

Crowns

Crown College Concert Band

*Kathrina E. Skaar,
Conductor*

In Concert
1995

Crown College is a college of The Christian & Missionary Alliance



St. Bonifacius, Minnesota

1995

CROWN COLLEGE CONCERT BAND

Pieces will be selected from the following repertoire:

All Glory, Laud and Honor

Melchior Teschner (1584-1635)

Arr. by James Ployhar

All glory, laud, and honor
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring.
Thou art the King of Israel,
Thou David's royal Son,
Who in the Lord's name comest,
The King and blessed one!

The company of angels
Are praising thee on high,
And mortal men and all things
Created make reply.
The people of the Hebrews
With palms before thee went;
Our praise and prayer and anthems
Before thee we present.

To thee, before thy passion,
They sang their hymns of praise;
To thee, now high exalted,
Our melody we raise.
Thou didst accept their praises,
Accept the praise we bring,
Who in all good delightest,
Thou good and gracious King!

Scenes from The Louvre

Norman Dello Joio

Based on Ancient Airs

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

This band version of "The Louvre" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965.

The five movements of this suite cover the development of the Louvres during the Renaissance. Various themes are used throughout the work from composers of that time. Edward Downes, a noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style."

Salvation Is Created

Paul Tchesnokoff

Arr. by Bruce Houseknecht

"Salvation Is Created" is a fine example of the choral literature of the Russian Orthodox Church. This soulful and majestic music lends itself well to the windband medium.

"Salvation is created in the midst of the earth. Alleluia."

Hallelujah Drive

Chris Hazel

Majestic Brass

Bugler's Holiday

Leroy Anderson

Chris Klempay, Kirk Ronzheimer, Christian Lee, Trumpet Trio

Leroy Anderson was born in 1908 in Cambridge, Massachusetts, and died in May of 1975. His most popular works include "Irish Suite," "Christmas Day," and "Sleigh Ride." "Bugler's Holiday" was transcribed in 1954 from the composer's original score by Michael Edwards. This festive piece is written for B-flat Cornet Trio with band. Difficult rhythmic articulations are required from the soloist as well as rapid passages required from the upper woodwinds.

Yellow After The Rain

Mitchell Peters

Daniel Zobel, Marimba Soloist

Prelude, Siciliano and Rondo

Malcolm Arnold

Arr. by John P. Paynter

"Prelude, Siciliano and Rondo" was originally written for the brass bands for which England is well-known. It was entitled "Little Suite for Brass." John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, five-part song forms. The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

On a Hymnsong of Philip Bliss

David R. Holsinger

When peace like a river attendeth my way, When sorrows like sea billows roll,
Whatever my lot, Thou hast taught me to say, 'It is well, it is well with my soul.'

Though Satan should buffet, though trials should come, Let this blest assurance control,
That Christ hath regarded my helpless estate, And hath shed His own blood for my soul.

My sin, oh, the bliss of this glorious thought, My sin, not in part but the whole,
Is nailed to His cross and I bear it no more! Praise the Lord, praise the Lord, O my soul!

And, Lord, haste the day when the faith shall be sight, The clouds be rolled back as a scroll,
The trump shall resound, and the Lord shall descend! Even so, it is well with my soul!

It is well with my soul, - it is well, it is well with my soul!

Klaxon March

Henry Fillmore

Edit. by Frederick Fennell

Henry Fillmore was one of America's happiest musicians and one of its most successful and prolific composers. The great American love affair with the automobile really began in the 1920s when the family car drew many to the roads. Standard equipment items of the new automobiles were a necessity such as the loud horn with its raucous sound. Commercially, the obnoxious horn was referred to as a Klaxon. Fillmore and his band played at The Cincinnati Automobile show in January of 1930, and seized this opportunity to introduce a new march that was most appropriate to the occasion, "The Klaxon."

Aladdin

From Walt Disney's 'Aladdin'

Arr. by Paul Jennings

"Aladdin" is a delightful arrangement for concert band which brings back to life the characters from one of Walt Disney's latest creations. Listen for the various songs within this medley such as "Arabian Nights," "Friend Like Me," "Prince Ali," and "A Whole New World."

National Emblem

E.E. Bagley

Edit. by Frederick Fennell

Edwin Eugene Bagley played low brass instruments in bands throughout his native New England. Bagley had "National Emblem" published in 1906 and soon after, this march became one of the most popular American marches. The title is appropriate as the first twelve notes of the United States National Anthem are stated by the low brass in the first strain. "The Star Spangled Banner" can also be heard in the trio, stated sonorously by the low brass with the trumpet section answering.

O Worship the King

M. Haydn

Arr. by James Ployhar

CONCERT BAND PERSONNEL

Piccolo
Sarah Ebb, Lakeview, Minn.

Flute
Sarah Boedigheimer, Shoreview, Minn.
*Sarah Ebb, Lakeview, Minn.
Lora Fagre, Floodwood, Minn.
Amy Fournier, Plymouth, Minn.
Laura March, Newton, Iowa
Nicole Strawser, Wadena, Minn.

Clarinet
**Mary Albachten, Rosemount, Minn.
Janice Arndt, Janesville, Wis.
Melanie Berg, Cumberuandini, Wis.
*Tonya Erickson, Sioux Falls, S. Dak.
**Karl Price, Plymouth, Minn.

Bassoon
*Jennifer Wohlgegemuth,
Spring Grove, Minn.

Alto Saxophone
Jared Dawson, Monticello, Minn.
Craig Sixta, Paynesville, Minn.

Tenor Saxophone
Kathryn Lindahl, Hallock, Minn.

Trumpet
*Chris Klempay, Plymouth, Minn.
Christian Lee, Excelsior, Minn.
Kirk Ronzheimer, Fremont, Nebr.
Marci Stumbo, Helena, Mont.
Jonathan Hall, Minneapolis, Minn.

French Horn
**Kimberly Friesen, Minneapolis,
Minn.
**LauraLynn Gorham, New Brighton,
Minn.
**Amy Lumadue, Minneapolis, Minn.

Trombone
Stace Anderson, Wadena, Minn.
Shawn Fuller, Baraboo, Wis.
Jodan Goldie, Sioux Falls, Wis.
*Andrew Prasuhn, Ansonia, Ohio

Euphonium
Trygve R. Skaar (Faculty), Anoka,
Minn.

Tuba
Nathan Dean, Watertown, S. Dak.

Percussion
*Susan Mason, Waconia, Minn.
Pasert Vang, St. Paul, Minn.
Ue Vang, St. Paul, Minn.
Dan Zobel, Wenatchee, Wash.

** Guest Musician
* Section Leader

Tour Manager: Nathan Dean
Co-Assistant
Tour Manager: Chris Klempay
Co-Assistant
Tour Manager: Daniel Zobel
Librarian: Lora Fagre

MAJESTIC BRASS

Chris Klempay
Christian Lee
Andy Prasuhn
Trygve Skaar (faculty)
Daniel Zobel

Kathrina E. Skaar is Director of Instrumental Studies and Conductor of the Concert Band at Crown College, coming to Crown with a broad background in public school music education and church music. Professor Skaar holds a Bachelor of Arts degree in music from Bethel College in St. Paul, Minnesota, and a Masters of Music degree from Northwestern University, majoring in instrumental conducting and music education. Her teachers include John P. Paynter, Charles B. Olson, Craig Kirchoff, H. Robert Reynolds, and Mallory Thompson. Professor Skaar's teaching responsibilities at Crown include conducting, instrumental methods and techniques, supervision of student teachers, and directing the Concert Band. She also holds the position of Associate Conductor and Tenor Horn player of the nationally known Sheldon Theater Brass Band of Redwing, Minnesota. She is a sought-after clinician, lecturer, and adjudicator in areas of conducting and instrumental performance.

Trygve R. Skaar holds the position of Low Brass Instructor at Crown College as well as directing the Majestic Brass and Jazz Ensemble. He received his Bachelor of Music degree from Bethel College in St. Paul, Minnesota. Presently, Mr. Skaar is studying tuba with Ross Tolbert, principal tuba player with the Minnesota Orchestra. Mr. Skaar has extensive music experience, performing with the United States Army Band in Germany, as well as with brass bands throughout England and Switzerland. He is solo euphonium player with the Sheldon Theater Brass Band in Redwing, Minnesota, and serves as Chairman of the Brass Band Board of Directors. Mr. Skaar is also a private instructor and free-lance musician in the Twin Cities area.

CROWN COLLEGE

Crown College is a professional undergraduate institution accredited by both the North Central Association of Colleges and Schools and the Accrediting Association of Bible Colleges. A recognized leader in higher education, the College offers four-year programs for students preparing in a variety of careers such as teacher education, pastoral ministries, youth ministry, music, missions, and business administration. Graduate degrees (M.A.) are offered in Church

Leadership, Ethnomusicology, and Missiology. Crown College is the Midwest regional college of The Christian and Missionary Alliance and serves a diverse student body of over 600 students. Faculty members at Crown College are known not only as scholars, but also as committed Christians interested in meeting the needs of students both in and out of the classroom. Over half of the faculty members hold doctorates or are in doctoral programs.

THE DEPARTMENT OF MUSIC

The Department of 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. It is our purpose to prepare men and women to be effective music educators in public and private schools, professional church musicians, and missionaries. Students receive comprehensive musical training, gain aesthetic sensitivity and are provided with spiritual counsel in faculty-student mentoring relationships within the department. The Department of Music offers three professional degrees: Bachelor of Music Education (instrumental and vocal), Bachelor of Science in Church Music, and Bachelor of Science in Church Music and Ministries. Also offered are a variety of minors, a Worship Leader Concentration, and Ethnomusicology programs to provide a multi-cultural music education for assisting missionaries and generally preparing students for living in a global society.

DEPARTMENT OF MUSIC FACULTY

John L. Benham, Ed.D.,
Ethnomusicology, Music in World
Cultures

David W. Donelson, M.A., Director of
Choral Activities, Conducting, Church
Music, College Choir, Chamber
Singers, Celebration

Desiderius J. Klempay, D.M.A.,
Department Chair, Music Theory,
Keyboard

Daniel B. Rieppel, M.M., Piano, String
Ensemble

Kathrina E. Skaar, M.M., Director of
Instrumental Studies, Conducting,
Music Education, Concert Band

Trygve R. Skaar, B.M., Low Brass,
Majestic Brass, Stage Band

Nancy M. Swan, B.A., Women's
Chorale, Music Education

SPECIAL INSTRUCTORS

Bryan Fisher, B.A., Voice
Kristin Kemper, M.A., Strings
Rebecca Kite, M.M., Percussion
Dana Maeda, M.A., Oboe
Charles Olson, M.A., Trumpet
Krista Palmquist, M.A., Voice
Joel Pickard, B.A., Guitar
Mary Wilson, B.M., Flute

CONCERT TOUR ITINERARY

Sunday, April 30 7:00 p.m.
Bon Voyage Concert
Minnetonka Baptist Church
Minnetonka, Minn.

Sunday, May 7 10:30 a.m.
Sauk Rapids Alliance Church
Sauk Rapids, Minn.

7:00 p.m.
The Alliance Missionary Church
Mountain Lake, Minn.

Monday, May 8 7:00 p.m.
Huron Mission Church
Huron, S. Dak.

Wednesday, May 10 7:00 p.m.
Neighborhood Alliance Church
Riverton, Wyo.

Thursday, May 11 7:00 p.m.
Casper Alliance Church
Casper, Wyo.

Friday, May 12 7:00 p.m.
Evanston Alliance Church
Evanston, Wyo.

