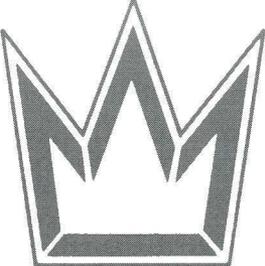
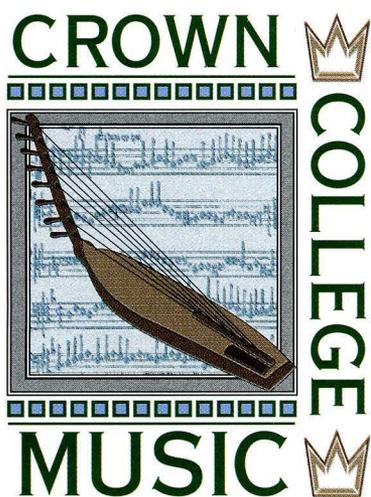


the
CROWN  COLLEGE



*Symphonic
Wind
Ensemble*

Kathrina E. Skaar, Conductor

with Majestic Brass,

Trygve R. Skaar, Director

Crown College

The Crown College Department of Music

presents the

SYMPHONIC WIND ENSEMBLE
Kathrina E. Skaar, Conductor

In Concert
1997

Crown College

Crown College is a professional undergraduate and graduate 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, world missions, 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 earned doctorates or are in doctoral programs.

Music at Crown

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 Music Education (vocal and instrumental) and Bachelor of Science in Church Music. 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. Ensembles are open to all students on campus through competitive auditions. The major organizations are the Crown College Choir, Symphonic Wind Ensemble, Women’s Choir and Jazz Ensemble. Numerous small ensembles are also available. The Crown Chamber Singers, Majestic Brass, String Ensemble, Chamber Winds, Celebration, and Stand Your Ground, all add an exciting dimension to the Music Department.

The newest program offered within the Music Department is in the area of ethnomusicology. This addition merges music and anthropology. It focuses on the music cultures of non-western societies, including tribal and folk cultures of the world. The M.A. in Ethnomusicology is designed to prepare ethnomusicologists for vocations in missions, assist missionaries in understanding ethnic music culture as part of the worldview of an ethnic group, assist with development of indigenous worship, and promote a broader understanding of the contribution of ethnomusicology to missions.

Symphonic Wind Ensemble

Piccolo

Sarah Loefer, *Reedsville, Wis.*

Flute

Daria Boyers, * *Young America, Minn.*

Keely Bueckers, *Detroit Lakes, Minn.*

Elizabeth Glewwe, *Woodbury, Minn.*

Ruth Jones, *Eyota, Minn.*

Sarah Loefer, *Reedsville, Wis.*

Sara Needham, *Waconia, Minn.*

Joy Ostlie, *Iquique, Chili*

Clarinet

Jill Fox, *Britt, Iowa*

Amy Killmon, * *Olathe, Kans.*

Lisa Solberg, *Bismark, N. Dak.*

Alto Saxophone

Sarah Conley, * *Grand Rapids, Minn.*

Steven Jensen, *Waseca, Minn.*

Tenor Saxophone

Amy Reese, *St. Ignatius, Mont.*

Baritone Saxophone

Timothy Steele, *Norwood, Minn.*

***section leader**

Members of the Wind Ensemble are listed alphabetically in order to recognize and emphasize the importance of each player's contribution.

Trumpet

Gregory Grimes (*faculty*)

Christian Lee, * *Excelsior, Minn.*

Rachel Olson, *Aitkin, Minn.*

Khara Schreck, *Fairbault, Minn.*

April Sherbet, *Cedar Falls, Iowa*

French Horn

Kimberly Friesen (*faculty*)

Sonja Grimes (*invited musician*)

Amy Lumadue (*invited musician*)

David Yost, *Glencoe, Minn.*

Trombone

Nathan Fritz, *Cameron, Wisc.*

Jeremy Goodell, *Gilmore City, Iowa*

Adam Hultberg, * *Monticello, Minn.*

Joel Schmidt, *Paynesville, Minn.*

Euphonium

Andrew Prasuhn, *Ansonia, Ohio*

Tuba

Trygve Skaar (*faculty*)

Percussion

Matthew Barron, *Delano, Minn.*

Michael Galvin, *Sleepy Eye, Minn.*

Stacy Jones, *Waterburg, Conn.*

Michael Joos, *Janesville, Wisc.*

Katie Nelson, *Alexandria, Minn.*

Karl von Gohren, *Minnetonka, Minn.*

Dan Zobel, * *Wenatchee, Wash.*



SWE Officers

President - Adam Hultberg

Vice-President - April Sherbet

Secretary - Elizabeth Glewwe

Treasurer - Joel Schmidt

Chaplain - Michael Joos

SWE Representatives

Senior - Dan Zobel & Christian Lee

Junior - Andrew Prasuhn

Sophomore - Daria Boyers & Dave Yost

Freshman - Jill Fox & Steve Jensen

Majestic Brass

Christian Lee, Trumpet
April Sherbet, Trumpet
Khara Schreck, Trumpet
David Yost, French Horn

Adam Hultberg, Trombone
Nathan Fritz, Trombone
Andy Prasuhn, Euphonium
Trygve Skaar, Tuba



Kathrina E. Skaar

Kathrina E. Skaar is Director of Instrumental Studies and Conductor of the Symphonic Wind Ensemble 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 from Northwestern University majoring in instrumental conducting and music education. Her teachers included John P. Paynter, Charles B. Olson, Craig Kirchoff, Mallory Thompson, and H. Robert Reynolds. Professor Skaar's teaching responsibilities at Crown include instrumental music education methods and techniques, supervision of student teachers, directing the Symphonic Wind Ensemble, and chamber ensembles. She also holds the position of Music Director and Conductor 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

Trygve R. Skaar holds the position of Low Brass Instructor at Crown College and Bethel College in St. Paul. Mr. Skaar's responsibilities at Crown include directing the Brass Choir and Jazz Ensemble as well as being the Tour Coordinator for all music performing groups. He received his Bachelor of Music degree from Bethel College and presently is studying tuba with Ross Tolbert, principal tuba player with the Minnesota Orchestra. Former teachers include Stephen Mead, Robert Bailey and Charles Olson. Mr. Skaar's extensive music experience includes performing with the United States Army Band in Germany as well as with brass bands throughout England and Switzerland. He is the solo B-flat Tuba player with the Sheldon Theater Brass Band in Redwing, Minnesota and plays euphonium with the Minnesota Army National Guard Band of Rosemount, Minnesota.



Program

Pieces will be selected from the following repertoire:

Proclamation from "Hymn Variants"

Alfred Reed

The music of "Hymn Variants" is in three movements, with *Proclamation* being the first. It is based on the ancient tune, "Lasst Uns Erfreuen" ("Let Us Be Joyful") which was published in 1623. This movement produces a feeling of majestic sonority throughout, befitting its title of "a proclamation to all the world." Alfred Reed, composer, arranger, conductor and editor is one of the nations most prolific and frequently performed composers. After serving in the Air Force during WWII, Reed later attended the Juilliard School of Music studying with Vittorio Giannini, and in 1948 began composing and arranging radio, film, and television network music for NBC and ABC. For many years Reed was a professor of music at the University of Miami, where he became very involved with music industry. Over 200 works have been published for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups. Currently, Alfred Reed continues to be awarded with commissions from all over the world.

Pageant

Vincent Persichetti

Pageant was completed for band in 1953 on a commission from Edwin Franko Goldman for the American Bandmasters Association. It was first performed under the composer's direction by the University of Miami Band. The work opens in a slow tempo with a motive played by the horn which is used throughout both sections of the composition. This solemn chordal beginning is succeeded by a vivacious parade, introduced first, by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

Vincent Persichetti is a graduate of Combs College, Philadelphia Conservatory, and the Curtis Institute having studied composition with Paul Nurdoff and Roy Harris, and conducting with Fritz Reiner. Persichetti during his teaching career, became the department chairman of the composition department for both the Philadelphia Conservatory and Juilliard School of Music. More than 100 works of Persichetti have been published, including some of his most famous works for band: *Masquerade*, *Symphony No. 6*, *Psalm*, *Divertimento* and *Bagatelles*.

“I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity. *Amazing Grace*, was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, ‘*Amazing Grace*’ has since grown to become one of the most beloved of all American spirituals.”

Frank Ticheli was born on January 21, 1958, in Monroe, Louisiana. He was raised in Texas and holds degrees from Southern Methodist University and the University of Michigan. Ticheli is currently composer in residence of the Pacific Symphony Orchestra and Professor of Music at the University of Southern California. He has received many honors and awards including a Charles Ives Scholarship, a Goddard Lieberon Fellowship, the Ross Lee Finny Award, the Walter Beeler Prize, and a residency at the MacDowell Colony. Ticheli has ten works which have been published for band including, *Cajun Folk Songs*, *Fortress*, *Gaian Visions*, *Pacific Fanfare*, and *Postcard*.

Alleluia, Laudamus Te

Alfred Reed

A Celebration Hymn for Winds and Percussion

Alleluia, Laudamus Te is actually a canticle of praise without words. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds. The third theme is a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed. The piece ends with overwhelming power and sonority, ending in joyous triumph.

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College Conservatory of Music, Wind Symphony. The work employs the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in the original and inversion simultaneously. The middle section develops into a 4-point counterpoint with the ending based on the original minor third interval.

Jack Stamp is the Conductor of University Bands at Indiana University of Pennsylvania. Dr. Stamp received a Bachelor of Science degree in Music Education from Indiana University of Pennsylvania, a Master of Music degree in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University.

Chester, Overture for Band

William Schuman

The New England Triptych (Three Pieces after William Billings) was composed originally for orchestra in 1956, and subsequently transcribed by the composer for band. *Chester, The Overture for Band*, the brilliant final portion of the Triptych, has become one of the great classics of band music in the United States. It became the song of the American Revolution. In the first section, Schuman introduces the familiar hymn tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with many mid-twentieth century rhythmic and harmonic devices. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

William Schuman, American composer, educator and music administrator received his early training with Max Persin and Charles Housiel. He graduated from Columbia University and privately studied composition with Roy Harris from 1936 to 1938. He attracted the attention of conductor Serge Koussevitsky who premiered many of his works. Schuman has composed for virtually all genres, including orchestra, chorus and symphonic band. He was the first recipient of the Pulitzer Prize for music in 1943 for his composition, *A Free Song*. Some of his other works for band include, *George Washington Bridge, Circus Overture, and American Hymn*.

Let tyrants shake their iron rod
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.

The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev'ry Chord.

Third Suite

Robert Jager

- I. *March*
- II. *Waltz*
- III. *Rondo*

Third Suite was written for the Granby High School Band of Norfolk, Virginia. The first movement is in a march style, but the rhythmic structure is changed by the alternation of meter signatures. The second movement portrays a waltz, a dance which is typically in 3/4, however, this waltz constantly changes time signatures between 3/4, 2/4, and 4/4. The final movement is full of energy and bright tunes with a quick coda to end the works.

Robert Jager received his music education degrees at Wheaton College and at the University of Michigan. He has received a number of awards for his music, including the American Bandmasters Association Ostwald Award in 1964, 1968, and 1972 (for *Symphony for Band*, *Diamond Variations*, and *Sinfonietta* respectively). Jager has written for chamber music, orchestra, and concert band. His more recent band works include *The Wall* and *Meditation on an Old Scottish Hymn Tune*.



On An American Spiritual

David Holsinger

This piece begins with a mournful and melancholy hymn, “Were You There When They Crucified My Lord?” However, the middle section departs from the placid beginning and interrupts the listener with a brutal, unmerciful middle section, depicting the harsh reality of the Easter lament, when Christ was nailed to the tree and laid in a grave. The majestic closing section refers to the question “Were you there when He rose up from the dead...?”

Were you there when they crucified my Lord?
Were you there when they nailed him to the tree?
Were you there when they laid him in the tomb?
Sometimes it causes me to tremble, tremble, tremble.

David Holsinger was born in Hardin, Missouri in 1945. He earned a Bachelor of Music degree from Central Methodist College and a Master of Music Degree from Central Missouri State University. Post-graduate work was completed at the University of Kansas, where he was an arranger for university bands and swing choir. Holsinger currently serves as Composer-in-Residence to Shady Grove Church, Grand Prairie, Texas. A prolific composer for the band medium, his works include, *To Tame the Perilous Skies*, *Liturgical Dances*, *Havendance*, *Helm Toccata*, *On a Hymnsong of Philip Bliss*, *Consider the Uncommon Man*, *American Faces*, and two ABA-Ostwald award-winning compositions: *The Armies of the Omnipresent Otserf* and *In the Spring at the Time When Kings Go off to War*.

Fred J. Allen is Director of Bands at Abilene Christian University, Abilene, Texas, where he teaches flute, conducting, and music education. Prior to this position, Allen taught several years in the Texas Public Schools.

This spiritual setting is simplistic, yet an effective arrangement of the American folk hymn, "My Lord, What A Morning!" Its intensity and emotional strength has elevated this composition into even the collegiate ranks, resulting in a wonderful contribution to American band literature.

My Lord, what a morning! My Lord, what a morning!
My Lord, what a morning, When the stars begin to fall!
You'll hear the trumpet sound, To wake the nations underground;
You'll hear the sinner mourn, To wake the nations underground;
You'll hear the Christians shout, To wake the nations underground;
Looking to my God's right hand, When the stars begin to fall.

Past the Equinox

Jack Stamp

Based on "Come, thou Long Expected Jesus"

This piece was commissioned by Concordia University Wind Symphony and Carroll College. The title, *Past the Equinox*, is the metaphorical description of a celestial event. The equinox occurs when the length of day and night are equal, and "past the equinox" refers to the day being slightly longer than the night. The night, or dark, is represented by a chromatic and very angular theme which is heard immediately following the opening bell tolls. Several times through the course of the work, the day theme attempts to emerge but is engulfed by the night theme. The day theme appears, musically, in several guises: locrian mode and shifting modes over a tonal center. The entire work is based upon the conflict of the night theme and day theme, or more specifically, evil and good. Eventually, the night theme succumbs to the day theme which is finally revealed as the Advent hymn, "Come, Thou Long Expected Jesus." It is at this point that the metaphor is realized. *Past the equinox*; light over dark; good over evil, is accomplished musically through the prophetic hymn which announces, in the Christian faith, the coming of "the light of the world."

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Majestic Brass Program Selections

Fanfare, from "LaPeri"
Canzon Septimi toni No. 1
Rondeau
Rigaudon
Suite from Fiori Musicala
A Gospel Song Sing-Along
Breathe on Me, Breath of God
Standin' in the Need of Prayer

P. Dukas
G. Gabrieli
J. Mouret
A. Campra
G. Frescobaldi
W. Himes
W. Himes
A. Kerr

Music Faculty

John L. Benham, D.Ed.

Ethnomusicology, President of Music in World Cultures

David W. Donelson, M.A.

Director of Choral Activities, Conducting, Church Music, College Choir, Chamber Singers, Celebration, Stand Your Ground

Jan Hendrickson, M.A.

