir*

**Dr. David W. Donelson, Conductor**



# Crown College Chamber Choir 2001—2002 Tour Repertoire

## *Songs of Praise*

### **It Is Good To Be Merry**

**Jean Berger**

---

It is good to be merry, 'tis good to be merry and wise.  
It is good to be merry at meat, it is good to be merry when men meet;  
The more the merrier, the fewer the better fare.

Is any merry? Let him sing psalms.  
The merry heart maketh a cheerful countenance.  
It is good to be merry and wise.

*(A Proverb)*

### **Song of Triumph**

**Dale Grotenhuis**

---

Great and marvelous are your deeds, Lord God Almighty.  
Just and true are Your ways. You, O Lord over all are King.  
Who will not fear you, O Lord, And bring great glory to your name?  
For You alone are holy, Alleluia.

All nations shall come and worship before You.  
For Your mighty and holy acts have been revealed.  
Great and marvelous are Your deeds, Lord God Almighty!

*(Revelation 15:3-4)*

### **Exaltation**

**F. Melius Christiansen**

---

From Celestial Spring

Mellow music mingles in ev'ry mood of reawakening spring.  
Lingers like a beautiful balm of benediction, rises on wing,  
And impels my spirit to sing.  
O be joyful, sing to your maker, Lord and master who can adorn  
Hill and valley, lost and forlorn, with splendor richer, rarer than morn.  
Soul, arise, you're heavenly born

How can gladness ever borrow of the somber hues of sorrow when the springtime is here?  
No, when myriad hosts are bringing to the hills in happy singing the assurance of grace.  
Then distrusts within surrender till the heart is touched and tender, like a heav'nly face.

How can spirit bow in silence when the song upon the highlands is announcing the year?

Mellow music rises with ev'ry scent of reawakening spring,  
Fragrantly ascending the heights in stimulation sweetly to bring angelward on spiritual wing.  
O be joyful, sing to your maker, Let God's grace bedeck and adorn  
Heart and hope and spirit forlorn.  
Like incense lit on altars of morn, soul arise, you're heavenly born.

*(Text by Oscar R. Overby)*

### **Complete In Thee**

**arr. Robert Berglund**

---

Complete in Thee! No work of mine may take, dear Lord, the place of Thine.  
Thy blood hath pardon bought for me, And I am now complete in Thee.

Yea justified! Oh, blessed thought! And sanctified! Salvation wrought!  
Thy blood hath pardon bought for me, and glorified I too shall be.

Complete in Thee! No more shall sin, Thy grace hath conquered, reign within.  
Thy voice shall bid the tempter flee, And I shall stand complete in Thee.

Complete in Thee, each want supplied, and no good thing to me denied!  
Since Thou my portion, Lord wilt be, I ask no more, complete in Thee.

Dear Savior when before Thy bar all tribes and tongues assembled are,  
Among Thy chosen will I be at Thy right hand complete in Thee.  
Yea justified! Oh, blessed thought! And sanctified! Salvation wrought!  
Thy blood hath pardon bought for me, and glorified I too shall be.

## *Songs of Redemption*

### **Pilgrim's Hymn**

**Stephen Paulus**

---

Even before we call on Your name to ask you, O God,  
When we seek for the words to glorify You, You hear our prayer;  
Unceasing love, O unceasing love, surpassing all we know.  
Glory to the Father, and to the Son, and to the Holy Spirit.

Even with darkness sealing us in, we breathe Your name,  
And through all the days that follow so fast, we trust in You;  
Endless Your grace, O endless Your grace, beyond all mortal dream.  
Both now and forever, and unto ages and ages, Amen.

*(Text by Michael Dennis Browne)*

### **A Prayer of Confession**

**Kent Thompson**

---

Have mercy on me, O God according to Your unfailing love,  
According to Your great compassion.  
Lord, blot out my transgressions, wash away my iniquities  
and cleanse me from my sin.

Create in me a pure heart, O God and renew a steadfast spirit within me.  
You do not delight in earthly sacrifice,  
but a contrite heart, O God, You will not despise.  
Purify my heart, O God.

*(Psalm 51)*

### **O Savior, Throw The Heavens Wide**

**Johannes Brahms**

---

Opus 74, No. 2

O Savior, throw the heavens wide; come down with speed unto our side.  
Unbar the gates and let us in; unbar what once was lock and pin.  
As gentle dew from heaven fall; descend, O Lord and cover all.  
Ye rain clouds, break, and torrents bring; let Israel receive his king.

O earth, in flow'r be seen! Let hill and dale be ever green.  
O earth, bring forth one blossom rare, a Savior from the meadow fair.  
Here suffer we a heavy doom; before us stands the cheerless tomb.  
Ah, come, lead us with steady hand from exile to our native land.  
So let us all be thanking Thee, for Thou hast ever set us free.  
So let us praise Thee o'er and o'er from this time on and forevermore. Amen.

*(Text from Gross Catholisch Gesangbuch)*

# Songs of the Faith

**To You I Call**

**Dale Grotenhuis**

To You I call, O Lord, my Rock.  
Hear me, hear my cry for mercy, hear me as I call to you for help. Hear my prayer.

He hears my cry for mercy; my heart leaps for joy!  
I will give Him thanks, give Him thanks in song!

*(Psalm 28)*

**You Are The New Day**

**John David**

I will love you more than me and more than yesterday  
If you can but prove to me you are the day.  
Send the sun in time for dawn, let the birds all hail the morning.  
Love of life will urge me say, you are the new day.

When I lay me down at night knowing we must pay,  
Thoughts occur that this night might stay yesterday.  
Thoughts that we as humans small could slow worlds and end it all,  
Lie around me where they fall, before the new day.

One more day when time is running out for everyone,  
Like a breath I knew would come, I reach for the new day.  
Hope is my philosophy, just needs days in which to be,  
Love of life means hope for me, borne on a new day. You are the new day.

**The Gift To Be Simple**

**arr. Bob Chilcott**

'Tis the gift to be simple, 'tis the gift to be free,  
'Tis the gift to come down where you ought to be,  
And when we find ourselves in a place just right,  
'Twill be in the valley of love and delight.

When true simplicity is gained, to bow and to bend we shan't be ashamed.  
To turn, turn will be our delight till by turning, turning we come round right.

**Salmo 150**

**Ernani Aguiar**

Praise the Lord in His sacred places, praise Him in the firmament of His power.  
Praise Him for His mighty acts, praise Him according to His excellent greatness.