Sunday, May 14 10:30 a.m.
Heritage Alliance Church
Twin Falls, Idaho

Sunday, May 14 7:00 p.m.
Calvary Alliance Church
Pocatello, Idaho

MUSIC HOUR
General Recital - Monday, November 21, 1994
3:30 p.m.

- Sheri Moon, Piano "Serenade" from String Quartet, Op. 3, No. 5
F.J. Haydn, arr. Willard Palmer
- Heidi Kiphuth, Soprano "Long Time Ago"
Linda Hersem, accompanist American Folk Song
arr. Jan Schmidt
- Pasert Vang, Piano Sonata in C, K 309
W.A. Mozart
- Robin Stoldt, Soprano "Auf Dem Wasser Zu Singen"
Ann-Skoglund, accompanist Schubert
- Craig Sixta, Piano Molto Passionato
Brahms
- Dan Zobel, Snare Drum Intermediate Snare Drum Studies, #13
- Sheri Moon, Soprano "Gialsole Dal Gange"
Ann Skoglund-Anderson, accompanist Scarlatti
- Song Vang, Piano Sonata I, 3rd Mvmt
C.P.E. Bach
- Samuel Rodriguez, Baritone "O Cessete"
Jennifer Wohlgemuth, accompanist Scarlatti
- Timothy Krambs, Piano Sonatina In C Major, Op. 36, 1st Mvmt
Clementi
- Sarah Ebb, Flute Sonata No. II
Mary Wilson, accompanist G.F. Handel
- Lynette Fultz, Soprano "An Die Leier"
Jennifer Wohlgemuth, accompanist Schubert
- Jason Kvols, Tenor "Who Is Sylvia"
Lora Fagre, accompanist Schubert
- Jennifer Wohlgemuth, Piano Prelude & Fugue, XI
J.S. Bach
- Betsie Albertson, Soprano "Danza Danza Fanciulla Gentile"
Jennifer Wohlgemuth, accompanist Durante

The above students are under the instruction of
Bryan Fisher, Rebecca Kite, Krista Palmquist,
Daniel Rieppel, and Mary Wilson

MUSIC HOUR
General Recital - Tuesday, April 4, 1995
3:30 p.m.

Betsie Albertson, Soprano
Ann Skoglund-Anderson, accompanist

"What Can We Poor Females Do?"
Henry Purcell

Damaris Gearhart, Soprano
Ann Skoglund-Anderson, accompanist

"Fairest Isle"
Henry Purcell

Kent Thelen, Baritone
Ann Skoglund-Anderson, accompanist

"The Erlking"
Franz Schubert

Meredith Hall, Soprano
Ann Skoglund-Anderson, accompanist

"d'Absence"
Berlioz

Heather Bloch & Rachel Krienke, Violin
"The Teasing Song"
"Forgatos"
"Pizzicato"
"Limping Dance"
"Bagpipes"

Bartok

Lori Bauer, Soprano
Julie Bienkowski, accompanist

"How Calm My Heart"
W.A. Mozart

Robb Stiffler, Tenor
Lora Fagre, accompanist

"Who Is Sylvia?"
Franz Schubert

The above students are under the instruction of
Bryan Fisher, Krista Palmquist, Daniel Rieppel, Trygve Skaar

MUSIC HOUR
General Recital - Tuesday, April 25, 1995
3:30 p.m.

Heather Bloch, Violin Jennifer Wohlgemuth, accompanist	Sonata No. 1 Beethoven
Laurann Albertson, Piano	"Impromptu" Schubert
Samuel Rodriguez, Baritone Dan Rieppel, accompanist	"Nina" Anonymous
Jordanna Quintero, Piano	"Over the Waves" Juventino Rosas
	"Cielito Lindo" Mexican Folk Song
Stephanie Johansen, Soprano Jennifer Wohlgemuth, accompanist	"Amarilli, mia bella" Giulio Caccini
Dan Zobel, Timpani	Etude Mitchell Peters
Dan Zobel, Marimba	"Yellow After the Rain" Mitchell Peters
Ue Vang, Guitar	Moderato Fernando Sor
Angela Rightler, Mezzo Soprano Daniel Rieppel, accompanist	"O, Bid Your Faithful Ariel Fly" Thomas Linley
Sarah Ebb, Flute	Sonata Tellmann
Craig Sixta	Invention #13 J.S. Bach

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Bryan Fisher, Kristin Kemper, Rebecca Kite, Krista Palmquist,
Joel Pickard, Daniel Rieppel, and Mary Wilson

THE WOMEN'S CHORALE OF CROWN COLLEGE IN CONCERT

Prelude

WE LIFT OUR VOICES IN PRAISE

Now Let Us All Praise God and Sing

Gordon Young

Praise We Sing to Thee

J. Haydn/Morten J. Luvaas

Welcome and Prayer of Invocation

Of Creation

Linda Spevacek

This Is My Father's World

Mike Paslay

Greetings from the College

Sing to the Lord a Marvelous Song

Eugene Butler

WE OFFER OURSELVES TO GOD WITH THANKSGIVING AND PRAISE

Eternal Life

Olive Dungan/Jeno Donath

Seek Ye First

Karen Lafferty/John F. Wilson

Personal Sharing

Canterbury Bells

Linda Spevacek

Gonna Ride Up In the Charlot

Spiritual/Walter Ehret

Offertory

I'll Walk with God

N. Brodsky/Douglas MacLean

Benediction

Postlude

Crown College is a college of The Christian & Missionary Alliance.

(Your courteous cooperation will help each person receive the most spiritual and musical benefit from this program. All of the music performed in this concert is under copyright protection. Unauthorized recording expressly prohibited.)

God the Father through Him.

it all in the name of the Lord Jesus, giving thanks to

And whatever you do, whether in word or deed, do

gratitude in your hearts to God.

as you sing psalms, hymns and spiritual songs with

teach and admonish one another with all wisdom, and

Let the Word of Christ dwell in you richly as you

And be thankful.

as members of one body you were called to peace.

Let the peace of Christ rule in your hearts, since

* * * * *

Janice Arndt
 Melanie Berg
 Heather Bloch
 Carolina Carcamo
 Sharon Daum
 Melissa Hagelberger
 Cindy Johnson
 Summer Johnson
 Julie Maas
 Beckie Nesrick
 Debbie Nesrick
 Emill Noble
 Christine Patrick
 Elissa Saari
 Wendy Schussman
 Terri Trumble
 Jennifer VanHaften
 Jennifer Wohlgemuth

Janesville, WI
 Comstock, WI
 Minnetonka, MN
 Glendale, CA
 Murdo, SD
 Cumberland, WI
 Litchfield, MN
 New Prague, MN
 Maple Plain, MN
 Mansfield, OH
 Mansfield, OH
 Long Prairie, MN
 Greybull, WY
 Eden Prairie, MN
 Amery, WI
 St. Croix Falls, WI
 Hamburg, MN
 Spring Grove, MN

MUSIC HOUR
General Recital - Monday, October 31, 1994
3:30 p.m.

Robin Stoldt, soprano Ann Skoglund-Anderson, accompanist	Rejoice Greatly Handel
Rachel Krienke, String Ensemble Heather Bloch Laurann Albertson, accompanist	Konzert in d-Moll Bach
Susan Mason, percussion	Etude #5 Peter Mitchel
Laura March, alto Jennifer Wolgemuth, accompanist	Se Tu Mami Alesandro Parisotti
Tina Leimberer, soprano Ann Skoglund-Anderson, accompanist	Weihnachtslied der Hirten Mozart
Jennifer Van Haften, mezzo-sprano Jennifer Wohlgemuth, accompanist	Nymphs and Shepherds Purcell

The above students are under the instruction of
Bryan Fisher, Rebecca Kite, Krista Palmquist, Daniel Rieppel

MUSIC HOUR

General Recital - Tuesday, February 14, 1995

3:30 p.m.

Robin Stoldt, Soprano
Ann Skoglund-Anderson, accompanist

"Must the Winter Come So Soon"
Samuel Barber

"Tout Est Si Beau"
Sergeii Rachmaninoff

"Adele's Laughing Song"
Johann Strauss

Samuel Rodriguez, Baritone
Ann Skoglund-Anderson, accompanist

"O Cessette di Riagarmi"

Jennifer Wohlgemuth, Piano

Sonata, Op. 13, Adagio Cantabile
Beethoven

The above students are under the instruction of
Bryan Fisher, Krista Palmquist, and Daniel Rieppel

CROWN COLLEGE DEPARTMENT OF MUSIC

presents

ROBIN STOLDT
Soprano

A Senior Recital

Thursday, March 2, 1995
7:00 p.m.

Crown College Chapel

Assisted by
Ann Skoglund-Anderson

This recital is given in partial
fulfillment of a
Bachelor of Arts in Music Education degree.

I. Baroque Era

The Baroque era began as a title for describing the highly ornamented style and design of architecture of the 1580's to about 1759. It ends with the death of the great German composer Georg Friedrich Handel. He is most famous for his oratorios such as "The Messiah", from which comes the aria "Rejoice Greatly".

An aria is a solo by a leading singer or character of the oratorio. An oratorio is a large work written for solos, chorus, and orchestras. Most oratorios are based on religious subjects, and unlike operas which involve staging and scenery, an oratorio is usually presented without theatrical effects. Although Handel wrote more operas, his oratorios are performed more now than when he was alive.

"Rejoice Greatly!"

G.F. Handel

*O daughter of Zion.
Shout! O daughter of Jerusalem
Behold, thy King cometh unto thee.
He is the righteous Saviour, and
He shall speak peace unto the
heathen
Rejoice Greatly!
O daughter of Zion
Shout! O daughter of Jerusalem
Behold thy King cometh unto thee.*

A great bulk of Antonia Caldera's work is comprised of vocal pieces. However, he has done much work in opera. It is estimated that he wrote the following piece in the early to mid-1700's. It is a Canzonetta, originating from the word "canzone" which repeats the first section, almost as a refrain after each new variation.

"Although, Cruel One"
(Sebben, crudele)

A. Caldera

*Although, cruel one,
me you make languish,
always faithful you I want to love.
With the length of my devotion
Your pride I will know
how to wear down.
Although, cruel one,
me you make languish,
always faithful you I want to love.*

II. Romantic Period

The Romantic Period was 1750's to around 1830. Romantic composers were more concerned with self-expression and attaining the unattainable, whereas the people of the Classical era were more concerned with form and structure. Though it should be noted of Franz Schubert, what is Romantic about his work is often fused with or framed by classical qualities. The word "classical" is a term often used for serious or art music, as opposed to popular music.

Franz Schubert, who may be considered a first generation Romantic, was a German free-lance composer. He never wanted the rigors of performance or employment. He became a Romantic despite his society, and may well have bridged the gap from classical to romantic. His style also helped the German Lied (lieder) flourish.

Schubertian lieder expresses every color of poetry from great poets such as Schiller, Goethe, Walter Scott, and Shakespeare. Nature, love, and death are Schubert's preferred themes, though his song cycles were not meant to bring thematic development. Rather, they produced poetic, dramatic unity.

Although he wrote many other styles of music, Schubert is most famous for his six hundred lieder. He brings out even more of his genius and originality in his song cycle "Schwanengesang", from which "Standchen" comes.

