The background of the entire page is a light gray, semi-transparent pattern of musical notation, including staves, treble and bass clefs, and various notes and rests.

the
**Crown College
Choir**

David W. Donelson, Conductor

SAINT BONIFACIUS, MINNESOTA

The Crown College Department of Music

presents the

CROWN COLLEGE CHOIR

David W. Donelson, Conductor

**In Concert
1996**

Pieces performed in the concert will be chosen from the following repertoire:

JOY OF THY SALVATION

Johannes Brahms (1833-1897)

arr. Wise

RICERCARE DEL 12 TONO

Andrea Gabrieli

arr. Shuman

I.

IT IS GOOD TO BE MERRY (1961)

Jean Berger

*It is good to be merry,
'Tis good to be merry and wise.
It is good to be merry at meat,
It is merry when men meet;
The more the merrier,
The fewer the better fare.
Is any merry? Let him sing psalms.
The merry heart maketh a cheerful countenance.
It is good to be merry and wise.*

ADORAMUS TE CHRISTE

G., P. Palestrina (1515-1594)

sung in Latin

*We adore Thee, Christ our Lord.
To Thee we offer our blessing.
Since Thou hast through Thy cross most holy
won the world's redemption.
Thou who for us hast suffered,
Gracious Lord, look with mercy on us.*

PRAISE TO THE LORD (1668)

German Chorale

arr. F. M. Christiansen (1871-1955)

*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 doth prosper
thy work and defend thee;
Surely His goodness and mercy here
daily attend thee.
Wonder anew what the Almighty can do,
If with His love He befriend thee.*

*Praise to the Lord! O 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!*

YE FOLLOWERS OF THE LAMB (1968)

arr. Edwin Earle Ferguson

II.

O CLAP YOUR HANDS (1920)

Ralph Vaughan Williams (1872-1958)

*O clap your hands all ye people:
Shout unto God with the voice of triumph.
For the Lord most high is terrible;
He is a great King over all the earth.*

*God is gone up with a shout,
the Lord with the sound of a trumpet.
Sing praises to God, sing praises;
Sing praises unto our King, sing praises.*

O SAVIOR, THROW THE HEAVENS WIDE Johannes Brahms (1833-1897)

Opus 74, No. 2

Verse I

*O Savior, throw the heavens wide;
Come down with speed unto our side.
Unbar the gates and let us in;
Unbar what once was lock and pin.*

Verse II

*As gentle dew from heaven fall;
Descend, O Lord and cover all.
Ye rain clouds, break, and torrents bring;
Let Israel receive his king.*

Verse III

*O Earth, in flow'r be seen!
Let hill and dale be ever green.
O earth, bring forth one blossom rare,
A Savior, from the meadow fair*

Verse IV
Here suffer we a heavy doom;
Before us stands the cheerless tomb.
Ah, come, lead us with steady hand
from exile to our native land.

Verse V
So let us all be thanking Thee,
For Thou hast ever set us free.
So let us praise Thee o'er and o'er
From this time on and for evermore. Amen

O LET YOUR SOUL NOW BE FILLED WITH GLADNESS (1972)

arr. Fred Bock

OFFERING

VOLUNTARY ON OLD 100TH

H. Purcell
arr. John Corley

III.

SING PRAISE TO OUR GLORIOUS LORD (1657)

Heinrich Schultz (1585-1672)

Sing praise to our glorious Lord our Redeemer.
Who with His wondrous Word has enlightened
and redeemed us by His blood and Passion
from the devil's pow'r.
Him let us praise for aye,
With all the angels sound forth a glad lay,
Singing praise to God in the highest.
Amen.

ICH WEISS DASS MEIN ERLOSER LEBT (1682) J. M. Bach (1682-1694)

Sung in German

*I know that my Redeemer lives,
and He will raise me up on the last day.
Then I in my body, in my mortal flesh,
I shall behold God;
With my own eyes I shall behold him.*

*For me to live is Jesus,
To die is gain for me.
Then when so e'er He pleases.
I meet death willingly.*

ADORAMUS TE (1779)

W. A. Mozart (1756-1791)

Sung in Latin

*We Adore Thee, Christ our Lord.
To Thee we offer our blessing.
Since Thou hast through Thy cross most holy,
won the world's redemption.*

I HEAR A VOICE A-PRAYIN' (1955)

Houston Bright (1916-1970)

HERE'S ONE (1981)

arr. Mark Hayes

SHOO-FLY PIE AND APPLE PAN DOWDY (1945)

arr. Kirby Shaw

IV.

AMAZING GRACE (1990) arr. Jackson Berkey

I WANNA BE READY (1943) arr. James Miller

AIN'T GOT TIME TO DIE (1955) Hall Johnson

HE NEVER FAILED ME YET (1982) Robert Ray

Optional

WALK TOGETHER, CHILDREN (1967) arr. William Henry Smith

HALLELUJAH AMEN G. F. Handel
arr. William Hines

CROWN COLLEGE CHOIR 1995-1996

Soprano I

*Betsie Albertson	Music Education	Forest City, Iowa
*Tisha Albertson	Music Education	Forest City, Iowa
Lori Bauer	Music Education	Windom, Minn.
*Damaris Gearhart	Music Education	Norwood, Minn.
Stephanie Johansen	Music Education	Bismark, N.Dak.
*Christine Patrick	Elementary Education	Greybull, Wyo.
Sharalee Spurlin	English Education	Nevis, Minn.
Rebekah Wooster	English Education	Haverhill, Maine

Soprano II

Carolina Carcamo	Psychology	Santiago, Chile
Rhonda Goff	Management & Ethics	Louisville, Ky.
Rebecca Krienke	General Studies	Sleepy Eye, Minn.
Naomi Krienke	English Education	Sleepy Eye, Minn.
Heather Mahon	Youth Ministries	Grand Junction, Colo.
Kelly Rockhold	Physical Education	Cheyenne, Wyo.
Elissa Saari	Elementary Education	Eden Prairie, Minn.
*Anita Tronnes	Family & Child Development	St. Louis Park, Minn.
Terri Trumble	History	St. Croix Falls, Wisc.

Alto I

Laurann Albertson	Music Education	Forest City, Iowa
Courtney Bedford	Elementary Education	St. Bonifacius, Minn.
Lora Fagre	General Studies	Floodwood, Minn.
Jody Johnson	English Education	Rolling Meadows, Ill.
*Jessica Koneck	World Missions	Stow, Ohio
Rachel Krienke	Elementary Education	Sleepy Eye, Minn.
Erica Nelson	Psychology/Early Childhood	Red Wing, Minn.
Nicole Strawser	Elementary Education	Wadena, Minn.
Rachelle Ward	English Education	Bozeman, Mont.
Jennifer Wohlgemuth	Church Music	Spring Grove, Minn.

Alto II

*Heather Bloch	General Studies	Minnetonka, Minn.
Amy Dieter	English Education	Roseau, Minn.
Sarah Fisher	Early Childhood	LaCrosse, Wisc.
Melissa Hagelberger	Psychology	Cumberland, Wisc.
Jill Landaw	Business Administration	Tokyo, Japan
Jennifer Larson	Elementary Education	Butterfield, Minn.
Marci Stumbo	English Education	Helena, Mont.
Susan Wall	General Studies	Dassel, Minn.
Bethany Whyte	Elementary Education	Chippewa Falls, Wisc.

Tenor I

*Shawn Anfinson	General Studies	Waverly, Iowa
Jeremy Baker	General Studies	Minnetonka, Minn.
Jeremy Glenn	Music Education	Windom, Minn.
*Bill Huffstutter	Biblical & Theological Studies	Pueblo, Colo.
Aaron Krienke	Business Administration	Sleepy Eye, Minn.
Christian Lee	Physical Education	Excelsior, Minn.

Tenor II

Josh Anderson	Elementary Education	Mountain Lake, Minn.
Matt Gilbertson	Youth Ministries	Maple Plain, Minn.
Adam Hultberg	Music Education	Monticello, Minn.
Jonathan Johnson	Elementary Education	Colorado Springs, Colo.
Jason Kvolts	Business Administration	Laurel, Nebr.
*Joel Schmidt	Business Administration	Paynesville, Minn.
Robb Stiffler	Psychology	Delaware, Ohio

Baritone

Brian Daum	Youth Ministries	Murdo, S.Dak.
*Aaron Mott	Psychology	St. Nazianz, Wisc.
Kirk Ronzheimer	World Missions	Fremont, Nebr.
*Aaron Sellers	Church Music	Spokane, Wash.
*Craig Sixta	History	Paynesville, Minn.
*Dave Yost	Music Education	Norwood, Minn.

Bass

Abe Crowell	World Mission	Windom, Minn.
Joel Harmon	Physical Education	Jefferson, Mo
Todd Niklaus	Physical Education	Williamsport, Penn.
Sam Rodriguez	Music Education	Shorewood, Minn.
*Matt Yost	General Studies	Waconia, Minn.
Dan Zobel	Music Education	Wenatchee, Wash.

Section Leaders

Stephanie Johansen - Soprano
Laurann Albertson - Alto
Aaron Krienke - Tenor
Aaron Sellers - Bass

***Chamber Singers**

Majestic Brass

Christian Lee - Trumpet
April Sherbet - Trumpet
David Yost - Horn
Adam Hultberg - Trombone
Andrew Prasuhn - Euphonium
Trygve Skaar - Tube (faculty)

Accompanist

Jennifer Wohlgemuth

TOUR ITINERARY 1996

Friday, April 12 - 7:00 p.m.

*Duluth, Minnesota
Alliance Community Church*

Sunday, April 14 - 11:00 a.m.