Adjunct Professor, Director of Women's Choir

Charlene Hess, M.M.

Adjunct Professor, Assoc. Director of String Ensemble

Desiderius J. Klempay, D.M.A.

Department Chair, Music Theory, Keyboard

Krista Palmquist, M.M.

Adjunct Professor, Vocal Pedagogy

Daniel Rieppel, D.M.A.

Adjunct Professor, Music History, Assoc. Director of String Ensemble

Kathrina E. Skaar, M.M.

Director of Instrumental Studies, Conducting, Music Education, Symphonic Wind Ensemble, Chamber Ensembles

Trygve R. Skaar, B.M.

Low Brass, Majestic Brass, Jazz Ensemble

Studio Faculty

Kimberly Friesen

Adjunct Instructor in French Horn

Julie Goos

Adjunct Instructor in Flute

Scott Gorman

Adjunct Instructor in Voice

Greg Grimes

Adjunct Instructor in Trumpet

Jan Hendrickson

Adjunct Instructor in Voice

Charlene Hess

Adjunct Instructor in Violin

Bruce Holmberg

Adjunct Instructor in Guitar

Rebecca Kite

Adjunct Instructor in Percussion

Dana Maeda

Adjunct Instructor in Oboe

Krista Palmquist

Adjunct Instructor in Voice

Solveg Peterson

Adjunct Instructor in Cello

Daniel Rieppel

Adjunct Instructor in Piano

Trygve R. Skaar

Adjunct Instructor in Tuba, Euphonium, Trombone

East Coast Itinerary

Thursday, March 20 7:00 p.m.	Alliance Bible Church Oconomowoc, Wisc.
Friday, March 21 7:00 p.m.	Danville Alliance Church Danville, Ill.
Saturday, March 22 7:00 p.m.	First Alliance Church Mansfield, Ohio
Sunday, March 23 10:30 a.m.	First Alliance Church Mansfield, Ohio
Sunday, March 23 6:00 p.m.	Community Alliance Church Butler, Penn.
Tuesday, March 25	Eastern College Wayne, Penn.
Wednesday, March 26 7:00 p.m.	Derwood Alliance Church Rockville, Md.
Thursday, March 27 7:30 p.m.	Fourth Presbyterian Church Bethesda, Md.
Friday, March 28 7:30 p.m.	C&MA Church Morgantown, W. Va.
Saturday, March 29 7:00 p.m.	C&MA Church Greenville, Ohio
Sunday, March 30 10:30 a.m.	C&MA Church Greenville, Ohio

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) 446-4231*

E-mail: skaart@gw.crown.edu



*Crown College is a college of The Christian & Missionary Alliance
St. Bonifacius, Minnesota*

CROWN COLLEGE DEPARTMENT OF MUSIC

presents

AARON SELLERS

Baritone

A Senior Recital

Tuesday, May 6, 1997

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 Church Music degree.

I.

Heinrich Schütz (1585-1672)

Schütz was known as the greatest German composer of the 17th century. He spent some time in Venice, Italy studying under Gabrieli. He also spent the majority of his years as a court musician. Schütz played a major role in establishing musical traditions and thoughts that defined the best of his nation's music for hundreds of years after his death.

O Jesu, nomen dulce

Heinrich Schütz

O Jesu, nomen dulce,
nomen admirabile,
nomen confortans
quid enim canitur suavius,
quid auditur jucundius,
quid cogitatur dulcius,
quam Jesus, Dei filius
O nomen Jesu,
verus animaecibus
in ore mel,
in aure melos
in corde laetitiaemea
Tuum itaque nomen,
dulcissime Jesus
in aeternum
in ore meo portabo

O Jesus sweet name,
wonderful name
comforting name.
Truly sweet to sing
to hear the delightful
to ponder the lovely
name of Jesus, God's son
O name of Jesus
true life
It is honey in my mouth
song in my ear
joy in my heart.
Therefore I will carry
your name sweet Jesus
eternally
in my mouth.

Bringt her dem Herren

Heinrich Schütz

Bringt her dem herren,
ihr Gewaltigen,
bringt her dem herren,
Ehre und Stärke, Ehre und Stärke
Alleluja

Bring here Lord
your power
Bring here Lord
honor and intensity
Alleluia

Bringt her dem herren
Ehre seines Namens
Betet an den herren
im heiligen Schmuck,
Alleluja

Bring here Lord
honor to your name
pray to the Lord
in hallowed attire
Alleluia

Alle Lande beten dich
an und lobsing den dir,
lobsing den lobsing den
deinem Namen;
Alleluja

All lands pray
and sing praise to you
sing praise, sing praise
your name
Alleluia

Eile, mich, Gott, zu erretten

Heinrich Schütz

Eile, mich Gott
zu erretten.
Herr, mir zu helfen!
Es müssen sich schämen
und zu schanden werden
die nach meiner
seelen stehen
Sie müssen zurückkehren

und gehöhnet werden
die mir übels wünschen
dass sie müssen wiederum

zu schanden werden
die da übermich schreien
da, da, da, da,
freuen und fröhlich
müssen sein in dir
die nach dir fragen
und dein heil lieben
immer sagen
Hoch gelobt gelobt
hoch belobt gelobt sei Gott.
Ich aber bin elend und arm;
Gott, eile, eile zu mir,
Denn du bist mein helfer,
mein helfer und erretter.
Gott, eile eile zu mir,
Gott, eile eile zu mir,
denn du bist mein helfer,
for mein helfer und erretter,
Mein Gott, mein Gott,
verzeuch nicht

Haste O God
to deliver me.
Lord, haste to help me.
O let them be put to shame
and be confounded,
All who seek my life
any my soul
O let them be turned
backward
let them know dishonor
All who wish for me evil.
Let them be appalled
because
of their great shame,
all they that say unto me:
a-ha, a-ha, a-ha
Joyful and glad are
all who trust in Thee,
are all who seek Thee
and Thy salvation,
ever saying:
God is great! O praise ye
His name, O praise your God.
But I am so needy and poor.
O God make haste unto me
for Thou art my helper,
my helper and deliverer.
O God make haste unto me;
O God make haste unto me
for Thou art my helper,
Thou, my helper and deliverer
My God, my God
do not tarry;

II.

George Frideric Handel (1685-1759)

The Messiah was first performed April 13, 1742. The text is by Charles Jennes (1700-1773) who wrote to include the entire story of Jesus, which details the prophecies of Christs coming, his life, death, resurrection, promised of second coming, and the response of believers. *The People that Walked in Darkness* is based on Isaiah 9:2 and *Why do the Nations* comes out of Psalm 11:1-2.

The People that Walked in Darkness

G. F. Handel

For behold, darkness shall cover the earth,
and gross darkness the people,
and gross darkness the people:
but the Lord shall arise upon thee,
and His glory shall be seen upon thee,
and His glory shall be seen upon thee.
And the Gentiles shall come to thy light,
and kings to the brightness of the rising.

The people that walked in darkness, that walked in darkness
the people that walked, that walked in darkness
have seen a great light, have seen a great light,
the people that walked, that walked in darkness
have seen a great light.
And they that dwell, that dwell in the land
of the shadow of death,
upon them hath the light shined.

Why do the Nations

G. F. Handel

Why do the nations so furiously rage together?
Why do the people imagine a vain thing?
The kings of the earth rise up,
and the rulers take counsel together against the Lord.
And against His anointed.

INTERMISSION

III.

Hector Berlioz (1803-1869)

The Aria, *O Misère des Rois!*, is part of the *Oratorio L'Enfance Du Christ* (The childhood of Christ) opus 25. The work was composed in 1854. The libretto was written by Berlioz and based on Matthew 2. The aria expresses and explores the thoughts and feelings of Herod in his pursuit of Jesus who threatens his reign.

O Misère Des Rois!

H. Berlioz

Toujours ce rêve!	Always this dream!
Encore cet enfant	again that child
Qui doit me détrôner!	Who can dethrone me!
Et ne savior que croire	And only to be able to believe
De ce présage menaçant	this menacing omen
Pour ma vie et ma gloire!	For my life and my glory!
O misère des rois!	O misery of kings!
Régner et ne pas vivre!	To reign and not to live!
A tous donner des lois,	To give up all leisure
Et désirer de suivre	and to desire to follow
Le chevrier au fond des bois!	The goatherd after all through the forest!
O nuit profonde	O dead of night

Qui tiens le monde
Dans le repos plongé,
A mon sein ravagé
Donne la paix une heure,
Et que ton voile effleure
Mon front d'ennuis chargé!

Effort stérile!
Le sommeil fuit;
Et ma plainte inutile
Na hâte point ton cours,
Interminable nuit!

who your people
into rest plunge,
to my ravaged breast
give one hour of peace,
and if your veil brushes
My brow between
responsibilities!
Sterile effort!
The escape of sleep;
and my useless lamentation
hurries not your course,
Endless night!

IV.

Aaron Copland (1900-1990)

Aaron Copland, who spent most of his years in Brooklyn, New York, moved to Paris in 1921. Here he found an inspiring harmony professor, Nadia Boulanger. This student/teacher relationship was a springboard to Copland's music career. Now he is often thought of as the Dean of American Composers. The songs below are all old American hymns/songs arranged by Copland.

Simple Gifts

Aaron Copland

'Tis the gift to be simple 'tis the gift to be free 'Tis the gift to
come down where you ought to be. And when we find
ourselves in the place just right 'Twill be in the valley of love
and delight. When true simplicity is gained to bow and to bend
we shan't be ashamed to turn, turn will be our delight 'till by
turning, turning we come round right.

At the River

Aaron Copland

Shall we gather by the river, where bright angels feet have trod, with its crystal tide forever flowing by the throne of God.

Yes we'll gather by the river, the beautiful, the beautiful river, gather with the saints by the river that flows by the throne of God.

Soon we'll reach the shining river, soon our pilgrimage will cease, soon our happy hearts will quiver with the melody of peace.

Zions Walls

Aaron Copland

Come fathers and mothers come, sisters and brother come, join us in singing the praises of Zion, the praises of Zion.

O fathers don't you feel determined to meet within the walls of Zion, we'll shout and go round, we'll shout and go round, we'll shout and go round, we'll shout and go round the walls of Zion, the walls of Zion.

Aaron Sellers is a student of Krista Palmquist.

You are invited to a reception in the Lobby following the concert.

Crown College
Department of Music
presents
in
SENIOR RECITAL

STEPHANIE
JOHANSEN

Soprano

Ann Skogland-Anderson
Accompanist

Stephanie Johansen is a student of
Krista Palmquist

I. Baroque Era

This period began around 1480 and ended with Handel's death in 1750. The composers of the next three songs are Italian opera writers from the Baroque era. Handel (1685-1759) was born into a non-musical German family. His father who was a barber-surgeon; in fact he tried to steer him into law instead of music. This was of no avail and eventually Handel was English naturalized and became famous for combining Italian solo traditions, English Choral traditions, and German contrapuntal style. He is most famous for his oratorios such as "The Messiah," from which comes the solo aria, "Rejoice Greatly."

Rejoice Greatly *G. F. Handel*

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

Giulio Caccini (1545-1618) was a tenor singer employed by the Medici family, who were the Dukes of Tuscany and famous patrons of the arts. Caccini was part of a circle that wanted ancient Grecian drama and music to come alive again. He published in Le Nuove Musiche, solo songs with figured bass accompaniment to recreate accents and emotions that were already in the poetry.

Amarilli

G. Caccini

“Amarilli, my beautiful one”
(Amarilli, ma bella)
Amarilli, my beautiful one,
Do you not believe my heart’s sweet desire,
for you to be my love?
Believe it nevertheless, and if fear assails you,
Take my arrow,
Open my bosom, and you will see written on my heart;
Amarilli is my love.

Giacomo Carissimi (1605-1674) was a singer and organist in Rome. He is credited with cultivating solo cantata. He was one of the first to break away from religious operas to oratorios. His famous cantata “Vittoria” was composed to entertain the wealthy in their homes and has stood the test of time.

Vitoria

G. Carissimi

“Victorious, my heart!”
(Vitoria, mio core!)
Victorious my heart!
Weep no longer!
I’m free of the abject slavery of love.

Rosebud red, rosebud on the heather.
And the brutal lad picked
The rosebud on the heather;
The rosebud defended itself and pricked
Yet no grief and lamentation helped it:
It simply had to suffer.
Rosebud red, rosebud on the heather.

Gabriel-Urbain Faure (1845-1924) was a last romantic composer who lived in France. When compared to an early Romantic such as Schubert, Faure's father noticed his son's musical ability at a young age and had him study music with the excellent teachers on the day. His activities after schooling included being a volunteer infantryman for the Franco-Prussian war, organist at Notre Dame, and teacher at Paris Conservatory.

When compared to an early Romantic such as Schubert, Faure's songs show the sharp contrast of the Romantic Period's beginning and end. His use of modal scales in music, and his wide use of sharps and flats make him to be considered as a forerunner to Impressionism.

Song of the Fisherman
(*Chanson du Pêcheur*)

G. Faure

My beautiful beloved is dead,
I shall weep for ever.
To the tomb she bears away.
My soul and my love.
To heaven without waiting for me,
She has returned;
The angel who lead her away
Would not take me.

How bitter is my fate!
Ah! To sail out on the sea without love!

The white creature
Is lying in her coffin:
How in nature
All seems in mourning!
The unremembered dove
Weeps and dreams of the absent one;
My soul weeps and feels itself abandoned.

How bitter is my fate!
Ah! To sail out on the sea without love!

Over me the immense night
Spreads like a shroud.
I sing my song
For the heavens alone to hear.
Ah! How fair she was
And how I loved her!
Never shall I love
A woman as I loved her.

Flower Thrown
(Fleur Jetee)

G. Faure

Import my folly to the wind,
Flower in singing gathered,
And thrown in dreaming
Import my folly to the wind,
Like the flower cut perishes the love.
The hand that you has touched
Flees my hand without return.

Formerly the inhuman one to your sufferings,
I was among many of glances,
With false charms, love arranged the deceits.
The frauds, the pains have no more place.
Her cruel fire is spent the ardor.

From your eyes brightly smiling,
No more arrows are daring.
That mortal wound towards my heart is hurled.
In the sadness, in the torments.
I don't let myself be undone.
Every snare is broken,
The fear is gone away.

II. Romantic Period

The Romantic Period spans the years of 1800-1910. The composers of that period flung off the restraints of the Classical Period with its restrictive formality, and concentrated on writing more natural music. The switch of the periods changed music from being intellect based to being feelings based.

Franz Schubert (1797-1828) was considered a first generation Romantic. He never wanted the restriction of having to be employed by anyone, or to have to perform on stage if he did not want to. He did escape the clutches of having an employer, but never did escape poverty's tight grasp. Even though Schubert was an Austrian born peasant, and had the least schooling of any of his famous contemporaries, he was the composer mainly responsible for the development of German lieder. In fact in the year of 1815, he wrote 144 songs, eight of which were written on just one day. His lieder are known for their originality.

The Butterfly
(Der Schmetterling)

F. Schubert

And why should I not dance?
For me it is easy.
Gay colors of every hue
Flit across the meadows.
Nothing quite so lovely
As my gay wings fluttering.
Sweet and sweeter,
Tiny blossoms spread their fragrance.
I pilfer the flowers no matter how you guard them.

