

*Crown College Department of Music
Presents*

**JENNIFER
WOHLGEMUTH
PIANIST**

in SENIOR RECITAL

Wednesday, May 6, 1998

3:00 p.m.

Crown College Chapel

I.

English Suite No. 2 in A Minor BWV 807

J. S. Bach

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bouree I
- VI. Bouree II
- VII. Gigue

II.

Sonata No. 52 in E-Flat Major Hoboken XVI:52

Franz Josef Haydn

- I. Allegro Moderato
- II. Adagio
- III. Presto

Intermission

III.

Variations Serieuses in D minor, Op. 54

Felix Mendelssohn

IV.

Sonata No. 3 in A minor, Op. 28

Sergei Prokofiev

Johann Sebastian Bach (1685 - 1750)

J. S. Bach believed that all music should be done for the glory of God, and said that the purpose is “to produce a well-sounding harmony to the glory of God and the permissible delight of the spirit.” Bach himself was a tremendous organist, who is said to have been able to play as well with his feet as with his hands. He once said “There’s nothing to it. You only have to hit the right notes at the right time and the instrument plays itself.” Bach’s writing for the keyboard is actually intended for the harpsichord, but is now played on the piano. Much of his compositions were for pedagogical purposes. He produced a vast amount of music, much of it for the German Lutheran church. He wrote in every genre popular in his day, except for the opera and ballet. He studied music from childhood, starting in choir schools. He held jobs as various church and court organists and music directors.

The set of Suites now referred to as the English suites were originally titled “Preludes avec leurs Suites” and then “Suites avec Preludes” indicating that they contain preludes in addition to the four dance movements typical of a suite, each originating from a different country: the Allemande (German), Courante (French), Sarabande (Spanish) and Gigue (Anglo-Irish). However, Bach took these styles and made them his own. The Sarabande includes what is known as a double - a highly ornamented repeat of the original material. The ornamentation was put in by the performer to show skill in improvisation. This was an important part of Baroque music.

Franz Josef Haydn (1732 - 1809)

Haydn spent his life in Austria, most of it working for the Esterhazy family. He differed from the typical composer because he was able to live in comfort for most of his life, was well-respected and liked, and enjoyed good health until the end. He composed 107 symphonies, 12 masses, 52 piano sonatas and 84 string quartets. Although Mozart and Beethoven both studied with Haydn, his temperament fell in between theirs, not having quite the outrageous sense of humor Mozart possessed, nor the intensity of deep brooding passion that was Beethoven's.

The sonata was an important part of the classical period, and indeed throughout the history of piano repertoire. It is derived from the Italian opera overture, and usually has three movements. This sonata was composed in 1794 for a virtuoso student of Clementi, Therese Jansen Bartolozzi. It was published in England around 1800 as "Grand Sonata for the Piano Forte." It shows the power and broad range available on the piano, as opposed to the harpsichord or clavichord. This sonata contains an unusual harmonic relation: the middle movement is written in E major, which is as distant harmonically from E Flat as one can get.

Jakob Ludwig Felix Mendelssohn-Bartholdy (1809 - 1847)

Mendelssohn was accomplished as a musician, artist, and poet. He lived in Germany but did much traveling on the European continent and in England, performing and conducting not only his own works, but those of his contemporaries. Although he was a Romantic, he was largely influenced by the Classical composers, and meshed the styles in his works. His traveling provided basis for his composition, as he portrayed the countryside and used folk melodies in many of his works. Bartholdy was added to the family name when they converted to Christianity. Mendelssohn's music was able to survive despite the prevalent anti-Semitic feelings in Germany.

The Variations were composed in 1841, and the title indicates that they are different from the variations typical of the time. Each variation builds on the previous one. This piece offers a broad range of harmonic interpretation, and uses devices of virtuoso thematic transformation.

Sergei Prokofiev (1891-1953)

The Russian composer and pianist studied with Rimsky-Korsakov, Lyadov, Nikolay Tcherepnin and Anna Espinova in St. Petersburg. He lived in the U.S. and Paris for several years before settling in Moscow in 1936, where he lived the rest of his life. He tried to follow the mandate of avoiding "formalism" which came from the Soviet leaders. This meant the music was not "topical and celebratory of the revolutionary ideology and its heroes and that did not reflect the experience of the working classes through a socialist realism." He wrote in a letter of 1948 that he loved melody, and considered it the most important element in music.

The third piano sonata was written in 1907, one of the four operas and six sonatas written by Prokofiev before he was eighteen. It was reworked in 1917. This sonata is written in one movement, the main idea being a tarantella motion, the opening described by Boris Asafiev as "like the whirring trail of an arrow flying through the air."

The pieces in this program were chosen to represent each or the major categories in traditional piano literature - Baroque, Classical, Romantic, and Modern - and to demonstrate the different technique of each.

I would like to thank my teacher, Dr. Daniel Rieppel, who has inspired me, encouraged me, and scared me into practicing. For all of the illustrations, lectures and stories you have given, for being not just a teacher of piano technique, but for stimulating my thought on virtually every topic under the sun, and for the "consecrated communion wafers from the Big Tin."

Thank you to all of my friends, the women RAs, my roommate, 2nd Richardson and the choir for supporting me, for listening to me complain, for always encouraging me, and for believing in me. It has meant more than I can say to have your kindness and prayers.

I would also like to thank my family, and especially my parents, Dick and Sue Wohlgemuth, for making it possible for me to have piano lessons for so many years. All those weekly trips were not in vain! Thank you for being there when I needed a steadying influence to tell my trauma-filled stories to, and for reminding me that God is in control and will lead me in His paths. I love you!

Crown College Department of Music
Presents

DANIEL ZOBEL
Percussion

In Senior Recital

Thursday, May 7, 1998
3:30 p.m.

Crown College Chapel

This performance is dedicated to my father, Neil Zobel, who has led me through life telling me to always go where my heart leads and to never give up.