*Wadena, Minnesota
Wadena Alliance Church*

Sunday, April 14 - 6:00 p.m.

*Detroit Lakes, Minnesota
Community Alliance Church*

Monday April 15 - 9:00 a.m.

*Perham, Minnesota
Perham High School*

Monday, April 15 - 7:00 p.m.

*Bemidji, Minnesota
Oak Hills Bible College*

Friday, April 19 - 7:00 p.m.

*Fremont, Nebraska
Christian & Missionary Alliance Church*

Saturday, April 20 - 2:00 p.m.

*Sioux Falls, South Dakota
Trail Ridge Retirement Center*

Sunday, April 21 - 8:30 & 11:00 a.m.

*Mountain Lake, Minnesota
Alliance Missionary Church*

Sunday, April 21 - 7:00 p.m.

*Forest City, Iowa
First Baptist Church*

Sunday, April 28 - 7:00 p.m.

Crown College Chapel

Sunday, May 5 - 6:00 p.m.

*St. Paul, Minnesota
Hazel Park Alliance Church*

To schedule a concert with a Crown College performance ensemble, contact:

***Trygve Skaar, Tour Coordinator
Crown College
Department of Music
6425 County Road 30
St. Bonifacius, MN 55375
(612) 446-4100***

*The 60 member **Crown College Choir** is enjoying one of its finest years in the history of the College and is fast becoming one of the leading college choirs in the state of Minnesota. The choir's repertoire includes a cappella classics as well as hymn arrangements and spirituals. Members are selected through competitive auditions each academic year. Choir members represent over one half of the College's more than 30 academic programs. The choir performs regularly for campus events such as Homecoming, Graduation, and Chapel Services as well as the traditional Candlelight Carols held the first weekend in December. The choir recently sang at the national convention of the Association of Christian Schools International (ACSI) and tour throughout the United States every year. The Crown College Choir is preparing for its first European tour in May of 1997. The choral music department also includes the Women's Choir, the 16-voice Chamber Singers, selected from the ranks of the College Choir, and Celebration, a vocal and instrumental contemporary ensemble.*



David W. Donelson is Assistant Professor of Music and Director of Choral Activities at Crown College, St. Bonifacius, Minnesota, an appointment he has held since 1990. He received his undergraduate training at Bethel College (St. Paul, Minnesota) where he studied conducting with Robert Berglund and holds the Master of Arts in Theological Studies and Church Music from Bethel Theological Seminary. Professor Donelson oversees all facets of choral music at Crown College, directing the College Choir and Chamber Singers. His groups have toured throughout the United States and are preparing for a tour of Europe during the summer of 1997. He also teaches classes on Conducting and Rehearsal Methods for Choirs. He is frequently asked to present seminars and workshops on current trends in Church Music and serves as a choral clinician and adjudicator throughout the upper midwest. Professor Donelson is presently pursuing doctoral studies in education.

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 ministries, music, mission and business administration. Graduate studies 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 more than 600 students. Faculty members at Crown College are known not only as scholars, but also as committed Christians in and out of the classroom. More than half of the faculty members hold doctorates or are in doctoral programs.

Music at Crown College has a long and successful heritage. Because of the foundational philosophy of "excellence in all things," all music is rehearsed and performed to the glory of God. The purpose of the Crown College Music Department is to prepare men and women to be effective music educators in public and private schools and professional church musicians. Students receive a comprehensive musical training, gain an aesthetic sensitivity, and develop a striving toward musical excellence. The Music Department serves the music students by providing training for three professional degrees: Bachelor of Music Education (vocal and instrumental); Bachelor of Science in Church Music; and Bachelor of Science in Church Music and Ministries. Also offered are several 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. Students at Crown have the opportunity to participate in the Crown College Choir, College Concert Band, Women's Choir, Crown Chamber Singers, Majestic Brass, Jazz Ensemble, Chamber String Ensemble, and Celebration.

Department of Music Faculty

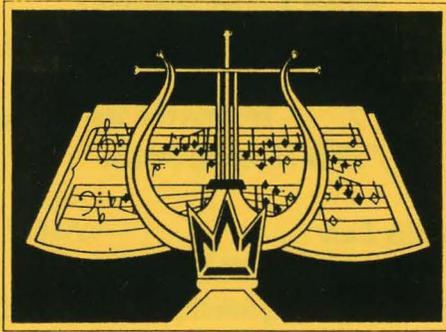
John L. Benham
David W. Donelson
Desiderius J. Klempay
Kathrina E. Skaar
Trygve R. Skaar

Ethnomusicology, President of Music In World Cultures
Director of Choral Activities, College Choir, Chamber Singers
Music Department Chairperson
Director of Instrumental Studies, Concert Band
Low Brass, Majestic Brass, Jazz Ensemble

Special Instructors

Bryan Fisher
Greg Grimes
Bruce Holmberg
Rebecca Kite
Dana Maeda
Krista Palmquist
Solveg Peterson
Sandra Powers
Daniel Rieppel
Nancy Truchinski
Mary Wilson

Women's Choir, Private Voice
Trumpet
Guitar
Percussion
Oboe
Private Voice, Vocal Pedagogy
Strings
Clarinet
Piano, Chamber Ensemble
Saxophone
Flute



MUSIC HOUR

Friday, April 26

3:00 p.m.

Crown College Chapel

- Out of the Depths* *Eugene Butler*
Aaron Sellers, Baritone
Ann Skogland-Anderson, Accompanist
- Sonate Op. 10 No. 2* *Beethoven*
Jodi Dahlen, Piano
- Orpheus with His Lute* *Sullivan*
Jennifer VanHaften
Jennifer Wohlgemuth, Accompanist
- Gigue* *J.S. Bach*
Chamber Ensemble
- Partita in Bb major* *Bach*
Tisha Albertson, Piano
- Ungeduld* *Franz Schubert*
Stephanie Johansen, Soprano
Ann Skogland-Anderson, Accompanist
- Sonatina* *Walter Watson*
Adam Hultberg, Trombone
Daniel Rieppel, Accompanist
- Sonata in a minor* *Mozart*
Pasert Vang, Piano
- Black is the Color of my True Love's Hair*
John Jacob Niles
Gary Arnold, Tenor
Anne Skogland-Anderson, Accompanist

Airant Dance *Don Haddad*

Dave Yost, Horn
Daniel Rieppel, Accompanist

Sonatina in G, First Movement *Haydn*

Daniel Zobel, Piano

Prelude et Scherzo *Henri Busser*

Sarah Loefer, Flute
Mary Wilson, Accompanist

Apres un Reve *Faure*

Betsie Albertson, Soprano
Daniel Rieppel, Accompanist

Etude *Ferdinando Curillo*

Melanie Finnesgard, Guitar

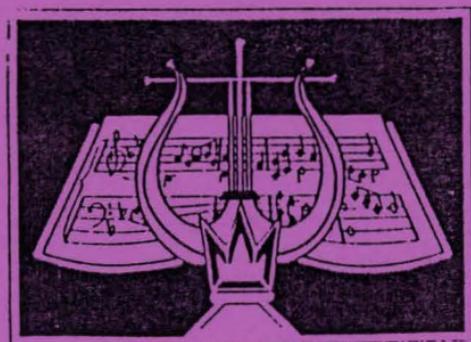
What a Friend we have in Jesus *Charles Converse*

Julaine Boyers, Piano

Nocturne Op. 27 No. 1 *Chopin*

Jennifer Wohlgemuth, Piano

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

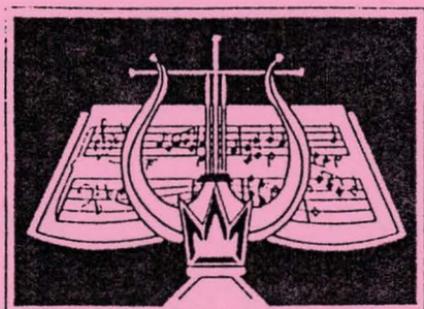


MUSIC HOUR

Friday, November 17

3:00 p.m.

Crown College Chapel



MUSIC HOUR

Friday, March 22

3:00 p.m.

Crown College Chapel

We Sing To Him

Giulio Caccini

Damaris Gearhart, Soprano
Ann Skoglund-Anderson, Accompanist

Alma del Core

Antonio Caldara

Suze Wall, Mezzo-Soprano
Ann Skoglund-Anderson, Accompanist

Amarilli, mia bella

Giulio Caccini

Kristi Lieser, Mezzo-Soprano
Daniel Rieppel, Accompanist

Etude Opus 11 - #4

Musser

Daniel Zobel, Marimba

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

the Crown College

Women's Choir

In Concert

Bryan Fisher, Conductor

Featuring Daniel Rieppel, pianist

Spring Tour - 1996

In Praise of God

Processional

Gathered in God's Presence.....Egil Hovland
text - Sveim Ellingsen
translation - Hedda Durmbaugh

I Celebrating God's gifts to us

"Every good and perfect gift is from above, coming down from the Father of heavenly lights..."
James 1:17

Sound the Trumpet.....Henry Purcell (1659 - 1695)
arr., edited & sacred text by Walter Ehret

Love's Music.....Shirley W. McRae
text - James Joyce from *Chamber Music*

For the Beauty of the Earth.....John Rutter
text - F. S. Pierpoint (1835 - 1917)

"*Bruyeres*" (from Preludes - Book II).....Claude Debussy
Daniel Rieppel, piano

II Rejoicing in Christ

"I delight greatly in the Lord; my soul rejoices in my God. For he has clothed me in garments of salvation and arrayed me in a robe of righteousness..."
Isaiah 1:10a

Os Justi (sung in Latin).....Eleanor Daley

*The mouth of the righteous speaketh wisdom, and his tongue talketh of judgement
The law of God is in his heart; none of his steps shall slide (Psalm 37:30-31)*