*Softly pleading,
my songs go through
the night to you;
In the quiet groves down here,
dearest come to me!
Whispering tall treetops
rustle in the moonlight;
That treacherous ears may listen,
do not fear, my dear.*

*Do you hear the nightingale's song?
Ah! they implore you.
With the sweet complaint
of their notes
they plead for me.
They understand the longing
of my heart,
know the pain of love;
They touch with their silvery voices,
every tender heart.*

*Let your heart, too, be moved,
dearest, hear me!
Trembling I await you!
Come and make me happy!*

"Death and the Maiden"
(*Der Tod Und Das Madchen*)

F. Schubert

(The Maiden)

*Pass me by, o pass me by,
Go, wild skeleton!
I am still young: go, dear one,
and touch me not!*

(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.*

"Auf Dem Wasser Zu Singen"
(*To Be Sung On The Water*)

F. Schubert

*Amid the shimmer of the
mirroring waves glides,
Like swans, the rocking of the boat;
Ah, on the soft shimmering
waves of joy
The soul glides away like the boat;
For down from the heavens
upon the waves
The evening light dances
around the boat.*

*Over the treetops of the grove
to the west,
the rosy gleam beckons us on;
Under the branches of the grove
to the east*

*Happiness of the heavens
and the quiet of the groves
The soul breathes
in the blushing light.*

*Ah, time passes
with dewy wings for me
on the rocking waves.
So tomorrow may time fade
on its shimmering wings.
Again, as yesterday and today,
Until I, ascending on
higher shining wings,
Myself shall yield
to the changing time.*

III. The Twentieth Century

Sergei Rachmaninov, though a composer in the 1900's, was accounted one of the most consistent twentieth-century Romantics. He was part of a fraternity of pre-war idealists who believed that music could make a better world. He was always true to himself, though his music was plagued by the first World War and stunted by the revolution. He is now much more appreciated for his contributions to Russian music.

*"How Fair This Spot"
(Tout Est Si Beau)*

S. Rachmaninov

*How fair this spot,
all the rays of sunlight
setting in the west.
The clear streams and flowers,
nearby the clouds in the
faint distant light.*

*We are all of us
in silence. . .
under the watch of God.
I find shade in the great woods.
And you, my only dream!*

Samuel Barber is one of America's most important composers. Although he is not one to follow the music of the day, Barber inspires the imagination with mastery in his craft. Though the British critics tore the opera itself to pieces, it won a Pulitzer Prize in 1958 for its music.

In the following piece from his opera "Vanessa," Barber sets the scene in 1905 in Scandinavia. Vanessa waits 20 years for her lover to come home, but does not know that he is dead. In this piece, "Must the Winter Come So Soon," winter symbolizes that yet another year has come and gone, and still no long lost love.

"Must The Winter Come So Soon"

S. Barber

Paul Bowles is an American composer with much study abroad, working under the likes of Aaron Copland in Europe and in Africa. "Heavenly Grass" is a poem written by Tennessee Williams, a famous playwright and poet who often portrays the loneliness and isolation of man. Yet a dominant tone for his characters is one of compassion and tenderness. This poem is reminiscent of an African-American Spiritual style.

"Heavenly Grass"

P. Bowles

IV. Operetta

Unlike opera, an operetta is a light and humorous play set to music. It has much more spoken dialogue, and the music and tone are more romantic and gay. The music is appealing and "singable". The operetta originated in Vienna and France.

"Die Fledermaus" (The Bat) is one of the most well known operettas, from which "Adele's Laughing Song" comes. Adele is the maid dressed up as Baron Von Einstein's wife, Rosalinde. They are all at a masquerade party, and the noble Marquis has mistaken her for his wife. Because she is so taken by him, she goes along with it. Johann Strauss is known as the "King of Waltz", and "The Laughing Song" (Mein Herr Marquis) is one of the famous songs from this operetta.

"Adele's Laughing Song"

J. Strauss

*O noble sir, how far you err,
you're really not discreet.
Therefore my advice,
is that you look twice
when judging those you meet.*

*My little white hand, oh so fine.
My foot with its contour divine.
My speech ever disarming.
My waistline slim and charming.*

*No lady's maid could be
so full of grace you see.
Now you must own to your mistake.
Your blunder almost takes the cake.*

*Oh, how funny ha, ha, ha,
You amuse me ha, ha, ha,
If I laugh sir ha, ha, ha
Pray excuse ha, ha, ha, ha,
Dear Marquis you too, absurd*

*My profile's Greek, and fair my cheek
when nature shows her skill.
Should this silhouette not
convince you yet
my figure surely will.
So look through your glasses and see,
my costume, my heir of grandy.
Your love is short sighted;
alas your benighted.
This maid with all her art
has stolen your poor heart.
You seem to see her everywhere.
It's very droll I do declare!*

*Oh how funny, you amuse me
If I laugh, sir, please excuse me.*

Robin Stoldt has been under the instruction of Prof. Krista Palmquist. Following the recital, you are invited to a reception in the Dining Room.

I want to thank my friends and family for believing in me and for all their support. You are not forgotten. Many Thanks.

CROWN  COLLEGE

1995 Staley Lecture Series

**WORSHIP
AND
ITS ARTS**

Speaker

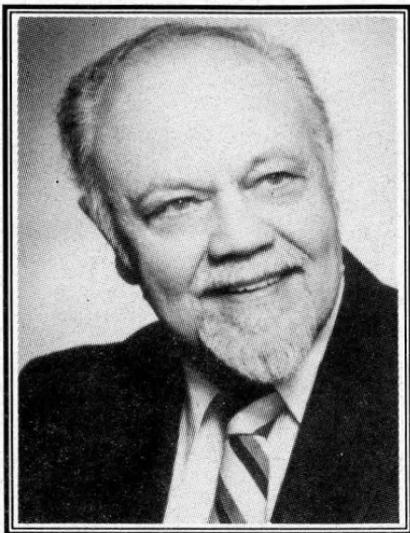
Dr. Donald P. Hustad

Professor of Music
Author and Editor

March 30 and 31

Dr. Donald P. Hustad

Donald Hustad earned a B.A. from John Fletcher College, University Park, Iowa, and a M.A. and D.M.A. in music from Northwestern University, Evanston, Illinois. He has studied with the American Guild of Organists, the Royal College of Organists (London), and the eminent composer-organist, Jean Langlais, Paris, France.



Dr. Hustad is a recording artist-pianist, organist, arranger, and conductor. He conducts church music workshops, clinics, lectureships, and recitals. He was the staff musician for radio station WMBI in Chicago; Music Director for ABC Radio; Associate Professor of Music, Olivet College, Kankakee, Illinois; Director of Sacred Music Department, Moody Bible Institute; team organist for the Billy Graham Evangelistic Association; Director, "Crusader Men," Hour of Decision; Visiting Professor of Church Music, New Orleans Baptist Theological Seminary; Professor of Church Music at The Southern Baptist Theological Seminary, Louisville, Kentucky (1966-86); and Senior Professor of Church Music at The Southern Baptist Theological Seminary (1987).

Dr. Hustad is the author of numerous compositions and editor of nine hymnals. He is the church music columnist in *Moody Monthly*, *Eternity*, *Christianity Today* and *The Hymn*. He has written many individual articles in various journals, including *Review and Epositor*.

Dr. Hustad and his wife, Ruth, are the parents of three daughters and currently live in Louisville, Kentucky.



WORSHIP AND ITS ARTS

Thursday, March 30

10:20 - 10:50 a.m. Chapel
Learning Experiences in Congregational Song

11:00 - 11:50 a.m. Group Session
*Unchanging Paradigms in
Revolutionary Times*

2:45-3:15 p.m. Faculty/Staff Reception in
Faculty/Staff Lounge
Questions and Answers with Donald Hustad

Friday, March 31

9:55 - 10:30 a.m. Chapel
*Combining Contemporary Style
with Traditional Liturgy*

10:40 - 11:30 a.m. Group Session
Creativity with Integrity

Students, staff, faculty, and the public are invited to attend all lectures. All sessions will be held in the College Chapel. Chapels are required of all students. The group sessions will include juniors and seniors in the following departments: Biblical and Theological Studies; Business; Christian Education and Youth; Humanities and Social Science; Music; Pastoral Ministries; Teacher Education and Physical Education; and World Mission.



The Staley Distinguished Christian Scholar Lecture Series

The Staley Lectures are supported at Crown College by a grant from the Thomas F. Staley Foundation.

Thomas F. Staley's vision was to bring to college and university campuses a persuasive presentation of the Christian gospel. The Foundation's thesis is:

"That the message of the Christian gospel when proclaimed in its historic fullness is always contemporary, relevant, and meaningful to any generation."

The Staley Foundation has made it possible for distinguished scholars who effectively communicate the gospel to present hundreds of programs over the past 25 years.

Crown College is indebted to the Foundation for making this lecture series possible.



6425 County Road 30 • St. Bonifacius, MN 55375

(612) 446-4100

CROWN COLLEGE DEPARTMENT OF MUSIC

presents in
A Bel Canto Recital

Sopranos

DAMARIS GEARHART
SHERI MOON
BETSIE ALBERTSON

Thursday, January 26, 1995
8:00 p.m.

Crown College Chapel

Assisted by
Ann Skoglund-Anderson

PROGRAM

I. Damaris Gearhart, Soprano

"Pieta Signore"

Alessandro Stradella

(O Lord, Have Mercy)

Pity me, Lord, on my sorrowing
Pity me, Lord, if you receive my prayer
Don't let your severity punish me
Be less severe, merciful always
Turn your glances upon me, glances upon me
Do not let it ever be in that inferno
I may be damned in the fire eternal.

God, never may I be damned
In the fire eternal
From the fall, from the fall, hear me, God.
Pity me.

"Il mio bel foco"

Benedetto Marcello

(My Beautiful Fire)

My beautiful fire, either distant or near
That I may be, without changing ever
For you dear eyes, will burn always.

That flame which kindles me
Pleases my soul so much
That it will never extinguish itself.

And if my fate returns to you,
Lovely rays of my beautiful sun,
My soul does not desire any other light.
Nor will it ever want any other.

II. Sheri Ann Moon, Soprano

"Per la gloria d'adorarvi"
(For the Glory of Adoring You)

G. P. Bononcini

For the glory of adoring you
I want to love you, O dear eyes.
Lovingly I will suffer; but always I will love you,
Yes, yes in my suffering.

Without hope of pleasure vain affection sighs;
But your sweet rays
Who can admire your glances and not love you?

"Non posso disperar"
(I Cannot Despair)

S. de Luca

I cannot despair, you are too dear to my heart.

The only hope of being happy
Is to me a sweet languishing,
To me is a dear pain.

"Gia il sole dal Gange"
(Already the Sun from over the Ganges)

Alessandro Scarlatti

Already the sun from over the Ganges
More brightly sparkles
And dries every drop of the dawn, which weeps.
With a gilded ray it adorns with gems
Every blade of grass
And the stars of the sky it paints in the field.

III. Betsie Albertson, Soprano

"Pur dicesti"

Antonio Lotti

Yet you said, O beautiful mouth,
That sweet and dear "yes,"
Which makes all my pleasure.

For honor of his reputation,
Love opened you with a kiss,
Sweet fountain of pleasure.

"O cessate"

Alessandro Scarlatti

O cease to hurt me, O leave me to die
Eyes so fateful, so ungrateful,
More frost and more cold stone,
And deaf to my death.

"Danza, danza fanciulla"

Francesca Durante

Dance, dance, gentle girl to my singing.
Turn, light, slender
To the sound of the waves of the sea.
Hear the lovely sound of the playful breeze
Which speaks to the heart with a languid sound
And which invites to dance without rest.

IV. Trio

"Three Little Maids from School are We"

from The Mikado

Gilbert & Sullivan

Thank you for coming this evening.