How great is my pleasure
At morning or evening
To flutter without a care
Over the dale and hillside.
When the night-winds rustle
Clouds are turned to crimson;
In the golden twilight all the air grows sweeter.
I pilfer the flowers no matter how you guard them.

Hedge-Roses
(Heidenroslein)

F. Schubert

A lad saw a rosebud,
Rosebud on the heather;
It was so young in its morning beauty
He gazed at it with great pleasure.
Rosebud red, rosebud on the heather.

The lad said: "I'll pick you,
Rosebud on the heather!"
The rosebud said: "I'll prick you,
So that you will always think of me,

And I won't stand for it."

Let the wind that you dry
Oh poor flower,
All at the hour so fresh
And tomorrow without color,
Let the wind that you dry
Dry my heart!

III. The Twentieth Century

The Twentieth Century's composers took one more step away from The Classical Period than the Romantics did. The composers sought to push tonality at times to its utter limits. Some other important trends of this century besides atonality, are expressionism, electronic music, and experimentation of rhythms.

One of America's most important composers was Samuel Barber (1910-1981). He was born in Pennsylvania into a musical family which helped him realize his giftedness at a young age. He studied piano at age six and attempted to write his first opera at age ten. Barber is known for his striking lyricism and for melodies that are on the verge of atonality because of his extensive use of sharps and flats. These next three songs are taken from Barber's work, the Hermit Songs. The text is based on poems that monks had jotted down in the margins of old Irish manuscripts dating back to the eighth through thirteenth centuries. Barber composed these songs in 1953 for Leontyne Price to sing in Washington, D.C. at the Library of Congress.

St. Its's VisionS. Barber

“I will take nothing from my Lord,” said she,
“unless He give me His Son from Heaven
In the form of a Baby that I may nurse him.”
So that Christ came down to her in the form of a baby.
And then she said:
Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart every night,
You I nurse are not a churl
but were begot on Mary the Jewess by Heaven's Light.
Infant Jesus, at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your bst!
There is none that has such right
To your song as Heaven's King
Who every night is Infant Jesus at my breast.”

The Crucifixion

S. Barber

At the cry of the first bird
They began to crucify thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.

Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake came upon his mother.

Sea-Snatch

S. Barber

It has broken us, it has crushed us, it has drowned us,
King of the starbright Kingdom of Heaven;
The wind has consumed us, swallowed us,
As timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven!

Thank you mom for not giving up on my little voice as a toddler and teaching me to sing and then encouraging me later by letting me take music lessons for so many years. Thank you Jennifer for putting up with my loud practicing for what must have seemed like endless hours. You did it like only an older sister could. Thank you grandma for being my German language coach. Lastly, my thanks go to all my college professors who have invested their time to model their wisdom and to teach their knowledge.

Stephanie

Faculty Artist Series

Crown College
Department of Music
presents

JULIE GOOS, FLUTIST

Accompanied by
Jann Stein, harp
Patricia Munson, piano

And Featuring
FLUTE FORTE

Karen Elliot, Julie Goos, Marcy Russ, Elizabeth Stein

Sunday, April 6, 1997
3:00 p.m.

Crown College Chapel
6425 County Rd. 30
St. Bonifacius, Minnesota

Sonate

Friedrich Wilhelm Rust

I. Allegro

(1739-1796)

Julie Goos, flute

Jann Stein, harp

Celesta

Serenade No. 10, Op. 79

Vincent Persichetti

(1915-)

I. Larghetto

II. Allegro comodo

III. Andante grazioso

IV. Andante cantabile

V. Allegretto

VI. Scherzando

VII. Adagietto

VIII. Vivo

Julie Goos, flute

Jann Stein, harp

Fantaisie Brillante

on themes from Bizet's Carment

Francois Borne

(1862-1929)

Julie Goos, flute

Patricia Munson, piano

INTERMISSION

PROGRAM NOTES

Friedrich Wilhelm Rust was a composer, a pianist, and a virtuoso violinist. He studied composition with C.P.E. Bach and thus has a later Baroque style. Flutists in particular appreciate shorter phrases of the later baroque mainly for breathing purposes. This Sonata is very lyrical in nature. Themes flow back and forth between the harp and the flute.

Vincent Persichetti, an American composer, pianist, and conductor established most of his musical roots around the Philadelphia area. He taught theory and composition at the Philadelphia Conservatory and also at the Julliard School in New York. His music may employ modal, tonal, polytonal, or atonal structures, singly or in combination. The Serenade No. 10 for Flute and Harp is a very important piece in both the flute and harp repertoire. The movements are quite short and give the listener a glimpse of how Persichetti writes with fluency and facility in a wide variety of forms and styles.

Francois Borne taught flute at the Toulouse Conservatory. The Fantaisie was rather neglected until the 1970's when students of Marcel Moyse began performing it, and today it is extremely popular. In this piece, Borne embellished the most popular themes from Bizet's *Carmen* in brilliant coloratura.

Bohuslav Martinu was born in Policka, a town located on the border of Bohemia and Moravia. His compositions have Eastern and French flavors as Martinu was greatly influenced by the music of Debussy and his studies with Albert Roussel. In 1945, while Martinu was on holiday on Cape Cod, in Massachusetts he wrote this sonata (his only flute sonata). It was completed in little more than a week. The first movement is fast and full of spontaneous rhythmic fluctuations. The second movement is very song-like and beautifully intense. The last movement, also very quick, cleverly includes the call of the whippoorwill, which he heard every night during his summer holiday on Cape Cod.

Marcy L. Russ

shares her thoughts about her compositions:

Miracles

This piece was born during a very difficult time in my life. I needed a musical way to explore the relationship between joy and pain in a miracle, heavy on the pain. As the piece came to life, I began to experience another miracle - healing. This creative composing process is far more than I understand, and all about what I am open enough to experience in awe. The piece begins with a contemplative section, beginning simply, and then exploring all the intricacies and depth of melody. This moves into a flowing section with each flute part passing on it's melody to another. New melodies meld with the piece as it progresses and counter melodies join the flow with surprising joy. The piece ends with revised restatement of the opening section, exploring how our perspectives change when we look back on an experience with healed hearts.

Minutes

This piece is all about time. I had a great time writing it and thinking about all the ways in which time affects our lives. Sometimes we are ruled by it, other times we are surprised by it. We rush when the clock tells us we are late, we awake to an alarm (just the work "alarm" should tell us something), and yet sometimes we are deliciously lost in a moment and temporarily away from time's grip. This piece explores all of those elements, beginning with the ticking of a clock in the morning, just before wake up time. Listen for constant changes in the time signature, switching between 5/4, 4/4, 7/4, 6/4, 6/8, etc. A grandfather clock surprises us on more than one occasion and we alternate between being run by time, and seeming oblivious to it. Enjoy!

November

November has a significance all its own. Rich with texture, it curls the dried leaves, some still clinging and then falling in the cold but warm autumn sunshine. In some years, snow rests on newly bared branches. We take brisk walks and shudder with the trees as they creak in their transition to temporary death. We anticipate the quiet of Winter, and beyond that, we dare to remember Spring. This piece explores November's arrival and listens to creation as it gradually resigns itself to sleeping under its yearly white blanket. By the end of the piece, we can feel Spring stirring, unstoppable. And who can resist the exhilaration and joy of Spring? A joy we would never have without the quiet and still which begins in November.

***Miracles
Minutes
November***

**Marcy L. Russ
(1969-)**

Karen Elliot, Julie Goos, Marcy Russ, Elizabeth Stein
Flute Forte

First Sonata

**Bohuslav Martinu
(1890-1959)**

- I. Allegro moderato
- II. Adagio
- III. Allegro poco moderato

Julie Goos, flute
Patricia Munson, piano

*You are cordially invited to a reception in the lobby area
following the concert.*

Julie Haugen Goos holds Flute Performance degrees from Bethel College in St. Paul and the University of Texas at Austin. She freelances with professional orchestras and chamber ensembles in the Twin Cities including *Chelesta* flute and harp duo and *flute forte* flute quartet. Her flute teachers have included Mary Wilson, John Hicks, Karl Kraber and Barbara Leibundguth. In addition to teaching at Crown, she also has students at Bethel College and St. Cloud State University. She and her husband, John, have been busy changing diapers and other parent-like activities in caring for their precious 8 month old son, David Gabriel who was born last July. He is truly a gift from God.

Karen Elliott is a high school mathematics teacher at New Life Academy in Woodbury. She is a graduate of Bethel College and studied flute with Rita Knuesel and Mary Wilson. Combining her love for teaching and music, Karen is teaching flute lessons in the New Life School of Fine Arts and privately in the Woodbury area.

Patricia Munson holds a music degree from St. Cloud State University and is currently the Director of Music and Liturgy for St. Mary's Catholic Church in Waverly. In addition to this full time position, she teaches piano privately, serves as conductor of the Mid-Minnesota Concert Band and also does extensive accompanying in the area. Ms. Munson has studied piano with Chris Starr, Racanna Gislason, Louise Guhl, and Dr. Carmen Wilhite. A lifelong resident of the area, Ms. Munson lives in Howard Lake with her family.

Marcy Russ currently teaches at Bravo School of Music, Woodbury Academy of Music, and privately in her Roseville home. When she is not teaching, she is often at her computer and keyboard, arranging or composing music. Her other work-love is interior design, which allows more creativity, this time with colors, fabrics and paint. Playing with *flute forte* has been one of the most rewarding experiences of her life.

Elizabeth Stein is also a graduate of Bethel College and winner of the 1991 Bethel College Concerto Competition. She is currently on leave of absence from teaching first grade in the Anoka-Hennepin School District. Between her new career of being a mom, teaching a few flute students in her Shoreview home, and marketing the *flute forte* CD, she is keeping plenty busy!

Jann Stein earned music degrees from Northwestern College and the University of Minnesota. She traveled two summers with the Continental Orchestra and had the privilege of performing with Dino, Otis Skillings and other well known Christian artists. In addition to being the mother of two small children, Jann currently has a limited number of harp and piano students, freelances for churches, weddings, banquets, and also performs with her husband, Paul, for various church programs and Christian concerts.

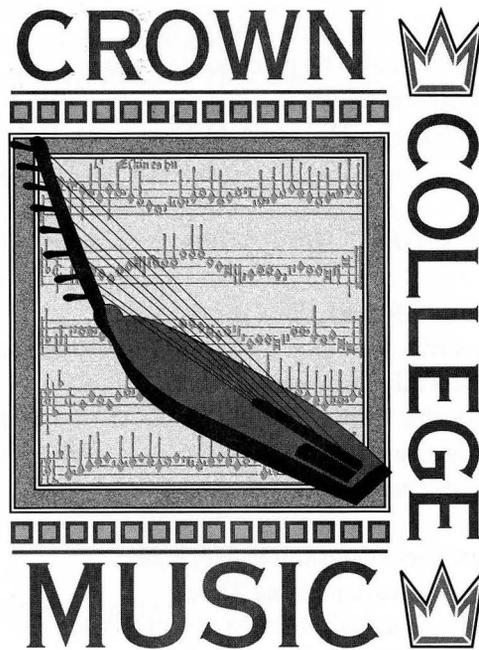
CROWN



COLLEGE

The Crown College Department of Music
Presents the
CROWN COLLEGE CHOIR

David W. Donelson, Conductor



with
CROWN CHAMBER SINGERS

MAJESTIC BRASS

Trygve R. Skaar, Director

Desiderius J. Klempay

Organ

St. Bonifacius, Minnesota
U.S.A.

Pieces performed in this concert will be chosen from the following selections.

I.

BRASS/ORGAN SELECTIONS

I WILL PRAISE THEE, O LORD

Knut Nystedt

I will praise Thee, O Lord with my heart,
I will show forth all Thy marvelous works.
I will be glad and rejoice in Thee.
I will sing praise to Thy name, O Thou most High.
Psalm 9:1,2

SING WE MERRILY UNTO GOD OUR STRENGTH

Martin Shaw

A Choral Fanfare for Double Choir

Sing we merrily unto God our strength, sing rejoice.
Make a cheerful noise unto the God of Jacob.
Take the psalm, bring hither the tabret, the merry harp with the lute.
Blow up the trumpet in the new moon, even in the time appointed,
And upon our solemn feast-day.

Blessed are they that dwell in Thy house;
They will be always praising Thee.
Blessed is the man whose strength is in Thee;
In whose heart are Thy ways.
Who going through the vale of misery use it for a well;
and the pools are filled with water.

They will go from strength to strength.
Sing, make a cheerful noise. Sing we merrily unto God.
Psalm 81:1-3
Psalm 84:4-7

O SACRUM CONVIVIUM

James Biery

(Sung in Latin)

O sacrum convivium. In quo Christus sumitur;
recolitur memoria passionis ejus,
Mens impletur gratia:
Et futurae gloriae, nobis pignus datur.
Alleluia.

O Christ, come and dwell within through this sacred mystery;
We celebrate the memory of your holy passion.
Jesus' love enfolds our hearts.
We receive your promise of eternal glory.
Alleluia.

PRAYER TO JESUS

George Oldroyd

*This song was sung 16 years ago at the wedding ceremony of the conductor
and is dedicated to his loving wife Penny.*

Jhesu, since Thou me made and bought,
Be Thou my love and all my thought.
And help that I may to Thee be brought,
Withouten Thee I may do nought.

Jhesu, since Thou must do Thy will,
And naething is that Thee may let (allow).
With Thy grace my heart fulfill,
My love and my liking in Thee is set.

Jhesu at (in) Thy will I pray that I might be,
All my heart fulfil, with perfect love to Thee.
That I have done ill Jhesu forgive Thou me,
And suffer me never to spill (perish),
Jhesu for pity, Amen.

Poem by Richard Rolle, 1330-1349

II.

O SAVIOR, THROW THE HEAVENS WIDE
Opus 74, No. 2

Johannes Brahms

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.

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.

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.

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.

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 forevermore. Amen

CHRISTIMAS CANTATA

Daniel Pinkham

- I.
Quem vidistis, pastores? Dicitur:
Annunciate nobis in terris quis apparuit.
Natum vidimus et chorus
angelorum collaudantes Dominum.
Alleluia.
- Shepherds, tell us your story. Speak to us!
Again describe the vision of glory which on earth appeared.
Born for us was Christ Jesus.
We heard the angel chorus singing praises of the Lord.
Alleluia!
- II.
O magnum mysterium et admirabile
sacramentum ut animalia viderent
Dominum natum lecentem in praesepe.
Beata virgo beata cibus,
viscera meruerunt portare Dominum Christum.
- O wondrous the mystery
that even lowly beasts might behold him.
Who through the Son of God, a Son of man on earth was born.
Within a manger He did lie. O blessed virgin, most holy;
Worthy was thy womb that did carry our Savior Jesus Christ.
- III.
Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Jubilare Deo omnis terra,
servite Dominum in laetitia.
Introite in conspectu ejus in exultatione.
Scitote quoniam Dominus ipse est Deus:
Ipse fecit nos et non ipsi nos.
Alleluia.
- Glory to God in the highest.
and on earth be peace with all mankind.
O be joyful in the Lord, ye nations,
with gladness serve the Lord.
Come before Him, come before His presence.
Come unto Him with singing, joy, and exultation.
He created us and not we ourselves.
Alleluia!