Praise Him with the sound of the trumpet,  
Praise Him with the psaltery and the harp.

Praise Him with the timbrel and the dance, praise Him with strings and pipes.  
Praise Him with high-sounding cymbals, praise Him with cymbals of joy.  
Let everything that has breath praise the Lord!

*(Psalm 150)*

**In Dat Great Gittin' Up Mornin'**

**Traditional Spiritual**

**arr. William Dawson**

## **CROWN COLLEGE CHAMBER CHOIR**

The Crown College Chamber Choir, under the direction of Dr. David Donelson, is enjoying one of its finest years in the history of the College and is known for its high level of musical excellence throughout the United States and Europe. The Crown College Chamber Choir is comprised of 16 singers chosen through competitive auditions each year. The choir performs several styles of music, from a cappella classics to contemporary small group works. They tour throughout the United States every year and made their European debut in May of 1997. In June of 1999, the Chamber Choir was the first American choir invited to sing with the Resident Choir of the Salzburg (Austria) Cathedral in a performance of the Messe Solennelle by the French composer, Jean Langlais. The Chamber Choir performs at Christmas In Crown Chapel every December, and represents the College at various community events. They toured with the College Choir in June of 2001 to Iceland, Sweden and Norway.

The Crown College Chamber Choir has received a second invitation from the Salzburg Cathedral and will be singing with the Cathedral's Resident Choir in June of 2003 as well as performing in Slovenia, Switzerland, and Germany.

### **DR. DAVID W. DONELSON, Conductor**

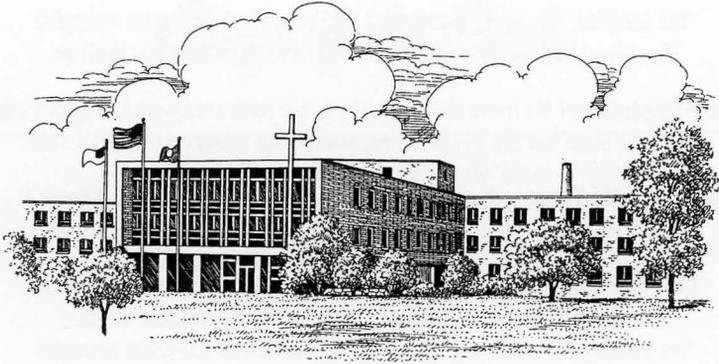
Dr. David Donelson is Professor of Music and Director of Choral Activities at Crown College, an appointment he has held since 1990. Under his energetic leadership the Music Department has experienced great musical and numerical growth. Dr. Donelson oversees all areas of choral music at the College, conducting the College Choir and Chamber Choir. He also serves as Music Department Chair. Dr. Donelson received his undergraduate training at Bethel College (St. Paul, Minnesota), studying with Dr. Robert Berglund. He earned a Master of Arts degree in Sacred Music from Bethel Theological Seminary and a Doctorate in Higher Education at Nova Southeastern University in Ft. Lauderdale, Florida.

Prior to his appointment at Crown College, Dr. Donelson enjoyed a successful tenure in church music, directing multi-faceted music programs in the United States and Canada. From 1988–1990, he served as the musical director of the Delta Choral Society based in Vancouver, British Columbia, Canada.

Dr. Donelson serves as a choral clinician throughout the upper Midwest and conducts the Chancel Choir of Excelsior Covenant Church. He sits on the Board of Directors of The Bel Canto Voices, a girl's choir organization dedicated to teaching young women the importance of beautiful singing. He makes his home with his wife Penny in suburban Minneapolis.

## **CROWN COLLEGE MUSIC DEPARTMENT**

Music at Crown College has a long and successful heritage. Because of the foundational philosophy of "excellence in all things", all music is rehearsed and performed to the glory of God. The purpose of the Crown College Music Department is to prepare men and women to be effective music educators in public and private schools, as performers, or as church musicians and worship leaders. The Music Department serves the music students by providing training for two professional degrees: Bachelor of Music Education (Choral Licensure) and Bachelor of Arts in Music Performance (Vocal, Instrumental, Keyboard, or Contemporary Worship emphasis). Students at Crown College have the opportunity to participate in the Crown College Choir, Crown Chamber Choir, Women's Choir, Jazz Band, Pep Band, and String Ensemble.



## CROWN COLLEGE

Throughout its rich history, Crown College has offered a Christ-centered education aimed at developing the whole person—academically, spiritually, emotionally, and physically. Students earn a Christian Studies major in addition to a second major of choice. The College has educated men and women to serve the Lord in a variety of fields. Alumni work in The Christian and Missionary Alliance, the church-at-large, and the world. Although many serve in full-time ministry, others serve as teachers, professors, corporate executives, business administrators, and as professionals in various organizations.

Crown College is the Midwest regional college of The Christian and Missionary Alliance and serves a diverse student body of over 1,000 students. These students come from several nations, 29 different states, and represent 13 church denominations. Faculty members at Crown College are known not only as scholars, but also as committed Christians who are interested in meeting the needs of students both in and out of the classroom.

## CROWN COLLEGE CHAMBER CHOIR

### SOPRANO

Erica Bengtston  
Molly Donelson  
Erica Fritz  
Rebekah Haggard

### ALTO

Jenny Bengtston  
Kylene Fritz  
Pauline Hammer  
Jennifer Kuhn

### TENOR

Nick Aldrich  
Marcus Corey  
Tim Friesen  
Aaron Petersen

### BASS

Gordon Deuel  
Josh Mann  
Dave Olson  
Matt Sloma

## 2002 TOUR ITINERARY

- May 12—Blanchard Road Alliance Church, Wheaton, Illinois
- May 14—Smeltzer Road Alliance Church, Marion, Ohio
- May 15—North Mar Alliance Church, Warren, Ohio
- May 16—Warren Christian School, Warren, Ohio
- May 17—Toledo Christian School, Toledo, Ohio
- May 17—Faith Alliance Church, North Baltimore, Ohio
- May 19—Westgate Chapel, Toledo, Ohio



County Road 30, St. Bonifacius, Minnesota 55375  
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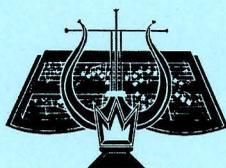
Crown College Women's Choir