Today's performance contains many different parts. It starts with the most basic of drums, the Snare Drum. I will play a rudimental piece on it. Meaning that I will play rudiments, which are for drums as scales are to wind players. Then I will move to a more contemporary part of percussion, the multiple percussion. I will use many different instruments together to create a melody and harmony with instruments that are suppose to be for banging on. Then I will move to the Timpani where I will play a piece that will change the beats and rhythms around to create a perfect environment for music. Change your ear and follow me to the world of mallets. My Xylophone piece will take you to the world of the 1920's where swing and ragtime are very big. Jazzy rhythms and off beat counts contribute to this piece. For the final piece, I will play a Marimba Concerto. With its many different rhythmic changes and very complex note combinations, it serves fitting to be the end.

Several instrument changes will occur during the performance. Feel free to get up and stretch while this is occurring.

PROGRAM

Stamina **Mitch Markovich**

Rudimental Snare Drum Solo

Inspirations Diabolique **Ricky Tagawa**

Introduction

Dance

Adagio – Tarantella

Cadenza

Perpetual Motion

Multiple Percussion

March **Elliot Carter**

From *Eight Pieces for Four Timpani*

Timpani

Log Cabin Blues **George H. Green**

From *Xylophone Rags*

Xylophone

Concerto for Marimba and Orchestra **Ney Rosauero**

Saudacao (Greeting)

Lamento (Lament)

Danca

Despedida (Farewell)

Marimba

This recital is in partial fulfillment of completion of the
Bachelors of Music in Instrumental Music degree.

PROGRAM NOTES

Mitch Markovich

Markovich created this piece out of the most traditional of rudimental drum solos. For some time he held the title of Rudimental Champion. In this piece you must watch for the changing rhythms, stickings, and dynamics and then put them together. With every beat it gets more difficult until you are sitting there wondering if you will survive to the very end.

Ricky Tagawa

This piece was written in 1965 and is extremely popular. There are three different sounding drums; a bass drum, bongos, tambourine, and cymbals, used in combinations during the piece. What ever you could have thought possible for just one drum has been made possible for many. Listen for the different sounds of the drums and the different rhythms that are found to create a melody for every movement.

Elliott Carter (1908-)

Most of the eight pieces were written in 1950 and revised in 1966. Al Howard in New York gave the premiere on The 6th of May 1952. Carter uses a process called Metrical Modulation to a great extent in his work. In this compositional technique the subdivision of a given pulse becomes itself another pulse or changes to another (different) subdivision in the next bar (e.g. sixteenth notes in bar one are to be seen as eighth note triplets in the next bar.) Carter explores in those eight pieces all rhythmical changes one can think of. Also the many colors the timpani are capable of producing (when the right sticks and playing technique are used) can be heard.

George Hamilton Green (1893-1970)

George Green was a piano prodigy at the age of four. At the age of eleven he was being called “the world’s greatest xylophonist.” He also had two other brothers who were in music and together they were the original sound music crew for the first three Walt Disney cartoons. Green had published over 300 compositions. This piece was written in the 1920’s and is just one of the many different Ragtime pieces that are available. Listen to the light-hearted beats and rhythms that just make it fun to play.

Dr. Ney Rosauero (1952 -)

Dr. Rosauero comes from Brazil and brings many of his Brazilian themes to life through his music. This piece is just one example of this culture he comes from. There are many different complex rhythms and sounds that create this music. He completed his masters at the Hochschule für Musik Würzburg in Germany and his Doctor Degree in Percussion at the University of Miami. In 1990 he was awarded with the title of Musician of the Year by the Musical Press Agency of South Brazil for music he wrote.

Dan is a student of Rebecca Kite

Bio

I am from Wenatchee, Washington. I started to play the piano in third grade and played all the way to college. The reason I got into percussion is because a friend who played percussion joined the sixth grade band. He came and told me that it was really fun and I should join. I talked to the director and got in, never expecting that it would turn into a career. In high school I played in the Marching Band, Jazz Band, Wind Ensemble, Pit Orchestra, and in Solo Contests. During the summer of my junior and senior years I went with the United States Collegiate Honor Band and toured over Europe.

I started at Crown College after high school. During College I was involved with the band, jazz band, choir, string ensemble, Crown Senate, and various other activities. I played with a small Christian Jazz group called *Forever Praise*. We toured in Minnesota and Wisconsin playing for churches and youth groups. In the summer of 1994 we went to Burkina Faso, Africa, and played for many different people.

I played football with Crown for four years, playing defensive end and in my senior year as starting defensive tackle. I went to Ukraine with the football team in the summer of 1995. We played football while ministering to the people.

This past semester I have been doing my student teaching with a great group of young people at Watertown/Meyer High School and Middle School. Now I am ready to graduate with a Bachelor Degree in Instrumental Music Education on May 9. I will be marrying Valerie Baum on May 10, 1998.



POPS CONCERT

Friday, May 1, 1998

7:00 p.m.

To God be The Glory

Traditional Hymn
Arr. D. Hagner

Jazz Ensemble

*Heaven's Gonna Shine
In the Still of the Night*

Traditional Gospel
Unknown

Stand Your Ground

*Mississippi Rag
Tambourin from Quatuor*

W. H. Krell/ arr. A. Frackenpohl
P. M. Dubois

Flute Ensemble

*Tiger of San Pedro
Li'l Darlin
It Don't Mean a Thing*

J. Barbera
N. Hefti
Duke Ellington

Jazz Ensemble

*Route 66
Over the Rainbow*

B. Troup/arr. K. Shaw
H. Arlen/ arr. T. Chinn

College Singers

*Justa Closer Walk with Thee/
Oh When the Saints Go Marching In
Turkey in the Straw*