JESUS I ADORE THEE

Benedictine Plainsong

arr. Stephen Caracciolo

Jesus I Adore Thee, Word of truth and grace.
Who in glory shineth light upon our race,
Christ, to Thee surrendered, my whole heart is bowed.
Alpha and Omega, thou true Son of God.

Taste and touch and vision to discern Thee fail;
Faith that comes by hearing, pierces through the veil,
I believe whate'er the Son of God hath told.
What the truth hath spoken that for truth I hold.

Word of God incarnate, Lord of life and light,
Teach me how to love and worship Thee alright.
Holy Spirit, ever bide within my heart,
Speaking thy commandments, telling all Thou art.

Wondrous revelation, verity and grace,
Lo, in glory's heav'n I see Thee face to face.
Light of endless light whom heav'n and earth adore,
Fill me with Thy radiance now and evermore.

LAUDATE DOMINUM IN SANCTIS EJUS

Guisepe Pitoni

(Sung in Latin)

Laudate Dominum in sanctis ejus:
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus:
Laudate eum secundum multitudinem magnitudinis ejus.

Praise ye the Lord, our God in His temple.
O praise Him in the firmament of His power.
O praise Him for His mighty acts.
O praise Him according to His excellent greatness.

Laudate eum in sono tubae:
Laudate eum in psalterio et cithara:
Laudate eum in cymbalis bene sonantibus.

O praise Him with the sounding of trumpets.
O praise Him with the psaltery and with the harp.
O praise Him upon loud and high sounding cymbals.

Omnis spiritus laudet Dominum. Alleluia!

O let all that has breath, praise the Lord. Alleluia!

HE HAS DONE ALL THINGS WELL

Jan Bender

He hath done all things well.
He maketh both the deaf to hear and the dumb to speak. Amen.

COME, O CREATOR SPIRIT, COME

Josquin Des Prez

Come, O Creator Spirit, come and make with our soul Thy home.
Supply Thy grace and heav'nly aid to fill the hearts which Thou has made.

Thy light to every sense impart; Pour forth Thy love in every heart.
Our weakened flesh do Thou restore to strength and courage evermore.

O MAGNUM MYSTERIUM

Morten Lauridsen

(sung in Latin)

O magnum mysterium, et admirabile sacramentum,
Ut animalia viderent Dominum natum,
jacentum in praesepio!
Beata Virgo, cujus viscera meruerunt portare
Dominum Christum.
Alleluia!

O great mystery, and wondrous sacrament,
that animals should see the new-born Lord,
lying in their manger!
Blessed is the virgin whose womb was worthy to bear
the Lord Jesus Christ.
Alleluia!

GLORIA IN EXCELSIS DEO

J. S. Bach

(sung in Latin)

Gloria in excelsis Deo!
Et in terra pax hominibus, bona voluntas.

Glory to God in the highest,
And on earth be peace with good will to all mankind.

IV.

LOBET DEN HERRN, ALLE HEIDEN MOTET BWV 230

J. S. Bach

(sung in German)

Lobet den herrn, alle heiden.
Unt preiset ihn, alle Volker, alle Volker.
Denn seine Gnade und Wahrhiet
waltet uber uns in Ewigkeit.
Alleluia.

Praise the Lord, all ye nations,
Praise Him all ye People!
For God, so gracious and righteous
watches over us forevermore.
Alleluia.

O LET YOUR SOUL NOW BE FILLED WITH GLADNESS

Fred Bock

Swedish Folk Song

Betsie Albertson, soprano

V.

OFFERING/INTERMISSION

THREE AMERICAN FOLK SONGS

SOLDIER, SOLDIER, WON'T YOU MARRY ME?

arr. Robert De Comier

Matt Gilbertson, bass

BUFFALO GALS

arr. Alice Parker

Aaron Krienke, tenor

HARD TIMES COME AGAIN NO MORE

arr. Mark Keller

DANNY BOY

**Londonderry Air
arr. Joseph Flummerfelt**

Tisha Albertson, soprano

HE NEVER SLEEPS

arr. William David Brown

**Jennifer Koeppe, soprano
Joel Ronzheimer, baritone**

IN DAT GREAT GETTIN' UP MORNIN'

arr. Jester Hairston

Dan Feldkamp, tenor



David W. Donelson is Assistant Professor of Music and Director of Choral Activities at Crown College, an appointment he has held since 1990. Under his leadership the Choral Music Department of Crown has experienced great musical and numerical growth. Professor Donelson oversees all areas of choral music at the college, conducting the Crown College Choir and Crown Chamber Singers. He received his undergraduate training at Bethel College, St. Paul, Minnesota, and holds the Master of Arts in Theological Studies and Church Music from Bethel Theological Seminary. Prior to his appointment at Crown

College, Professor Donelson enjoyed a successful tenure in church music, directing multi-faceted music programs. From 1988 to 1990, he served as the musical director and conductor of the Delta Choral Society, a semi-professional choir based in Vancouver, British Columbia, Canada. Professor Donelson is frequently asked to present seminars and workshops on current trends in church music and serves as a choral clinician and adjudicator throughout the United States. He is currently working towards a doctorate in Higher Education at Nova Southeastern University in Florida. Professor Donelson also conducts the Chancel Choir of Excelsior Covenant Church. He makes his home with his wife Penny and daughter Molly in suburban Minneapolis.



The 70 member **Crown College Choir** is enjoying one of its finest years in the history of the College and is becoming known as 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. 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 of December. The choir recently recorded their first CD, "O Clap Your Hands" and can be heard on two videos, "The Taliabo Story" and "Delivered from the Power of Darkness" produced by Destination Summit of New Tribes Missions. The choir tours throughout the United States every year, with this being the choir's first trip to Europe.

The Crown College Choir is pleased to have invited **Majestic Brass**, the premiere brass ensemble of the college, under the direction of **Trygve R. Skaar** to join them on tour. Mr. Skaar holds the position of Low Brass Instructor at Crown College, receiving his music degree from Bethel College in St. Paul, Minnesota. He has performed with the United States Army Band in Germany, as well as with brass bands throughout England and Switzerland.

Dr. Desiderius Klempay, Professor of Music at Crown College and Music Department Chairman also joins the choir for this tour. He holds the Doctor of Musical Arts degree and an Organ Diploma from the Mozarteum Conservatory in Salzburg, Austria. Dr. Klempay serves as organist at Wooddale Church in Eden Prairie, Minnesota, which houses the largest American-made tracker pipe organ in the United States.

Crown College is a professional undergraduate and graduate 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 for a variety of careers such as teachers, pastors, music educators, missionaries and business leaders. Crown College, located in the upper midwest United States, is a college of The Christian and Missionary Alliance and serves a diverse student body of more than 600 students.

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. The Music Department serves the music students by providing training for two professional degrees: Bachelor of Music Education (vocal and instrumental), and Bachelor of Science in Church Music. Also offered is a Master of Arts degree in Ethnomusicology which provides 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, Symphonic Wind Ensemble, Women's Choir, Crown Chamber Singers, Majestic Brass, Jazz Ensemble, and Chamber String Ensemble.



Department of Music Faculty

John L. Benham, Ethnomusicology, President of Music in World Cultures

Jan Hendrickson, Director of Women's Choir

Daniel Rieppel, Keyboard Instructor

David W. Donelson, Director of Choral Activities

Desiderius J. Klempay, Department Chair

Kathrina E. Skaar, Director of Instrumental Studies

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

ITINERARY

April 27 *First Baptist Church*
6:30 p.m. *Minneapolis, Minn.*

May 4 *Wayzata Community Church*
7 p.m. *Wayzata, Minn.*

May 11 *Bon Voyage Concert*
2 p.m. *Crown College Chapel*

May 14 *Freie ev. Gemeinde*
8 p.m. *Lippstadt, Germany*

May 16 *Faith Baptist Kirchensaal*
7 p.m. *Kaiserslautern, Germany*

May 18 *Gottesdienst in St. Andra*
10:30 a.m. *Salzburg, Austria*

May 19 *Schloss Mittersill*
8 p.m. *Mittersill, Austria*

May 21 *Schwarzwaldakapemier*
9 a.m. *Kandern, Germany*

May 21 *Evangelisches Kirche*
8 p.m. *Kandern, Germany*

May 23 *St. Johann Baptist*
7 p.m. *Refrath/Bergisch Gladbach, Germany*

May 25 *Büdesheim*
10 a.m. *Oberdorfelden*
Kilianstädten, Germany

May 25 *Evangelisches Kirche*
7:30 p.m. *Kilianstädten, Germany*

Crown College Choir

1996-97

SOPRANO I

Betsie Albertson, *Leland, Iowa*
Tisha Albertson, *Leland, Iowa*
Jill Fox, *Britt, Iowa*
Damaris Gearhart, *Norwood, Minn.*
Stephanie Johansen, *Bismark, N.Dak.*
Christine Patrick, *Greybull, Wyoming*
Amy Smith, *Richey, Mont.*
Sharalee Spurlin, *Nevis, Minn.*

SOPRANO II

Lori Bauer, *Windom, Minn.*
Carolina Carcamo, *Glendale, Calif.*
Jennifer Koeppel, *Veblen, S. Dak.*
Naomi Krinke, *Sleepy Eye, Minn.*
Rebecca Krienke, *Sleepy Eye, Minn.*
Kelly Rockhold, *Cheyenne, Wyo.*
Hannah Steele, *McLean, Va.*
Anita Tronnes, *St. Louis Park, Minn.*
Terri Trumble, *St. Bonifacius, Minn.*
Jen VanHaften, *Hamburg, Minn.*

ALTO I

Laurann Albertson, *Leland, Iowa*
Courtney Bedford, *St. Bonifacius, Minn.*
Elyssa Carlblom, *St. Peter, Minn.*
Rebekah Engbrecht, *Sioux Falls, S.Dak.*
Sarah Fisher, *LaCrosse, Wisc.*
Jody Johnson, *Rolling Meadows, Ill.*
Jessica Koneck, *Stow, Ohio*
Rachel Krienke, *Sleepy Eye, Minn.*
Kristina Needham, *Waconia, Minn.*
Nicole Strawser, *Wadena, Minn.*
Suze Wall, *Dassel, Minn.*

ALTO II

Heather Bloch, *Minnetonka, Minn.*
Elizabeth Glewwe, *Woodbury, Minn.*
Erica Krienke, *Sleepy Eye, Minn.*
Jill Landaw, *Amelia, Nebr.*
Katie Paxson, *Coon Rapids, Minn.*
Marc Stumbo, *Helena, Mont.*
Bethany Whyte, *Chippewa Falls, Wisc.*
Jennifer Wohlgenuth, *Spring Grove, Minn.*

TENOR I

Jeremy Baker, *Minnetonka, Minn.*
Dan Feldkamp, *Sibley, Iowa*
Nathan Fritz, *Cameron, Wisc.*
Jeremy Glenn, *Windom, Minn.*
Josh Grandy, *Waconia, Minn.*
Aaron Krienke, *Sleepy Eye, Minn.*
Christian Lee, *Excelsior, Minn.*

TENOR II

Josh Anderson, *Wadena, Minn.*
Kris Buller, *Richey, Mont.*
James Delzer, *Richfield, Minn.*
Adam Hultberg, *Monticello, Minn.*
Jonathan Johnson, *Colorado Springs, Colo.*
Ray Mikesell, *Ronan, Mont.*
Joel Schmidt, *Paynesville, Minn.*
Robb Stiffler, *Delaware, Ohio*

BARITONE

Matt Anderson, *Wadena, Minn.*
Eric Danielson, *New London, Minn.*
Matt Gilbertson, *Maple Plain, Minn.*
Aaron Mott, *St. Nazianz, Wisc.*
Joel Ronzheimer, *Fremont, Nebr.*
Kirk Ronzheimer, *Fremont, Nebr.*
Aaron Sellers, *St. Bonifacius, Minn.*
Craig Sixta, *Paynesville, Minn.*
Dave Yost, *Glencoe, Minn.*

BASS II

Sam Rodriguez, *Shorewood, Minn.*
Brock Stoldt, *Waconia, Minn.*
Nick Stumbo, *Helena, Mont.*
Matt Yost, *Glencoe, Minn.*

Student Director

Aaron Sellers

Section Leaders

Betsie Albertson
Laurann Albertson
Jeremy Glenn
Aaron Sellers

Accompanist

Jennifer Wohlgenuth

MAJESTIC BRASS

Chris Klempay, Trumpet
Plymouth, Minn.
Christian Lee, Trumpet
Excelsior, Minn.
April Sherbet, Trumpet
Cedar Falls, Iowa
Kara Schreck, Trumpet
Fairbault, Minn.
Nathan Fritz, Trombone
Cameron, Wisc.
Adam Hultberg, Trombone
Monticello, Minn.
Andy Prasuhn, Euphonium
Ansonia, Ohio
David Yost, French Horn
Glencoe, Minn.

BRASS/ORGAN SELECTIONS

Pieces performed in this concert will be chosen from the following selections

WHEN MORNING GUILDS THE SKIES

**Joseph Branby
arr. Gordon Schuster**

RIGAUDON

Andre Campra

NOW THANK WE ALL OUR GOD

**J. S. Bach
arr. S. Drummond Wolf**

FANFARE from "LaPeri"

Paul Dukas

CANZON septimi toni NO. 1

Giovanni Gavrielli

RONDO

Jean Joseph Mouret

ALMOND & GAILLARD

William Brade

THERE IS A BALM IN GILEAD

**Traditional Spiritual
arr. Bob Walters**

A GOSPEL SING-ALONG

William Hines

TOCCATA-SYMPHONY V

C. M. Widor

VARIATIONS ON "LOBET DEN HERRN"

arr. Drischer, Walther, Merkel

PRELUDE FROM THE "TE DEUM"

M. A. Charpentier

RONDO

**Bull
arr. Klempay**

Thank You to the following persons for their generous support to the Crown College Choir and Majestic Brass.