Betsie Feldkamp, Director  
Jennifer Wohlgemuth, Pianist

Spring Program - 2002



<i>Rejoice in the Lord</i>	Kent A. Newbury
<i>Suscepit Israel from <u>Magnificat in D</u></i>	J. S. Bach
<i>How Lovely is Thy Dwelling Place from <u>The Requiem, Op. 4</u></i>	J. Brahms
<i>Sound the Trumpet</i>	Purcell, arr. Walter Ehret
<i>Prayer from <u>Haensel and Gretel</u></i>	Humperdinck, arr. Wallingford Riegger
<i>Tomorrow Shall Be My Dancing Day from <u>Dancing Day</u></i>	John Rutter
<i>How Can I Keep From Singing?</i>	Traditional Quaker Tune, arr. Bradley Ellingboe
<i>Ride the Chariot</i>	Spiritual, arr. Beatrice P. & Max T. Krone



The Crown College Department of Music Presents

Crown Women's Choir,  
Betsie Feldkamp, Director  
Jennifer Wohlgemuth, Accompanist

Crown String Trio  
Kathy Fall, Director

& Crown Chamber Choir,  
David W. Donelson, Director

*Rejoice in the Lord*  
*Suscepit Israel* from Magnificat in D  
*Sound the Trumpet*

Kent A. Newbury  
J.S. Bach  
Purcell, arr. Walter Ehret

Crown Women's Choir

*Suite in Bb Major*  
I. Chattering  
II. Minuet

Telemann

Crown String Trio

*Prayer* from Hansel and Gretel  
*Tomorrow Shall Be My Dancing Day* from Dancing Day  
Crown Women's Choir

Humperdinck, arr. Wallingford Riegger  
John Rutter

*Song of Triumph*  
*Exaltation from Celestial Spring*  
*Pilgrim's Hymn*  
*To You I Call*  
*Salmo 150*

Dale Grotenhuis  
F. Melius Christiansen  
Stephen Paulus  
Dale Grotenhuis  
Ernani Aguiar

**Crown Chamber Choir**

*Mother I Will Have a Husband*  
*How Can I Keep from Singing*  
*Ride the Chariot*

Vautor, arr. Norman Greyson  
Traditional Quaker Tune, arr. Bradley Ellingboe  
Spiritual, arr. Beatrice P. & Max T. Krone

Alicia Kiltz & Julie Black, Soloists  
**Crown Women's Choir**

**Crown Women's Choir**

Julie Black  
Kristen Janikowski  
Katie John  
Alicia Kiltz  
Brook Lay  
Kristyn Nordlund  
Jacqueline Pray  
Rebekah Story  
Shannon Toven  
Michelle Vink

**String Trio**

Erica Bengtson  
Jenny Bengtson  
Kristen Janikowski

**Crown Chamber Choir**

Molly Donelson  
Erica Fritz  
Rebekah Haggard

Erica Bengtson  
Jenny Bengtson  
Kylene Fritz  
Jennifer Kuhn  
Pauline Hammer

Nick Aldrich  
Marcus Corey  
Tim Friesen  
Aaron Petersen

Gordon Deuel  
Josh Mann  
Dave Olson  
Matthew Sloma

The Crown College Department of Music

Presents

Nicole Terese Porter, Soprano  
Timothy J. Friesen, Tenor  
Jennifer J. Kuhn, Soprano  
Matthew D. Sloma, Piano

In Junior Recital

*Students of Candace Sather, Leon Anderson and Jan Hendrickson*

*assisted by*

Candace Sather, Piano  
Betty Anderson, Piano

Sunday, March 3, 2002  
3:30 p.m.

Crown College Chapel

# PROGRAM

## I.

**Cuatro Madrigales Amatorios**

¿Con qué la lavaré?  
Vos me matásteis  
De dónde venís, amore?  
De los álamos vengo, madre

*Joaquin Rodrigo*

**Chanson d'Avril  
Ouvre ton coeur**

Georges Bizet  
Georges Bizet

*Nicole Terese Porter, Soprano*

## II.

**Widmung**

Robert Schumann

**Per la Gloria d'adorarvi**

Giovanni Battista Bononcini

**Then Shall the Righteous Shine** from *Elijah*

Felix Mendelssohn

**The Lord's Prayer**

Jean Sibelius, arr Richard D. Row

*Timothy Friesen, Tenor*

## III.

**Frauenliebe und Leben, op. 42**

Robert Schumann

1. Seit ich ihn geschen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen, nicht glauben
4. Du Rin an meinem Finger

*Jennifer J. Kubn, Soprano*

## IV.

**Sonata for Piano No. 13 in B flat major, K. 333**

Wolfgang Amadeus Mozart

Allegro  
Andante cantabile  
Allegretto grazioso

*Matthew Sloma, Piano*

While the performers appreciate your applause, it is appropriate to hold applause until the end of each section.

**Cuatro Madrigales Amatorios, Joaquín Rodrigo (1901-1999)**

Joaquín Rodrigo is a twentieth century composer who, despite losing his sight at the age of three, continued to pursue his love of music, concentrating his efforts on writing for the Spanish guitar and for the voice. This song cycle, *Cuatro Madrigales Amatorios* (Four Madrigals of Love) is one of his most beloved cycles.

**¿Con qué la lavaré?**

¿Con qué la lavaré la tez de la mi cara? Que vivo mal pena da. Lávanse las casades con agua de limones Lavome yo cuidada, conpenas y dolores.	<i>With what then may I bathe the bloom upon my beauty? Who life has made so twisted? The wives and mothers wash them with water fresh from lemons I'll wash my marks of anguish, With tears wrung from my sorrow.</i>
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**Vos me matásteis,**

Vos me matásteis, niña en cabello, vos me habeis muerto, Riberas de un río, vi moda virgen.	<i>You have destroyed me, child of the long tresses; with love have killed me, On the banks by a river, I saw a virgin.</i>
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**¿De dónde venís, amore?**

¿De dónde venís, amore? Bien sé yo de donde, ¿De donde venís, amigo? Fuere yo testigo, bien sé yo de donde.	<i>From where have you come beloved? I know full well where you've been, I have been a witness, I know where you've come from, I know where you've been to, just where you've been.</i>
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**De los álamos vengo, madre.**

De los álamos vengo, madre, De ver como los mene a el aire. De los álamos de Sevilla, de ver a mi linda amiga.	<i>I have been by the poplars, mother. I've seen how their branches swayed in the breezes. By the poplar trees of Sevilla, I have seen my beautiful lover.</i>
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**Chanson d'Avril, Georges Bizet (1838-1875)**

Georges Bizet was most well known for his famous French opera, *Carmen*. In addition to opera, he had a love for the art song. In *Chanson d'Avril* and *Ouvre ton coeur*, Bizet features poetry by French writers, Bouilhet and Delatre, incorporating his own intricate melodies and a contrasting piano accompaniment part.