Ich freue mich in dem Herrn (sung in German).....Jacob Van Vleck
(I will rejoice in the Lord) edited & arr. by Karl Kreger
German text from Isaiah 61:10

*I will rejoice in the Lord, and my soul shall be joyful in my God
For He hath clothed me with garments of salvation, and with the mantle of righteousness hath clad me*

Agnus Dei (sung in Latin).....Imant Raminsh
(from Missa Brevis in c minor) edited by Henry H. Leck

*Lamb of God, who takes away the sins of the world, have mercy on us
Lamb of God, who takes away the sins of the world
Grant us peace*

OFFERTORY

Improvisation on, "The God of Abraham, Praise".....arr. Daniel Rieppel
Daniel Rieppel, piano

III We Praise our Creator

*"Shout for joy to the Lord, all the earth. Worship the Lord with gladness; come before him with joyful songs."
Psalm 100:1-2*

Psalm 100.....Ruth Watson Henderson
edited by Jean Ashworth Bartle

Gloria Tibi (from "Mass" - sung in Latin).....Leonard Bernstein
text from the Liturgy of the Roman Mass

*Glory to Thee, Glory to the Father, Glory to the Son and the Holy Spirit
We praise Thee, we bless Thee, we adore Thee, we glorify Thee, and the Holy Spirit*

IV Traditional Spirituals

"Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ."
Ephesians 5:19-20

Elijah Rock.....arr. Jester Hairston
Kumbaya.....arr. Paul Sjölund
Go Down Moses.....arr. Mark Hayes

*"Etude - tableaux in D - major".....opus 39, no. 9 by Sergei Rachmaninoff
Daniel Rieppel, piano*

Benediction

The Lord Bless You and Keep You.....Peter C. Lutkin
arr. by Walter Ehret



"Praise the Lord! Praise God in his sanctuary; praise him in his mighty heavens. Praise him for his acts of power; praise him for his surpassing greatness. Praise him with the sounding of the trumpet, praise him with the harp and lyre, praise him with the tambourine and dancing, praise him with the strings and flute, praise him with the clash of cymbals, praise him with resounding cymbals. Let everything that hath breath praise the Lord. Praise the Lord."
Psalm 150

The Crown College Women's Choir

Soprano

Tisha Albertson
Angela Anderson
Carolina Carcamo
Jodi Dahlen
Sara Holmstrom
Rebecca Krienke
Kristina Needham
Heather Rue
Beki Speas
Jen Van Haften
Joy Ostlie

Alto

Laurann Albertson
Sharon Daum
Melissa Hagelberger
Heather Hanson
Summer Johnson
Tracy Kaye
Kayla Kipp
Rachel Krienke
Kristi Lieser
Julie Maas
Carolyn Sorensen
Nicole Strawser

In his second year at Crown College, **BRYAN FISHER** is active as a freelance soloist, choral conductor, church musician and instructor of private voice. Currently singing with the world renowned Dale Warland Singers, Fisher has also studied with and performed under Robert Shaw, David Zinman, James Paul, Paul Oakley and Bruce Pearson. Fisher is Director of Music at Faith Presbyterian Church of Minnetonka, Minnesota, where he directs and oversees the music department that includes nine choirs, four handbell ensembles, contemporary and traditional worship services and four full-scale musicals every year, which Fisher choreographs, directs and produces. In addition to teaching private voice and conducting the Women's Choir at Crown College, Fisher maintains an active private voice studio with students that have gone on to institutions such as St. Olaf College, Gustavus Adolphus College and The American Dramatic and Musical Academy in New York City. Fisher holds a B.S. in Music Education from Northwestern College, St. Paul, Minnesota.

DANIEL RIEPPEL has rapidly established himself as a gifted and versatile performer of traditional and contemporary piano repertoire. In November 1990, Rieppel made his Ordway Music Theater recital debut, which also was broadcast by Minnesota Public Radio.

Rieppel's performances have taken him to both sides of the Atlantic. He has appeared as soloist on the Young Artists Series at the Aspen Music Festival and at the Irvine S. Gilmore International Keyboard Festival in Kalamazoo, Michigan. In the Twin Cities, Rieppel has appeared as soloist with the Metropolitan Symphony Orchestra, the Minneapolis Civic Orchestra and with the Southwest Minnesota Orchestra. He also is a faculty member of Crown College, where he teaches piano, music history and chamber music.

A native of Minnesota, Mr. Rieppel holds performance degrees from the Cleveland Institute of Music, Indiana University and is currently completing doctoral studies at the University of Minnesota.

DEPARTMENT OF MUSIC FACULTY

John L. Benham, Ed. D., Ethnomusicology, President of 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

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

Trygve R. Skaar, B.M., Low Brass, Majestic Brass, Jazz Ensemble

Special Instructors

Greg Grimes, M.M., Trumpet

Rebecca Kite, M.M., Percussion

Krista Palmquist, M.A., Voice, Vocal Pedagogy

Sandra Powers, M.M., Clarinet

Mary Wilson, B.M., Flute

Bruce Holmberg, B.A., Guitar

Dana Maeda, M.A., Oboe

Solveg Peterson, B.A., Strings

Nancy Truchinski, B.M., Saxophone



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Bachelor of Music Education (instrumental or vocal)
Bachelor of Science in Church Music
Bachelor of Science in Church Music and Ministries

Also offered are a variety of minors, a Worship Leader concentration and Ethnomusicology.

Crown College is a college of The Christian & Missionary Alliance

6425 County Road 30 - St Bonifacius, MN 55375 - (612) 446-4100



MUSIC HOUR

General Recital - November 3, 1995

3:00 p.m.

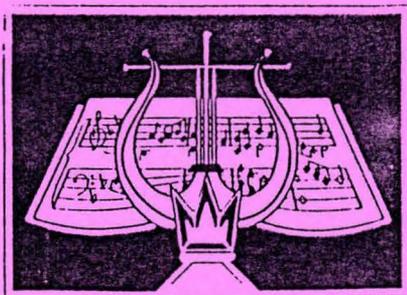
Damaris Gearhart, Soprano
Ann Skogland-Anderson, accompanist

Halt!
Schubert

Kristi Lieser, Mezzo-Soprano
Ann Skogland-Anderson, accompanist

Go 'Way From My Window
John Jacob Niles

The above students are under the instruction of
Krista Palmquist

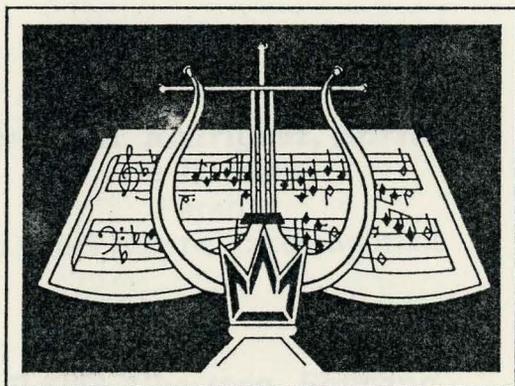


MUSIC HOUR

Friday, November 17

3:00 p.m.

Crown College Chapel



MUSIC HOUR

General Recital
Friday, October 20, 1995
3:00 p.m.

Crown College Chapel

Samuel A. Rodriguez, Baritone
Se Tu Mami
Paradisi
Daniel Rieppel, accompanist

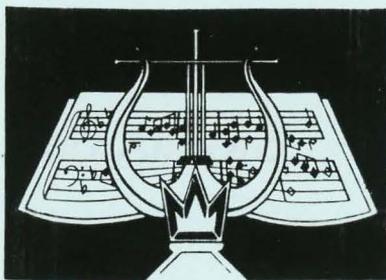
Betsie Albertson, Soprano
Im Wunderchönen Monat Mai
Schumann
Daniel Rieppel, accompanist

Jennifer Van Haften, Mezzo-Soprano
Per la gloria d'adorarvi
Bononcini
Daniel Rieppel, accompanist

Stephanie Johansen, Soprano
Der Schmetterling
Schubert
Ann Skoglund-Anderson, accompanist

The above students are under the instruction
of:

Bryan Fisher and Krista Palmquist



**CROWN COLLEGE MUSIC DEPARTMENT
PRESENTS**

Jared Dawson

A student of Nancy Truchinski

Senior Recital

*NOVEMBER 3, 1995
8:00 p.m.
Crown College Chapel*

*Assisted by
Patty Franklin, piano*

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

Sicilienne and Allegro

J. S. Bach

Although many outstanding composers have written solos for the saxophone, its comparatively late invention leaves a great void in its literature. For many years its use was confined to military bands and occasionally the orchestra. Emergence of the saxophone as a solo instrument did not take place until the 1920's, and it is since then that most solo saxophone literature has been composed. If the serious saxophonist wants to perform the music of the Classical and Romantic periods, one must turn to transcriptions. "Sicilienne and Allegro" was originally composed as a flute sonata.

Diversion (1943)

Bernhard Heiden

"Diversion" for alto saxophone and band was composed by Bernhard Heiden while he served with the 445th Armed Service Forces Band during World War II. He received his M.A. degree in Musicology from Cornell University in 1946 and in the same year joined the faculty of The Indiana University School of Music where he served as professor of music and chairman of the composition department until his retirement in 1981.

Tableaux de Provence pour Saxophone et Piano.

Paul Maurice

- I. *"Farandoulo Di Chat Ouno"*
- II. *"Cansoun Per Ma Mio"*
- III. *"La Boumiano"*

The "Tableaux de Provence" was composed between 1954-1959 by Paule Maurice. She was a student of Marcel Mule, the first alto saxophone instructor at the Paris Conservatory of Music. (The second alto saxophone instructor at the Paris Conservatory was Daniel Deffayet, under which my saxophone teacher, Nancy Truchinski, studied in Paris France.)