Dave & Sheryl Albertson	Dee Fritz	Lorena Miller	Steve & Edie Town
Harry & Martha Allen	Don & Chris Fritz	Dori Mitchell	Steve & Carol Trefts
Bill & Pat Anderson	Donald & Doris Fritz	Lyle & Joan Mott	Robert & Geneva Tronnes
Dennis & Barb Anderson	Tom & Chris Ganley	Robert & Janet Mullenix	Steve & Valerie Trowbridge
Lauren & Barb Anderson	Arlene Garwood	Billy & Jerry Needham	David & Ruth Trumble
Eric & Tricia Anderson	Mavis Gearhart	Robert & Janice Needham	Alvin & Alma Tyckman
Larry & Marsha Anderson	Craig & Jeni Gilbertson	Neubauer Chiropractic Clinic	Dale & Linda VanHaften
Eugene Arbunckle	Harlan & Gail Glenn	Ray & Lois Nicholson	Connie Volk
Carol Baker	Raymond & Sylvia Glewwe	Kevin & Bonnie Oberg	Waconia Baptist Church
Dale & Mick Baker	Dave & Linda Grandy	Fran Owen	Allen Wade
Robert & Linda Barta	Sue Griepentrog	Melvin Paradis	Ronald & Elvina Wall
Jerry & Sharon Bauer	Tim & Frances Guerrie	Dave & Carla Parker	Fern Watlund
Bill & Judy Bedford	Howard Gustafson	Gary & Linda Patrick	Robert West
David & Eileen Benton	Crowin & Thelma Hadley	Charles & Cathie Paxson	Tricia Wheeler
Dave & Dianne Bjorklund	Mike & Denise Hammer	Gary & Joanie Peterson	Jacque Whyte
Allen & Karen Bloch	Evelyn Hanson	Evert & Lorraine Peterson	Fred & Sandy Whyte
Dirk & Julia Bond	Dave & Andrea Hanning	Randy & Carolyn Porter	James Whyte
Matt & Tammy Booth	Gary & Carol Harrold	Charles & Marsha Prasuhn	Dick & Sue Wohlgemuth
Roy & Floy Breneman	Marilyn Hartman	Martha Prasuhn	Doug & Marsha Yost
Don & Lynn Burgett	James Hill	David & MarAnn Presher	Rich & Terry Young
Tony Burke	Stuart & Suzanne Hoarn	Ruth Richter	
C&MA, Northwest District	Stanley & Dorothy Hultberg	Bob & Gail Rockhold	
Lonny & Katy Calkins	Ardell Johansen	Lee & Allene Roebke	
Julio & RosaMaria	Dennis & Patricia Johnson	Phil & Mary Ellen Ronzheimer	
Carcamo	Dwight & Karen Johnson	Mrs. Shawn Rousselow	
Torrey & Julie Carlblom	Larry & Joyce Johnson	Rosa Russell	
John & Connie Chapin	Richard & Carol Johnson	Bob & Judy Sandefur	
Jay & Lanelle Chapman	Charles Jones	Gary & Mary Schmidt	
Brad & Andrea Child	Darin & Kandi Kaldeman	Lanny & Suzanne Schreck	
Wayne Coblentz	Dave & Peggy Kallevig	Florence Schreiber	
Gary & Mary Connell	Dick & Shirly Koehler	Henry & Barb Scott	
John & Gerri Cote	Dean & Elaine Koeppe	Lowell & Suzie Seashore	
James & Brenda Crawford	Lavern Kolb	Bernie & Betty Sellers	
Gary & Lynnette Danielson	Marion Koller	Roger & Beverly Severson	
Chuck & Joy Davis	Andrew & Katherine Koneck	Steve & Elly Shelver	
Jason & Sherie Davis	Diane & Joe Koranda	Boyd & Carol Sherbet	
Doug & Susie Dawes	Helen Kraus	Calvin & Terri Sixta	
David & Gail Delzer	Lee & Sandi Krienke	Ty Sleek	
Jim & Rosetta Desler	Paul & Mary Krienke	Russel & Betty Sleppy	
Mary Desler	Norman & Shirley Krienke	Larry & Bonnie Smith	
Martin Drake	Robert & Debbie Kuhnle	Robin & Susan Smith	
Stan & Melissa Drumm	Phyllis Kuhnle	Millard Smith	
Tom & Georgia Dunn	Harry & Jane Landaw	Walter & Esther Soper	
Paul & Marvin Eiswald	Dr. & Mrs. Bill Lanpher	Earl & Pat Spurlin	
Lee & Mary Ellsworth	Lewellyn Lang	Dr. & Mrs. Jay Steele	
Roger & Lucille Engbrecht	Bud & Donna Larsen	Jim & Esther Steele	
Roger & Marian Erickson	Cathi Lee	Jim & Diane Stiffler	
Terry & Mary Esau	Jim & Gay Lemberg	Brad & Sandi Stoldt	
Roger & Delores Evans	Ron & Ruth Lievense	Mr. & Mrs. Cleo Strawser	
Fred & Debbie Everson	Dick & Joni Livengood	Craig & Krista Strawser	
Monte & Karen Feldkamp	Walt & Linda Lowe	Steve & Diane Stroobants	
James & Carole Fisher	Maynard & Nita Lystra	James & Ronda Stumbo	
Mike & Myrna Fisk	Rob & Dawn McClelland	Rodney & Vicki Swanson	
Larry & Rita Fox	Burnell & Elizabeth Mellema	Irv & Doris Swedberg	
Adelaid Fox	Marvin & Linda Meyer	Dan & Deb Swedberg	
Kerry & Valerie Frey	Louis & Patricia Mikesell	Mrs. Merton Tanner	

MUSIC HOUR
October 31, 1996

Quartet in D Major W. A. Mozart
Brandenburg Concerto #5 J. S. Bach

String Ensemble

St. Ita's Vision Samuel Barber
The Crucifixion Samuel Barber
Sea Snatch Samuel Barber

Stephanie Johansen, soprano
Ann Skogland-Anderson, accompanist

Sonata in C D. Scarlatti
Betsie Albertson, piano

Sonatina in G Major-2nd movement L. Beethoven
Elizabeth Supalla, piano

Arioso J.S. Bach
Adam Hultberg, trombone
Prof. Kathrina Skaar, accompanist

Die Mainacht J. Brahms
Suze Wall, alto
Ann Skogland-Anderson, accompanist

Sonatina in G Major L. Beethoven
Jessie Supalla, piano

Invention no. 1 in C Major J.S. Bach
Hannah Steele, piano

Sonatina in C Minor, Op. 10, no. 1 L. Beethoven
Vanessa Grunhagen, piano

Toccatà in D Major J.S. Bach
Jennifer Wohlgemuth, piano

The above students are under the direction of Charlene Hess, Krista Palmquist, Daniel Rieppel, and Trygve Skaar.

Krista J. Palmquist

Poetry of Women
Set by Twentieth Century Composers

Crown College
October 20, 1996
2:30 p.m.

I. **Emily Dickinson** (1830 - 1886)

Twelve Poems of Emily Dickinson

Nature, the gentlest mother
Dear March, come in!
When they come back
Going to Heaven!
The Chariot

Aaron Copland (1900-1990)

Six Poems of Emily Dickinson

I died for beauty
I'm nobody
I took my power in my hand

Robert Baksa (b. 1938)

II. **Christina Rossetti** (1830 - 1894)

A Birthday
Ferry Me Across the Water
Entreaty
When I Am Dead My Dearest
Dream-land

Ned Rorem (b. 1923)
Ned Rorem
Judith Lang Zaimont (b. 1946)
John Ireland (1879-1962)
Ralph Vaughan Williams
(1872-1958)

III. **Mary Coleridge** (1861 - 1907)

Remember
Where she lies asleep
The Sacred Flame
We Never Said Farewell

John Ireland
Frank Bridge (1879-1941)
John Ireland
Ned Rorem

IV. **Edna St. Vincent Millay** (1892 - 1950)

Three poems of Edna St. Vincent Millay

Afternoon On a Hill
Thursday
The Penitent

Jeffrey H. Rickard

MUSIC HOUR
November 21, 1996

<i>Meeres Stille</i>	Kristi Lieser, alto Ann Skogland-Anderson, accompanist	F. Schubert
<i>Bel Piacere</i>	Jill Fox, soprano Ann Skogland-Anderson, accompanist	G. F. Handel
<i>Humoresque</i>	Billy McMillen, cello Melanie Finnesgard, guitar	A. Dvorak
<i>Andante Cantabile</i>	N. Rimsky-Korsakov Adam Hultberg, trombone Prof. Kathrina Skaar, accompanist	
<i>Non Posso Disperar</i>	Hannah Steele, Soprano Candace Sather, accompanist	G. Bononcini
<i>Allegro</i> <i>No, No, Non si Speri</i>	Tisha Albertson, soprano Candace Sather, accompanist	A. Vivaldi G. Carissimi
<i>Gioite al Cante Mio</i> <i>Come, Come Sweet Death</i>	Raymond Mikesell, tenor Candace Sather, accompanist	J. Peri J. S. Bach
<i>Il Mio Bel Foro</i>	Jennifer Van Haften, soprano Candace Sather, accompanist	B. Marcello
<i>Sonata Allegro</i>	Tisha Albertson, piano	W.A. Mozart
<i>The Song of the Flea</i>	Nathan Fritz, tenor Jennifer Wohlgemuth, accompanist	L. Beethoven

Ich Liebe Dich

Skye Kreisa, soprano
Candace Sather, accompanist

L. Beethoven

Setu Mami se Sospiri

Ruth Jones, soprano
Candace Sather, accompanist

A. Caldara

Minuet

Skye Kreisa, piano

Tansman

Sonatina, Op. 151

Karl von Gohren, piano

A. Diabelli

Little Windows

Dan Zobel, marimba

K. Abe

The above students are under the direction of Scott Gorman, Jan Hendrickson, Rebecca Kite, Krista Palmquist, Daniel Rieppel, and Trygve Skaar.

MUSIC HOUR
September 24, 1996

Concerto in E Minor
La Rejouissance

Charles Avison
G. F. Handel

String Ensemble

At the River
Simple Gifts
Zion's Wall

Aaron Copeland
Aaron Copeland
Aaron Copeland

Aaron Sellers, Baritone
Anne Skogland-Anderson, Accompanist

Partita Piccola Canonica
First Movement: Intrada
Second Movement: Moto Perpetuo
Third Movement: Aria
Fourth Movement: Giga

Brian Israel

Adam Hultberg & Nathan Fritz, Trombone

Krista J. Palmquist

Poetry of Women
Set by Twentieth Century Composers

Crown College
October 20, 1996
2:30 p.m.

I. **Emily Dickinson** (1830 - 1886)

Twelve Poems of Emily Dickinson

Nature, the gentlest mother
Dear March, come in!
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Going to Heaven!
The Chariot

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Where she lies asleep
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Frank Bridge (1879-1941)
John Ireland
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Three poems of Edna St. Vincent Millay

Afternoon On a Hill
Thursday
The Penitent

Jeffrey H. Rickard

CROWN COLLEGE
FLUTE CLASS CONCERT
FALL 1996

Students of Julie Goos

Melancholic Fantasy
March

Ruth Jones

M.A. Reichert
J.S. Bach

Minuet No. 5
On Wings of Song

Joy Ostlie

J.S. Bach
F. Mendelssohn

Prelude et Scherzo

Daria Boyers

Henri Busser

Sonata No. 2 in D, op. 2
I. La Vibray
II. Allemande

Elizabeth Glewwe

Michel Blavet

MUSIC HOUR
December 12, 1996
4 pm

Air G. F. Handel
Passacaile G. F. Handel

String Quartet

Che Fiero Costume G. Legrenzi

Kristen Friesen, soprano
Skye Kreisa, accompanist

Nina G. Pergolesi

James Delzer, Tenor
Skye Kreisa, accompanist

Seek Ye First K. Lafferty
Canon Pachelbel

Angie Anderson, piano

Hear My Cry O God C. Franck

Sandy Gritzmacher, soprano
Anne Skogland-Anderson, accompanist

The Lass from the Low Country J. J. Niles

Elyssia Carlblom, alto
Anne Skogland-Anderson, accompanist

Melancholic Fantasy M. A. Reichert
March J. S. Bach

Ruth Jones, flute
Laurann Albertson, accompanist

Nel Cor Piu G. Paisello
Non Mi Sento G. Paisello

Erica Krienke, alto
Skye Kreisa, accompanist

Beau Soir Debussy

Damaris Gearhart, soprano
Anne Skogland-Anderson, accompanist

<i>Sonatina, Op. 36 No. 6</i>	Julaine Boyers, piano	M. Clementi
<i>Amarilli, Mia Bella</i>	Samuel Rodriguez, baritone Daniel Rieppel, accompanist	G. Caccini
<i>Tu Loso</i>	Jeremy Glenn, tenor Daniel Rieppel, accompanist	Torelli
<i>Balladen</i>	Skye Kreisa, piano	J. Brahms
<i>Sonatina in D., Op. 2</i> I. La Bivray II. Allemande	Elizabeth Glewwe, flute Jennifer Wohlgemuth, accompanist	M. Blavet
<i>Arabeske</i>	Laurann Albertson, piano	R. Schumann
<i>Notre Amour</i>	Betsie Albertson, soprano Daniel Rieppel, accompanist	Faure
<i>F Major Sonata, first movement</i>	Hannah Steele, piano	Mozart
<i>Mambo Africano</i>	Percussion Ensemble	A. Gomez

The above students are under the direction of Julie Goos, Scott Gorman, Rebecca Kite, Krista Palmquist, and Daniel Rieppel.

MUSIC HOUR
March 6, 1997
4 pm

Prelude in F Major

J.S. Bach

Elizabeth Supalla, piano

Gavotte

G. F. Handel

Viennese Sonatina

W. A. Mozart

Jessie Supalla, piano

Jabberwocky

L. Hoiby

Damaris Gearhart, soprano
Ann-Skogland Anderson, accompanist

Sonatina in C, Op. 36, No. 3

M. Clementi

Suze Wall, piano

Intermezzo 300, Op. 119, No. 1

J.S. Brahms

Jodi Dahlen, piano

Danza, Danza, Fanciulla

F. Durante

Bist du beimir

J. S. Bach

Skye Kreisa, soprano
Daniel Rieppel, accompanist

Prelude in e minor

F. Chopin

Prelude in c minor

F. Chopin

Hannah Steele, piano



*Crown College
Music Department
presents*

**1997 POPS
CONCERT**

Featuring
*Symphonic Wind Ensemble
Crown College Jazz Band
Chamber Singers*

Friday, May 2, 1997
7 p.m.

1997 POPS Concert

Symphonic Wind Ensemble, Kathrina E. Skaar, Conductor

Jazz Band, Trygve R. Skaar, Conductor

Chamber Singers, David W. Donelson, Conductor

Westside Story Selection

Sondheim/Bernstein
arr. Duthoit

The Little Mermaid

Ashman/Menken
arr. J. Bocook

Symphonic Wind Ensemble

Just A Closer Walk

arr. D. Sorenson

Jazz Band

Somewhere Over The Rainbow

H. Arlena, E. Y. Harburg
arr. Teena Chin

Route 66

B. Troop
arr. K. Shaw

Chamber Singers

Prelude & Allegro

E. Volz

Percussion Ensemble

Li'l Darlin'

Neal Hefti

Pennsylvania 6-5000

Glenn Miller/M. Parish
trans. Jeff Hest

Jazz Band

Get Happy

Ted Koehler/ H. Arlen
arr. MacHuff

Chamber Singers

Satin Doll

J. Mercer/D. Ellington/B. Strayhorn
arr. M. Carubia

Chamber Singers and Jazz Band

Alright, Okay, You Win

S. Wyche/M. Watts
arr. P. Jennings

Gospel John

arr. Andy Clark

Jazz Band

Broadway Showstoppers

arr. Warren Barker

Symphonic Wind Ensemble

CROWN  COLLEGE

Jubilate

“We Sing His Praises”

Women’s Choir

Jan Hendrickson, Conductor

String Ensemble

Charlene Hess, Director

Spring
Tour 1997

The Crown College
Department of Music

Presents the

Women's Choir

"Jubilate"

Jan Hendrickson, Director

in concert with the

Crown String Ensemble

Charlene Hess, Director

Spring Tour 1997

Crown College

Crown College is a professional undergraduate and graduate 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, world missions, 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 earned doctorates or are in doctoral programs.