This recital was performed by students
under the instruction of Krista Palmquist.

CROWN COLLEGE
DEPARTMENT OF MUSIC
presents

MUSIC FESTIVAL '95
HONORS CHOIR

Saturday, February 4, 1995
7:00 p.m.

Crown College Chapel

Conductor
David W. Donelson

Daniel Rieppel, Accompanist

PROGRAM

Welcome

Dr. Desi Klempay
Music Department Chair

Honors Choir

David W. Donelson, Conductor
Daniel Rieppel, Accompanist

"Do You Not Know"

Thomas Morley

"Sanctus"

Franz Schubert

Selected Soloists

Festival participants selected
by Crown music faculty to perform this evening.

"Answer the Call"

Steve Green

Matthew Chiles, Tenor

"Via Dolorosa"

Billy Sprague/Niles Borop

Hanna Frederick, Soprano

"Per La Gloria D'adorarvi"

Giovanni Battista Bononcini

Sarah Long, Soprano

"Sonata #57"

J.S. Bach

Sarah Loefer, Flute

"How Beautiful"

Twila Paris

Debbie Eagen, Soprano

Presentation of Music Festival Awards

Dr. Klempay

Honors Choir

- "All Things Bright And Beautiful" John Rutter
The Honors Choir Women
- "Hallelujah Amen" G.F. Handel
(from Judas Maccabeas)
- "Children of The Light" Kirby Shaw
- Closing Remarks Prof. Donelson

MUSIC FESTIVAL '95 PARTICIPANTS

Alliance Christian Academy

Julia Ehnstrom, Choral Director
Deena Coons, Soprano
Julie Darsie, Tenor
Joanna Hanscome, Alto
Jocelyn Johnson, Alto
Rebekah Moore, Soprano
Philip Nordvik, Tenor

Bethany Academy

Todd Pankow, Choral Director
Debby Carlson, Soprano
Debbie Eagen, Soprano

Bethany Christian High School

Kurt Jahnke, Choral Director
Kim Allis, Soprano
Erica Krienke, Alto
Faith Krienke, Alto
Naomi Krienke, Soprano
Rebecca Krienke, Alto

Maranatha Academy

Pat Malloy, Choral Director
Matthew Chiles, Tenor

Minneapolis Lutheran High School

Mardy Sotebeer, Choral Director
Kurt Estey, Bass

New Life Academy

Jeff McCourt, Choral Director
Andrea Junkert, Alto
Christina Turgeon, Alto

Reedsville High School

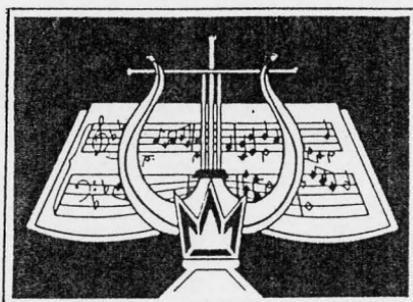
Cindy Sohn, Choral Director
Sarah Loefer, Soprano

Waconia High School

Ron Larson, Choral Director
Sara Fisk, Alto
Sarah Long, Soprano

Zion Christian School

Ken Hanson, Principal
Amanda Aleckson, Alto
Danae Allen, Alto
Hanna Frederick, Soprano



Crown College Music Department Presents

Scott Morin, Baritone
A Senior Recital

September 8, 1994
8 P.M.
Crown College Chapel

Assisted By
Ann Skoglund-Anderson on piano

This recital is given in partial
fulfillment of a
Bachelor of Arts in Music Education degree.

Thank you for coming to my senior recital. It means a lot, because this recital is an accumulation of four years of my life. It was a pleasure of mine to share it with you.

I. German Song.

A. Franz Peter Schubert.

Schubert wrote quite a bit of German song. He was an Austrian composer, a melodist, master of Romantic lieder, and creator of genre of strophic lieder. He was born in Vienna and died there at the age of thirty one from bad health. Over his years, he studied violin, piano, organ, and singing. Schubert was in the Vienna Imperial Court Chapel Choir at age eleven. From there he entered Stadtkonvikt which is a training school for court singers. He conducted the school orchestra and composed there also. Schubert was also taught by Salieri. His first song was "Hagars Klage." To give you an idea of his composing caliber, he composed one hundred and forty songs in the year of 1815. And also, he wrote eight lieder on a single day - October 15, 1815. Schubert used a lot of poems and set them to music for his songs, especially Goethe's poems.

"Die Forelle" was composed from a Christian Daniel Schubart poem. "Die Forelle" was written in April of 1817. The song was not printed till eleven years after its composition. There are four extant copies of "Die Forelle" and certainly more. Schubert eliminated two verses from Christian Daniel Schubart's poem. The two

verses that Schubert eliminated draw a parallel between the three verses that you will hear and life. "Die Forelle" is a classic example of the strophic song with Abgesong, the 'after strain'; where the situation remains the same, and the same melody is used. At the moment where the text describes the water being 'tuckish trube' (cleverly stirred up), the Abgesong begins. The main melody is taken up again at the end, the boundaries of the da capo song proving to be elastic.

Die Forelle by Schubert (1797-1828)

In a clear little brook
there darted merrily about
a playful trout
shooting by like an arrow.
I stood on the bank
and watched with contentment
the happy little fish bathing
in the clear little brook.

A fisherman with his rod
was also standing on the bank
and coldly observed
the little fish's movements.
"As long as the water stays clear,"
I thought, "and not muddied,
he'll never catch the trout
with his hook."

But eventually the thief
found the wait too long. So he
cleverly stirred up the little brook
and before I hardly knew it
he jerked his rod
and there dangled the little fish

while I, with my pulse racing,
just stared at the betrayed one.

B. Robert Alexander Schumann.

Schumann was a German composer. He had imaginative power in his music and expressed the spirit of the Romantic Era. Schumann wrote plays, poems, vocal music, songs, orchestral music, chamber music, piano music, and stage works. He married Clara Wieck (famous concert pianist). Schumann also taught with Mendelssohn at the Conservatory in Leipzig.

Schumann used Friedrich Ruckert's poem for "Widmung." "Widmung" is considered to have Schumann's most personal type of phrasing. The phrase consists of a turn and a sigh of longing and resignation. It is considered his most personal phrase because it appears in passages where the composer speaks in the first person singular, without a shadow of doubt. The phrase in "Widmung" is not so comfortable for the human voice but here Schumann had the opportunity of coupling it with certain words, thus giving us a clue to its meaning. It happens in the second line of the second verse. Schumann conveys happiness and tenderness at this point.

Widmung by Schumann (1810-1856)

You my soul, you my heart,
you my delight, oh you my pain,
you my world in which I live,
my heaven you, into which I soar,
o you my grave in which

I have buried forever my sorrows!

You are repose, you are peace,
you are given to me by heaven.
Your love makes me feel worthy.
Your glance has transfigured me in my own
eyes..

You lift me lovingly above myself,
My guardian spirit, my better self!

You my soul, you my heart,
you my delight, oh you my pain,
you my world in which I live,
my heaven you, into which I soar,
My guardian spirit, my better self!

II. French Song - Henri Duparc

Duparc wrote "Serenade Florentine" in 1880. He dedicated it to Monsieur Henri Cochin. The words of this song are a poem by Jean Lahor.

"Serenade Florentine" is a tiny song, it is only thirty-three bars long, and it is like a lullaby. It is smooth and almost hypnotic in the lulling rhythm of a drawn accompaniment which is syncopated and exploits the sonorities of the instrument. The vocal line is a fascinating melody, phrased and intense while chromaticism gives the music a passionate quality which is tender.

Serenade Florentine by Duparc (1848-1933)

Star, whose beauty shines
Like a diamond in the night,
Look down on my beloved

With her eyelids closed.
And let upon her eyes descend
The blessing of the skies.
She slumbers...Through the window
Enter her blissful chamber;
On her whiteness, like a kiss,
Repose until dawn,
And may her thoughts then dream
Of a star of love that arises!

Duparc wrote "Lamento" in 1883.
"Lamento" came from a poem by Theophile
Gautier from his Comedie de la Mort
(1832) and was dedicated to Gabriel Faure.

The dedication of this song was no
flippantly given compliment to Faure. It is
the most Faure-like of all Duparc's songs.
Duparc is known for his bold melodic lines
but the line is purposely opposite here and
obviously so. The melodic line is a lot
like Faure's melodic lines - graceful with
step-wise movement. This does not take away
from Duparc's individuality, it shows how
close these two great contemporaries were in
the song-writing ideals. Both composers
have a parallel in their use of broken
chords but different motives. Duparc's is
usually an important element in the poetic
mood or its expression.

Notice how the lyrics provoke the
visual - the tomb is white, the tree creates
a shadow, the dove is pale, the evening has
a black cloak - there is no color anywhere.

Lamento by Duparc (1848-1933)

Do you know the white tomb
Where with a plaintive sound floats
The shadow of a yew-tree?

On the yew-tree a pale dove,
Sad and alone in the setting sun,
Sings its song.
One would say that the awakened soul
Weeps under the earth in unison
With the song,
And of the misfortunes of having been
forgotten
complaints, cooing
Very softly.
Oh! never more near the tomb
Shal I go, when evening descends
With its dark mantle,
To hear the pale dove
Sing, on the branch of the yew-tree,
Its plaintive song!

III. Italian Section

A. Giocomo Carissimi

Carissimi was an Italian composer of sacred music. He was born and he died near Rome. His works were prolific and original, he broke the Palestrina tradition, and was devoted to the monodic style.

Carissimi excelled as a composer of solo cantatas, his works were of great value and his oratorios were epoch-making, too. "Vittoria, mio core!" owes its popularity to its agreeably tuneful melody. It is simple but uses modulation to the dominant before the return to the first section.

Vittoria, mio core by Carissimi (1605-1674)

Victorious, victorious, my heart, weep no more! The slavery of love is past. Victorious, victorious, my heart!

The cruel one already revealed - to your hurt - with many a look and luring lie the whole deception. The pain, at last, is over, the flame has been quenched through its own cruel fire.

Of shining smiles no more arrows fall, the mortal wound in my chest has warned me: of grief and of torment. I am no more fearful, and I have broken every bond, fear has disappeared!

B. George Frideric Handel

Handel's "Si tra i ceppi" is part of the opera Berenice. The words for Berenice were written by Salvi and Perti opera team. In 1737 Handel set 1709 Berenice to music. Berenice opened with the royal family present but apparently Handel had no part in the performance. It was not received that well. The people were not happy that Handel was sick but mostly the public and performers were exhausted and satiated by the season. Berenice only held the stage for four nights. This was the shortest time span of all of Handel's opera's but "Si tra i ceppi" has held on by itself.

Si tra i ceppi by Handel (1685-1759)

Yes, even in chains and bonds
My faith will shine.
No, not even death itself
Will extinguish my flame.

IV. English Section

A. Aaron Copland - 20th Century Music

Copland's "I Bought Me A Cat" was premiered by Peter Pears and Benjamin Britten on June 17, 1950. This song comes from the Old American Song Set I, which has five songs total. The other four songs are "The Boatmen's Dance," "The Dodger," "Long Time Ago," and "Simple Gifts." "I Bought Me A Cat" was written for medium voice and piano. It was also arranged for orchestra and chorus. This song and the Song Set I really show Copland's ability to reflect the emotions of the text in his music. Copland borrows ideas from his previous works as well as popular and folk music. Copland first heard "I Bought Me A Cat" from the playwright Lynn Riggs, who remembered it from his childhood in Oklahoma. The arrangement preserves the melodies in their original form with a fitting accompaniment. "I Bought Me A Cat" is a children's nonsense song resembling "Old MacDonald's farm."