Traditional
Traditional

Clarinet Ensemble

*Carousel
Let the Light Shine*

H. Stuart
F. Bencriscutto

Concert Band

*Nightingale Sang in Berkely Square
Joyful, Joyful
Lamb of God*

M. Sherwin
Hymn/ arr. D. Hagner
Hymn/ arr. D. Hagner

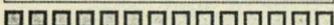
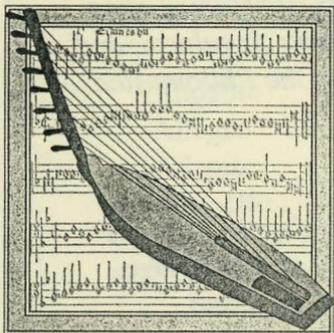
Jazz Ensemble

A Slavic Farewell

V. Agapkin

Concert Band

CROWN 



MUSIC 

1997-1998

FACULTY

ARTIST

SERIES

*MARK SEERUP,
Oboe*

*GAIL OLSZEWSKI,
Piano*

Crown College

*Sunday, April 26, 1998
4:00 p.m.*

Mark Seerup has performed with the Music of the Baroque in Chicago, the Minnesota Orchestra, the St. Paul Chamber Orchestra, and the Plymouth Music Series. He studied oboe and English horn with Carl Holub, Rhadames Angelucci, and Ferald Capps. He is a founding member of the Philomusica of Minnesota.

Gail Olszewski received a Bachelor of Arts degree from the University of New Hampshire and a Master of Arts degree from Boston University. She has performed on piano, harpsichord, organ, fortepiano, and synthesizer in many solo, chamber music, and large ensemble recitals in the new England area, Midwest Europe, and Central America. She is currently pursuing a Doctor of Musical Arts degree in Accompanying at the University of Minnesota where she studies with Margo Garrett and Karl Paulnack.

PROGRAM

SONATA IN G MAJOR

Giuseppe Samartini
(1695-1750)

Andante
Allegro
Adagio
Minuetto

PIECE V

Cesar Franck
(1822-1890)

SONATE

Gaetano Donizetti
(1797-1848)

INTERMISISON

NOCTURNE

Marguerite Roesgen-Champion
(1894-1976)

DEUXIME NOCTURNE Marguerite Roesgen-Champion
(1894-1976)

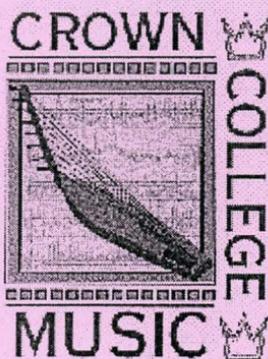
FANTASY PIECES FOR OBOE AND PIANO Carl Nielsen
(1865-1931)

Romance
Humoresque

CHAPEL CONCERT

PRESENTED BY

CROWN COLLEGE CONCERT BAND



CONDUCTOR
DR. KIYOSHI MIYAMOTO

10:30 AM
MARCH 5, 1998

Program

***The Heavens Are Telling* Joseph Haydn**

Scripture reading by Michael Galvin

Then the governor's soldiers took Jesus into the Praetorium and gathered the whole company of soldiers around him. They stripped him and put a scarlet robe on him, and then twisted together a crown of thorns and set it on his head. They put a staff in his right hand and knelt in front of him and mocked him. "Hail, king of the Jews!" they said. They spit on him, and took the staff and struck him on the head again and again. After they had mocked him, they took off the robe and put his own clothes on him.

Then they led him away to crucify him.

(Matthew 27: 27-31)

***They Led My Lord Away* Adoniram Gordon /arr. Fred Allen**

Scripture reading by Lisa Solberg

You are all sons of God through faith in Christ Jesus, for all of you who were baptized into Christ have clothed yourselves with Christ. There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus.

(Galatians 3: 26-28)

Cancion De Espana Michael Martin

Reading by Joe Franson

Over the Rainbow Harold Arlen

How Great Thou Art Stuart Hine/arr. Ralph Hermann

Scripture reading by Joanna Miller

The Lord is compassionate and gracious, slow to anger,
abounding in love. He will not always accuse,
nor will he harbor his anger,
forever, he does not treat us as our sins deserve
or repay us according to our iniquities.

For as high as the heavens are above
the earth, so great is his love for those who fear him;
as far as the east is from the west,
so far has he removed our transgressions from us.

(Psalms 103: 8-12)

The Diplomat John Philip Sousa

MEMBERS

Flute

Daria Boyers
Sara Needham *
Nicki Heuver
Elizabeth Glewwe
Angela Hansen
Olivia Schmidt

Oboe

Rachelle Benson

Clarinet

Kylie Van Dyke
Amy Killmon *
Lisa Solberg
Janice Campbell

Bass Clarinet

Jennifer Van Haften

Saxophones

Michelle Brasher
Sarah Conley *
Jessica Hoffman
Laura Eilders
Brandy LaRow

* *Sectional Leaders*

** *Student Vice-President*

*** *Student President*

Trumpet

Christian Lee
Mike Loween
Nathan Long *
Joe Franson
Mark Dunton

French Horn

Dave Yost**

Trombone

Jeremy Goodell

Euphonium

Andy Prasuhn***

Percussion

Michael Galvin *
Richard Crumrin
Joanna Miller
David Van Haften

Percussion/Piano

Tracee Sandahl

Contra Bass

Andy Larson

Vocal Solo

Betsie Albertoson

Crown College Department of Music

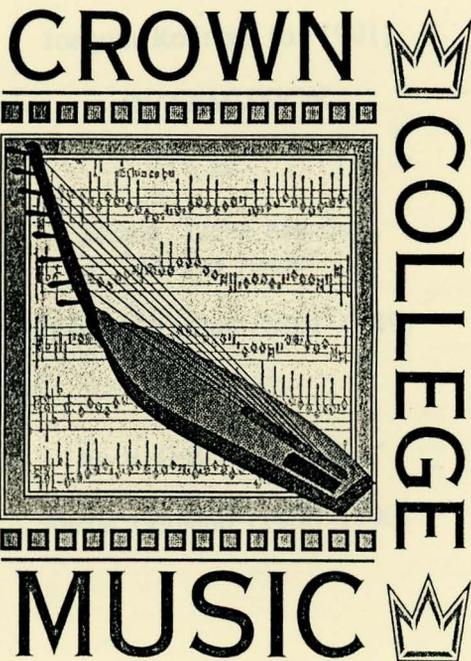
Presents

Betsie Albertson, *Soprano*

Candace Sather, Piano

Nicki Heuver, Flute

Kylie VanDyke, Clarinet



Sunday, April 19, 1998
3:00 p.m.