Music at Crown

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 Music Education (vocal and instrumental) and Bachelor of Science in Church Music. 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. Ensembles are open to all students on campus through competitive auditions. The major organizations are the Crown College Choir, Symphonic Wind Ensemble, Women’s Choir, and Jazz Ensemble. Numerous small ensembles are also available. The Crown Chamber Singers, Majestic Brass, String Ensemble, Chamber Winds, Celebration, and Stand Your Ground, all add an exciting dimension to the Music Department.

The newest program offered within the Music Department is in the area of ethnomusicology. This addition merges music and anthropology. It focuses on the music cultures of non-western societies, including tribal and folk cultures of the world. The M.A. in Ethnomusicology is designed to prepare ethnomusicologists for vocations in missions, assist missionaries in understanding ethnic music culture as part of the worldview of an ethnic group, assist with development of indigenous worship, and promote a broader understanding of the contribution of ethnomusicology to missions.

Program

Pieces performed in this concert will be chosen from the following selections.

I.

Selected Hymn Tunes

arranged

Jesu, Joy of Man's Desiring

J. S. Bach
arr. Cecilia Weston

*"Where has your beloved gone,
O most beautiful among women?
Where has your beloved turned,
That we may seek him with you?"*

*My beloved has gone down to his garden,
To the beds of balsam,
To pasture his flock in the gardens
And gather lilies.*

*"I am my beloved's and my beloved is mine,
He who pastures his flock among the lilies."*

Song of Songs 6: 1-3
American Standard Version

Fa Una Canzone

O. Vecchi
arr. Jerry Weseley Harris

1. Fa una canzone senza note nere,
Se mai bramasti la mia grazia havere;
love drives me to madness.

Sing me a song without a note
of sadness when all the pain of

Refrain:

Falla d'un tuon' ch'invita al dormire,
Dolcemente facendola finire.

Follow with a sound that invites sleep
Gently fading into silence.

2. Per entro non vi spagere durezza,
che le mie orecchie, non vi sono avezze:

Sing me a song to cool a suiter's buring!
When to my heart the anguish keeps
returning.

Alleluia from Cantata 142

J. S. Bach
arr. Walter Ehret

Alleluja, Alleluja, gelobet sei Gott. Alleluia,
Singen wir all' aus unser's Herzens Grunde;
Den Gott hat heut' gemacht solch' Freud',
Der wir vergessen soll'n zu keiner stunde.

Alleluia, may God be praised.
We sing all with our thankful hearts.
For God today has given such joy!
That we forget His greatness never.

*Does not wisdom call,
And understanding lift up her voice?
"I, wisdom, dwell with prudence,
And I find knowledge and discretion.
The Lord brought me forth as the first of his works,
Before His deeds of old.*

*I was appointed from eternity,
From the beginning, before the world began.
Blessed is the man who listens to me,
Watching daily at my doors,
For whoever finds me finds life,
And receives favor from the Lord."*

Proverbs 8: 1, 12, 22-23, 34-35
New International Version

Brandenburg Concerto No. 5
Allegro moderato

J. S. Bach

La Rejouissance

G. F. Handel

Laudate Pueri Dominum

F. Mendelssohn

Laudate pueri Dominum,
Laudate nomen Domini,
Sit nomen Domini benedictum,
Ex hoc nunc et usque in saecula.

Sing praises brethren to the Lord,
Praise the name of the Lord
Blessed be the name of the Lord,
From this time forth and
forevermore.

*"I will praise you, O Lord,
Although you were angry with me.
Your anger has turned away
And you have comforted me.
Surely God is my salvation
I will trust and not be afraid.
The Lord, the Lord, is my strength and my song;
He has become my salvation."
Isaiah 12: 1 & 2
New International Version*

Sandman Scene from Hansel & Gretel

E. Humperdinck
arr. Wallingford Riegger

II.

Concerto in A minor for 2 violins & piano
Allegro

A. Vivaldi

Go to the Top of the Path of the Garden

Dona nobis pacem (Grant us peace)

Traditional Rounds

All Men Together Dwell in Peace

Orchestra Song

III.

Passacaile

G. F. Handel

Concerto in E minor
Allegro

Charles Avison
Arr. Merle Isaac

Now in the Days of Youth

W. Glen Darst

My True Love Has My Heart

E. Butler

And Nature Smiled

A. Koepke

*For even as the body is one and yet has many members,
and all the members of the body, though they are many,
are one body, so also is Christ.*

I Corinthians 12:12

Sing to The Lord a Marvelous Song

E. Butler

*Praise the Lord!
Praise God in His sanctuary;
Praise Him in His mighty expanse.
Praise Him for His mighty deeds;
Praise Him according to His excellent greatness
Praise Him with trumpet sound;
Praise Him with harp and lyre.
Praise Him with timbrel and dancing;
Praise Him with stringed instruments and pipe.
Praise Him with loud cymbals;
Praise Him with resounding cymbals
Let everything that has breath praise the Lord.
Praise the LORD!*

Psalms 150

New American Standard Version



Jubilate

Kim Allis, *Esterville, Iowa*
Sarah Dobert, *Dearborn, Mich.*
Becky Downey, *Superior, Wisc.*
Karla Erickson, *Cass Lake, Minn.*
Kristen Friesen, *St. Clous, Minn.*
Trudy Hess, *Fergus Falls, Minn.*
Melanie Johns, *Crosby, Minn.*
Summer Johnson, *New Prague, Minn.*

Ruth Jones, *Eyota, Minn.*
Erin Kelly, *Colgate, Wisc.*
Skye Kreisa, *Plymouth, Wisc.*
Kristi Lieser, *St. Bonifacius, Minn.*
Rachel Olson, *Aitkin, Minn.*
Rhonda Ronzheimer, *Cedarburg, Wisc.*
Candy Schmidt, *Salem, S. Dak.*
Marcia Schussman, *Dresser, Wisc.*

Jan Hendrickson

Jan Hendrickson graduated from the University of Iowa having sung numerous recitals and operas. She represented the United States at the International Choral Symposium under the direction of Robert Shaw. Her capabilities are extremely diverse, drawing outstanding reviews in roles as contrasting as Evita and Lucia, an evening of Cole Porter with Rochester Symphony and premiering contemporary chamber music. Following her New York debut in 1986, Jan has sung in Europe and as soloist with the St. Paul Chamber Orchestra. Along with a full studio of voice students, Jan also conducts the Crown College Women's Choir and tours annually throughout the United States with them. Jan is the mother of Brandt, Leah, Erik, David and Kathleen.



String Ensemble

Tisha Albertson, piano, *Leland, Iowa*
Heather Bloch, violin, *Minnetonka, Minn.*
Melanie Finnesgard, guitar, *St. Peter, Minn.*
Billy McMillen, cello, *Garland, Texas*
Jennifer Wohlgemuth, piano, *Spring Grove, Minn.*
Sarah Xiong, violin, *Winfield, Ill.*

Charlene Hess

Charlene received a B.A. from Bethel College and a M.A. in Violin Performance from the University of Minnesota where she studied with Roland and Almita Vamos and Korey Konkol. In 1993 she won second prize at the Christian Artist's Competition in Estes Park, CO. Charlene has performed throughout the United States, parts of Europe and the former Soviet Union. In addition to her private studio at Crown, Charlene directs and plays with the Crown College String Ensemble.

Itinerary

Thursday, April 10
10 a.m.

Oral Roberts University
Tulsa, Okla.

Thursday, April 10
7 p.m.

Alliance Bible Church
Stillwater, Okla.

Saturday, April 12
7 p.m.

C&MA Church of Osage
Osage, Iowa

Sunday, April 13
10 a.m.

Bethany Alliance Church
Charles City, Iowa

Sunday, April 13
6 p.m.

Mason City Calvary C&MA
Mason City, Iowa

CROWN 

COLLEGE 
MUSIC 



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 fuhl's 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

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

What does the hunter seek here by the millstream?
Stay, insolent hunter, in your preserve!
Here is no game for you to hung,
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 he 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

MUSIC HOUR

April, 1997

4 pm

Bringt her dem Herren

Heinrich Schütz

Aaron Sellers, baritone
Ann Skogland-Anderson, accompanist

Sonatina in C
(2nd & 3rd movements)

Muzio Clementi

Suze Wall, piano

Sandy Gritzmacher

Felix Mendelssohn

Sandy Gritzmacher, soprano
Ann-Skogland Anderson, accompanist

Crown College Department of Music

presents



Scott Gorman

Tenor

Thursday, April 10, 1997
7:30 p.m.

Scott A. Gorman has appeared with Opera 101, the Dale Warland Singers and Chamber Singers, the Augsburg Masterworks Chorale, the Minnesota Chorale, the Bach Society and Sebastian Singers, and the Minnesota Renaissance Festival. His voice studio not only includes students at Crown, but many area high schools as well. He has extensive credits in opera and musical theatre playing diverse roles from Sky Masterson in "Guys and Dolls" to Sir Toby Belch in "Twelfth Night." He resides in Deephaven with his beautiful and talented wife of five years, Valerie, where he spends most of his free time doing the new father thing with his daughter Emmaline Noelle. Accompanying Scott on this recital will be Catherine Fischer.



Krista Palmquist

Soprano

Sunday, April 27, 1997
3:00 p.m.

Krista Palmquist holds a B.A. in Music from Bethel College in St. Paul, and a M.A. in

Music from Eastern Michigan University in Ypsilanti, MI. She is an active performer and teacher in the Twin Cities. Presently, she is in her fifth year of teaching voice at Crown. She is also completing her doctorate at the University of Minnesota School of Music. Krista lives in St. Paul with her husband and two young sons. Krista will be performing works by Andre Caplet, Alexander Zemlinsky, Edvard Grieg and Giacomo Puccini and will be accompanied by Kathleen Kraulik.

All recitals will take place in the beautiful college chapel. The classic architecture and elegantly stained glass windows of the chapel provide a stunning backdrop to an evening or afternoon of wonderful music. A reception will follow each recital where the artists will be available to meet you.

Crown College is located at 6425 County Road 30, St. Bonifacius, Minnesota. Phone (612) 446-4231.

Faculty Artist Series



1996-1997

The Crown College Department of Music is pleased to present their faculty in recital.



Jan Hendrickson

Soprano

Sunday, November 24, 1996
3:00 p.m.

Jan Hendrickson graduated from the University of Iowa having sung numerous recitals and operas. She represented the United States at the International Choral Symposium under the direction of Robert Shaw. Her capabilities are extremely diverse, drawing outstanding reviews in roles as contrasting as Evita and Lucia, an evening of Cole Porter with Rochester Symphony and premiering contemporary chamber music. Following her New York debut in 1986, Jan has sung in Europe and as soloist with St. Paul Chamber Orchestra. She is the soprano soloist at Mt. Olivet Lutheran Church. Along with a full studio of voice students, Jan also conducts the Crown College Womens Choir and tours annually throughout the United States with them. Jan is the mother of Brandt, Leah, Erik, David and Kathleen and she and her husband, Duane, make their home in Plymouth.



Crown College Piano Trio

Daniel Rieppel, Piano
Charlene Hess, Violin
Solveg Peterson, Cello

Sunday, March 9, 1997
3:00 p.m.

Coming together for the first time on one program are three of the Music Department's exceptional faculty. **Daniel Rieppel**, piano, has rapidly established himself as a gifted and versatile performer of traditional and contemporary piano repertoire. He has appeared on the Young Artists Series at the Aspen Music Festival and the Irvine S. Gilmore International Keyboard Festival in Kalamazoo, Michigan. In the Twin Cities, Daniel has appeared as soloist with the Metropolitan Symphony Orchestra and the Southwest Minnesota Orchestra. A native of Minnesota, Daniel holds performance degrees from the Cleveland Institute of Music and Indiana University. Along

with his private studio, Daniel also teaches Music History and all Piano Pedagogy courses.

Charlene Hess, violin, received a B.A. from Bethel College and a M.A. in Violin Performance from the University of Minnesota where she studied with Roland and Almita Vamos and Korey Konkol. In 1993 she won second prize at the Christian Artist's Competition in Estes Park, CO. Charlene has performed throughout the United States, parts of Europe and the former Soviet Union. In addition to her private studio at Crown, Charlene directs and plays with the Crown College String Ensemble.

Solveg Peterson, cello, is one of the busiest free-lance musicians in the Twin Cities area. Along with a very busy studio, she plays with the Crown College String Ensemble.



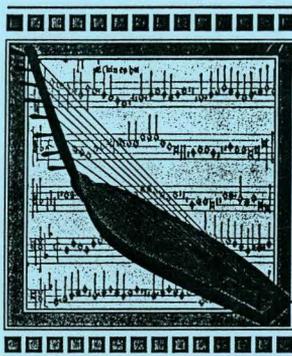
Julie Goos

Flute

Sunday, April 6, 1997
3:00 p.m.

Julie Haugen Goos received a Bachelor of Music in Flute Performance from Bethel College in St. Paul and a Master of Music in Flute Performance from the University of Texas at Austin. Besides her teaching responsibilities at Crown, Julie also teaches at St. Cloud State University and Bethel College. During her Bethel years, Julie won the 1990 Concerto Competition, the 1991 Bach Competition and was a winner in the *Thursday Musical* and Schubert Club Competition and was a finalist in a national flute competition in Denton, Texas. She is a performing artist with *Thursday Musical* and freelances with various professional orchestras and chamber ensembles in the Twin Cities including Chelesta, a flute and harp duo, and flute forte, a flute quartet. Both Chelesta and flute forte will be joining Julie on this program.