This piece can be described as sensitive and inspirational, expressing the rich atmosphere of animation and charm. As a whole, it represents one of the composer's finest works.

SURRENDER

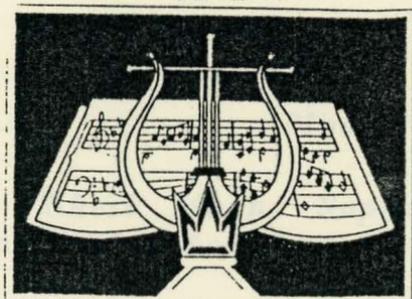
This last year I and nine other students decided to form an ensemble with the express purpose of raising money for a tour to Africa. Our goal was to come in contact with 15,000 Americans (through concerts given at weddings, churches and youth groups) enabling us to raise \$15,000. This, in turn, would allow us a 30 day tour of Burkina Faso, Africa where we would minister through music to 15,000 Africans. It was planned that we would leave the music and sound equipment there for the nationals' use so that our ministry would not end when we left but would continue.

The goal was fulfilled, and in July/August 1995, we saw God perform numerous miracles while in Africa. At the end of each concert we closed with the song you are about to hear. Although our project is done, God is continuing His work there in Burkina Faso.

Saxophone et Piano.

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 is a pleasure of mine to share it with you.

Jared



MUSIC HOUR

Friday, February 23

3:00 p.m.

Crown College Chapel

The Song of Khivria

Modest Moussorgsky

Sheri Moon, Soprano

Ann Skogland-Anderson, Accompanist

The Lass from the Low Countree

John Jacob Nilesardi

Kristi Lieser, Messo-Soprano

Daniel Rieppel, Accompanist

Pur Dicesti O Bocca Bella

Antonio Lotti

Lori Bauer, Soprano

Daniel Rieppel, Accompanist

The above students are under the instruction of:

Bryan Fisher

Krista Palmquist

Crown College
Department of Music

Presents in

Junior Recital

Damaris Gearhart, Soprano

Stephanie Johansen, Soprano

Aaron Sellers, Baritone

Students of Krista Palmquist

Assisted by
Ann Skogland-Anderson, piano

Tuesday, April 30, 1996
7:00 p.m.

Crown College Chapel

6425 County Road 30
St. Bonifacius, Minnesota 66375
612-446-4231

I.

We Sing to Him

Henry Purcell

Sweeter than Roses

Henry Purcell

Damaris Gearhart

II.

Caro mio ben

Tommaso Giordani

Dear, my beloved,
believe me at least
without you languishes my heart.
Your faithful one sighs always.
Cease, cruel one,
so much severity.

Per la gloria d'adorarvi

Giovanni Bononcini

For the glory of adoring you
I want to love you, o eyes dear.
Loving, I will suffer,
but always you I will love,
yes, yes in my suffering,
dear ones, dear ones.
Without hope of pleasure
vain affection it is to sigh,
but your sweet glances
who admire can ever and not you love?

Stephanie Johansen

III.

Bester Jüngling from De Schauspieldirektor

W.A. Mozart

Good young man, with enchantment
I accept your love,
for in your pleasing glances
I can discover my happiness.

But, ah, if sad suffering
should ensue from our love,
is that worth the joys of love?
Young man, consider that carefully!

Nothing is as worthy and precious to me
as your hand.
Full of the purest ardor of love
I give you my heart in pledge.

Ach ich fuhls from Die Zauberflöte

W. A. Mozart

Ah, I feel it; it has vanished --
forever gone, the happiness of love!
Never will you, blissful hours, come back again to my heart.
See, Tamino, these tears flow,
beloved one, for you alone.
If you do not feel the longing of love,
then peace will come to be in death.

Stephanie Johansen

Deh vieni alla finestra Don Giovanni

W. A. Mozart

From out thy casement glancing,
oh, smile up on me!
With sighs of hapless love
I sing this ditty!
Thy bosom I would move,
thou hast undone me,
Oh, grant thy prayer of love
and show some pity!
Than roses art thou fairer,
than honey sweeter,
Balmier 'tis when thou sighest
than western breezes!
Oh, come, my fair, descend, come,
I entreat thee!
Death shall my torments end,
if death thee pleases!

Aaron Sellers

IV

Excerpts from Die Schöne Müllerin

Franz Schubert

Das Wandern

To travel is the miller's joy,
To travel!
He must be a sorry miller
Who never had an urge to travel.
To travel!

From the water we have learnt it,
From the water!
Which has no rest by day or night,
And is ever bent on traveling,
The water!

We get it from the mill-wheels too,
The mill-wheels!
Which cannot bear to keep still
But turn untiring all day,
The mill-wheels!

Even the millstones, heavy though they are,
The millstones!
They dance in a lively roundelay
And want to go ever faster,
The millstones!

O travel, travel, my delight!
O travel!
O my master and mistress,
Permitist me to go on a place
And travel!

Damaris Gearhart

Wohin?

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 counseled 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 ... whiter?
You with your rippling
Have quite bemused my senses.

"Rippling" do 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 every limpid brook.

Stephanie Johansen

Halt

I see a mill gleaming
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!
O brooklet, lovely brooklet,
Was it meant to be so?

Damaris Gearhart

Ungeduld

I would fain carve it on the back of every tree,
I would fain engrave it on every pebble,
I would like to sow it in every fresh garden bed
With seeds of cress that would quickly tell the tale;
On every white sheet of paper I would like to write it:
"Thine is my heart, and will stay thine forever!"

I would like to train a young starling
Till it could speak the words pure and clear,
Till it could speak them with the sound of my voice,
With the warm passion of my heart:
Then it would sing clearly through her window panes:
"Thine is my heart, and will stay thine forever!"

I would like to breathe it into the morning breezes,
And whisper it through the busy woodland;
O, could it radiate from every flower chalice!
Could their fragrance bear it to her from near and far!
O waves, can you set nothing but mill-wheels going?
"thine is my heart, and will stay thine forever!"

I thought it must be there in my eyes,
That one could see it burning in my cheeks,
That it could be read from my silent mouth,
That every breath of mine would tell it clearly to her;
Yet she notices nothing of all my anxious longing:
"thine is my heart, and will stay thine forever!"

Stephanie Johansen

Der Jäger

What does the hunter seek here by the millstream?
Stay, insolent hunter, in your preserve!
Here is no game for you to hunt,
Here dwells only my doe, a tame one,
And if you would see this gentle doe,
Leave your guns in the forest,
And leave your yelping dogs at home,
And stop your noisy horn calls,
And shave that matted beard from your chin,
Otherwise the does in the garden will surely take flight.

Better still, stay in the forest as well,
And leave mill and miller in peace.
What good can fishes do among green boughs?
What can a squirrel want with the water of a pool?
Stay therefore, insolent hunter, in the woodland,
And leave me alone with my three millwheels;
And if you would find favour with my darling,
Then know, my friend, what is troubling her;
The wild boars come out of the woodland at night,
And break into her cabbage garden,
And stamp and root all over the ground;
The wild boars, shoot them, my brave hunter!

Aaron Sellers

Des Baches Wiegenlied

Rest well, rest well, close your eyes,
O weary traveler, you are home!
Here is constancy, you shall lie in my keeping,
Until the sea shall absorb the brooks.

I will lay you in a cool bed, on a soft pillow,
In my blue crystal chamber.
Come to me, ye who know how to rock,
Wave and rock my boy asleep!

If a hunting horn sounds from the green forest,
I will foam and ripple around you to still it.
Do not look in here, you blue flowers,
You make my sleeping boy's dreams sorrowful!

Away, away from the mill-path, wicked girl,
Lest your shadow awaken him!
Throw down your fine kerchief,
That I may keep his eyes covered.

Goodnight, goodnight till all shall awake,
Sleep off your joy, sleep off your sorrow!
The full moon shines, the mists recede,
And the sky above us...how wide it spreads!

Aaron Sellers

V

Si, mi chiamano mimi from La Boheme

G. Puccini

Yes.. They call me Mimi,
but my name is Lucia.
My story is brief:
On linen or on silk
I do embroidery at home and outside.
I am quiet and cheerful,
and my hobby is making lilies and roses.
Those things give me pleasure
which have so much sweet charm,
which speak of love, of springtimes,
which speak of dreams and of fantasies --
those things which are called poetry.
Do you understand me?

They call me Mimi
Why, I don't know.
Alone, I make meals at home by myself.
I do not always go to mass
but I pray a great deal to the Lord.
I live alone--all alone--
there, in a clean little room;
I look out on the rooftops and the sky.
But when the spring thaw comes
the early sun is mine...
the first kiss of April is mine!
A rose blooms in a vase...
petal by petal I watch over it!
How delicate, the scent of a flower!
But the flowers that I make, alas,
do not have fragrance!

I would not know how to tell you anything else about me.
I am your neighbor
who comes unexpectedly to interrupt you.

Oh my dear daddy,
he please me; he is handsome!
I want to go to Pora Rossa
to buy the ring!
Yes, I want to go there!
And if I should love him in vain,
I would go to the Ponte Vecchio,
but in order to throw myself into the Arno!
I am feeling tortured and tormented!
Oh God, I should like to die!
Daddy, have pity!

Damaris Gearhart

VI

The Lord Reigns

Eugene Butler

Out of the Depths

Eugene Butler

O Clap Your Hands

Don McAfee

Aaron Sellers

9/22/95

A Recital of Twentieth Century Song



Krista Palmquist, soprano

Kathy Kraulik, piano

Crown College

St. Bonifacius, Minnesota

The material in this recital is being presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in vocal performance for Ms Palmquist.