I Bought Me A Cat by Copland (1900-1990)

B. Jerome David Kern

Kern was an American composer. He was born in New York and died there but studied in Germany. The song that made him famous was "How'd You Like to Spoon with Me?" Kern composed the first musical comedy in the land - The Red Petticoat. His orchestral work contained Portrait of Mark Twain. He composed sixty works for the stage. His

most remarkable score and one of the finest American works of its genre was Showboat. Showboat has a famous song called "Ol' Man River." The lyrics to "Ol' Man River" were written by Oscar Hammerstein II.

Today "Ol' Man River" is practically a folk song. The melody covers an octave and a sixth but has no wide jumps and is of a piece harmonically. It is one of the few songs whose verse singers still regularly perform - that is a tribute to Hammerstein even though Kern did tie the verse and the chorus together by using the theme of the chorus' release as part of the introduction.

Ol' Man River by Kern (1885-1945)

You are invited to a reception, following the program, in the Faculty/Staff Lounge - on the second floor, above the Lobby.

SENIOR RECITAL

Tina Leimberer

NOVEMBER 3, 1994
8:00 P.M.

CROWN COLLEGE CHAPEL

This recital is given in partial fulfillment
of a Bachelor of Arts in Music Education degree.

I. The Baroque Era

George Fredrich Handel
(1685-1759)

George Fredrich Handel was known as a master composer of Italian opera. But after the popularity of opera declined, Handel turned to a new form of theatrical music; the Oratorio. Unlike opera, Oratorios tell a story through music and lyrics alone, without stage action. The following arias come from three of Handel's oratorios.

OH, HAD I JUBAL'S LYRE (JOSHUA)

Oh, had I Jubal's lyre, Or Miriam's tuneful voice!
To sounds like his I would aspire,
In songs like hers rejoice!
My humble strains but faintly show
How much to heav'n and thee I owe.

O SLEEP, WHY DOST THOU LEAVE ME? (SEMELE)

O sleep, why dost thou leave me?
Why thy visionary joys remove?
O sleep, again deceive me,
To my arms restore my wand'ring love

RECITATIVE: OH, WORSE THAN DEATH INDEED!

ARIA: ANGELS, EVER BRIGHT AND FAIR (THEODORA)

Recit: O worse than death indeed!
Lead me, ye guards,
lead me, or to the rack, or to the flames,
I'll thank your gracious mercy!

Aria: Angels, ever bright and fair,
Take, oh, take me to your care,

Speed to your own courts my flight,
Clad in robes of virgin white!

II. The Classical Era

W. A. Mozart (1756-1791)
and C.F.D. Schubart (1739-1791)

The song "Addio" is attributed to Wolfgang Amadeus Mozart, although there are some doubts about its true authorship. Mozart is perhaps the most famous composer of the Classical period. His great musical talent began appearing at the early age of 3, when his father began giving him music lessons. By the age of 6, Mozart had already debuted as a performer, and had composed his first piece of music. In his short life-time, Mozart wrote and published approximately 624 different musical works.

ADDIO

Io ti las cio, o cara, addio,
vivi più felice
e scordati di me!

Strappa pur del tuo bel core
quell' affetto
quell' amore;
pensa chè a te non lice
il ricordar si di me!

*I leave you, oh beloved, farewell,
live more contentedly,
and forget about me!*

*Tear away from your beautiful heart
that affection
that love;
Think not of why I left you,
when you remember me!*

Christof Friedrich Daniel (CFD) Schubart (not to be confused with Franz Schubert) is certainly a lesser known composer from the classical era. In music history books Schubart is most often mentioned, not for his musical compositions, but for his poetry and his commentaries on music and musicians of the day. He also wrote about his bold political opinions, a practice that got him in trouble with the authorities on several occasions; he was even thrown in jail for a time.

In his time, Schubart was a leading composer in the creation of folk song-type German lied (or German song). "**Weihnachtslied der Hirten**" was one of Schubart's most popular compositions, and it is a beautiful example of folksong-lied.

WEIHNACHTSLIED DER HIRTEN

Schlaf wohl, du Himmelsknabe du,
schlaf wohl, du süßes Kind.
Dich fächeln Englein Ruh
mit sanftem Himmelswind
Wir arme Hirten singen dir
ein herzigs Wiegenliedlein für:

Schlafe, schlafe,
Himmelssöhnchen schlafe!

Bald wirst du gross,
dan fließt dein Blut
von Golgatha herab.
Ans Kreuz schlägt dich
der Menschen Wut,
dann legt man dich ins Grab.
Hab immer deine Auglein zu,
denn bedarfst der süßsüßen Ruh,

Schlafe,.....

*Sleep well, you heavenly boy
Sleep well, you sweet child.
Angels fan you while you rest
with mild heavenly wind.
We poor shepherds sing
a lovely cradle song for you.*

*Slumber, slumber.
Heavenly son, slumber.*

*Soon you will be mature,
then your blood will flow
down from Golgotha.
Human rage will strike you
to the cross,
then you will be laid in the grave.
Keep your eyes closed,
for you need sweet rest.*

Slumber,....

So schlummert in der Mutter Schoß
noch manches Kindlein ein.
Doch wird das arme Kindlein gross,
so hat es Angst und Pein.
O Jesulein, durch deine Huld
hilfs ihnen tragen
mit Geduld,

Schlafe,.....

*A child slumbers in its mother's lap,
like many children do.
Yet if the poor child grows up,
it will experience fear and pain.
O dear Jesus, through your grace,
help it bear these burdens
with perseverance.*

Slumber,.....

III. The Romantic Era

Arias from "Carmen" Georges Bizet (1838-1875)

Georges Bizet got an early start on his formal musical training when he was admitted the Paris Conservatoire at the age of 11. He was allowed to enroll because of his amazing ability to name difficult chords by ear and list all the chord's functions from memory.

Bizet experienced only failure with his famous opera *Carmen* during his lifetime. The opera did not receive broad praise or recognition until the Fall of 1875, just a few months after Bizet's death in June.

L'AMOUR EST UN OISEAU REBELLE (HABAÑERA)

Carmen is surrounded by adoring suitors, but she finds interest only in the quiet soldier (Don José) who ignores her completely. She directs her sultry song (and a well-aimed flower) at him. Later, Don José says of Carmen: "[She acts] in the fashion of cats, who come only to those who pay no attention to them."

L'amour est un oiseau rebelle
que nul ne peut apprivoiser,

*Love is a rebellious bird
that no one can tame;*

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 rien dit,
mais il me plaît.
L'amour!

*and it's truly in vain
that one call him,
if it suits him to refuse!
Nothing helps-
threat nor entreaty.
The one man speaks well,
the other keeps quiet;
and it's the other
whom I prefer-
he hasn't said anything,
but he pleases me.
Love!*

L'amour est enfant de Bohême;
il n'a jamais connu de loi.
Si tu ne m'aimes pas,
je t'aime,
mais si je t'aime,
prends garde à toi!

*Love is a bohemian child;
he has never known law.
If you don't love me,
I love you;
but if I love you,
watch out for yourself!*

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!

*The bird that you thought to catch
flapped his wings and flew away.
Love is far away-
you may wait for it'
when you don't wait anymore,
there it is!
All around you,
quickly it comes, goes away;
then it comes back again.
When you think you have
hold of it, it evades you;
when you think you're evading it,
it has hold of you!
Love!*

PRÈS DES REMPARTS DE SÉVILLE (SEGUIDILLA)

A FIGHT BREAKS OUT BETWEEN CARMEN AND ANOTHER WOMAN IN THE FACTORY WHERE THEY WORK. CARMEN IS ARRESTED BY DON JOSÉ, BUT SHE TELLS HIM HE SHOULD LET HER GO BECAUSE SHE KNOWS HE HAS FALLEN IN LOVE WITH HER. SHE SINGS ALOUD TO HERSELF, HINTING THAT SHE LOVES HIM IN RETURN. BEFORE THE SONG IS OVER, DON JOSÉ UNTIES HER HANDS AND PROMISES TO HELP HER ESCAPE.

Près des remparts de Séville,
chez mon ami Lillas Pastia,
J'irai danser la Séguédille
et boire du manzanilla.
J'irai chez mon ami Lillas Pastia.
Oui, Mais toute seule on s'ennuie,
et les vrais plaisirs sont à deux;
donc pour me tenir compagnie,
j'emmènerai mon amoureux!
Mon amoureux!...il est au diable!
Je l'ai mis à la porte hier!
Mon pauvre cœur, très consolable,
est libre comme l'air!
J'ai des galants à la douzaine,
mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
Qui veut m'aimer?
Je l'aimerai!
Qui veut mon âme?
Elle est à prendre!
Vous arrivez au bon moment!
Je n'ai guère le temps d'attendre,
car avec mon nouvel amant
près des remparts de Séville,
nous danserons la Séguédille
et boirons du manzanilla:
tra la la....

*Near the ramparts of Seville,
at my friend Lillas Pastia's
I'll go to dance the seguidilla,
and to drink manzanilla.
I'll go to my friend Lillas Pastia's.
Yes - but all alone one is bored,
and true pleasures are with another
person; so to keep me company,
I'll take along my love!
My love...he belongs to the devil!
I threw him out yesterday!
My poor heart, very consolable,
is free as the breeze!
I have suitors by the dozen,
but they are not to my liking.
Here is the end of the week:
Who wishes to love me?
I will love him!
Who wants my soul?
It is to be had!
You come at the right moment!
I haven't the time to wait,
for with my new love
near the ramparts of Seville
we will dance the seguidilla
and we'll drink manzanilla:
tra la la!...*

IV. The Contemporary Era

Spirituals

Harry T. Burleigh, arranger (1866-1946)

H.T. Burleigh is remembered as a pioneer in arranging spirituals for concert use. Spirituals are very unique because, in the words of Burleigh, they "were never 'composed', but [they] sprang into life..."

"[T]hrough all these songs there breathes a hope,....The cadences of sorrow invariably turn to Joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come...."

H.T. Burleigh

HEAV'N, HEAV'N

I got a robe, you got a robe,
All of God's children got a robe,
When I get to Heaven goin' to put on my robe,
goin' to shout all over God's Heav'n
Heav'n, Heav'n
Ev'ry body talkin' 'bout heav'n ain't goin' there,
Heav'n, Heav'n
Goin' to shout all over God's Heav'n.

I got a shoes, you got a shoes,.....
When I get to Heaven goin' to put on my shoes,
Goin' to walk all over God's Heav'n.....

I got a harp, you got a harp.....
When I get to Heav'n goin' to play on my harp,
Goin' to play all over God's Heav'n....

I delight greatly in the Lord; my soul rejoices in my God. For he has clothed me with garments of salvation and arrayed me in a robe of righteousness. (Isaiah 61:1)

STEAL AWAY

ALTHOUGH THIS PARTICULAR SPIRITUAL SPOKE OF THEIR DESIRE TO ESCAPE TO THE FREEDOM OF HEAVEN, THE SONG ALSO SERVED AS A SIGNAL AMONG THE VICTIMS OF SLAVERY THAT AN UNDERGROUND MEETING WAS ABOUT TO TAKE PLACE.

Steal away, steal away,
steal away to Jesus!
Steal away, steal away home,
I ain't got long to stay here!

My Lord, calls me;
He calls me by the thunder;
The trumpet sounds within-a my soul;
I ain't got long to stay here.