MUSIC HOUR



*CROWN
COLLEGE*

MAY 1, 1997

4 P.M.

Program

- Under the Greenwood* Maur
Dan Feldkamp, tenor
Ann Skogland-Anderson, accompanist
- Du Bist die Ruh* Franz Schubert
Kristen Friesen, soprano
Skye Kreisa, accompanist
- Bandinerie* J. S. Bach
Elizabeth Glewwe, flute
Susan Frey, accompanist
- Tornami a Vagheggiar* G. F. Handel
Betsie Albertson, soprano
Candy Sather, accompanist
- O Thou That Tellest Good Tidings to Zion* G. F. Handel
Suze Wall, alto
Ann Skogland-Anderson, accompanist
- Nocturne* F. Chopin
Tisha Albertson, piano
- It Was a Lover* M. Dring
Jill Fox, soprano
Candy Sather, accompanist
- Cara El La Rosa é Vaga* A. Falconeri
Ray Mikesell, tenor
Candy Sather, accompanist

- Moonlight Sonata, third movement* L. Beethoven
Laurann Albertson, piano
- Caro Mio Ben* Giordani
Erin Kelly, alto
Candy Sather, accompanist
- Se florinda é fedele* A. Scarlatti
Hannah Steele, soprano
Candy Sather, accompanist
- Nel cor piu non mi Sento* G. Paisiello
Nathan Fritz, tenor
Ann Skogland-Anderson, accompanist
- Rondo alla Turkey* W. A. Mozart
Karl von Gohren, piano
- Strike the Viol* H. Purcell
Melanie Johns, soprano
Ann Skogland-Anderson, accompanist
- Lascieteri Morire* C. Monteverdi
Jeremy Glenn, tenor
Candy Sather, accompanist
- Esurientes* J. S. Bach
Kristi Lieser, alto
Ann Skogland-Anderson, accompanist
- Sonata in D Major, Rondo movement* L. Beethoven
Jennifer Wohlgemuth, piano

- Chefiero Costume Mutter Dear* L. Liebling
Tisha Albertson, soprano
Candy Sather, accompanist
- Bist du bei mir* J. S. Bach
Laurann Albertson, mezzo-soprano
Candy Sather, accompanist
- Preludio no. 3 Do Major* N. Rosauero
Dan Zobel, marimba

Krista Palmquist, soprano

Kathleen Kraulik, piano

Crown College
April 27, 1997

Program

- | | | |
|------|--|--------------------------------------|
| I. | Auf braunen Sammetschuhen (Morganstern)
Abendkelch voll Sonnenlicht (Morganstern)
Elfenlied (Goethe)
Volkslied (Morganstern)
Feiger Gedanken bängliches Schwanken (Goethe) | Alexander Zemlinsky
(1871 - 1942) |
| II. | <u>Le vieux Coffret</u> (de Gourmont)
Songe
Berceuse
Forêt | André Caplet
(1878 - 1925) |
| III. | Fyremål (Vinje)
Våren (Vinje)
Med en Primula Veris (Paulsen)
Mens jeg venter (Krag)
Liden Kirsten (Krag)
Tak for dit Råd (Bjørnson) | Edvard Grieg
(1843 1907) |

I

Alexander Zemlinsky
1871–1942

Although Zemlinsky was highly regarded as a composer in his day, now he is little known. He was mentor, brother-in-law, and lifelong friend of Schönberg's.

By the time these Op. 22 songs were written, Zemlinsky was well into his mature compositional style and eight years from his death. Although his composer friends from the New Viennese School (Schönberg, Berg, and Webern) believed that tonal music was in its final years, Zemlinsky held fast to tonality while still maintaining a modern style.

As a result, he left us with an eclectic body of nearly sixty perfectly crafted songs, as well as eight operas, various ballets, choral, orchestral, and instrumental works. It is our loss that his works are generally unknown at the end of the 20th century.

Lieder, Op 22

Auf braunen Sammetschuen

Auf braunen Sammetschuen geht
Der abend durch das müde Land.
Mit stiller Fakkel steckt er nun
Der Sterne treue Kerzen an.
Sei ruhig, Herz, sie ruhig.
Das Dunkel kann dir nun kein Leid mehr tun.

Abendkelch voll Sonnenlicht

Abendkelch voll Sonnenlicht,
Noch einmal geneiget,
Eh des tages Herze bricht,
Und der Nacht verhüllt Gesicht
Seinen Tod bescheiget!

Alles Herz wehs Abendwein
Laß dich trinken, trinken!
Glüh dein Gold in mich hinein!
Und dann mag auch über mein
Haupt ihr Antlitz sinken.

Elfenlied

Um Mitternacht, wenn die Menschen
erst schlafen,
Dann scheint uns der Mond,
Dann leuchtet uns der Stern
Wir wandeln und singen und tanzen
erst gern.

Um Mitternacht, wenn die Menschen
erst schlafen,
Auf Wiesen an den Erlen
Wir suchen unsern Raum
Und wandeln und singen und tanzen
einen Traum.

Velvet Gloves of Evening

Brown velvet gloves of evening
Go throughout the weary land.
With silent flame ignites
The faithful stars as candlelight.
Be peaceful, heart, be peaceful.
The darkness can make you suffer no more.

Wineglass filled with Sunlight

Wineglass filled with sunlight
Yet raised once more,
Before Day's heart breaks
And the night veils it's face,
Death keeps silent.

All heartaches evening wine
Let you drink, drink!
Glow your golden light in me
And then also make my head
To your countenance sink.

Elves' Song

Around midnight, when the people
are just sleeping,
Then the moon shines for us,
Then the stars shine for us,
We walk and sing and dance
only gladly.

Around midnight, when the people
are just sleeping,
From the meadows on to the Alders
We search for our space
And walk, and sing, and dance
a dream.

Volkslied

Du gabst mir deine Kette,
Du gabst mir auch dein Herz;
Der Wald stand im Gewitter,
Wir liebten uns gar sehr.

Es waren weiße Korallen,
Mit roten Andern fein,
Ich trug sie überm Herzen
Zusamt dem Herzen dein.

Du sahst mir in die Augen
Du hast es nicht gewollt.
Ich aber, o mein Himmel,
Ich hab es so gesollt.

Ich muß mein Werk vollbringen,
Und ward zu anderm nicht.
O Welt deine süßen Dinge
Sind nicht für mich, für mich!

Feiger Gedanken

Feiger Gedanken bängliches Schwanken,
weibisches Zagen
Ängstliches Klagen wendet kein Elend
macht dich nicht frei.
Allen Gewalten zum Trutz sich erhalten
nimmer sich beugen,
Kraftig sich zeigen ruft die Arme
der Götter herbei!

Folksong

You gave me your necklace
You also gave me your heart;
The forest stands in the thunderstorm
Our love was very quiet.

You wore a necklace of white coral
With beautiful red streaks,
I wore it over my heart
Together with your heart.

You spoke to me with your eyes
You did not intend it.
I however, oh my heaven,
I was so alone.

I must complete my work,
and you are not to another.
O world, your sweet things
Are not for me, for me!

Cowardly Thoughts

Cowardly thoughts, fearful vacillations
mute hesitations
Anxious complaints do not end misery
do not make freedom.
All forces, recieve defiance,
never bend,
Show your strength, call strength
of the gods here!

II

André Caplet
1878-1925

Caplet's works are not well known mainly because they are difficult to execute and also because he composed no major works for piano or orchestra. Instead, he wrote almost exclusively for the voice, employing a vocal orientation even to his instrumental works. As a friend of Claude Debussy's, his early works were Impressionistic. *Le Vieux Coffret* are the pivotal songs in Caplet's compositional development. It was with these songs that he began to slowly break away from Debussy's influence. The poems are escapist literature which were very welcome during WWI. The songs are colorful, lyrical, and full of spiritual meaning. His music serves even the slightest nuances of the poems.

Le vieux coffret

Songe

Je voudrais t'emporter dans un monde nouveau
Parmi d'autres maisons et d'autres paysages,
Et là, baisant tes mains, contemplant ton visage,
T'enseigner un amour délicieux et nouveau,

Un amour de silence, d'art et de paix profonde:
Notre vie serait lente et pleine de pensées,
Puis, par hasard, nos mains un instant rapprochées
Inclineraient nos coeurs aux caresses profondes.

Et les jour passeraient, aussi beaux que des songes,
Dans la demi clarté d'une soirée d'automne,
Et nous dirions tout bas, car le bonheur étonne:
Les jours d'amour sont doux quand la vie est un songe.

Berceuse

Viens vers moi quand tu chantes, amie, j'ai des secrets
Que tu liras toi-même au reflet de mes yeux.
Viens, en toure mon cou de tes bras, viens tout près
Et ton coeur entendra des mots silencieux.

Viens vers moi quand tu rêves, amie j'ai des paroles
Dont le murmure seul est comme une douceur.
Elles imposent l'oubli, le doute, elles désolent,
Et pourtant leur musique enchante la douleur.

Viens vers moi quand tu ris, amie, j'ai des regards
Très longs qui vont porter la peur au fond de l'âme.
Viens, ils transperceront ton coeur de part en part
Et tu sentiras naître en toi une autre femme.

Viens vers moi quand tu pleures, amie, j'ai des caresses
Qui captent les sanglots amers au bord des lèvres
Et feront de ton amer tume une allégresse:
Amie, viens boire une âme novel sur mes lèvres.

Forêt

O forêt, toi qui vis passer bien des amants
Le long de tes sentiers, sous tes profonds feuillages,
Confidente des jeux, des cris et des serments,
Témoin à qui les âmes avouaient leurs orages.

O Forêt, souviens-toi de ceux qui sont venus
Un jour d'été fouler tes mousses et tes herbes,
Car ils ont trouvé là des baisers ingénus
Couleur de feuilles, couleur d'écorces, couleur de rêves.

O Forêt, tu fus bonne, en laissant le désir
Fleurir, ardente fleur, au sein de ta verdure.

L'ombre devint plus fraîche: un frisson de plaisir
Enchanta les deux coeurs et toute la nature.

Dream

Would that I could bear you away to a new world
Among other houses and other landscapes,
And there, kissing your hands, gazing at your face,
Teach you a new, delightful love.

A love imbued with silence, art and profound peace:
Our life would be leisurely and full of thought,
Then, by chance, our hands drawing close for a while
Would dispose our hearts to deeply felt caresses.

And the days would pass, as beautiful as dreams,
In the half-light of an autumn evening,
And we would say softly, for happiness astonishes:
The days of love are sweet when life is a dream.

Lullaby

Come to me when you sing, beloved. I have secrets
That you will read in the reflection of my eyes.
Come, put your arms around my neck, come near,
And your heart will hear in silent words.

Come to me when you dream, beloved. I have words
Whose lonely murmur is like a sweet sadness.
They impose oblivion and doubt, they distress,
and bring sorrow to their enchanting music.

Come to me when you smile, beloved, I've long gaze
Which will bring fear to the bottom of the soul.
Come, they pierce your heart through and through
And you will feel that within yourself is born a new
woman.

Come to me when you cry, beloved. I have caresses
Which stop the bitter weeping at the edge of the lips
And will turn your bitterness into happiness:
Beloved, come drink a new soul upon my lips.

Forest

O forest, you who have seen many lovers pass
Along your footpaths, beneath your deep foliage,
Confidant of games, of cries, and of vows,
Witness to whom souls confess their passions.

O forest, remember those who came
One summer day to tread upon your moss & grasses,
For they found there ingenuous kisses
The color of leaves, the color of bark, the color of
dreams.

O forest, you were kind to allow desire
To blossom, passionate flower, in the bosom of your
verdure.

The shadows grew cooler: a thrill of pleasure
Enchanted the two hearts and the whole of nature.

O Fotêt, souviens-toi de ceux qui sont venus
Un jour d'été fouler tes herbes solitaires
Et contempler, distraits, tes arbres ingénus
Et le pâle océan de tes vertes fougères.

O forest, remember those who came
One summer day to tread upon your lonely grasses
And to gaze, abstractedly, at your simple trees
And the pallid ocean of your green ferns.

III

Edvard Grieg
1843 - 1907

Grieg, Norway's most noted composer, wrote 140 songs, only a few of which are performed outside of Scandinavia. The fact that nearly all of them are written in Norwegian, not one of the major languages that singers typically learn, leaves the songs inaccessible to most.

While receiving his formal music education in Germany, he developed a lifelong love for Schumann's music. However, he eventually returned to Scandinavia and developed a distinctly Norwegian sound to his music. The German masters had a strong influence in his earliest songs. He was both attracted to and repelled by Wagner's music. It is hard to miss the Wagnerian style in *Tak for dit råd*.

It is no coincidence that song played such an important place in his life — his wife Nina was a singer. Grieg claimed that she was the inspiration for and the only genuine interpreter of his songs. His songs increasingly shed their German influence and took on simpler, folk-like traits. It was in 1876, while touring Norway, when the scenery of his native land made a marked entrance into his compositions. *Med en primula veris* was written that year.

Vinje's poems *Våren* and *Fyremål* were written in a country dialect, and their forms are modeled after Norwegian folk poetry. Grieg set these poems in a folk song style, mirroring Vinje's bridge between folk art and high art. In the 1890's Grieg became even more emphatically nationalistic, employing even more Norwegian folk idioms. *Liten Kirsten* and *Mens jeg venter* are two songs resulting from this renewed national pride, and they highlight the goodness and simplicity of the Norwegian people.

Fyremål

Vegen vita, på Villstig vanda,
Fram at fara og Færdi enda:
Vi mot Målet må soleids halda
Ellers vil vi på Vegen falla.
Enn eit År over bratte Bakkar,
Haug og Hamrar og håge Slakkar,
Fjell og Fjøre og Fjord, som bryter,
Flod som fløymer og Foss, som tyter,
Må vi vandre og Vegen fara,
Måtte Magti og mergi vara, ja vara!
Kom då, Snille, vi slita saman.
For den Gilde er Gant og Gaman.
Trygt og trufast voet Norsk vitala,
Med det sama Slags Mål vi mala.

The Goal

Marching forward and never bending,
Trudging forward till travel's ending:
For our goal we must ever cherish
Else on route we are bound to perish.
Year on year over mountains jagged,
Heights and hillocks and highlands cragged,
Summits, shorelines and seas pouring,
Waterfalls with their waves roaring,
We must wander and get it past us,
May our strength and our courage last us, yes last us!
Come, my darling we'll toil together.
Work for righteousness sake is pleasure.
Safe and steadfast our Norse is spoken,
May that now a new age is betoken.

Våren

Enno ein Gong fekk eg Vetren at sjå for Våren at røma;
Heggen med Tre som der Blomar var på eg atter såg bløma.
enno ein Gong fekk eg Isen at sjå fra Landet at fljota,
Snjoen at bråna og Fossen i Å at fyssa og brjota.
Graset det grøne eg enno ein Gong fekk skoda med blumar
Enno eg høyrdte at Vårfuglen song mot Sol og mot Sumar.

Sågiddren endå meg unntes at sjå på Vårbakken dansa,
Fivreld at fløksa og fjuka ifrå der Blomar seg kransa
Alt dette Vårliv eg atter fekk sjå, som sien eg miste.
Men eg er tungsam og spyrjga meg må: tru det er det siste?
Låt det so vera: Eg myket af Vænt i Livet fekk njota;
Meire eg fekk, enn eg havde fortent og Alting må trjota.

Med en Primula Veris

Du Vårens milde, skjønne Barn,
Tag Vårens første Blomme,
Og kast den ej, fordi du vet
At Somrens Roser komme.

Ak, vist er Somren lys og smuk
Og rig er Livets Høst,
Men Våren er den deiligste
Med Elskovs Leg og Lyst.

Og du og jeg, min ranke Mø
Står jo i Vårens Rødme;
Så tag da min Blomst, men giv igjen
Dit unge Hjertes Sødme!

Mens Jeg Venter

Vildgjæs, Vildgjæs i hvide Flokker
Solskinsvejr.
Ællingen spanker i gule Sokker,
fine Klær.
Ro, ro til Fiskeskjær,
Lunt det er omkring Holmen her,
Sjøen ligger så stille.
Bro, bro brille.

Lös dit Guldhår og snör din Kyse,
du min Skat.
Så skal vi danse den lune, lyse
Juninat.