A Recital of Twentieth Century Song



I

from **Poemes de la Pléiade**

Jacques Leguerney

Invocation: Ciel, air et vents (Ronsard)

(b. 1906)

Comme un qui s'est perdu (Ronsard)

Un Voile Obscur (Jodelle)

II

Sieben frühe Lieder

Alban Berg

Nacht (Hauptmann)

(1885-1935)

Schilflied (Lenau)

Die Nachtigall (Storm)

Traumgekrönt (Rilke)

Im Zimmer (Schlaf)

Liebesode (Hartleben)

Sommertage (Hohenberg)

III

Thoreau (Thoreau)

Charles Ives

Serenity (Whittier)

(1874-1954)

In the Mornin' (Negro spiritual)

To Edith (H. Ives)

IV

Poema en forma de canciones

Joaquin Turina

(Campoamor)

(1882-1949)

Nunca olvida

Cantares

Los dos miedos

Las locas por amor

Program Notes

I

Poèmes de la Pléiade

Jacques Leguerney
(b. 1906)

As a child Leguerney demonstrated great promise as a composer, but the death of his father put his music aspirations aside, for he had to run the family business. He found little time to compose until World War II when his business was closed. It was during the 1940's when he wrote the bulk of his *mélodies*, including Poèmes de la Pléiade.

The classical meaning of "Pleiades" refers to the seven daughters of Atlas and Pleione, and also to the nine brightest stars in the astronomical constellation of Taurus.

In sixteenth century France, the "Pléiade" referred to a group of seven French poets who banded together to use classical forms in French literature and to revive the ancient notion that poems are like speaking pictures.

By far, the most famous and prolific poet of the Pléiade was Pierre de Ronsard. Few poets have received such fame and glory in their lifetime as he did. His influence on the French language was immense. Because he borrowed words and literary styles from ancient cultures, modern French is a much richer language. Ronsard employed his language in a more natural and less stylized fashion than did his predecessors. This made for more elegant, shorter poems, and shorter poems proved to be more appropriate for music.

Etienne Jodelle, also a member of the Pléiade, had distinguished himself as the inventor of French tragedy. His poetry has a supple flow, strong images, and lyric beauty.

Leguerney's songs are set to poems mostly from sixteenth century France, but the marriage of the old poems to modern music is not an awkward one. Like the *Pléiade*, Leguerney puts a priority on the careful use of language, lyricism, and color.

Invocation

Pierre de Ronsard

Sky, air and winds, plains and uncovered mountains,
Vinous knolls and verdant forests,
Twisted shores and undulating springs,
Cropped thickets, and you, green groves,

Mossy dens, opened at a half turn,
Vinous slopes and blond beaches,
Near, buds, flowers, grasses and the shady rose.
And you, prominent rocks, pupils of my words,

Since my departure, gnawing of care and of ire,
To those beautiful eyes I do not know how to say farewell,
Who, whether near or far from me draws out my emotions,
I pray you, Sky, air, winds, mountains and plains,
Thickets, forests, shores and fountains,
Dens, near, flowers: tell her for me.

Un Voile Obscur (A Dense Fog)

Pierre de Ronsard

An dense fog over the sparse horizon
Troubled the heavens with the spirit's unexpected arrival,
And the air bursting from the fine shower
Struck at leaps all parts of the field.
Previously, Vulcan, the one-eyed mercenary,
hastened the hands of the well-known forge,
And Jupiter in the hollow of the cloud
Armed his hand with lightening darts.

Then my little Nymph in a simple hooped skirt

Picks flowers with the rays of her glance
And wipes away the air hail and the rain,
Of winds left recaptured their tropes,
And made the hammers of the Cyclops cease
And Jupiter will satisfy the eyes.

Comme un qui s'est perdu (Like that which is lost...)

Etienne Jodelle

Like that which is lost in the deep forest
Far from the gilded road and of the address and of people
like the great horrible winds in the sea
itself sees nearly engulfed in the great swell of the wave,

Like tracks of fields when the night of the world
Rushes all light, I had lost much time
Road, way and light, and next to, with the senses
Lost much time the object where more of my happiness was found,

But when one sees having finished their tour
Of the woods, on the sea, of the fields,
The purpose, the haven, the day.
That well presents more greatly what his maladies comes to believe.

I, therefore, who has all such of you summer absence,
I forget in reviewing your clear happiness
Forest, storm and long night, stormy and dark.

II

Sieben frühe Lieder

Alban Berg
(1885–1935)

Berg maintained residence in Vienna, Austria his entire life. Although he had no formal musical training, he would spend his summer vacations as a teenager writing songs. In the very house in which he was born, the Viennese Secession Movement was formed in 1902. The Secession-

ists were against the conservative and fickle art climate in Vienna. Berg and his sister attended their meetings, and at his sister's suggestion, an aimless Berg enrolled in Arnold Schönberg's music theory classes. Only nineteen years old at the time, Berg showed some his songs to Schönberg. He recognized Berg's talent at once, and took him on as his pupil.

In 1928, a mature Berg began work on his final composition (left incomplete at his death), the opera, **Lulu**. The opera would take years to write, and Berg did not want the Viennese to forget him in the meantime, so he revised and orchestrated seven of his early songs. It is a strange coincidence that simultaneously he was rethinking his first compositions for publication while he worked on his last.

The seven songs are not a song cycle, but they fit well together as a set. The poems are all by Austrian or German lyric poets who flourished in the last half of the nineteenth century. Still very much in the Romantic style, the songs display Bergian characteristics which he used throughout his whole life. Most notable are his expansive phrases, wide melodic leaps, and warm, extravagant, lush timbres.

Of all the songs, perhaps "Nacht" is the most inventive. A floating whole-tone scale introduces the nocturnal scene of a mountain which hides a castle. The scale returns several times, but each time the voice answers with a different melody. The listener, therefore, is in a continuous state of wonder, never knowing what to expect.

"Schilflied", although more predictable, boasts other merits. Its poet, Nikolaus Lenau, is one of the Austrian lyric poets whose works are most frequently set to music. Lenau's poems often border on despair, and although "Schilflied" is more desirous than it is desperate, Berg composed a continuous motive of stress and release. The effect is that of sighing and weeping.

The sense of melancholy that pervades “Die Nachtigall” is typical of Theodor Storm’s poetry. As one of Berg’s first songs, it is reminiscent of late Romanticists such as Ravel and Mahler. Its typical song form introduces the themes more than once. This makes the song easily understood and has made it very popular for many types of audiences.

Already in “Traumegekrönt” there is a prediction of the future. The rising line at the words “du kamst lieb und leise” (“you came sweetly and softly”) was used again in his final completed work, the **Violin Concerto**. Rainer Maria Rilke’s intense spirituality, so evident in “Traumgekrönt,” has few rivals.

“Im Zimmer” employs only a little bit of chromaticism, and its harmonic and melodic simplicity are charming. Intimacy is created by composing a melody largely in speech rhythms and often in the singer’s speaking range.

“Liebesode” sets itself apart from the others with its shorter, compact phrases and comparatively sparser accompaniment. This song gives the listener a glimpse into Berg’s future when Schönberg’s style would have more of an influence on him.

The text to “Sommertage” was written by Berg’s childhood friend and Secessionist comrade, Paul Hohenberg. Rich romantic gestures are plentiful in this song in the expansive phrases and sweeps of emotion in awe of nature.

Nacht (Night)

Carl Hauptmann

Over night and vale the clouds grow dark,
mists hover, waters softly murmur
Now, of a sudden, an unveiling:
oh, give heed, give heed!

A vast wonderland opens.
Silver soar mountains, dream-large,
still paths, silver-bright, go valleywards
from the hidden castle:
and so dream-pure is the lofty world.

A mute beach tree stands by the way,
shadow black;
from a distant wood a breath
blows solitary soft.

And from the deep valley's gloom
lights flash in the silent night.
Drink, soul. Drink solitude!
Oh, give heed! Give heed!

Schilflied (Reed Song)

Nikolaus Lenau

By a secret forest path
I love to steal in evening light
To the desolate reedy shore
and think, maiden of you.

Then when the wood grows dark,
the reeds rustle mysteriously,
lamenting and whispering
that I should weep, weep.

And I think I hear wafting
softly the sound of your voice,
and, drowning in the pond,
your sweet singing.

Die Nachtigall (The Nightingale)

Theodore Storm

It is because the nightingale
all night has sung;

and from her sweet noise,
in echo and re-echo
roses have sprung.

Such a wild thing she once was,
now she wanders deeply pensive,
her summer hat in hand,
and bears in silence the glow of the sun
and knows not what to do.

Traumgekrönt (Dream-crowned)

Ranier Maria Rilke

That was the day of the white chrysanthemums,
your splendor made me feel almost afraid...
And then you came to take my soul from me
at dead of night.

I was so afraid, yet you came sweetly, softly,
I had been thinking about you in my dreams,
you came, and soft as a fairy tune
the night sounded.

Im Zimmer (In the Room)

Johannes Schlaf

Autumn sunshine.
Fair evening looks silent in.
Red fire
blazing, crackling in the stove.
Thus, with my head on your knees,
thus I am content,
my gaze reposed in yours,
as the minutes gently pass.

Liebesode (Love Ode)

Otto Erich Hartleben

Blissful in love's arms we fell asleep,
the summer wind watched at the open window,
and bore out the peace of our every breath
to the moon-light night.

And from the garden, feeling its timid way,
a scent of roses to our love bed came
and gave us wondrous dreams,
ecstatic dreams, so rich in longing.