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

I

"No, no, no che non sei capace"
From *Il Curioso Indiscreto*

W.A. Mozart (1756-1791)

II

"Mandoline"
"Clair de Lune"
"Beau Soir"

Claude Debussy (1862-1918)

III

"¿De Dónde Venís, Amore?"
"De los Álamos Vengo, Madre"

Joaquín Rodrigo (b. 1901)

INTERMISSION

IV

"Säusle, Liebe Myrthe"
"An Die Nacht"

Richard Strauss (1864-1949)

V

"As It Fell Upon a Day"

Aaron Copland (1900-1990)

Betsie Albertson is a senior student in the voice studio of Jan Hendrickson. This recital is given in partial fulfillment of the requirements for the Bachelor of Music Degree in Performing Arts.

I

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria, and was the son of Leopold Mozart, a well-known composer and violinist. The father and son traveled throughout Europe, displaying young Mozart's talents on the clavier, organ, and violin. Of his more than 600 compositions, operatic arias such as *No, no, no, che non sei capace* were included. Mozart wrote this aria in 1783, during his more prosperous years spent in Vienna. This piece was later included in Pasquale Anfossi's opera *Il curioso indiscreto*. In the story, Clorinda scolds her lover for the way he has treated her and wonders why she has ever bothered with him, a man who knows nothing about honor or respect.

No, No, No, Che Non Sei Capace

(K. 419)

W.A. Mozart

No, no, no, che non sei capace
 Di cortesia, d'onore,
 E vantia torto un core,
 Ch'arde d'amor per me.

*No, no, no, truly you know nothing
 Of honor, faith, or kindness,
 And yet you boast in blindness
 Ardor and love for me.*

Vanne! T'abborro ingrato,
 E più me stesso abborro,
 Che t'ho un istante amato,
 Che sospirai per te.

*Leave me! O how you grieve me!
 For I despise you
 And find myself more hateful.
 So brief my admiration,
 What could my heart forsee?*

II

Claude-Achille Debussy (1862-1918) is considered to be one of the greatest of the French composers. An aspect prevalent in some of his music is *impressionism*, a style which was born out of the School of French painting (especially Monet) in the late 1800's. Impressionistic music, much like this type of art, seeks to convey a mood, emotion, or sentiment. In the next three pieces, you will hear not the definite harmonic and rhythmic patterns that characterize Classical or Romantic music, but colors and subtle understatements of themes.

Mandoline

Claude Debussy

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise...
La, la, la, la, la...

*The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze...
La, la, la, la, la...*

Clair de Lune

From *Fêtes Galantes*
Text by Paul Verlaine
Claude Debussy

Votre âme est un paysage choisi
Que vont charmants masques
Et bergamasques,
Jouant du luth et dansant, et quasi
Tristes sous leurs déguisements fantasques,
Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune.
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes
Parmi les marbres.

Beau Soir

Claude Debussy

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

Beautiful Evening

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

Moonlight

Your soul is a chosen landscape
Where charming masqueraders
And dancers are promenading,
Playing the lute and dancing,
And almost sad beneath
Their fantastic disguises,
While singing in the minor key
Of triumphant love, and the pleasant life.
They seem not to believe
In their happiness,
And their song blends
With the moonlight,
The quiet moonlight, sad and lovely,
Which sets the birds in the trees
Adreaming, and makes the fountains
Sob with ecstasy,
The tall slim fountains
Among the marble statues.

III

Joaquín Rodrigo (b. 1901) is a contemporary composer who has written much music for guitar and voice. His reputation was established with one popular work, *Concierto de Aranjuez* (1939). Rodrigo taught at Madrid University beginning in 1947, and has completed concertos, ballets, and many works for the guitar. The next two pieces display Rodrigo's mastery of blending rhythmic guitar chords (played by the piano in this arrangement) with beautiful melodic nuances.

¿De Dónde Venís, Amore?
Joaquín Rodrigo

*From Where Have You Come,
Beloved?*

¿De dónde venís, amore?
Bien sé yo de donde, bien sé yo de donde.

From where have you come, beloved?
I know full well where you've been.

¿De dónde venís, amigo?
Fuere yo testigo, fuere yo testigo.
Ah!

From where have you come, my lover?
I have been a witness!
Ah!

Bien sé yo de donde, bien sé yo de donde,
Ah, de donde.

I know where you've come from.
I know where you've been to.
Ah--just where you've been!

De Los Álamos Vengo, Madre
Joaquín Rodrigo

De los álamos vengo, madre,
De ver como los menea el aire.

De los álamos de Sevilla,
De ver a mi linda amiga.

I Have Been By the Poplars, Mother

*I have been by the poplars, mother.
I've seen how their branches swayed
In the breezes.*

*By the poplar trees of Sevilla,
I have seen my beautiful lover.*

INTERMISSION

IV

Richard Strauss (1864-1949) was a prominent conductor who worked in many opera houses, including those in Munich, Vienna, Berlin, and Weimar. He is the best representative of German musical life in the early 1900's. Among his works are piano pieces, chamber music, and 150 Lieder; yet, Strauss was known mainly for his symphonic poems (*Till Eulenspiegel*) and operas (*Der Rosenkavalier*). These two pieces by Strauss are on texts by Clemens Brentano, and they feature a distinctly contemporary sound marked by broad piano chords and a complex fusion of melody with harmony.

Säusle, Liebe Myrte

Op. 68 No. 3

Text by Clemens Brentano

Rustle, Dear Myrtle!

Säusle, liebe Myrte!
Wie still ist's in der Welt,
Der Mond, der Sternenhirte
Auf klarem Himmelsfeld,
Treibt schon die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlafe,
Bis ich wieder bei dir bin!