Lève-toi! Lève-toi! Le printemps, vient de naître! Là-bas, sure les vallons, flotte un réseau vermeil! Tout frissonne au jardin, tout chante, et ta fenêtre Comme un regard joyeux, est pleine de soleil! Du côté des lilas aux touffes violettes, du côté des lilas, Mouches et papillons bruissent à la fois, Et le muguet sauvage, ébranlant ses clochettes, A réveillé l'amour endormi dans les bois! Puisqu'Avril a semé ses marguerites blanches, Laisse ta mante lourde et ton manchon frileux, Déjà l'oiseau t'appelle et tes soeurs, les pervenches Te souriront dans l'herbe en voyant tes yeux blues! Viens, partons! Au matin, la source est plus limpide: Lève-toi! Viens, partons! N'attendons pas du jour les brûlantes chaleurs; Je veux mouiller mes pieds dans la rosée humide, Et te parler d'amour sous les poiriers en fleurs!	<i>Arise! Arise! Spring is born! Over there, over the valleys, wavers a rosy web. Everything feels a thrill in the garden, everything sings and your window like a cheerful glance, is filled with sunshine! Like a cheerful glance, is filled with sunshine! Flies and butterflies are buzzing at the same time, And the wild lily of the valley, shaking its little bells, Has awakend love slumbering in the woods! Since April has sown its white daisies, Discard your heavy coat and your chilly muff. Birds already are calling you, and your sisters, the periwinkles, Will smile at you in the grass when they see our blue eyes! Come, let us go! In the morning the water of the spring is clearer; Arise! Come, let us go! Let us not wait for the day's burning heat; I want to steep my feet in the humid dew, And talk to you of love under the blossoming pear trees!</i>
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**Ouvre ton coeur, Georges Bizet**

La marguerite a fermé sa corolle, L'ombre a fermé les yeux du jour, Belle, me tiendras-tu parole? Ouvre ton Coeur à mon amour, Ô, jeune ange, à ma flame, Qu'un rêve charme ton sommeil, Ouvre ton Coeur, Je veux reprendre mon âme. Ouvre ton Coeur Ô, jeune ange, à ma flame, Comme une fleur s'ouvre au soleil!	<i>The daisy closed its flower crown, Twilight closed the eyes of day, My lovely one, will you keep your word? Open your heart to my love. Oh, young angel, to my ardor, May a dream enchant your slumber... Open your heart, I want to take back my soul. Open your heart, Oh, young angel, to my ardor, Like a flower opens to the sun.</i>
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**Frauenliebe und Leben R. Schumann (1810-1856)**

Robert Schumann composed *Frauenliebe und Leben* in the midst of tiring circumstances. He was in love with Clara Wieck and wanted to marry her but he did not have her father's permission to marry her. The couple took the matter to court and had to wait ten days to see if Clara's father would appeal. The Cycle depicts the images of a woman's memories of falling in love with the person that she is marrying.

**Seit ich ihn gesehen**

Seit ich ihn gesechen,      *Since I first saw him*  
Glaub' ich blind zu sein;      *I think I must be blind;*  
Wo ich hin nur blicke,      *Wherever I look*  
She' ich ihn allein;      *I see only him;*  
Wie im wachen Traume      *As in a trance,*  
Schwebt sein Bild mir vor,      *His image hovers before me,*  
Taucht aus tiefstem Dunkel      *Emerging from the deepest gloom*  
Heller nur empor.      *Even brighter.*

Sonst ist licht-und farblos      *All else is dark and colourless*  
Alles um mich her,      *In my surroundings;*  
Nach der Schwestern Spiele      *My sisters' games*  
Nicht begehrt' ich mehr,      *Interest me no longer;*  
Möchte lieber weinen      *I would rather weep*  
Still im Kämmerlein;      *Quietly in my room*  
Seit ich ihn gesechen,      *Since I first saw him*  
Glaub' ich blind zu sein.      *I think I must be blind.*

**Er, der Herrlichste von allen**

Er, der Herrlichste von allen,      *He, the noblest of all,*  
Wie so milde, wie so gut!      *How kind, how good he is!*  
Holde Lippen, lares Auge,      *Gentle mouth, clear eyes,*  
Heller Sinn und fester Mut.      *Bright temper and steady mood.*

So wie dort in blauer Tiefe,      *Just as, in the far-off blue,*  
Hell und herrlich, jener Stern,      *Yonder star shines bright and splendid,*  
Also er an meinem Himmel,      *So he shines in my heaven,*  
Hell und herrlich, hehr und fern.      *Bright and splendid, sublime and remote.*

Wandle, wandle deine Bahnen,      *Go your way;*  
Nur betrachten ddeinen Schein,      *Let me only regard your brightness,*  
Nur in Demut ihn betrachten,      *Humbly gaze upon it*  
Selig nur und traurig sein!      *In happiness and in sorrow!*

Höre nicht mein stilles Beten,      *Heed not my silent prayers,*  
Deinem Glücke nur geweiht;      *Dedicated only to your fortune;*  
Darfst mich niedre Magd nicht kennen,      *A lowly maid you may not know,*  
Hoher Stern der Herrlichkeit!      *High star of splendour!*

Nur die Würdigste von allen      *Only the worthiest of all*  
Darf beglücken deine Wahl,      *May be made happy by your choice,*  
Und ich will die Hohe segnen      *And I will bless her*  
Viele tausend Mal!      *Many thousand times.*

Will mich freuen dann und weinen,      *Then I will rejoice and weep;*  
Selig, selig bin ich dann;      *Eternal bliss will then be mine.*  
Sollte mir das Herz auch brechen,      *And if my heart should break*  
Brich, o Herz, was liebt daran?      *Break, heart - what does it matter!*

**Ich kann's nicht fassen, nicht glauben**

Ich kann's nicht fassen, nicht glauben,      *I can't understand it, I don't believe it;*  
Es hat ein Traum mich berückt;      *I must have been fooled by a dream.*  
Wie hätt; er doch unter allen      *How, from all the others, could he*  
Mich Arme erhöht und beglückt?      *Have chosen and blessed me?*

Mir war's, er habe gesprochen:      *It seemed as if he had said:*  
"Ich bin auf weig dein.,      *"I am forever yours";*  
Mir war's, ich träume noch immer,      *It seemed I must still be dreaming,*  
Es kann ja nimmer so sein.      *For it can never be so.*

O la im Traume mich sterben,      *O let me die in this dream,*  
Gewieget an seiner Brust,      *Cradled in his embrace;*  
Den seligen Tod mich schlürfen      *Let me be drowned*  
In Tränen unendlicher Lust.      *In tears of endless joy.*

**Du Ring an meinem Finger**

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
An das Herze mein.