Sommertage (Summer Days)

Paul Hohenberg

Through the world now travel days
sent forth from blue eternity
in the summer breeze, time drifts away,

The Lord at night now twines
with blessed hand, garlands of stars
above wander- and wonderland.

O heart, what, in these days can
your clearest wanderer's song then say
of your deep delight:

In the meadow's song the heart is dumb,
words cease where image upon image
comes to you and fills you wholly.

III

Charles Ives

(1874-1954)

Charles Ives has been widely considered the most extraordinary of Turn-of-the Century American composers.

Unlike most of his contemporaries, he did not go to France or Germany to study composition. His musical sensibilities were developed at home. His early training came from his father, the bandmaster of Danbury, Connecticut. George Ives was very openminded and passionate about all sounds he heard. The young Ives was exposed to a lot of experimental music, revival hymns and amateur band music, all of which had profound effects on his musical philosophies. He was appalled by "mannered" performances of art music, but stirred by amateurs who sang from their souls. Such music of conviction was in his words, music of "substance."

Incorporated into most of his music are his famous "connotationally loaded memory-fragments" drawn from hymn tunes, Civil War songs, and American folk and popular songs. Often times the fragments are hardly recognizable at first, and they only instill a vague something in the listener's memory. Eventually the fragments build upon each other until at the climax of the song the tune is revealed.

One song which demonstrates all of this in four short systems is "Thoreau," which was adapted from Ives' second pianoforte sonata. The song is based on Thoreau's thoughts on an Indian summer day at Walden pond at Concord, Massachusetts. The text itself is steeped in transcendental mysticism concerning nature and the cycle of life. For Ives, it also contained the nostalgia of the wholesomeness and beauty of New England, where he spent his boyhood.

As the singer chants, there are hidden secrets in the piano accompaniment. There is a fragment of a tune, but the notes are not quite right. The piano plays it two more times as if trying to recall how the tune goes. Simultaneously below it, a slow, cyclical, bass ostinato (perhaps representing the cycle of life) keeps a steady rhythm. Finally,

the melody fragment, "Down in the cornfield..." from the folk song, "Massa's in de Cold Ground" is intact. Only at that point can the listener recall the words to the earlier fragments. It is interesting to note that "Massa's in de Cold Ground" occurs shortly after the "cycle of life" ostinato begins. After the revelation of the folksong, the ostinato continues, but there is only one more memory fragment. The singer's melody is reduced to one note and a seemingly meterless rhythm. As the ostinato winds down and stops, the dynamic decreases to pianississimo. A final tinkling flourish fades to nothingness and a screen of silence.

Ives' attention was continuously focused on the glories of days gone by and New England Transcendentalism. He had a broad spiritual sense which included organized religion but also went much further than that. The Transcendentalists expressed an idea of an intuitive perception of divine truth as opposed to church dogma. Ives appreciated the spiritual nature of revival hymns and incorporated them in much of his music. "Serenity" is a hymn tune, but Ives has altered it so that it is almost unrecognizable. This quiet, sustained song is entered around one pitch, and the syncopated rhythm gives an illusion of unmeasured time.

"In the Mornin'" is not an Ives song, but rather, his transcription of Negro spiritual. The spirit and deep emotion of this song must have been very attractive to Ives.

"To Edith" is one of two songs centered around Edith Ives, daughter of Charles and Harmony Ives. Harmony was inspired to write the poem, which Charles set to music.

"Thoreau" from Walden, by Henry David Thoreau
(spoken)

"... His meditations are interrupted only by the faint sound of the Concord bell," a melody, as it were, imported into the wilderness. At a

distance over the woods the sound acquires a certain vibratory hum as if the pine needles in the horizon were the strings of a harp which it swept... a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth, interesting to the eyes by the azure tint it imparts."

(sung)

He grew in those seasons like corn in the night,
rapt in reverie, on the Walden shore,
amidst the sumach, pines and hickories,
in undisturbed solitude.

Serenity

Whittier

O, Sabbath rest of Galilee!
O, calm of hills above,
Where Jesus knelt to share with Thee
The silence of eternity
Interpreted by love.

Drop Thy still dews of quietness,
Till all our strivings cease:
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of Thy peace.

In the Mornin'

Negro spiritual

In the mornin' when I rise,
Give me Jesus.

(Chorus)

Give me Jesus.
You can have all the world
But give me Jesus

'Twixt the cradle and the grave,
Give me Jesus.

(Chorus)

To Edith

Harmony Ives

So like a flower,
thy little four year face in its pure freshness
That to my bedside comes each morn in happy guise
I must be smiling too.

O, little flower-like face
That comes to me each morn for kisses
Bend thou near me while I inhale its fragrance sweet
And put a blessing there.

IV

Poema en forma de canciones

Joaquin Turina
(1882–1949)

Joaquin Turina's music is a reflection of Andalusian landscape and culture. As one of Spain's provinces, it is distinguished for its strong Moorish influence, colorful landscape, and its beautiful capital, Seville.

Turina was raised in Seville and made his debut as a pianist. However, he was not able to resist the music of France (and more specifically, Claude Debussy), and in 1905 he moved to Paris to study composition. In Paris the public had an appetite for exotic cultures, including the music of Spain. There he associated with other Spaniards, including Manuel de Falla. Although his Andalusian pride is evident in his music, he attempted more than the other Spanish composers to use more conventional European forms.

Poema en forma de canciones is a song cycle based on the poetry of Ramon de Campoamor. In his famous poem "Nunca olvida...." the uniquely Andalusian concept of death is apparent. The Andalusians live with constant acceptance of death in everything from their dancing to their bullfighting to their religious ceremonies. Their positive attitude towards death creates an awareness of life and gives it its fullest meaning.

"Cantares" and "Los dos miedos" are most characteristically Andalusian. The florid melismas in "Cantares" recreate the expressive ornaments of Moorish music and the rhythm of Andalusian work songs. The middle section of "Los dos miedos" with its triplet figures and its minor mode is reminiscent of a Spanish dance. One can hear the slow, sentimental guitar strums in the piano accompaniment.

Although "Las locas por amor" does not sound as overtly Spanish as the previous songs, its theme of love and passion is well-known to Spaniards. The numerous parallel triads definitely are inspired by Claude Debussy, but the wit and charm and brilliant colors still evoke thoughts of Seville.

Nunca olvida.... (Do not Forget...)

Since this world I leave
before the final reckoning with God
here between the two of us
I shall make my confession

With all my soul I forgive
even those I've always hated.
But you, whom I have loved so much
I shall never forgive!

Cantares (Songs)

Ah! I feel you closer to me
the more I flee from you;
since I bear your likeness within me,
as a shadow of my thoughts.

Tell me again,
since yesterday, spellbound,
I listened to you without hearing
and I looked at you without seeing.

Los dos miedos (The two fears)

At nightfall on that day,
far from me she said:
why come so close?
I am afraid of you.

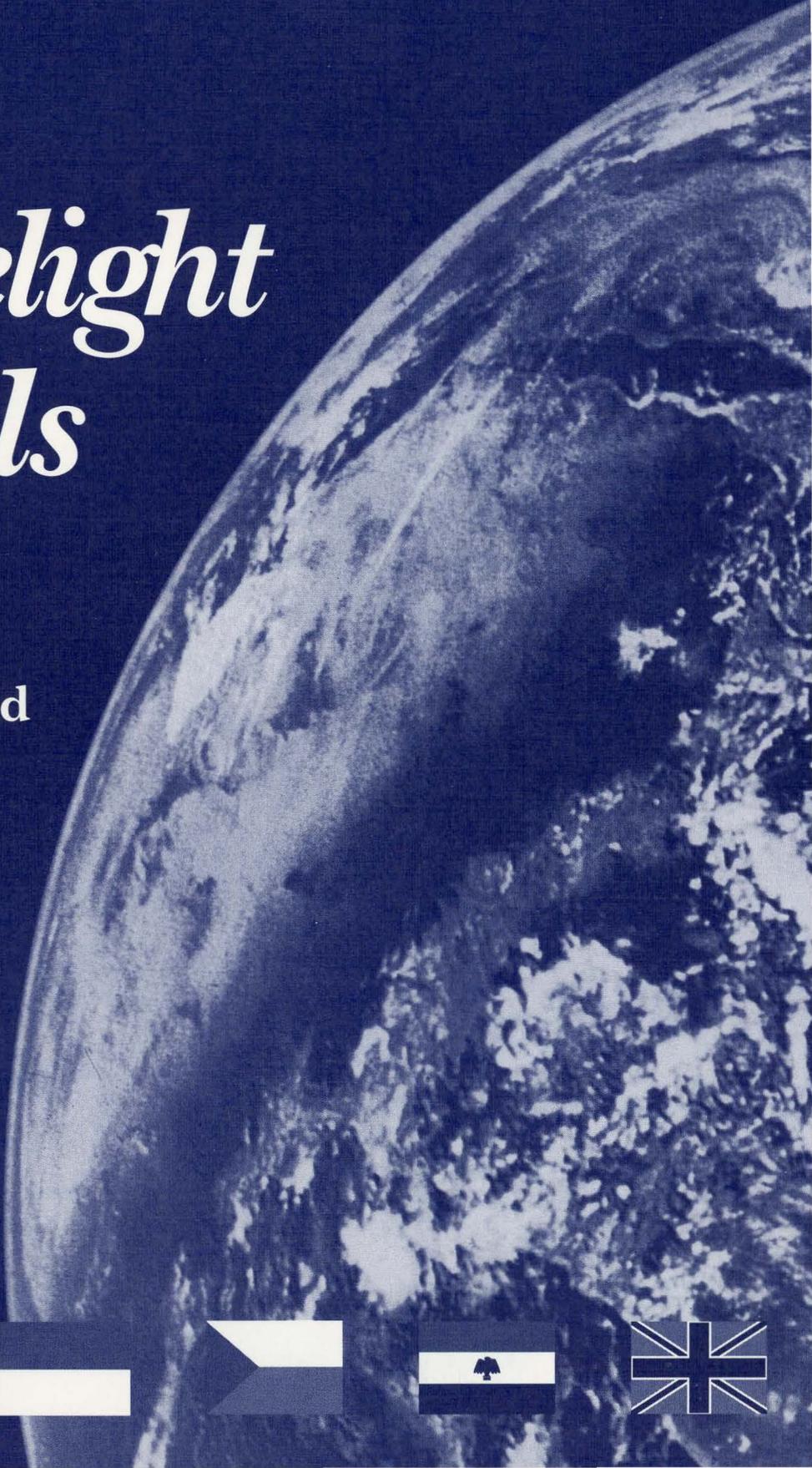
And after that night had passed,
close to me she said:
why move so far away?
I am afraid without you.