Rustle, dear myrtle!
How silent the world is!
The moon, shepherd of the stars
In heaven's bright field,
Already is driving the flock
Of clouds to the well of light.
Sleep, my dear, O sleep,
Till I can be with you again.

Säusle, liebe Myrte!
Und träum im Sternenschein,
Die Turteltaube girrte auch
Ihre Brut schon ein.
Still zieh'n die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlafe,
Bis ich wieder bei dir bin!

Rustle, dear myrtle,
And dream in the starlight.
The turtle-dove has cooed
Her brood to sleep.
Quietly the flock of clouds
Retires to the well of light.
Sleep, my dear, O sleep,
Till I can be with you again.

Hörst du, wie di Brunnen rauschen?
Hörst du, wie di Grille zirpt?
Stille, stille, laß uns lauschen,
Selig, wer in Träumen stirbt;
Selig, wen die Wolken wiegen,
Wenn der Mond ein Schlaflied singt;
Oh! wie selig kann der fliegen,
Dem der Traum den Flügel schwingt,
Daß an blauer Himmelsdekke
Sterne er wie Blumen pflückt;
Schlaf, träume, flieg, ich wekke
Bald dich auf und bin beglückt!

Do you hear how the fountains ripple?
Do you hear how the cricket chirps?
Hush, hush, let us listen.
Happy is he who dies in dreams,
Happy is he whom clouds rock
While the moon sings a lullaby.
O how happily can he fly
whose wings are born on dreams,
To pluck stars like flowers
In the azure vault of heaven!
Sleep, dream, fly: I will rouse you
Soon and be made happy!

Säusle, liebe Myrte!
Ich bin beglückt!

Rustle, dear myrtle!
I will be happy!

An Die Nacht

Op. 68 No. 1

Text by Clemens Brentano

Richard Strauss

Heilige Nacht! Heilige Nacht!
Sternengeschlossener Himmelsfriedel!
Alles was das Licht geschieden ist verbunden,
Aller Wunden bluten süß im Abendrot.

Bjelbogs Speer sinkt ins Herz der trunknen Erde,
Die mit seliger Geberde eine Rose
In dem Schoße dunkler Lüfte niedertaucht.

Heilige Nacht! Züchtige Braut!
Deine süße Schmach verhülle,
Wenn des Hochzeitbechers Fülle sich ergießet,
Also fließet in die brünstige Nacht der Tag.

Heilige Nacht! Züchtige Braut!
Heilige Nacht, Heilige Nacht!

To Night

*Hallowed night, hallowed night,
Heaven's peace enclosed in stars!
Everything separated by light is united
All wounds bleed sweetly
In the sunset glow.*

*Bjelbog's spear, Bjelbog's spear
Plunges into the heart
Of the intoxicated earth,
With which blissful gesture
Dips a rose into the bosom
Of the darkening air.*

*Hallowed night, chaste bride,
Chaste bride, Veil they sweet shame
As the fullness of the wedding cup
Pours forth; Thus does the day
Flow into ardent night.
Hallowed night, chaste bride,
Hallowed night!*

V

Many of the works of Aaron Copland (1900-1990), the American composer, show the influence of various styles, including jazz and dissonance. He commonly used American folk music as the basis of his music. A student of Nadia Boulanger in Paris, Copland wrote works for piano (*Piano Variations*), orchestra (*El Salón Mexico*, 1936 and *Appalachian Spring*, 1944). In this piece for voice, flute and clarinet, you will hear the story of a sad little bird and see how the singer makes a connection with the bird's plight.

As It Fell Upon A Day

Aaron Copland

Ah!

*As it fell upon a day, in the merry month of May
Sitting on a pleasant shade which a grove of myrtles made.*

*Beasts did leap and birds did sing
Trees did grow and plants did spring.*

Ev'rything did banish moan

Save the nightingale alone.

She poor bird as all forlorn

Lean'd her breast uptill a thorn

And there sung the doleful'st ditty

That to hear it was great pity.

Fie, fie, fie! Now would she cry:

Tereu, Tereu! By and by

That to hear her so complain

Scarce I could from tears refrain.

For her griefs so lively shown

Made me think upon mine own.

Ah! thought I, thou mourn'st in vain.

None takes pity on thy pain.

Senseless trees they cannot hear thee

Ruthless bears they will not cheer thee.

King Pandion, he is dead.

All thy friends are lapp'd in lead.

All thy fellow birds do sing,

Careless of thy sorrowing.

Even so poor bird like thee,

None alive will pity me.

Ah!

Thank You

I would like to express my appreciation to my vocal instructor and coach, Mrs. Jan Hendrickson, for all of the effort she has put into helping me to become the best performer that I can be.

Thank you to Candace Sather, my faithful accompanist, who has persevered with me as we learned this music together.

Also, thank you to my family, Dave, Sheryl, Laurann, Tisha and Ethan Albertson, and Dan for your support and patience as I practiced my music. Thanks so much, Mom and Dad, for the godly upbringing and beautiful heritage of music that you have created and sustained as a legacy for our family.