*You, ring on my finger,  
My little golden ring,  
I press you devoutly to my lips  
And to my heart.*

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

*I had reached the end  
Of childhood's lovely, peaceful dream;  
I found myself alone and lost  
In an endless wasteland.*

Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

*I will serve him, live for him,  
Belong to him totally;  
I will give myself to him  
And find my self transfigured in his radiance.*

Du Ring an meinem finger,  
Mein goldenes Fingelein,  
Ich drücke dich fromm an die Lippen,  
An das Herze mein.

*You, ring on my finger,  
My little golden ring,  
I press you devoutly to my lips  
And to my heart.*

**Sonata No. 13 W. A. Mozart (1756 - 1791)**

Mozart composed eighteen piano sonatas, not many when compared with Haydn and Beethoven. He wrote his first piano sonata at age eighteen. Apparently the infant prodigy had the sonatas in his head and therefore did not need to write them out any earlier. It is thought that Mozart wrote Sonata in B flat major on his journey home from Salzburg in October or early November 1783 while stopping in Linz. This piece is a companion piece to the Linz Symphony K. 425.

**UPCOMING MUSICAL EVENTS AT CROWN**

**Faculty Artist Series:** Desi Klempay, Organ  
March 3, 2002 6:00 p.m. Wooddale Church

**College Choir "Rocky Mountain Tour" Homecoming Concert**  
March 24 7:00 p.m. Crown Chapel

**Women's Choir, Chamber Choir, String Ensemble Concert**  
April 7 7:00 p.m. Crown Chapel

**Senior Recital:** Kelly Loween, Soprano  
April 7 3:00 p.m. Crown Chapel

**Gospel Jamboree III**  
April 13, & 14 7:00 p.m. Crown Chapel

**Senior Recital:** Lisa Roth, Soprano  
April 15 7:30 p.m. Crown Chapel

**Faculty Artist Series:** Betsie Feldkamp, Soprano  
April 21 4:00 p.m. Crown Chapel

**Senior Recital:** Mark Dunton  
April 27 6:00 p.m. Crown Chapel

**Academy of Music Spring Recital**  
April 28 4:00 p.m. Crown Chapel

Hat ganz Ihr Herz erfüllt!	Has quite filled your heart!
Nun sehen Sie sie überall,	Now you see her everywhere,
Sehr komisch ist fürwahr der Fall!	This is truly a very comic situation!
Ja, sehr komisch,	Yes very comical,
Ist die Sache,	Is this matter,
Drum verzeihn Sie,	So pardon me,
Wenn ich lache!	If I laugh!

Strauss was a greatly celebrated Austrian composer of light music and was also known as the "Waltz King." He followed in his father's footsteps, becoming a fine musician. Later in life, Strauss turned from dance music to opera. His finest opera was "Die Fledermaus."

Thomas A. Dorsey wrote this song after learning of the death of his wife and child. These words show the hope we can have with our Savior, Jesus Christ.

#### **I Waited for the Lord *Felix Mendelssohn***

Mendelssohn was born into a wealthy family, and unlike the other composer, his parents supported his music. He had two visions for his life, which he was able to accomplish: to restore the music of Johann Sebastian Bach, and to be the founder of a great conservatory. By the age of eleven Mendelssohn composed several symphonies, fugues, and two operas. At seventeen he created his first masterpiece, "A Midsummer Night's Dream."

#### **Spring *Dominick Argento***

Argento was a greatly talented American composer, excelling in opera. He studied at the Peabody Conservatory and the Eastman School. In 1959 he was appointed professor at the University of Minnesota. Argento has also written many songs for the Minnesota Opera

#### **Special Thanks**

To God, for showing me His plans for my life are bigger than I can comprehend.

To my music professors: Dr. Klempay, Dr. Donelson, Betsie Feldkamp, Candie Sather, and Professor Moir, who kept pushing me to do my best.

To Mrs. Juanita Muschke for teaching me excellence in music, and using it for God's glory.

To my friends and family, who encouraged me along the way.

And to my husband, Tony, Thank you for all of your love and support!

#### **UPCOMING MUSICAL EVENTS AT CROWN**

<b>Gospel Jamboree III</b> April 13 & 14, 2002	7:00 p.m.	Crown Chapel
<b>Senior Recital: Lisa Roth</b> April 15, 2002	7:30 p.m.	Crown Chapel
<b>Faculty Artist Series: Betsie Feldkamp</b> April 21, 2002	4:00 p.m.	Crown Chapel
<b>POPS Concert</b> April 28, 2002	4:00 p.m.	Crown Chapel
<b>Women's Choir/Chamber Choir Concert</b> April 28, 2002	7:00 p.m.	Crown Chapel

*Please contact the Crown College Music Office for more information (952) 446-4231.*

The Crown College Department of Music

Faculty Artist Series

Presents

*Betsie Feldkamp*

*Soprano*

Assisted by  
Candace Sather, Piano  
Scott Ivester, Trumpet

Sunday, April 21, 2002  
4:00 p.m.

Crown College Chapel

I.

Zerfließe, mein Herze, *St. John's Passion*

J.S. Bach

Mein gläubiges Herze, *Cantata No. 68*

J.S. Bach

Let the Bright Seraphim, *Samson*

G.F. Handel

Scott Ivester, Trumpet

II.

Laudamus te, *Mass in C Minor*

W.A. Mozart

Ave Maria

F. Schubert

With Verdure Clad, *The Creation*

F.J. Haydn

III.

Biblical Songs

A. Dvorák

Clouds and Darkness  
Hear My Prayer  
God is My Shepherd  
I Will Sing New Songs of Gladness  
Sing Ye a Joyful Song

**Johann Sebastian Bach** (1685-1750) was born in the German town of Eisenach. The Bach family had been German Lutheran musicians for six generations; during the early 1700's there were 30 men named Bach who held organist positions in Germany. In fact, the word Bach was commonly used as a term meaning "musician." 1723, at the height of his work as a church musician, Bach composed his setting of *St. John's Passion* (BWV 245) mostly based upon selections from the Passion poem by B.H. Brockes. The first performance of the *St. John's Passion* was in 1724 on Good Friday, at Thomaskirche, Leipzig. Following that first performance, many revisions were made, but the work was restored for performances around 1730-40.