Steal away...

Green trees are bending,
Poor sinner stands a trembling;
The trumpet sounds within-a my soul,
I ain't got long to stay here!

Steal away...

The Lord will come down from heaven, with a loud command, with the voice of the archangel and with the trumpet call of God...[we] will be caught up together...to meet the Lord in the air. (1 Thess. 4:16-17)

DE GOSPEL TRAIN ("GET ON BO'D LIT'L' CHILDREN")

De gospel train am a-comin',
I hear it jus' at han',
I hear de carwheels rumblin',
and rollin' thoo' de lan',

Den git on bo'd lit'l' children...
Dere's room for many a mo'.

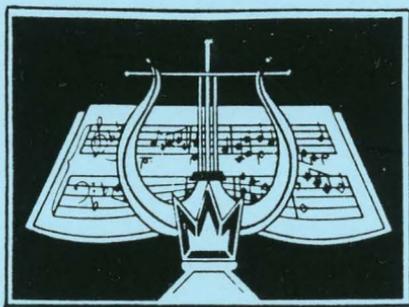
I hear de train a comin',
She's comin' 'roun' de curve,
She's loosen'd all her steam an' brakes
an strainin' ev'ry nerve.

Den git on bo'd.....

De fare is cheap an' all can go,
De rich an' poor are dere,
No second class a bo'd dis train,
No dif'rence in de fare!

Den git on bo'd....

My righteousness draws near speedily, my salvation is on the way...(Isaiah 5:5a)



Crown College Music Department Presents

Lee Her
A Senior Recital

Saturday, November 19, 1994
Three O'Clock P.M.

Crown College Chapel

Assisted By
Jennifer Wolhgemuth

*This recital is given in partial
fulfillment of a
Bachelor of Arts in Music Education degree.*

"Sing joyfully to the Lord, you righteous; it is fitting for the upright to praise him" (Psalm 33:1).

Thank you for coming to my senior recital. I hope you will enjoy the presentation this evening.

I. Hmong Music

Music is an important aspect in the Hmong people's lives, expressing the individual's religion. The major instruments include the "qeej" (the mouth organ), the leaf, the Jaw harp, the flute, the "xem xua" (two-strings instrument), and the voice. The major notes that are being used are the tonic, supertonic, subdominant, and dominant. Regardless of the instrument being played, the words are spoken by the music; as one said, "if you can't say how you feel about a certain someone, you can say it in music."

The major function and usage of the Hmong music are for occasions such as religious ceremony and during courting.

A. Hmong History Background

There are slightly over six million Hmong in the world. Most live in China with the rest scattered throughout southeast Asia, France, Canada, Australia, and the United States.

The Hmong people originally are from central Siberia, their home before migrating to northern China. They later competed with the Chinese for the rich soil along the banks of the Yellow River and became, according to ancient Chinese history, the first enemies of the Chinese. In the Fourth Century A.D., the Hmong established an independent kingdom that for a time became the enemy of the Empire. The kingdom survived until the Tenth Century when they were crushed by imperial forces. Some Hmong were reduced to near slavery, the majority fleeing the region for the mountain zones. In the Eighteenth Century, the Hmong suffered a great loss when emperors of the Manchu dynasty waged a war of extermination against them. Many were forced to embrace the Chinese culture and many were persecuted for taking pride in their thousands of years of preserved culture.

Relentless persecution forced another Hmong migration across the Chinese border into North Vietnam, Laos, Thailand and Burma in

search of a new home where they might at last live in peace. Yet, heaven knows it was not to be. After World War II, Southeast Asia was plunged into a state of wars: first with the French against the Vietnamese, then the Americans taking the place of the French, and finally the Vietnamese turned against their Southeast Asian neighbors. Throughout the conflict, the Hmong were forced to take sides. Whether they were taking sides or defending a place to call home, sooner or later another migration had already been foreshadowed.

B. Hmong's Belief System

Above all, the Hmong's belief system is surrounded by two forces: good and evil. The main characters on the good side include Huatai, Yershau, and Sheeyee, with Ndu Nyong, the god of sickness and death in the evil side.

Huatai was believed to create the heaven and the earth. Yet because of mankind's uninterested life, Huatai was careless about them. One of his lieutenants, Yershau, had compassion for mankind. He is not only God's representative to mankind, but also half man, half God. As a man, he is more like Hmong than any other race of men. He tends a garden and raises pigs, and has many wives like the Hmong.

When human multiplied the earth, Ndu Nyong came to earth devouring the souls of mankind. When Yershau heard this he sent two of his servants down to save mankind. But because Ndu Nyong could fly and they could not, they failed to defeat him and returned to heaven. While they were on earth, they had a son, Sheeyee, which they forgot when they left earth. When Sheeyee grew up, he learned who his enemy was and found out a way to defeat him from a dragon. Lives were restored and souls were saved. Ndu Nyong had lost the battle. But later, Ndu Nyong found a way to weaken Sheeyee's power, and defeated him. Sheeyee could not do much but flee to heaven. He appointed a time for man to meet him where he will give man the weapon to fight against Ndu Nyong. When the time came, Sheeyee came down and nobody was there. Sheeyee got mad and threw the weapons down to earth. Hmong came along and picked up the weapons and from there the first shaman was born.

C. Hmong Language

The Hmong language is based on eight tones: seven of them have a letter (j, s, m, v, d, b, g) at the end by which the tone is indicated; one being without any letter which designates one tone. The Hmong language also has two dialects, but neither one make a difference on the tone letters.

The Hmong language, being tonal, makes it hard for others to understand when it is sung. For this reason, the composer who makes good use of the tonal words when writing songs or chants is considered the most skillful one. After all, unlike Western music, the beauty of Hmong music is the words, rather than the music. Yet, the vocal technique which is being used in the Western culture is the same as the Hmong's.

D. Hmong Chants

Like that of American music which has cajun, country, and pop, the Hmong chants also comes in many forms. Chants are sung during New Year's celebration, which is also a time where young people come together and look for their spouse.

Lyrics for chants can be many genre including gospel, sexism, love, hate, memory of a homeland (which usually is Laos or China), or being an orphan.

The less skillful singer chants from memory or learned chant, and the more skillful singer makes up the chant as he/she goes along. Furthermore, the one considered more skillful will sing the chant, the lyrics of the singer will telling the partner whether or not the singer likes them. From this process, both will find out if there will be any spark between them or not.

E. Culture Transition

The difficulty of being a second generation Hmong is that there are demands from the Western culture to which must adjust to in order to survive, and also the Eastern Culture which you have to retain so that identity will not be lost.

Within a church setting, a leader for these two groups of people must maintain the balance between the old people who like to stay the same and the younger people, like Americans, who always have to go ahead with goals and purposes.

"Sing With Joy" Donald Moore
(Sung by the St. Paul Hmong Alliance Children's Choir)

*****INTERMISSION*****

II. Western Music

A. Baroque Period (1600-1750)

The word "Baroque" was given to one of the musical periods derived from the Portuguese meaning 'a pearl of irregular shape'. Initially it was used to imply strangeness, irregularity, and extravagance and was applied more to art than music. In music, it has a number of characteristics in style and spirit, including the use of the basso continuo and the belief in the doctrine of the affections.

Although music written during this time period carried a common ground, it differed in each part of the world. In Italy, *bel canto* was invented. The term was generally understood to refer to the elegant Italian vocal style of the 17th to 19th Centuries, characterized by beautiful tone, florid delivery, shapely phrase and effortless technique.

Oratorio was also invented. The word derived from the church oratory in which sermons were delivered by St. Philip Neri, the founder of oratorian. It is an extended musical setting of a sacred text, usually non-liturgical.

1. Giacomo Carissimi (1605-1674)

The Italian composer, Giacomo Carissimi, was the first significant composer of oratorios. He was born in Marino, near Rome, in 1605 and died in Rome on January 12, 1674. Through his work as a teacher, composer, and church musician, he exerted a powerful influence on the music of his time. He is an important link between the polyphonic age that preceded him and the dawning period of homophonic music. The old art and the new art are skillfully fused in his works. He is also the first one to introduce the character of a narrator to maintain the story's pace.

His famous work, "Vitoria, mio core", was well loved over the centuries and far beyond Italy as a living witness to the early *bel canto* style.

"Vittoria, mio core" Carissimi

*Victorious, victorious, my heart, weep no more!
The slavery of love is past. Victorious, victorious, my heart.*

*The Cruel one already revealed - to your hurt -
With many a look and luring lie the whole deception.
The pain, at last, is over,
The flame has been quenched through its own cruel fire.*

*Of shining smiles no more arrows fall,
The mortal wound in my chest has warned me:
Of grief and of torment.
I am no more fearful, and I have broken every bond,
Fear had disappear!*

2. Giuseppe Giordani (1744-1798)

The Italian composer, Giuseppe Giordani, was born in Naples on December 9, 1743 and died in Fermo on January 4, 1798. He was a contemporary of Cimarosa and Niccolò Zigarrelli at Conservatorio S Maria D'Lereto in Naples.

The famous song "Caro mio ben", popularized in London by Pacchierotti, was probably written by Giordani.

"Caro mio ben" Giuseppe Giordani

*Thou, all my bliss, believe but this:
When thou art far my heart is lorn.
Thy lover true ever doth sign; do but forgo such cruel scorn.*

B. Classical Period (late 18th and early 19th century)

The Classical Period was a variety of music from different cultures and is included music that did not belong to folk or popular tradition. It also applied to any collection of music regarded as a model of excellence or formal discipline.

The musical characteristics included at the time were the use of dynamics and orchestral colour in thematic ways, and use of rhythm

including periodic structure and harmonic rhythm, giving definition to large scale forms. In addition was the use of modulation to build longer spans of tension and release and the witty, typical Austrian mixture of comic and serious strain. Among the major composers of the time were Mozart, early Beethoven, and Haydn.

Franz Joseph Haydn (1732-1809)

Franz Joseph Haydn was born of musical parents on March 31, 1732 in Rohrau, Austria. At the age of five, he was trained by Johan Mattias Frankh, and wrote his first symphony at the age of twenty-seven.

Throughout his life, Haydn considered himself an ugly man and was always amazed that women found him attractive. Although he did not show much of his "self-esteem", his "God-esteem" was very obvious in his work of The Creation: "I felt that before I sat down to the pianoforte I prayed to God with earnestness that He would enable me to praise Him worthily."

The Creation was undoubtedly the most famous oratorio of its time, a central work of the Viennese tradition. It was seen as the culmination of Haydn's life-work. "In Native Worth and Honor Clad" is a part of The Creation. It tells of the day God created mankind.

"In Native Worth
and Honor Clad" from Creation Franz Joseph Haydn

C. Romantic Period (1790-1910)

The general definition of the Romantic Period included anything that had romance, imagination, the strange and the fantastic. These characteristics became a larger driving force than the conservative classical features such as balance, restraint and formality.

Franz Schubert (1797-1828)

Franz Schubert was born on January 31, 1797 in Lichtenthal, district of Vienna. He began to learn music at an early age through the encouragement of his father. At the age of 18, he wrote two symphonies, two masses, one opera and four operettas, four piano

sonatas, several choral works, and 156 songs. By 1820, he had written over 500 works.

In spite of his large repertoire, for years he remained a victim of money worries. In 1827 when Beethoven died, Schubert plunged into even deeper despair because of his admiration for Beethoven. It is known that before Beethoven died, he said of Schubert's songs, "surely there is a divine spark of genius in this Schubert!".