1998 SCHUBERTIADÉ
CROWN COLLEGE

Marche Militaire #3

Daniel Rieppel and Florian Keller, piano duet

Selected Lieder

Suleika

Standchen

Suleikas zweiter Gesang

Jan Hendrickson, soprano; Daniel Rieppel, piano

Sonata in F-sharp minor (completed Dec. 1997 by Dr. Rieppel)

Allegro moderato

Scherzo: allegro vivacé; Trio

Allegro

(all movements played without pause)

Ballet Music from "Rosamunde" (trans. By Schubert)

Florian Keller and Daniel Rieppel, piano duet

PAUSE

Der Hirt auf dem Felsen

Jan Hendrickson, soprano; Jennifer Gerth, clarinet; Daniel Rieppel, piano

Scena e Finale from "Dreimadelhaus" (Schubertiana)

Jan Hendrickson, soprano; Florian Keller, baritone and piano

Der Wanderer

Florian Keller, baritone; Daniel Rieppel, piano

Der Wandererfantasie, D. 760

Allegro con fuoco ma non troppo-

Adagio-

Presto-

Allegro

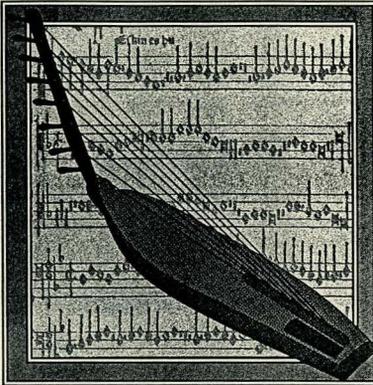
(all movements played without pause)

Daniel Rieppel, solo piano

Der Erlkonig: Ein Melodram

Jan Hendrickson, narrator; Florian Keller, Vater; Paul Riedesel, Erlkonig;
Ingrid Rieppel, Krabe; Daniel Rieppel piano

CROWN COLLEGE MUSIC



CROWN COLLEGE
DEPARTMENT OF MUSIC
Presents

MUSIC HOUR

Thursday, September 25, 1997
3:30 p.m.

Sente Nel Cone

Hannah Steele, soprano
Elyssia Carlblom, accompanist

A. Scarlatti

Come Again, Sweet Love

Nathan Long, tenor
Ann Skogland-Anderson, accompanist

J. Dowland

Concerto for Marimba, Movement II, Lament

Dan Zobel, marimba

N. Rosauero

Beau Soir
Quando Men Vo

Betsie Albertson, soprano
Dr. Daniel Rieppel, accompanist

C. Debussy
Puccini

Par dicesti, O bocca bella

Jill Fox, soprano
Dr. Daniel Rieppel, accompanist

A. Lotti

Presto
Andante

Chamber Ensemble

R. Hoffstetter
W.A. Mozart

Auf dem Schiffe
Der Jager
Die Mainacht

J. Brahms
J. Brahms
J. Brahms

Damaris Gearhart, soprano
Ann Skogland-Anderson, accompanist

Passepied

Hannah Steele, piano

C. Debussy

Rondo Alla Turca

Suze Wall, piano

W. A. Mozart

Gia il Sole Dal Gange
Die Lotusblume

Skye Kreisa, soprano
Nicki Heuver, accompanist

A. Scarlatti
R. Schumann

Etude in C minor, Op. #10, No. 12 (Revolutionary)

Marie Neve, piano

F. Chopin

CROWN



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MUSIC

CROWN COLLEGE
DEPARTMENT OF MUSIC
Presents

MUSIC HOUR

Thursday, April 16, 1998
3:30 p.m.

- | | | |
|------------------------------|--------------------------------------------------------------------------|------------------------------------------------|
| <i>Rast</i> | Kristen Friesen, Soprano Ann Skogland-Anderson, Accompanist | F. Schubert |
| <i>Prelude Op. 28, No. 6</i> | Tracee Sandahl, Piano | F. Chopin |
| <i>Denn in Seiner Hand</i> | Hannah Steele, Soprano; Kylie VanDyke, Alto Candy Sather, Accompanist | F. Mendelssohn |
| <i>The Lord is My Light</i> | Raymond Mikesell, Tenor Candy Sather, Accompanist | L. Speaks |
| <i>We Sing to Him</i> | Jenny Madison, Soprano Ann Skogland-Anderson, Accompanist | H. Purcell |
| <i>Etude in C# Minor</i> | Hannah Steele, Piano | A. Scriabine |
| <i>Balm in Gilead</i> | | African-American Spiritual Arr. Bettye Ware |
| <i>Simple Gifts</i> | Kristi Lieser, Alto Ann Skogland-Anderson, Accompanist | A. Copland |

Tutti fiori

All the Flowers – from Madame Butterfly

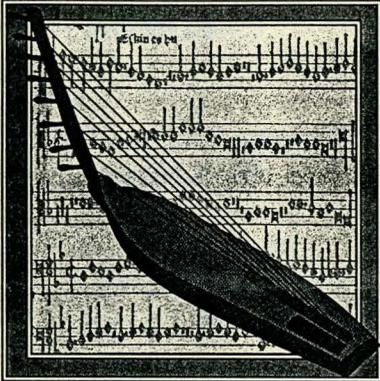
Christina Folkestad, Soprano; Katie Paxson, Alto
Candy Sather, Accompanist

G. Puccini

Sonata No. 3

Jennifer Wohlgemuth, Piano

S. Prokofiev

CROWN 

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MUSIC 

CROWN COLLEGE
DEPARTMENT OF MUSIC
Presents

MUSIC HOUR

Thursday, November 20, 1997
3:30 p.m.