Las locas por amor (Frantic for Love)

'I shall love you, goddess Venus if you wish me
to love you long and wisely.'
And the goddess of Cythera replied,
'I wish, like all women, to be loved fleetingly
and frantically.'



*Krista Palmquist is a student of Jean del Santo
at the University of Minnesota*



Candlelight Carols

For God so loved
the world that
He gave His
only begotten
Son . . .



CROWN COLLEGE CANDLELIGHT CAROLS CHRISTMAS 1995

An International Christmas

Welcome! We are pleased you have come to share this holiday tradition with us. The program is intended to be an experience in worship, so please hold your applause until the end. For the same reason, the use of flash photography or cassette tape recorders is prohibited.

THE PRELUDE

**Fanfare Prelude on
"Joy To The World"** Jim Curnow

Concert Band

**Etude Tableau in
D Major Op. 39, No. 9** 19th Century Russian

S. Rachmaninov
Daniel Rieppel

Os Justi Proclamation of Righteousness

Psalm 37:30, 31
Women's Choir

Ding Dong! Merrily On High French Carol

arr. by M. Jarrod Brandt
Chamber Singers

Dance of The Reed Flutes P. Tchaikovsky

arr. by Ralph R. Guenther
Flute Choir

Guiding Star Carol Danish Carol

arr. by O. C. Christiansen
College Choir

Royal Fanfare Josquin Des Pres

Majestic Brass

INVOCATION

Dr. Bill W. Lanpher
President of Crown College



PROCESSIONAL

**Of The Father's
Love Begotten** 13th Century Plainsong

Aurelius Clemens Prudentius

Of the Father's love begotten, ere the worlds began to be,
He is Alpha and Omega, He the source, the ending He.
Of the things that are and have been, And that future years
shall be.
Evermore and evermore.

O that birth forever blessed, when the Virgin full of grace,
By the Holy Ghost conceiving, Bare the Savior of our race.
And the Babe, the world's Redeemer, first revealed His
sacred face.
Evermore and evermore.

O ye heights of heav'n adore Him; Angels hosts, His praises
sing,
Pow'rs, dominions, bow before Him, And extol our God and
King.
Let no tongue on earth be silent, every voice in concert ring.
Evermore and evermore.

Christ, to Thee with God the Father, And O Holy Ghost to
Thee.
Hymns and chant and high thanksgiving and unwearied
praises be.
Honor, glory and dominion, and eternal victory.
Evermore and evermore.

College Choir

Alleluia! (from Brazilian Psalm) Portuguese

Jean Berger

Alleluia! O Lord!
Cymbals and the sounding harp I do not have.
But I'll make a fair procession for you, O blessed Lord.
I will praise you with waving of palms.

Accept them I implore you.
I will dance and sing your praises!
College Choir

Greensleeves "What Child Is This?"

16th Century English Carol
arr. by Alfred Reed

What Child is this, who, laid to rest, On Mary's lap is
sleeping?
Whom angels greet with anthems sweet, While shepherds
watch is keeping?

This, this is Christ the king, Whom shepherds guard and
angels sing:
This, this is Christ the King, The babe, the Son of Mary.



Why lies He in such mean estate where ox and ass are
feeding?
Good Christian, fear; for sinners here the silent Word is
pleading.

So bring Him incense, gold and myrrh, Come, peasant, king,
to owe Him;
The King of kings salvation brings, Let loving hearts
enthroned Him.

Concert Band

John 3:16, 17 (in Spanish)

*Pues Dios amó tanto al mundo, que dio su Hijo único,
para que todo aquel que cree en él no muera, sino que
tenga vida eterna. Porque Dios no envió a su Hijo al
mundo para condenar al mundo, sino para salvarlo.*

A La Nanita Spanish Carol

(Sleep O Little One) arr. by Roger Folstrom
Sung in Spanish

A la nanita, nana, nanita ea, nanita ea,
Mi Jesus tiene sueno, bendito sea.

Fuente cilla que corres clara y sonora.
Rue señor q'en la selva contando lloras,

Callad mientras cuna seba lancea.

A la nanita, nana, nanita ea, nanita ea,
My Jesus, He is sleeping, O come behold Him.

My Jesus, He is sleeping, How blessed be His name.

Little brook ever flowing, rushing and ringing,
Nightengale in the forest, sighing and singing,
Quiet while the cradle gently enfolds Him.

A la nanita, nana, nanita ea, nanita ea.
College Choir

Some Children See Him Alfred Burt

Some children see Him lily white, the baby Jesus born this
night,
Some children see Him lily white, with tresses soft and fair.
Some children see Him bronzed and brown, the Lord of
heav'n to earth come down.
Some children see Him bronzed and brown, with dark and
heavy hair.

Some children see Him almond-eyed, this Savior whom we
kneel beside, some children see Him almond-eyed, with
skin of yellow hue.

Some children see Him dark as they, sweet Mary's Son to
whom we pray;
Some children see Him dark as they, and ah, they love Him,
too.

The children in each different place will see the baby Jesus'
face.

Like theirs, but bright with heav'nly grace, and filled with
holy light.

O lay aside each earthly thing, and with thy heart as
offering,

Come worship now the Infant King, Tis love that's born
tonight!

Women's Choir

Coventry Carol 15th Century English Pageant of the Shearmen and Taylors

Luly, lullay, thou little tiny child;
By, by, lully, lullay.

O sisters too, how may we do for to preserve this day,
This poor youngling for whom we do sing,
By, by lully, lullay.

Herod the King, in his raging charged he hath this day
His men of might in his own sight,
All young children to slay.

Then woe is me poor child for thee!
And ever mourn and say,
For thy parting neither say nor sing
By, by lully, lullay.

Chamber Singers

John 3:16, 17 (in German)

*Denn so sehr liebte Gott die Welt daß er seinen
eingeborenen Sohn hingab, damit jeder, der an ihn
glaubt, nicht verlorengelange, sondern ewiges Leben
habe. Denn Gott sandte den Sohn nicht in die Welt,
daß er die Welt richte, sondern daß die Welt gerettet
werde durch ihn.*

Symphonic Variations on "In Dulci Jubilo" German Carol Claude T. Smith

Good Christian men, rejoice with heart and soul and voice;
Give ye heed to what we say: News! News! Jesus Christ is
born today.

Ox and ass before Him bow, And He is in the manger now:
Christ is born today! Christ is born today!

Good Christian men, rejoice with heart and soul and voice;



Now ye hear of endless bliss: Joy! Joy! Jesus Christ was
born for this!
He has opened heaven's door, And man is blessed evermore:
Christ was born for this! Christ was born for this!

Good Christian men, rejoice with heart and soul and voice;
Now ye need not fear the grave: Peace! Peace! Jesus Christ
was born to save!
Calls you one and calls you all To gain His everlasting hall:
Christ was born to save! Christ was born to save!

All My Heart
This Night Rejoices German Carol
Arr. by M. Jarrod Brandt

All my heart this night rejoices.
As I hear far and near sweetest angel voices!
Christ is born! their choirs are singing;
Till the air ev'rywhere now with joy is ringing.

Hark! a voice from yonder manger,
Soft and sweet, doth entreat: "Flee from woe and danger!"
Brethren, come, from all doth grieve you;
You are freed, all you need I will surely give you."

Come, then let us hasten yonder;
Here let all great and small kneel in awe and wonder.
Love Him who with love is yearning;
Hail the star that from far bright with hope is burning!

Chamber Singers

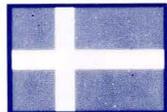
Tomorrow Shall Be
My Dancing Day arr. by John Rutter
edited by Dale Warland

Tomorrow shall be my dancing day; I would my true love
did so chance
To see the legend of my play, To call my true love to my
dance;
Sing O my love, O my love, my love, my love;
This have I done for my true love.

Then was I born of a virgin pure, of her I took fleshly
substance;
Thus was I knit to man's nature, To call my true love to my
dance.
Sing O my love, O my love, my love, my love;
To call my true love to my dance.

In a manger laid and wrapp'd I was, so very poor, this was
my chance,
Betwixt an ox and a silly poor ass, To call my true love to
my dance:
Sing I my love, O my love, my love, my love;
This have I done for my true love.

Women's Choir



God Rest Ye Merry, Gentlemen

19th Century London Carol

arr. by Luther Anderson

Majestic Brass

Noel Nouvelet

French Carol

arr. by Marcel Dupre

Desiderius Klempey, Organist

O Clap Your Hands

20th Century English

(Text from Psalm 47)

Ralph Vaughan Williams

O clap your hands, all ye people; shout unto God with the
voice of triumph.
For the Lord most high is terrible: He is a great King over
all the earth.
God is gone up with a shout, the Lord with the sound of a
trumpet.
Sing praises to God, sing praises unto our King, sing
praises.
For God is King of all the earth, sing ye praises everyone
that hath understanding.
God reigneth over the heathen: God sitteth upon the
throne of His holiness.
Sing praises unto our King, sing praises.