Schubert died on November 19, 1828. His wishes were to be buried next to Beethoven. However, his wish could not be granted but rather his body was placed near Beethoven's grave.

It was not a decade later that his masterpieces were discovered. It became apparent that he was a major figure in Austrian instrumental and vocal music.

The two Schubert pieces sung this evening were chosen from Schubert's song cycle Die Schone Mullerin, a group of related songs designed to form a musical entity.

"Wohin" from Die Schone Mullerin Franz Schubert

*I heard a brooklet rushing from its spring in the rocks.
Rushing down to the valley so fresh and wondrously clear.*

*I know not how it befell me, nor who counselled me,
But I too had to go down the hill, with my walking-staff.*

*Downwards and ever onwards, and ever following the brook;
And ever fresher and brighter, the brook went rippling.*

*Is that, then, my road? O brooklet, say...whither?
You with your rippling have quite bemused my senses.*

*"Rippling" so I say? That is surely no rippling,
It must be water-nymphs singing their roundelays in the depths.*

*Cease singing, my friend, cease rippling, and follow blithely on!
There are mill-wheels turning in ever limpid brook.*

"Halt!" Franz Schubert

*I see a mill gleaning among the alder trees,
Through the rushing and singing comes the rumble of wheels.*

*O welcome, sweet song of the mills!
And the mill-house, so cozy, and its windows, so clear!*

*And the sun, how brightly it shines down from heaven!
Brooklet, lovely brooklet, was it meant to be so?*

D. Twentieth Century Music (1900-present)

The music of the 20th Century took a turn in many directions. Musicians and composers went beyond the limit of rules for writing music, such as the twelve-tone style, neo-classicism, and neo-romanticism.

Roger Quilter (1877-1953)

The English composer Roger Quilter was born in Brighton on November 1, 1877. He studied at the Hoch Conservatory in Frankfurt. He is best known for his songs, mostly written in 1900-1930 in a style of seeming effortless and extreme sensitivity. Quilter's songs may be regarded as a peak in the English tradition of decorous romanticism. By composing many of Shakespeare's settings, Quilter became highly successful in poetic and sensitive lyrics.

"Weep You No More" Roger Quilter

"My Life's Delight" Roger Quilter



**Seventy-Eighth Annual
Baccalaureate
and
Commencement**

May 5-6, 1995

BACCALAUREATE

Friday Evening at Seven Thirty O'Clock

ORGAN PRELUDE

*PROCESSIONAL "Trumpet Voluntary" Henry Purcell

*INVOCATION Doctor George C. Gianoulis
Biblical and Theological Studies Department

*HYMN "Praise to the Lord"

SCRIPTURE READING Professor Candace K. Moats
Director, Athletic Programs

MUSIC

CROWN CHAMBER SINGERS

"The Gift to be Simple" Shaker Tune arr. Bob Chilliot

"Lord I Want to be a Christian" traditional

INTRODUCTION OF SPEAKER Doctor Bill W. Lanpher
President

ADDRESS "People Who Make A Difference" Professor Joseph M. Tewinkel
Humanities and Social Science Department

*BENEDICTION Professor Patricia J. McDonald
Associate Dean for Student Activities

*RECESSIONAL "Guide Me, O Thou Great Jehovah" arr. Manz

Doctor Desiderius J. Klempay, Organist
Department Chair, Music

*Audience Please Stand

A President's Reception will follow immediately in the Dining Room.
All graduates and guests are invited.

Special thanks to Waconia High School
for the use of video equipment.

PRAISE TO THE LORD, THE ALMIGHTY

Praise to the Lord, the Almighty, the King of creation!
O my soul, praise Him, for He is thy health and salvation!
All ye who hear, now to His temple draw near;
Join me in glad adoration!

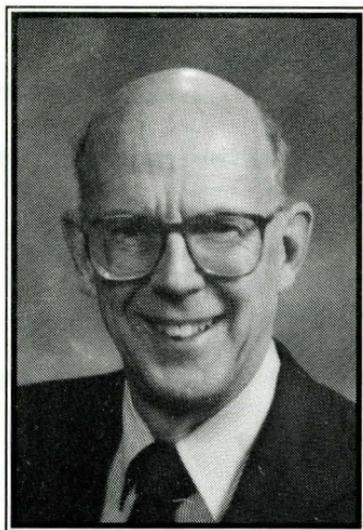
Praise to the Lord, who o'er all things so wondrously reigneth,
Shelters thee under His wings, yea, so gently sustaineth!
Hast thou not seen how thy desires e'er have been
Granted in what He ordaineth?

Praise to the Lord who with marvelous wisdom hath made thee!
Decked thee with health, and with loving hand guided and stayed thee;
How oft in grief hath not he brought thee relief,
Spreading His wings for to shade thee!

Praise to the Lord! Oh, let all that is in me adore Him!
All that hath life and breath, come now with praises before Him!
Let the Amen sound from His people again;
Gladly for aye we adore Him.

SPEAKER

Professor Joseph M. Tewinkel has taught at Crown since 1955. He began teaching as a student instructor and has served in various positions including Dean of Men, Director of Athletics, Basketball Coach, Professor of Bible and History and English Literature. He directed the Choral Club from 1968-70 and served as Interim President of the College from 1980-81. Tewinkel has served as an academic department chair during many of his years of teaching. In addition to teaching at Crown College, he has also served in several churches as Minister of Music.



Professor Tewinkel received his B.A. from Whitworth College, Th.B. from St. Paul Bible Institute, B.D. from Bethel Theological Seminary, and M.Th. from Luther Theological Seminary. He completed additional graduate work through the University of Minnesota. He is the author/composer of four Christian musical dramas and has published Built Upon the Cornerstone, a church history survey, and Crusaders, a History of St. Paul Bible College. Professor Tewinkel and his wife, Rae Ann, have three daughters who also are graduates of Crown College.

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ASSOCIATE OF ARTS IN COUNSELING

Timothy P. FranklinSaint Bonifacius, Minnesota

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ASSOCIATE OF ARTS IN GENERAL STUDIES

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ASSOCIATE OF ARTS IN EARLY CHILDHOOD EDUCATION

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Robert James Lamkin, Jr.	Egg Harbor City, New Jersey

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Erika A. Maatta	Wauwatosa, Wisconsin
Kristine Renee Olson	Hibbing, Minnesota
Gwendolyn Louise Prasuhn, <i>Cum Laude</i>	Ansonia, Ohio

Major in Social Science

Dennis E. Gilbertson, <i>Magna Cum Laude</i>	Delano, Minnesota
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Major in Social Science/Secondary Education

Andrew Palileo	Eden Prairie, Minnesota
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Salvador Miguel Cruz	Lombard, Illinois
Robert L. Kemper	Waconia, Minnesota
David Jason Kring	Lincoln, Nebraska
Kao Mua	Akron, Ohio

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Sharon Tollberg, <i>Summa Cum Laude</i>	Minnetonka, Minnesota
Carol L. Brown, <i>Magna Cum Laude</i>	Saint Louis Park, Minnesota
Michael P. Engen, <i>Magna Cum Laude</i>	Saint Louis Park, Minnesota
Trisha L. Field, <i>Summa Cum Laude</i>	Hutchinson, Minnesota
Maureen E. Melgaard-Schneider, <i>Magna Cum Laude</i>	Chaska, Minnesota
Gerry M. Osterberg, <i>Magna Cum Laude</i>	Young America, Minnesota
Debra C. Petersen, <i>Summa Cum Laude</i>	Saint Bonifacius, Minnesota

Murle E. Crain, <i>Cum Laude</i>	Apple Valley, Minnesota
Timothy P. Fisk	Glencoe, Minnesota
Torrey D. Hall, <i>Magna Cum Laude</i>	Saint Bonifacius, Minnesota
Edwin A. Hoseth	Saint Bonifacius, Minnesota
Janice L. Nelson	Buffalo, Minnesota
Paul W. Neumann, <i>Summa Cum Laude</i>	Maple Grove, Minnesota
Stanley D. O'Connor, <i>Magna Cum Laude</i>	Mound, Minnesota
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Cindy A. Sponheim, <i>Summa Cum Laude</i>	Saint Bonifacius, Minnesota
David Wesley Williams	Monticello, Minnesota

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Terrance Dean Erdman	Saint Paul, Minnesota
Stephen A. Grunlan, Jr., <i>Cum Laude</i>	Appleton, Wisconsin
Bryan Scott Hammes	Forest Lake, Minnesota
Peter O. Lillestolen	East Hartland, Connecticut
Chao Thao	Minneapolis, Minnesota
Paul J. Vorderbruggen	Saint Michael, Minnesota

EXCEL Program

Major in Christian Ministries

Jennifer J. Anderson, <i>Cum Laude</i>	Crystal, Minnesota
Doug N. Bengtson	Granite Falls, Minnesota
Barbara A. Brown, <i>Magna Cum Laude</i>	Minneapolis, Minnesota
Joanna Claudine Ewest, <i>Magna Cum Laude</i>	Puyallup, Washington
Karen A. Gale, <i>Summa Cum Laude</i>	Shoreview, Minnesota
Alexander G. Korpi, <i>Magna Cum Laude</i>	Wayzata, Minnesota
Ross P. Olson	Bloomington, Minnesota
Edna E. Stoesz, <i>Summa Cum Laude</i>	Chanhassen, Minnesota
Elimelech W. Vang, <i>Cum Laude</i>	Minneapolis, Minnesota
Judith A. Wagner, <i>Summa Cum Laude</i>	Eden Prairie, Minnesota

John J. Guist	Rosemount, Minnesota
Bruce C. Hobbs	Grygla, Minnesota
Malia F. Johnson	Minneapolis, Minnesota
David R. Laughlin, <i>Summa Cum Laude</i>	Mankato, Minnesota
Joan Lee Hamilton Wall, <i>Summa Cum Laude</i>	Saint Bonifacius, Minnesota

Teacher Education and Physical Education Department

Major in Elementary Education

Neal Morgan Anderson, <i>Cum Laude</i>	Bagley, Minnesota
Kristopher M. Beam	Mound, Minnesota
Tammy Marie Carstensen	Bryon, Minnesota
Tara Lynn Foster, <i>Cum Laude</i>	East Troy, Wisconsin
Christina Lin Gale	Shoreview, Minnesota
Ann Ruth Grade, <i>Magna Cum Laude</i>	Wausau, Wisconsin
Coralie A. Heilman	Kasota, Minnesota
Kristi Ann Hoyt, <i>Magna Cum Laude</i>	Westfield, Indiana
Teresa Alice Jacobson, <i>Magna Cum Laude</i>	El Cajon, California
Anita Austin Jafolla, <i>Magna Cum Laude</i>	Chaska, Minnesota
Michelle Joy Klippenes	Monticello, Minnesota
Merrilyn Faith Lillestolen	Lincoln, Nebraska
Belva Dean Thunder Hawk Matthews, <i>Magna Cum Laude</i>	Pine Ridge, South Dakota
Rebecca L. Peglow	Eagen, Minnesota
Veronica Elizabeth Ransom	Bloomington, Minnesota

Major in Family & Child Development

Lisa Marie Huber	Philipsburg, Pennsylvania
Anita Austin Jafolla, <i>Magna Cum Laude</i>	Chaska, Minnesota
Joanna Burlie Petterson, <i>Cum Laude</i>	Shell Lake, Wisconsin
Cameo K. Rasko, <i>Magna Cum Laude</i>	Bemidji, Minnesota

Major in Physical Education

Joseph A. Aurich	Cheyenne, Wyoming
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Baccalaureate graduates who have completed three full semesters of work at Crown College are awarded graduation honors on the cumulative grade point average here indicated: 3.750-4.000 Summa Cum Laude, 3.500-3.749 Magna Cum Laude, 3.250-3.499 Cum Laude. Graduation honors may vary slightly from those listed due to the inclusion of Spring grades in the final calculation. The honors as read during the ceremony will reflect any adjustments.