The Swiss Shepherd

Elizabeth Glewwe, Flute
Mary Ann Neighbors, accompanist

P. Morlacchi

From Petite Suite
III Menuite and IV Ballet

Susan Akin, Daniel Rieppe, Piano

C. Debussy

Io Pur Seguiero

Raymond Mikesell, tenor
Candace Sather, Accompanist

A. Stragella

Intermezzo

Marie Neve, Piano

J. Brahms

The Cuckoo

Erin Kelly, alto
Candace Sather, accompanist

B. Rands

Sonata in F Minor
Allegro

Tisha Albertson, Piano

L. Beethoven

Prelude in F Major

Elizabeth Supalla, Piano

J. S. Bach

| | | |
|-------------------------------------------------------|---------------------------------------------------------------------|----------------------------|
| <i>Wealth</i> | Sara Holmstrom, Mezzo-soprano Candace Sather, Accompanist | V. Kendrick |
| <i>The Crucifixion</i> | Christy Stumbo, Soprano Ann Skogland-Anderson, Accompanist | S. Barber |
| <i>Sonata in D Movement II & III</i> | Teresa Engelmann, Piano | W. A. Mozart |
| <i>Slumber Song</i> | Emily Tuttle, Piano | M. Gurlitt |
| <i>Sonata in Eb</i> | Laurann Albertson, Piano | J. Haydn |
| <i>He Shall Feed His Flock Like a Shepherd</i> | Katherine Paxson, Alto Candace Sather, Accompanist | G. F. Handel |
| <i>When I am Dead My Dearest</i> | Brandy LaRow, Alto Ann Skogland-Anderson, Accompanist | S. Coleridge-Taylor |
| <i>Nocturne</i> | Jesse Supalla, Piano | F. Chopin |
| <i>Horn Concerto No. 2</i> | David Yost, French Horn | W. A. Mozart |
| <i>There's Not a Swain</i> | Rebecca Downey, Mezzo-Soprano Ann Skogland-Anderson, Accompanist | H. Purcell |
| <i>Ei! Wie Mein Triangel</i> | Laurann Albertson, Mezz-Soprano Candace Sather, Accompanist | A. Dvorak |
| <i>Sonata in Eb Major, Allegro</i> | Jennifer Wohlgemuth, Piano | F. Haydn |

Sonata No. 2 in A Minor
Andante

J. S. Bach

Tracee Sandahl, Marimba

Country Dance

J. Hook

Michael Galvin, Marimba

Sonata in C Minor

J. Haydn

Elyssia Carlblom, Piano

El Pano Moruno
Seguidilla Murciana

DeFalla

DeFalla

Damaris Gearhart, Soprano
Ann Skogland-Anderson, Accompanist

Lift Thine Eyes to the Mountains

F. Mendelssohn

Betsie Albertson, Laurann Albertson, Tisha Albertson

The Crown College Department of Music

Presents

THE CROWN CHAMBER CHOIR

David W. Donelson, Conductor

&

THE CROWN CHAMBER ENSEMBLE

Charlene Hess, Director

April 25 – 26, 1998

CROWN CHAMBER CHOIR

SOPRANO

Christina Folkestad
Jill Fox
Jenny Madison
Anita Tronnes

ALTO

Rebekah Engbrecht
Jen Hair
Suze Wall
Jen Wohlgemuth

TENOR

James Delzer
Nathan Fritz
Josh Grandy
Raymond Mikesell

BASS

Josh Howard
Aaron Mott
Joel Schmidt
Craig Sixta

CROWN CHAMBER ENSEMBLE

Charlene Hess, *violin*
Heather Bloch, *violin*
Sarah Xiong, *viola*
Grace Krienke, *cello*
Billy McMillen, *cello*
Jennifer Wohlgemuth, *keyboard*

Pieces performed in this concert will be chosen from the following

Divertimento #136
Allegro
W. A. Mozart

This Is My Father's World
arranged

Chamber Ensemble

Praise To The Lord, the Almighty
Hugo Distler

Laudate Dominum in sanctis ejus (sung in Latin)
The text is based on Psalm 150
Guiseppe Pitoni

Come, Let's Rejoice
John Amner
Chamber Choir

Quartet in D major
Presto
W. A. Mozart

Two Hymns of Love
What Wondrous Love Is This
My Jesus I Love Thee
arranged

Concerto in D minor
Vivace
Largo
J. S. Bach

Chamber Ensemble

Set Me As A Seal Upon Thy Heart
No. 3 of Three Passages from the Song of Solomon
Mark Gresham

Grace
Early American Melody
arr. Mark Hayes

Hark, I Hear The Harps Eternal
arr. Alice Parker

Ain'a That Good News
William Dawson

Chamber Choir

David W. Donelson is Assistant Professor of Music and Director of Choral Activities at Crown College, an appointment he has held since 1990. He has also served as Department Chairman during the present academic year. 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 Choir. He received his undergraduate training at Bethel College in St. Paul, Minnesota, and holds a 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 in Vancouver, British Columbia, Canada. He currently sits on the Board of Directors of the Bel Canto Voices, an organization of girl's choirs, grades 2 – 12, based in Minneapolis. 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.

Charlene Hess received a Bachelor of Arts in music from Bethel College and a Master of Arts in violin performance from the University of Minnesota where she studied with Roland and Almita Vamos and Korey Konkol. In addition to teaching violin and viola at Crown, she also directs the Crown Chamber Ensemble and teaches a class in string techniques. Charlene has performed throughout the United States, parts of Europe, and the former Soviet Union. She is currently free-lancing in the Twin Cities area and has a private teaching studio in her home.

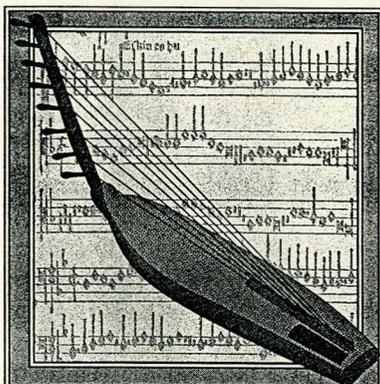
The Crown Chamber Choir is a select group of 16 musicians chosen through competitive auditions each year. They are also all members of the Crown College Choir. The Chamber Choir performs several styles of music, from a cappella classics to contemporary small group works. They tour throughout the United States every year and made their European debut in May of 1997. The choir performs at Candlelight Carols, a series of Christmas concerts held the first week-end of December on the college campus and represents the music department at many community events. The Chamber Choir has been invited back to Europe in the summer of 1999 to perform in Austria and Germany.

The Crown Chamber Ensemble is made up of string and keyboard students. They perform a variety of chamber music including the Baroque, Classical, and 20th century styles, as well as hymn arrangements. They perform annually for the Candlelight Carols performances at the College and have toured with the Crown College Women's Choir. This is the Chamber Ensemble's first combined tour with the Crown Chamber Choir.

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, and business leaders. Crown College, located just west of the Twin Cities metro area, 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 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. Students at Crown have the opportunity to participate in the Crown College Choir, Concert Band, Women's Choir, Crown Chamber Choir, Majestic Brass, Jazz Ensemble, and Chamber String Ensemble.