Chamber Singers, Majestic Brass, Organ

Joy To The World

Antioch

Joy to the world! the Lord is come; Let earth receive her
King;
Let every heart prepare Him room,
And heav'n and nature sing, And heav'n and nature sing,
And heav'n and heav'n and nature sing.

Joy to the earth! the Savior reigns; Let men their songs
employ;
While fields and floors, rocks, hills, and plains
Repeat the sounding joy, Repeat the sounding joy,
Repeat, repeat the sounding joy.

No more let sin and sorrows grow, Nor thorns infest the
ground;
He comes to make His blessings flow
Far as the curse is found, Far as the curse is found,
Far as, far as the curse is found.

He rules the world with truth and grace, And makes the
nations prove
The glories of His righteousness,
And wonders of His love, And wonders of His love,
And wonders, wonders of His love.

Audience, Organ

Sleep, O sleep Thou lovely Child divine.
 Love distilled in humble form so fine.
 May thy slumber keep Thee now from pain;
 Long and weary Journey yet remains.
 God of love who gave this little one, God of love who came to
 overcome,
 Holy Spirit, God and Christ in one child.

Wisemen sought a King and journeyed far, guided by a
 strange and glorious star,
 Offring gifts of incense, myrrh and gold,
 Witnessing the holy birth foretold.
 When we seek Thee Jesus may we be guided to Thy cradle
 there to see
 Propesies fulfilled and hope revealed.

Child of peace who came so long ago,
 Child of love still with us here we know.
 May Thy tears of passion freely flow,
 Melting hearts within us cold as snow.
 He is come to be our dearest kin, He is come to take from us
 our sin,
 Jesus come and make us safe within you.

Women's Choir

John 3:16, 17 (in Japanese)

16 神は、実に、そのひとり子をお与えになったほどに、世を愛された。それは御子を信じる者が、ひとりとして滅びることなく、永遠のいのちを持つためである。
 17 神が御子を世に遣わされたのは、世をさばくためではなく、御子によって世が救われるためである。

Joseph Dearest, Joseph Mine German Carol

Cathy Victorsen, Harp

Peng You Ting! Traditional Chinese Melody

(Friends, Hear This Good News!)

Sung in Chinese

arr. by Carolyn Jennings

Pengyou, ting zhe hao xin xi.
 Yesu jiangshi wei jiu ni,
 Benlai ta shi tian shang shen,



Te lai wei jiu shi shang ren.

Ting, ting, ting zhe hao xin xi:

yesu Jidu, Yesu Jidu

Jiangsh wei jiu wo, jin ni!

Friend, hear this good news:

Jesus descended to earth to save you.

Originally he was the Lord in heaven.

He came to save people in the world.

Hear, hear, hear this good news:

Jesus Christ, Jesus Christ

Descended to earth to save me, save you!

College Choir

Morning Alleluias

For The Winter Solstice

Ron Nelson

Morning Alleluias For the Winter Solstice was commissioned by Frederick Fennell for (the people of Hiroshima, Japan) and was performed first by the Tokyo Kosei Windorchestra in May of 1989. The title of this music was chosen by Ron Nelson when Fennell told him of his personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with brilliant morning sunlight. "As I lay in bed with so many dark thoughts also crowding in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of a musical expression. The Hiroshima morning was in late November. Ron accepted my commission a few days later in Chicago. Other work was put aside so Ron could produce the score which he signed on March 1, 1989."

Concert Band

John 3:16, 17 (in English)

For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life. For God sent not his Son into the world to condemn the world; but that the world through him might be saved.

Te Deum

Jonathon Veenker

We praise Thee, O God. We worship Thee.

We acknowledge Thee to be the Lord.

All the earth doth worship Thee, the father everlasting.

To Thee all angels cry aloud;

The heav'ns and all the powers therein

To Thee the cherubim and seraphim do continually cry:

Holy, Holy, Holy! Lord God of Sabaoth.

Heaven and earth are full of the majesty of Thy glory.

The glorious company of the apostles praise Thee.

The goodly fellowship of the prophets praise Thee.
The noble army of martyrs praise Thee.
The holy church throughout all the world doth acknowledge
Thee.

The Father of an infinite majesty; Thine adorable, true and
only Son;
Also the Holy Spirit, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

We praise Thee, O God.
And we worship Thy name forever, and ever world without
end. Amen!

College Choir and Concert Band

Farandole from
"L'Arlesienne Suite No. 2" George Bizet
arr. by Robert Longfield
Concert Band

BENEDICTION

Dr. Bill W. Lanpher
President

ORGAN POSTLUDE

CONDUCTORS

David W. Donelson – College Choir, Chamber Singers, Celebration

Bryan J. Fisher – Women's Choir

Desiderius J. Klempay – Organ, Music Department Chair

Daniel B. Rieppel – String Ensemble

Kathrina E. Skaar – Concert Band, Flute Choir

Trygve R. Skaar – Majestic Brass

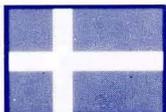
READERS

English – Jim Fedje

Spanish – Sheila Guerra

German – Tina Sutton

Japanese – Susie Volby
Takato Shimizu



COLLEGE CHOIR

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Betsie Albertson	Laurann Albertson	Josh Anderson	Abe Crowell
Tisha Albertson	Courtney Bedford	Jeremy Baker	Brian Daum
Lori Bauer	Heather Bloch	Dan Feldkamp	Joel Harmon
Carolina Carcamo	Amy Dieter	Matt Gilbertson	Aaron Mott
Damaris Gearhart	Deb Eagen	Jeremy Glenn	Todd Niklaus
Stephanie Johansen	Lora Fagre	Bill Huffstutter	Sam Rodriguez
Naomi Krienke	Sarah Fisher	Adam Hultberg	Kirk Ronzheimer
Rebecca Krienke	Melissa Hagelberger	Aaron Krienke	Aaron Sellers
Heather Mahon	Jody Johnson	Jason Kvols	Craig Sixta
Christine Patrick	Jessica Koneck	Joel Schmidt	David Yost
Angela Rightler	Rachel Krienke	Robb Stiffler	Matt Yost
Kelly Rockhold	Jill Landaw		Dan Zobel
Elissa Saari	Jennifer Larson		
Anita Tronnes	Erica Nelson		
Sharalee Spurlin	Nicole Strawser		
Rebekah Wooster	Marci Stumbo		
	Susan Wall		
	Rachelle Ward		
	Bethany Whyte		
	Jennifer Wohlgemuth		

WOMEN'S CHOIR

Angela Anderson	Summer Johnson	Kristina Needham
Jamie Bichel	Tracy Kaye	Heather Rue
Jodi Dahlen	Melissa Kreitz	Becki Speas
Sharon Daum	Kristi Lieser	Carolyn Sorensen
Heather Hanson	Sarah Loefer	Jennifer Van Haften
Sara Holmstrom	Julie Maas	



CROWN CHAMBER SINGERS

Soprano

Betsie Albertson
Tisha Albertson
Damaris Gearhart
Stephanie Johnsen

Alto

Heather Bloch
Anita Tronnes

Tenor

Dan Feldkamp
Aaron Mott
Joel Schmidt

Bass

Aaron Sellers
Craig Sixta
David Yost
Matt Yost

CONCERT BAND

Piccolo

Sarah Loefer

Flute

Sarah Boedigheimer
Daria Boyers
Sarah Loefer
Sara Needham
Nichole Perry

Oboe

Molly Olson

Clarinet

Cathy Aune
Amy Killmon
Kristy Owens
Sam Rodriguez

Alto Saxophone

Tri Bui
Sarah Conley

Tenor Saxophone

Amy Reese

Baritone Saxophone

Lauris Nelson

French Horn

* Jason Boyers
David Yost
Matt Yost

Trumpet

Christy Ankenbauer
Dan Durgan
* Gregory Grimes (faculty)
Christian Lee

Trombone

* Bruce Alpern
Adam Hultberg
Andrew Prasuhn
Joel Schmidt

Euphonium

Andrew Prasuhn
* Trygve Skaar (faculty)

Tuba

Kurt Estey
* Trygve Skaar (faculty)

Percussion

Mike Joos
Melissa Kreitz
Dan Zobel

* Invited Musician



CELEBRATION

Josh Anderson
Lori Bauer
Amy Dieter
Jeremy Glenn
Aaron Krienke

Rebecca Krienke
Jason Kvols
Kelly Rockhold
Kirk Ronzheimer

Keyboard – Julie Bienkowski
Guitar – Jon Nicol
Bass – Sam Rodriguez
Percussion – Lee Stewart

MAJESTIC BRASS

Christian Lee, Trumpet
David Yost, French Horn
Adam Hultberg, Trombone
Andrew Prasuhn, Euphonium
Trygve Skaar (faculty), Tuba

HARP

Cathy Victorsen

CROWN COLLEGE

Crown College exists to educate Christians who will serve the Lord in diverse fields. Pastors, missionaries, school teachers, youth ministers, business administrators, and musicians are prepared for their professions at Crown.

The Music Department at Crown College offers baccalaureate and associate of arts degrees as well as minors and licensures in music education (preparation of elementary and secondary school music teachers), church music (education in leadership, performance, and philosophy for church musicians) and ethnomusicology.

Whether or not they major in music, all students are invited to audition for participation in a variety of college musical organizations including those performing this evening.

For more information about Crown College, please call the Office of Communications at 612-446-4132.