"Zerfliesse, mein Herze" (My heart breaks in anguish) is from Part II, and was scored for flutes, oboes da caccia (forerunner of the English horn), and continuo. This is a song of sorrow following the death of Jesus, sung as Mary Magdalene and Mary the mother of Jesus look on from a distance. The first performance of the Cantata No. 68, *Also hat Gott die Welt geliebt* (Thus has God loved the world), was May 21, 1725 in Leipzig. M. von Ziegler, to whom the cantata is dedicated, may have written the libretto. It is based on the texts of Acts 10:42-48, and John 3:16-21.

Zerfliesse, mein Herze,  
In Fluten der Zähren  
Dem Höchsten zu Ehren!  
Erzähle der Welt  
Und dem Himmel die Not:  
Dein Jesus ist tot!

*Dissolve, my heart,  
in floods of tears  
The Highest to honor!  
Tell the world  
And heaven the sorrow:  
Your Jesus is dead!*

"Mein gläubiges Herze" comes from a larger arrangement of "Weil die wollenreichen Herden" from another of Bach's cantatas.

Mein gläubiges Herze,  
Frohlokke, sing' scherze,  
Dein Jesus ist nah!  
Weg Jammer,  
Weg Klagen,  
Ich will euch nur sagen  
Mein Jesus ist da.

*My faithful heart,  
Rejoice, sing, make merry,  
Your Jesus is near!  
Away misery,  
Away complaining,  
To you I will say only  
My Jesus is here.*

**George Frideric Handel** (1685-1769) came into the world as Georg Friedrich Händel, born in Halle, Germany. He established himself in England as a composer, changed his name and in 1726, became a British citizen. Handel wrote operas with the Royal Academy of Music, a group of noblemen who produced Italian opera. However, with the appearance of John Gay's *The Beggar's Opera* (which poked fun at Handel's traditional opera style), his Italian opera seria became an outdated art form among the fickle London public. In his later years, Handel continued to compose and give organ recitals. Handel made oratorio the most important form of English music. *Samson* was first performed in 1743 at the Theatre Royal at Covent Garden, London. This oratorio tells the story of Samson from the book of Judges, with the addition of the character or Micah. "Let the Bright Seraphim" is in Act III, sung by a joyful Israelite woman after Samson pulls down the Philistine temple, causing his own death and the deaths of his enemies. The woman is singing of the angels that are united in their praise of Samson.

Let the bright Seraphim in burning row,  
Their loud, uplifted angel trumpets blow.  
Let the Cherubic hosts in tuneful choirs,  
Touch their immortal harps with golden wires.

**Wolfgang Amadeus Mozart** (1756-1791) was born in Salzburg, Austria, and was regarded as a child prodigy, spending most of his childhood touring around Europe giving concerts. Not only was he a performer, but also a composer of keyboard works, symphonies, oratorios, and opera, the latter of which he composed while in Munich and Milan at age fifteen. Mozart held minor posts, writing mostly church music. He became employed in the court of Joseph II, emperor of the Holy Roman Empire; at this point he began his collaboration with the librettist Lorenzo da Ponte and wrote *The Marriage of Figaro*. Success from many other operas helped Mozart financially, but he was still unable to maintain a balance. In 1791, Mozart knew he was dying, and accepted a commission to write a Requiem, a final work that he did not finish before his death. The *Grand Mass in C Minor* was first performed in 1783 at St. Peter's Abbey, Salzburg. Mozart never really completed the work, leaving out whole pieces of the mass.

Laudamus te	<i>We praise Thee,</i>
Benedicimus te,	<i>We bless Thee,</i>
Adoramus te,	<i>We adore Thee,</i>
Glorificamus te.	<i>We glorify Thee.</i>

**Franz Schubert** (1797-1828) spent most of his short life composing music, simply sitting and writing, sometimes finishing several songs in one day. Schubert was born near Vienna; he began writing short pieces at age 14, and even studied with Antonio Salieri, who taught him about writing for the voice. At age 17, Schubert wrote his first masterpiece, "Gretchen am Spinnrade." His lieder took the voice and piano to the highest artistic level - with unmatched beauty of melody and dramatic intensity. Among his compositions were symphonies, lieder, singspiels, operas, keyboard works, chamber music, and church music. Even on his deathbed, Schubert continued to edit music for the publishers. "Ave Maria" was written about 1825 as part of a setting of songs from Walter Scott's "Lady of the Lake." This piece had such a highly devotional character that Schubert's first audience was surprised and he commented, "I think the reason for this is that I never force myself into devotion or compose hymns or prayers unless I am truly overpowered by the feeling; that alone is true devotion."

Ave Maria!	Hail Mary!
Gratia plena,	Full of grace,
Ave, ave! Dominus,	Hail, hail! The Lord
Dominus tecum.	The Lord is with you
Benedicta tu in mulieribus,	Blessed are you among women,
Et benedictus,	And blessed,
Et benedictus fructus ventris,	And blessed is the fruit of your womb,
Ventris tui, Jesus.	Jesus.
Ave Maria!	Hail Mary!

**Franz Josef Haydn** (1732-1809) born in Rohrau (Austria), was one of the two most exceptional composers of the Classic period, the other being Mozart. Throughout history, Haydn has been called "Father of the String Quartet"; however, this term does not mean that he actually fathered the classical symphony or the quartet but instead refers to his fatherly personality and influence on Western music. In 1761, Haydn was hired by the Hungarian Prince Esterházy as Vice-Kapellmeister; this was considered a coveted job but Haydn was treated as a servant. Over his lifetime, Haydn composed many symphonies, string quartets, piano sonatas, operas, oratorios, and hundreds of smaller pieces. *Die Schöpfung* (*The Creation*) was first performed in 1798, a work that would rival Handel's *Messiah* in popularity. The text for this oratorio has been attributed to a T. Linley or Lindley (sources are unclear on the exact name), translated from English into German, and based upon chapters from Genesis, selected Psalms, and paraphrases of Milton's *Paradise Lost*. Haydn composed the piece originally in German, but an English version quickly followed; in fact, the score Haydn used in performance included German and English text. It was Haydn's intention that the work be performed in English within English-speaking countries. "With Verdure Clad" is from Part I, quotes Genesis. 1:1, and is the aria of the angel Gabriel, who sings of the beauty that had just been created.