The Spring

Yet once again I was granted to see that winter was
going,
Spring was appearing where blossoms on trees and
hedges were blooming.
Yet once again I was granted to see the ice floes were
leaving,
Mountains of melting snow were rushing free, the
hillsides relieving.
Green was the grass that I yet once again saw
bursting with flowers
Once more I heard that the song of the wren was
filling the bowers.

Butterflies fluttering about me I see on spring
hillsides dancing,
Flitting and floating and perching in wreathes, the
flowers enhancing.
All this spring life I was granted to see, as if for the
first time.
But I am weary and it occurs to me: Could this be the
last time?
Well then, so be it: in life I've incurred its pleasures
transcending;
More have I gotten than ever I deserved and all has an
ending.

With a Primrose of Spring

You child of springtime, mild and fair,
Take hold of spring's first blooming,
And hold it fast, because you know
That summer's flowers are looming.

Ah, surely summer's light and bright
And rich is the autumn of life.
But springtime is the loveliest
With amorous ways of delight.

And you and I, my pretty maid,
Stand in the dawn of laughter;
So please take my bloom, but give in return
Your loving heart hereafter!

While I Wait

Wild geese, wild geese in snow-white plumage,
Sunny day
Ducklings are strutting in yellow stockings,
Bright array.
"Row, row your boat" with care,
Mild it is 'round the islet there,
All appears to be cozy.
"Ring 'round the rosy."

Free your blond hair and loose your bonnet,
My delight.
Then we shall dance on this lovely, lazy
Bright June night.

Vent, vent, til Sanktehans
Står vort Bryllup med lystig Dans.
Alle Giger skal spille.
Bro, bro brille.

Vug mig, vug mig du blanke Vove
langt og let.
Snart går min Terne til Dans i Skove
søndagsklædt.
Vug, vug i dröm mig ind,
Hver tar sin, så tar jeg min...
Hör, hvor Gigerne spille!
Bro, bro brille.

Liden Kirsten

Liden Kirsten hun sad så silde,
Mens Gjögen gol udi grønne Skov.
Liden Kirsten nynnede en Vise,
Imens hun sit Brudelin vov.

Liden Kirsten hun sad ved sit Vindue
Og så på sin Ring af Guld,
Skottet nedad sit sorte Skjört
Og smilte så tankefuld.

Liden Kirsten lagde sit Hove tilro
På Armens snehvide Lin.
Og Hæggen duftede, mens Kirsten
Drömte om Kjæresten sin.

Liden Kirsten löste sit gule Hår
Og gik tilro i sin kove.
Liden Kirsten foldede de Hænder Små,
Mens Gjögen gol udi Skove,

Tak For dit Råd

Tak for dit råd, men jeg lægger min båd
ind i Brændingens brus til det fristende sus.

Om end rejsen skal blive den sidste jeg gjør
Jeg må prøve, hvad ikke jeg prøvede før.

Ej blot til lyst jeg forlader din kyst,
Jeg må storsjøen nå, jeg må havstyrten få
Jeg må kjølen se, når det krængende skjær,
Jeg må friste hvor langt og hvor længe det bær!

Wait, wait till St. John's Eve
When we're wed, what a dance we'll weave.
Fiddler man don't be dozy.
"Ring 'round the rosy."

Rock me, rock me, you waves so shiny
nicely done.
Wearing our finest my girl and I will
Have some fun.
Rock, rock me now to sleep,
Now I've got a girl to keep...
Fiddler man don't be dozy!
"Ring 'round the rosy."

Little Kirsten

Little Kirsten of evenings would tarry,
While cuckoos crowed in the verdant grove.
Little Kirsten hummed a ballad,
As she her bridal flax wove.

Little Kirsten would sit at her window
And look at her golden ring,
Blushing maidenly to her skirt
She dreamt what the future would bring.

Little Kirsten laid her fair head to rest
Upon her flaxenwhite arms.
And lilacs wafted, while Kirsten
Dreamed of her dear lover's charms.

Little Kirsten loosened her golden hair
And fell asleep in her bower.
Little Kirsten folded her dainty hands,
While cuckoos crowed 'mid the flowers.

Thanks for your Counsel

Thanks for your hand, but I must leave this land
For the water's bright foam & the sea's tempting
drone

Though the voyage shall ask all that I have to give
I must try, or regret it as long as I live.

Not for a sport do I give up your port,
I must reach the high seas, I must taste the salt breeze
I must guide my ship as it slices the air,
I must guide it as long and as far as I dare!

CROWN COLLEGE DEPARTMENT OF MUSIC

Presents

JAN HENDRICKSON, Soprano
Ruth Palmer, Accompanist

Sunday, November 24, 1996
3 p.m.

Crown College Chapel
6425 County Road 30
St. Bonifacius, Minn.

*This recital is in partial fulfillment of the requirements for the Masters
of Music degree.*

I said in my alarm,
"All men are liars."

What shall I render to the Lord
For all His benefits toward me?
I shall lift up the cup of salvation,
And call upon the name of the Lord.
I shall pay my vows to the Lord,
Oh may it be in the presence of all His people.
Precious in the sight of the Lord
Is the death of His godly ones.
O Lord, surely I am Thy servant,
I am Thy servant, the son of Thy handmaid,
Thou hast loosed my bonds.
To Thee I shall offer a sacrifice of thanksgiving,
And call upon the name of the Lord.
I shall pay my vows to the Lord,
Oh may it be in the presence of all His people,
In the courts of the Lord's house,
In the midst of you, O Jerusalem.
Praise the Lord!

For His name alone is exalted;
His glory is above earth and heaven.
And He has lifted up a horn for His people,
Praise for all His godly ones;
Even for the sons of Israel, a people near to Him.
Praise the Lord!

Psalm 116

Author: Anonymous

Theme: Praise for being saved from certain death.

Worship is a thankful response and not a
repayment for what God has done.

I love the Lord, because He hears
My voice and my supplications.
Because He has inclined His ear to me,
Therefore I shall call upon Him as long as I live.
The cords of death encompassed me,
And the terrors of Sheol came upon me;
I found distress and sorrow.
Then I called upon the name of the Lord:
"O Lord, I beseech Thee, save my life!"

Gracious is the Lord, and righteous;
Yes, our God is compassionate.
The Lord preserves the simple;
I was brought low, and He saved me.
Return to your rest, O my soul,
For the Lord has dealt bountifully with you.
For Thou hast rescued my soul from death,
My eyes from tears,
My feet from stumbling.
I shall walk before the Lord
In the land of the living.
I believed when I said,
I am greatly afflicted."

He has made a decree which will not pass away.

"Thy face, O Lord, I shall seek."

Do not hide Thy face from me,

Do not turn Thy servant away in anger;

Thou hast been my help;

Do not abandon me nor forsake me,

O God of my salvation!

For my father and my mother have forsaken me,

But the Lord will take me up.

Teach me Thy way, O Lord,

And lead me in a level path,

Because of my foes.

Do not deliver me over to the desire of my adversaries;

For false witnesses have risen against me,

And such as breathe out violence

I would have despaired unless I had believed

that I would see the goodness of the Lord

In the land of the living.

Wait for the Lord;

Be strong, and let your heart take courage;

Yes, wait for the Lord.

Praise the Lord from the earth,

Sea monsters and all deeps;

Fire and hail, snow and clouds;

Stormy wind, fulfilling His word;

Mountains and all hills;

Fruit trees and all cedars;

Beasts and all cattle;

Creeping things and winged fowl;

Kings of the earth and all peoples;

Princes and all judges of the earth;

Both young men and virgins;

Old men and children.

Let them praise the name of the Lord,

O my God, my soul is in despair within me;
Therefore I remember Thee from the land of the Jordan,
And the peaks of Hermon, from Mount Mizar.
Deep calls to deep at the sound of Thy waterfalls;
All Thy breakers and Thy waves have rolled over me.
The Lord will command His lovingkindness in the daytime;
And His song will be with me in the night,
A prayer to the God of my life.

I will say to God my rock, "Why has Thou forgotten me?
Why do I go mourning because of the oppression of the enemy?"
As a shattering of my bones, my adversaries revile me,
While they say to me all day long, "Where is your God?"
Why are you in despair, O my soul?
And why have you become disturbed within me?
Hope in God, for I shall yet praise Him,
The help of my countenance, and my God.

Psalm 148

Author: Anonymous

Theme: Let all creation praise and worship the Lord.

Praise the Lord!
Praise the Lord from the heavens;
Praise Him in the heights!
Praise Him, all his angels;
Praise Him, all His hosts!
Praise Him, sun and moon;
Praise Him, all stars of light!
Praise Him, highest heavens,
And the waters that are above the heavens!
Let them praise the name of the Lord,
For He commanded and they were created.
He has also established them forever and ever;

or my father and my mother have forsaken me,
but the Lord will take me up.

Teach me Thy way, O Lord,
and lead me in a level path,
because of my foes.
Do not deliver me over to the desire of my adversaries,
nor false witnesses have risen against me,
and such as breathe out violence
would have despaired unless I had believed
that I would see the goodness of the Lord
in the land of the living.

Wait for the Lord;
be strong, and let your heart take courage:
Yes, wait for the Lord.

Psalm 42

Author: The sons of Korah, who were temple musicians and assistants.
Theme: A thirst for God. When you feel lonely or depressed,
meditate on God's kindness and love.

As the deer pants for the water brooks,
so my soul pants for Thee, O God.
My soul thirsts for God, for the living God:
When shall I come and appear before God?
My tears have been my food day and night,
while they say to me all day long, "Where is your God?"
These things I remember, and I pour out my soul within me,
for I used to go along with the throng and lead them in procession to
the house of God,
with the voice of joy and thanksgiving, a multitude keeping festival.

"Why are you in despair, O my soul."
And why have you become disturbed within me?
Hope in God, for I shall again praise Him for the help of His presence.

Psalm 27

Author: King David

Theme: God offers help today and hope for the future.

Unwavering confidence in God is our antidote for fear and loneliness.

The Lord is my light and my salvation;
Whom shall I fear?

The Lord is the defense of my life;
Whom shall I dread?

When evildoers came upon me to devour my flesh,
My adversaries and my enemies, they stumbled and fell.

Though a host encamp against me,
My heart will not fear;

Though war arise against me,
In spite of this I shall be confident.

One thing I have asked from the Lord, that I shall seek;
That I may dwell in the house of the Lord all the days of my life,
To behold the beauty of the Lord,
And to meditate in His temple.

For in the day of trouble He will conceal me in His tabernacle;
In the secret place of His tent He will hide me;
He will lift me up on a rock.

And now my head will be lifted up above my enemies around me;
And I will offer in His tent sacrifices with shouts of joy;
I will sing, yes, I will sing praises to the Lord.

Hear, O Lord, when I cry with my voice,
And be gracious to me and answer me.

When thou didst say, "Seek My face," my heart said to Thee,
"Thy face, O Lord, I shall seek."

Do not hide Thy face from me,
Do not turn Thy servant away in anger;

Thou hast been my help;
Do not abandon me nor forsake me,
O God of my salvation!

And their song mixes with the clear moon

With the calm clear of the moon sad and beautiful
Which makes the birds dream in the trees
And sob with ecstasy the jets of water
The fountain slender among the statues.
Ah - - -

Pierrot (Th. deBanville)

A good Pierrot whom the crowd watches
Having finished the marriage of Arlequin
Follows the boulevard of the temple.
A young girl in a supple jacket.
Vainly entices him with her coquettish eye
And however mysterious and sleek
Making of himself his dearest delight
The crescent white moon
Throws a glance of his eye behind the scene
At his friend Jean Gaspard of the office.
Ah ---

Vision (Stephane Mallarme)

The moon saddened itself
The angels in tears
Dreaming, bow in hands, in the calm of flowers
Aromas, pulled from dying violins
The white sobs gliding on the azure of corollas.

It was the blessed day of your first kiss.
My musings loving to make me a martyr
knowingly became drunk with the perfume of sadness
which even without regret or without aftertaste leaves
the gathering of a
Dream in the heart that gathered it.

Tell him, but tell it discretely,
That his love is my life,
And both would be made happy
By his closeness to me.

Quatre Chansons de jeunesse

Pantomime (Paul Verlaine)

Pierrot, who has never been a Clitandre
Empties a bottle without further ado
And, practical, tastes a pate

Cassandre, at the end of a street,
Sheds a misunderstood tear
For his disinherited nephew

That rascal Arlequin plans
The kidnaping of Columbine
And pirouettes four times

Columbine dreams, surprised
To sense a heart in the air,
And to hear in her heart voices
Ah - - - -

Clear Moon (Paul Verlaine)

Your soul is a chosen landscape
Where goes charming masks and bergamasks
Playing the lute and dancing almost
Sad beneath their strange disguises

All singing in a minor key
Love conqueror and the life opportune
They don't have the belief in their happiness

And to me his light whisper brings
A thousand greetings from my dear one:
Ere yet these hills grow dark
A thousand kisses will greet me.

And so (East wind), you may pass on your way,
Ministering to friends and to those in trouble.
There, where the high walls are all aglow,
I shall soon find my best beloved.

Ah, the heart's true tidings,
Love's inspiration, life's renewal;
For me come from his mouth alone,
Only his breath can give them to me.

Suleka's Second Song, Opus 31

Ah, West wind, how sorely I envy
you your moist pinions!
For you can bring him news
Of what I suffer when parted from him!

The stirring of your wings
Awakes silent desire in my bosom.
Flowers, meadows, wood and hill
Stand weeping as you breathe on them.

Yet your mild and gentle motion
Cools my sore eyelids.
Ah! I would surely perish with sorrow
Had I no hope of seeing him again.

Hurry then to my beloved,
Speak softly to his heart,
But avoid making him sad
And conceal from him my pains.

Voi avete un cor fedele **W. A. Mozart**

"Voi avete un cor fedele" KV 217

Possibly an insertion aria in "Le nozze di Dorina" (1,4),
a drama giocoso by B. Galuppi. Libretto
after C. Goldoni

You have a faithful heart,
like a passionate lover;
but, my bridegroom to be,
what will you do? Will you change?
Tell me, what will happen?
Will you remain true?

Ah. I do not think so! Already I foresee
that you could mock me.
As yet, for the moment,
I do not trust you.

Suleika

Franz Schubert

From Goethe's "Westostlicher Divan", Opus 14

What means this movement?
Does the East wind bring me glad tidings?
The fresh stirring of his wings
Cools the heart's deep wounds.

Caressingly he plays with the dust,
Stirs it up into little clouds;
Drives to the shelter of the vine-leaves
The merry insect tribe.

Softly he tempers the sun's glow
And cools my hot cheeks;
And in his onward flight kisses the vines
Resplendent on field and hill.

I

“Voi avete un cor fedele”W. A. Mozart
From LE NOZZE(1756-1791)

II

SuleikaFranz Schubert
Suleika’s Zweiter Gesang(1797-1828)

III

Quatre Chansons de jeunesseClaude Debussy
Pantomime(1862-1918)
Claire de lune
Pierrot
Apparition

IV

Four PsalmsJonathan Veenker
Psalm 27*The Lord is My Light*
Psalm 42 *As the Heart Panteth for Streams of Cool Water*
Psalm 148*Praise the Lord All the Earth*
Psalm 116*Love the Lord*

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