Baccalaureate degree candidates earn a second major in Christian Studies by completing at least 30 credits in Bible and theology. EXCEL, Biblical & Theological Studies, and Pastoral Ministries majors and some transfer students are ineligible for this second major.

The actual graduation date for each candidate is determined by the last day of the term in which all degree requirements are met. Candidates listed include those who have previously completed work as well as those whose graduation is pending the completion of work this summer.

DELTA EPSILON CHI AWARD

Delta Epsilon Chi is the honor society of the Accrediting Association of Bible Colleges. Membership in this society is granted to a limited number of graduates based on academic excellence, leadership ability and Christian character.

EvLyn Ann Gilbertson	.....	Christian Education
Dawn Brigetta Hustad	.....	History
Jodi Kay Lindstrom	.....	Psychology
Belva Dean Thunder Hawk Matthews	.....	Elementary Education
Cindy A. Sponheim	.....	Christian Education

SENIOR HONOR KEY

Senior Honor Keys are presented by the faculty in recognition of outstanding merit and accomplishment as a student at Crown College. The criteria include academic achievement, participation and leadership in campus life and spiritual contribution.

John Ross Braland	.....	Pastoral Ministries
Timothy Glenn Ewest	.....	Biblical and Theological Studies
Kristi Ann Hoyt	.....	Elementary Education
Scott David Morin	.....	Music Education
Phebe Mariano Pasoquen	.....	Christian Education

EXCEL HONOR KEY

EXCEL Honor Keys are presented by the faculty in recognition of outstanding merit and accomplishment as a student at Crown College. The criteria include academic achievement and demonstrated leadership.

David R. Laughlin	.....	Christian Ministries
Richard A. McKusick III	.....	Management and Ethics
Debra C. Petersen	.....	Management and Ethics
Edna E. Stoesz	.....	Christian Ministries
Michele S. Zakariasen	.....	Management and Ethics

COMMENCEMENT

Saturday Morning at Ten Thirty O'Clock

MAJESTIC BRASS AND ORGAN PRELUDE

*PROCESSIONAL "Pomp and Circumstance" Elgar

*NATIONAL ANTHEM Key

*INVOCATION Doctor L. Arnold Hustad
Biblical and Theological Studies Department

*HYMN "Crown Him With Many Crowns"

SCRIPTURE READING II Kings 6:8-23 Doctor D. Mark Birkholz
Teacher Education Department

MUSIC Professor Trygve W. Skaar, Director
Music Department

MAJESTIC BRASS

"Come Thou Font" arr. Michael Smith
"Bänkelsängerlieder" anonymous

SENIOR CLASS REFLECTION Mr. Jared R. Dawson
Student Senate President

EXCEL CLASS REFLECTION Mrs. Debra C. Petersen
EXCEL Program Representative

INTRODUCTION OF SPEAKER Doctor Bill W. Lanpher
President

ADDRESS "The Christian's Posture in a Hostile Environment"
Doctor Paul F. Bubna
President, Alliance Theological Seminary

DELTA EPSILON CHI HONOR SOCIETY AWARD Doctor Jay F. Steele
Doctor Robert F. Gibson, Alumni Recipient Vice President/Academic Affairs

HONORARY DOCTOR OF DIVINITY Doctor Bill W. Lanpher
President

PRESENTATION OF GRADUATES Doctor Jay F. Steele
Vice President/Academic Affairs

PRESENTATION OF DEGREES Doctor Bill W. Lanpher
President

*BENEDICTION Doctor Donald G. Hardy

*RECESSIONAL "March" Mendelssohn

Doctor Desiderius J. Klempay, Organist
Chair, Music Department

*Audience Please Stand

CROWN HIM WITH MANY CROWNS

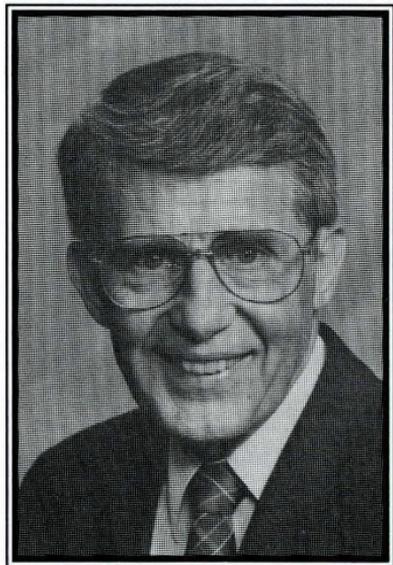
Crown Him with many crowns, the Lamb upon His throne;
Hark! how the heavenly anthem drowns all music but its own!
Awake, my soul, and sing of Him who died for thee!
And hail Him as thy matchless King through all eternity.

Crown Him the Lord of love; behold His hands and side
Those wounds, yet visible above, in beauty glorified!
No angel in the sky can fully bear that sight,
But downward bends His wondering eye at mysteries so bright.

Crown Him the Lord of heaven, one with the Father known,
And the blest Spirit through Him given from yonder glorious throne!
All hail, Redeemer, hail! For Thou hast died for me;
Thy praise and glory shall not fail throughout eternity.

SPEAKER

Dr. Paul F. Bubna is president of Alliance Theological Seminary, Nyack, New York, and has served in that position since 1991. From 1954 to 1991, he pastored churches in Kansas, Iowa, Minnesota, New Jersey, and Viet Nam.



Dr. Bubna received a B.S. from John Brown University and has done graduate work at Kansas State Teachers College. In 1984, he received the Honorary Degree of Doctor of Divinity from Nyack College.

Professional service has included the Northwestern District Executive Committee and the Board of Managers of The Christian and Missionary Alliance. He and his wife served on a Pastoral Team to missionaries in West Africa. Dr. Bubna ministers frequently

at pastors' conferences, missions conferences, Christian colleges and summer camps. His most recent publication is a commentary on II Corinthians, Ministry: God at Work in Me for the Good of Others.

Dr. Bubna's wife, Jeanie, passed away in May 1994. Together they raised five children.

CROWN COLLEGE

Crown College has a rich history. Throughout its history, the College has offered a biblically-integrated 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, 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 600 students. These students come from several nations, 27 different states, and represent 11 church denominations. Faculty members at Crown College are known not only as scholars, but also as committed Christians interested in meeting the needs of students both in and out of the classroom. Over half of the faculty members hold earned doctorates or are in doctoral programs.

Crown College is accredited by both the Accrediting Association of Bible Colleges and the North Central Association of Colleges and Schools. This accreditation status assures transferability of credit and recognition of degrees at graduate and undergraduate colleges and universities around the world.

ACADEMIC ATTIRE

The custom of wearing academic gowns and hoods dates from the twelfth century when a long gown and cowl (similar to the academic hood of today) were worn by clerics and scholars in unheated buildings. Today academic regalia signifies scholastic achievement.

Bachelors' gowns are made with pointed sleeves; Masters' gowns are made with long closed sleeves; Doctors' gowns have velvet panels down the front and velvet bars on round and open sleeves.

The size and shape of the hood distinguishes the degree, a doctoral hood being the largest. The color used in the velvet border of the hood indicates the field. The colors in the lining of the hood indicate the college or university which confers the degree.

Members of the Board of Trustees wear doctoral gowns during their term of office along with the black mortarboard worn by all participants.

CROWN  COLLEGE
1995 Staley Lecture Series

**WORSHIP
AND
ITS ARTS**

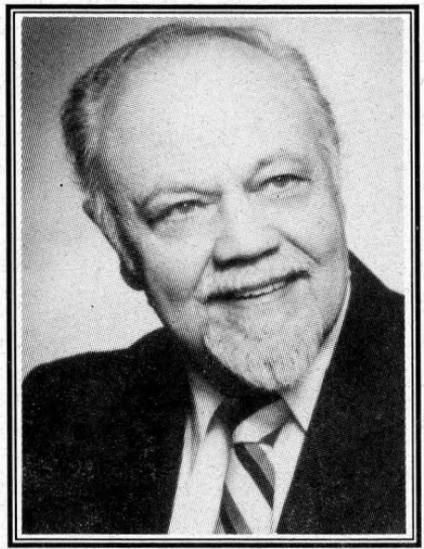
Speaker

Dr. Donald P. Hustad

Professor of Music
Author and Editor

March 30 and 31

Dr. Donald P. Hustad



Donald Hustad earned a B.A. from John Fletcher College, University Park, Iowa, and a M.A. and D.M.A. in music from Northwestern University, Evanston, Illinois. He has studied with the American Guild of Organists, the Royal College of Organists (London), and the eminent composer-organist, Jean Langlais, Paris, France.

Dr. Hustad is a recording artist-pianist, organist, arranger, and conductor. He conducts church music workshops, clinics, lectureships, and recitals. He was the staff musician for radio station WMBI in Chicago; Music Director for ABC Radio; Associate Professor of Music, Olivet College, Kankakee, Illinois; Director of Sacred Music Department, Moody Bible Institute; team organist for the Billy Graham Evangelistic Association; Director, "Crusader Men," Hour of Decision; Visiting Professor of Church Music, New Orleans Baptist Theological Seminary; Professor of Church Music at The Southern Baptist Theological Seminary, Louisville, Kentucky (1966-86); and Senior Professor of Church Music at The Southern Baptist Theological Seminary (1987).

Dr. Hustad is the author of numerous compositions and editor of nine hymnals. He is the church music columnist in *Moody Monthly*, *Eternity*, *Christianity Today* and *The Hymn*. He has written many individual articles in various journals, including *Review and Epositor*.

Dr. Hustad and his wife, Ruth, are the parents of three daughters and currently live in Louisville, Kentucky.



WORSHIP AND ITS ARTS

Thursday, March 30

- 10:20 - 10:50 a.m. Chapel
Learning Experiences in Congregational Song
- 11:00 - 11:50 a.m. Group Session
*Unchanging Paradigms in
Revolutionary Times*
- 2:45-3:15 p.m. Faculty/Staff Reception in
Faculty/Staff Lounge
Questions and Answers with Donald Hustad

Friday, March 31

- 9:55 - 10:30 a.m. Chapel
*Combining Contemporary Style
with Traditional Liturgy*
- 10:40 - 11:30 a.m. Group Session
Creativity with Integrity

Students, staff, faculty, and the public are invited to attend all lectures. All sessions will be held in the College Chapel. Chapels are required of all students. The group sessions will include juniors and seniors in the following departments: Biblical and Theological Studies; Business; Christian Education and Youth; Humanities and Social Science; Music; Pastoral Ministries; Teacher Education and Physical Education; and World Mission.



The Staley Distinguished Christian Scholar Lecture Series

The Staley Lectures are supported at Crown College by a grant from the Thomas F. Staley Foundation.

Thomas F. Staley's vision was to bring to college and university campuses a persuasive presentation of the Christian gospel. The Foundation's thesis is:

"That the message of the Christian gospel when proclaimed in its historic fullness is always contemporary, relevant, and meaningful to any generation."

The Staley Foundation has made it possible for distinguished scholars who effectively communicate the gospel to present hundreds of programs over the past 25 years.

Crown College is indebted to the Foundation for making this lecture series possible.



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