And God said:  
Let the earth bring forth grass,  
The herb yielding seed,  
And the fruit tree yielding fruit,  
After his kind,  
Whose seed is in itself upon the earth:  
And it was so.

With verdure clad the fields appear,  
Delightful to the ravish'd sense;  
By flowers sweet and gay  
Enhanced is the charming sight.  
Here fragrant herbs their odors shed;  
Here shoots the healing plant.  
With copious fruit the expanded boughs are hung;  
In leafy arches twine the shady groves;  
O'er lofty hills majestic forests wave.

**Antonín Dvorák** (1841-1904) was a Czech composer whose music belied his roots in Bohemian folk music, with its vivid coloration – an intricate blend of characteristic melodies, harmonies, and rhythms. Though he was not the first musical nationalist of the nineteenth century, Dvorák remains the model of those who were concerned with ethnic awareness and an aspiration to break free from foreign domination in the political and cultural sense. Born in Nelahozeves, a town in the Bohemian region in what is now the Czech Republic, Dvorák studied at the Organ School in Prague. He had a lengthy teaching career at the Prague Conservatory. The most productive time of Dvorák's life was the three years he spent in the United States, where he wrote his famous symphony entitled *From the New World*. His *Biblical Songs* were written in 1894 while he was in New York, suffering personal crisis, and had turned to the Psalms for comfort and encouragement. His arrangements of these ancient texts from the Czech Bible reveal the depth of his spiritual posture, demonstrating his feelings of humility and of joy.

## UPCOMING MUSICAL EVENTS AT CROWN

	<b>Senior Recital: Mark Dunton</b>	
April 27	6:00 p.m.	Crown Chapel
	<b>Academy of Music Spring Recital</b>	
April 28	2:00 p.m.	Crown Chapel
	<b>POPS Concert</b>	
April 28	4:00 p.m.	Crown Chapel
	<b>Women's Choir &amp; Chamber Choir Concert</b>	
April 28	7:00 p.m.	Crown Chapel



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1-800-68-CROWN

The Crown College Department of Music

Presents

# Mark Dunton

Trumpet

In Senior Recital

*assisted by*

Matthew D. Sloma

Nathan Long

Waconia High School Wind Ensemble

Saturday, April 27, 2002

6:00 p.m.

Waconia High School Auditorium

This recital is a partial fulfillment of the Bachelor of Music Education degree.

# PROGRAM

**Concert Etude** I. Alexander Goedicke  
Mr. Dunton  
Matt Sloma, Piano

**Sonata** II. Kent Kennan  
Mr. Dunton  
Matt Sloma, Piano

**Give Thanks** III. Henry Smith  
Mr. Dunton  
Nathan Long, Piano

*~~ Intermission ~~*

**Joseph and the Amazing Technicolor Dreamcoat** IV. Tim Rice, Andrew Lloyd Webber  
Arr. Michael Sweeney

**Disco Lives** arr. Jonnie Vinson  
Waconia High School Wind Ensemble

### Program Notes

**Alexander Goedicke (1887-1957)** is a Russian pianist, composer, and a professor at the Moscow Conservatory. Goedicke won the Rubinstein Prize for his pieces for violin.

**Kent Kennan (1913-present)** is a retired music professor, having taught at the University of Texas at Austin, Kent State University, Ohio State University and the Eastman School of Music. He began publishing in 1936, and has many published compositions and recordings. He is well known for his textbooks, *The Technique of Orchestration* and *Counterpoint*. He received a Bachelor of Music degree in Composition and Theory and a Master of Music degree in Composition from the Eastman School of Music. He received the *Prix de Rome* in music composition in 1936.

**Henry Smith** initially possessed a distinct regional identity, which he consciously elected to be faithful to the best aspects. He graduated from Southern Methodist University in 1925 at the age of eighteen. In 1926, he went to Harvard for a year's graduate work. Upon his return to Dallas, he began teaching at Southern Methodist, and, under the guidance of John McGinnis, he started to co-edit the *Southwest Review*. The journal had previously appeared as the *Texas Review*, but had moved in 1924 from the sponsorship of the University of Texas at Austin. Its renaming signaled larger regional aspirations, which a group of internationalists on the magazine's board broadened even further. Over the years, various members of the creative and academic communities were associated with it as contributing editors, among them Mary Austin, Witter Bynner, Albert Guerard, Howard Mumford Jones, and Jay B. Hubbell. It was among this company that Henry Smith began to stake out an editorial ground.

### Give Thanks

Give thanks with a grateful heart,  
Give thanks unto the Holy One,  
Give thanks because He's given Jesus Christ, His Son.

And now let the weak say, "I am strong,"  
Let the poor say, "I am rich  
Because of what the Lord has done for us."

Give thanks...

## THANK YOU

I would like to give a special thanks to Mike Loween for the use of his trumpet, Nate Long and Matt Sloma for sharing their talents on the piano, and Don Schultz for all of his help.

Thank you to the Waconia parents and students for all their support.

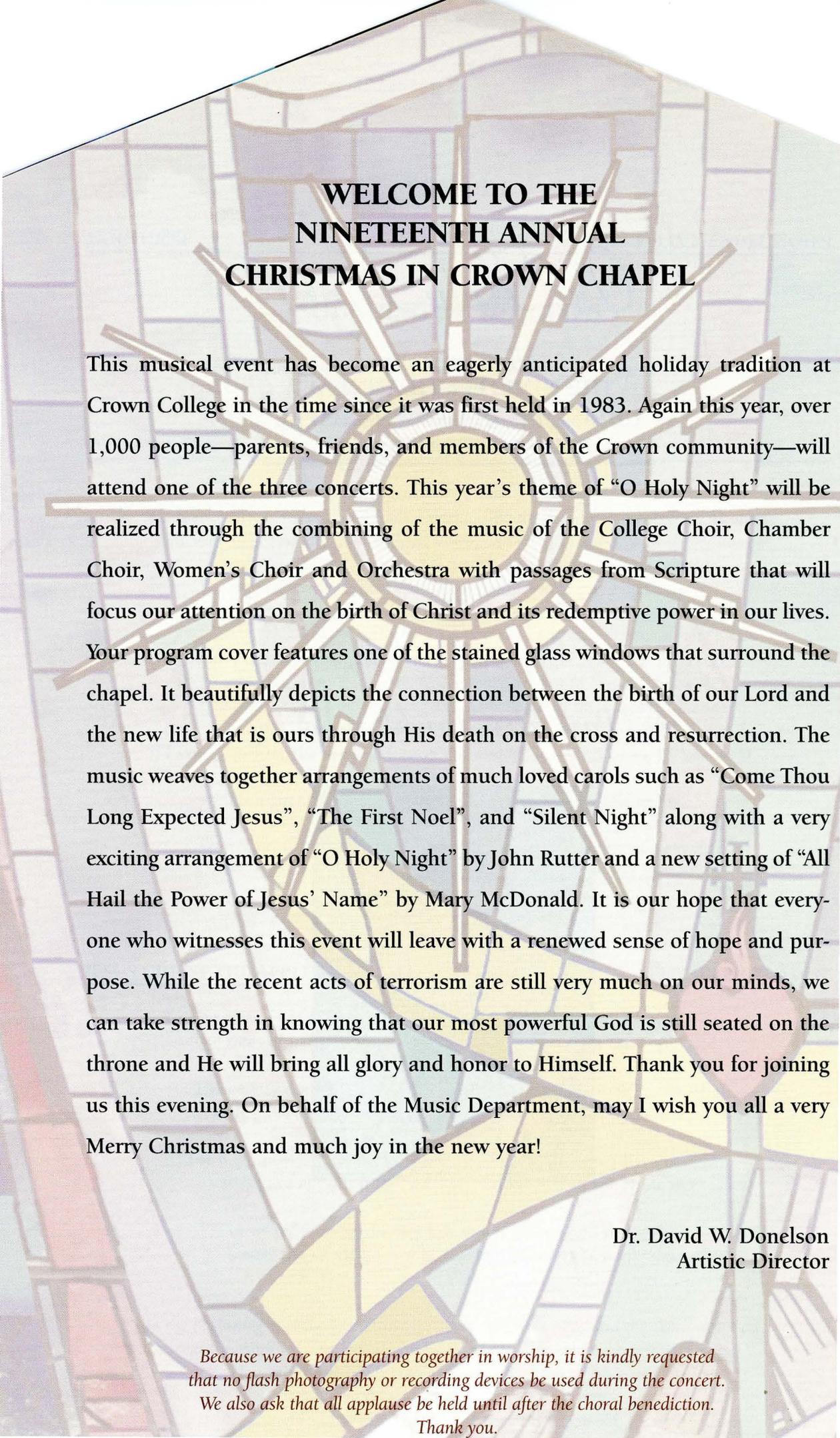
I would like to thank my parents for always being very supportive, my siblings, and Dr. David Donelson for all the wonderful help and support.

Again, I would like to thank Dave Donelson!

Thanks to Jennifer Wohlgemuth for typing the program.

Finally, I would like to thank God for all the talents He has given me.



The background of the entire page is a large, colorful stained glass window. It features a central circular motif with radiating lines, surrounded by various geometric shapes and colors including yellow, blue, red, and green. The overall style is reminiscent of traditional church architecture.

## WELCOME TO THE NINETEENTH ANNUAL CHRISTMAS IN CROWN CHAPEL

This musical event has become an eagerly anticipated holiday tradition at Crown College in the time since it was first held in 1983. Again this year, over 1,000 people—parents, friends, and members of the Crown community—will attend one of the three concerts. This year’s theme of “O Holy Night” will be realized through the combining of the music of the College Choir, Chamber Choir, Women’s Choir and Orchestra with passages from Scripture that will focus our attention on the birth of Christ and its redemptive power in our lives. Your program cover features one of the stained glass windows that surround the chapel. It beautifully depicts the connection between the birth of our Lord and the new life that is ours through His death on the cross and resurrection. The music weaves together arrangements of much loved carols such as “Come Thou Long Expected Jesus”, “The First Noel”, and “Silent Night” along with a very exciting arrangement of “O Holy Night” by John Rutter and a new setting of “All Hail the Power of Jesus’ Name” by Mary McDonald. It is our hope that everyone who witnesses this event will leave with a renewed sense of hope and purpose. While the recent acts of terrorism are still very much on our minds, we can take strength in knowing that our most powerful God is still seated on the throne and He will bring all glory and honor to Himself. Thank you for joining us this evening. On behalf of the Music Department, may I wish you all a very Merry Christmas and much joy in the new year!

Dr. David W. Donelson  
Artistic Director

*Because we are participating together in worship, it is kindly requested that no flash photography or recording devices be used during the concert. We also ask that all applause be held until after the choral benediction.*

*Thank you.*

# *Oh, Holy Night*

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**THE NINETEENTH ANNUAL  
CHRISTMAS IN CROWN CHAPEL  
TWO THOUSAND ONE**

---

*Oh, Holy Night,  
The Stars Are Brightly Shining.*



## PRELUDE

NOCTURNE

FELIX MENDELSSOHN

### SOUNDING OF THE CHIMES

### PROCESSION

#### OPENING PRAYER

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*O Lord, You have searched me and known me.  
You know when I sit down and when I rise up. You discern my thoughts from far away.  
You search out my path and my lying down, and are acquainted with all my ways.  
Even before a word is on my tongue, O Lord, You know it completely.  
You hem me in, behind and before, and lay Your hand upon me.  
Such knowledge is too wonderful for me; it is so high that I cannot attain it.*

*Where can I go from your spirit? Or where can I flee from your presence?  
If I ascend to heaven, You are there; If I make my bed in She'ol You are there.  
If I take the wings of the morning and settle at the farthest limits of the sea,  
even there Your hand shall hold me fast.  
If I say, "Surely the darkness shall cover me, and the light around me become night,"  
even the darkness is not dark to You;  
the night is as bright as the day, for darkness is as light to You.*

*Search me, O God, and know my heart; test me and know my thoughts.  
See if there is any wicked way in me, and lead me in the way everlasting.*

*Psalm 139:1-12, 23-24*

#### JESUS CHRIST THE APPLE TREE

ELIZABETH POSTON

---

The tree of life my soul hath seen, laden with fruit and always green:  
The trees of nature fruitless be compared with Christ the apple tree.

His beauty doth all things excel: By faith I know, but ne'er can tell,  
The glory which I now can see in Jesus Christ the apple tree.

For happiness I long have sought, and pleasure dearly I have bought;  
I missed of all; but now I see 'tis found in Christ the apple tree.

I'm weary with my former toil, here I will sit and rest awhile:  
Under the shadow I will be, Of Jesus Christ the apple tree.

*In the beginning was the Word, and the Word was with God, and the Word was God.  
And the Word was made flesh, and dwelt among us, and we beheld His glory,  
the glory as of the only begotten of the Father, full of grace and truth.*