CROWN 



COLLEGE

MUSIC 

**CROWN COLLEGE
DEPARTMENT OF MUSIC**

Presents

MUSIC HOUR

Thursday, April 30, 1998

3:30 p.m.

Impromptu in C# minor

Teresa Engelman, Piano

F. Reinhold

Wayfaring Stranger

Dan Houck, Tenor
Dr. Dan Rieppel, Accompanist

arr. **John J. Niles**

Rondo in D

Marie Neve and Dr. Dan Rieppel, Piano

C. Gurlitt

Seif ich ihn gesehen

Laurann Albertson, Mezzo-Soprano
Skye Kriesa, Accompanist

R. Schumann

Concerto #1

Dave Yost, French Horn
Dr. Dan Rieppel, Accompanist

R. Strauss

Didn't my Lord Deliver Daniel?

Erin Kelly, Alto and Rachele Benson, Soprano
Jennifer Wohlgemuth, Accompanist

African-American Spiritual

The Downfall of Paris

Tracee Sandahl, Snare Drum

H. Harr

What Grief Can Try Me, Oh Lord

C. H. Gounod

Jill Fox, Soprano and Betsie Albertson, Mezzo-Soprano
Jennifer Wohlgemuth, Accompanist

Aria

F. Peeters

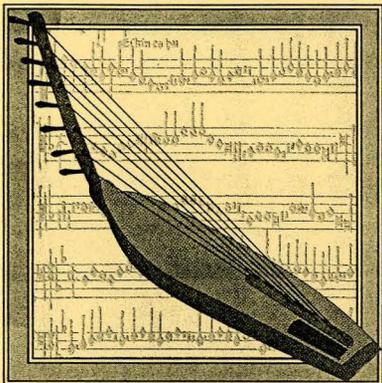
Nathan Long, Trumpet
Jennifer Wohlgemuth, Accompanist

Anasazi

A. Gomez

Michael Galvin, Marimba

CROWN



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MUSIC

CROWN COLLEGE
DEPARTMENT OF MUSIC
Presents

MUSIC HOUR

Thursday, March 05, 1998
3:30 p.m.

Sonata K448

W. A. Mozart

Susan Akin & Daniel Rieppel, piano duet

The Lass from the Low Country

J. Niles

Elizabeth Olson, Alto
Ann Skogland-Anderson, Accompanist

Polonaise in A Major

F. Chopin

Hannah Steele, Piano

Sonatina in C Major, 1st Mvt.

D. Kabelevsky

Suze Wall, Piano

*Der Schatzgraber
Bundeslied*

F. Schubert

Kristi Lieser, Alto
Ann Skogland-Anderson, Accompanist

Pictures at an Exhibition 1-5

M. Moussorgsky

Teresa Engleman Piano

Syrinx

C. Debussy

Elizabeth Glewwe, Flute

Intermezzo and Rhapsodie, Opus 119, #3 & 4

Marie Neve, Piano

J. Brahms

Variations Serieuses in D Minor, Op. 54

Jennifer Wohlgemuth, Piano

F. Mendelssohn

CROWN COLLEGE

FLUTE CLASS CONCERT

April 30, 1998

Students of Julie Goos

Concerto No. 1 in G Major
Allegro maestoso

W.A. Mozart

Elizabeth Glewwe, flute

Suite Op. 116
Allegretto

Benjamin Godard

Olivia Schmidt, flute

Andante in C Major

W.A. Mozart

Angela Hansen, flute

Sonata in D, Op. 2 No. 2
I. Andante
II. Allegro, gai

Michel Blavet

Nicki Heuver, flute
Grace Krienke, cello

Mississippi Rag

W.H. Krell

arr. Arthur Frackenpohl

Quatuor

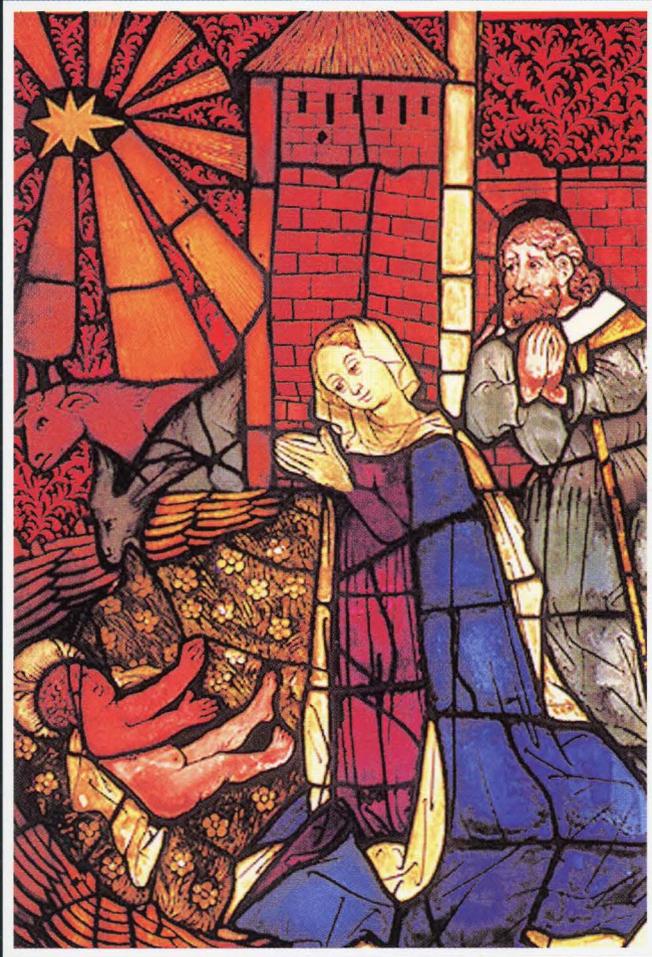
Pierre Max Dubois

II. Passepied
III. Complainte
IV. Tambourin

CROWN FLUTE ENSEMBLE

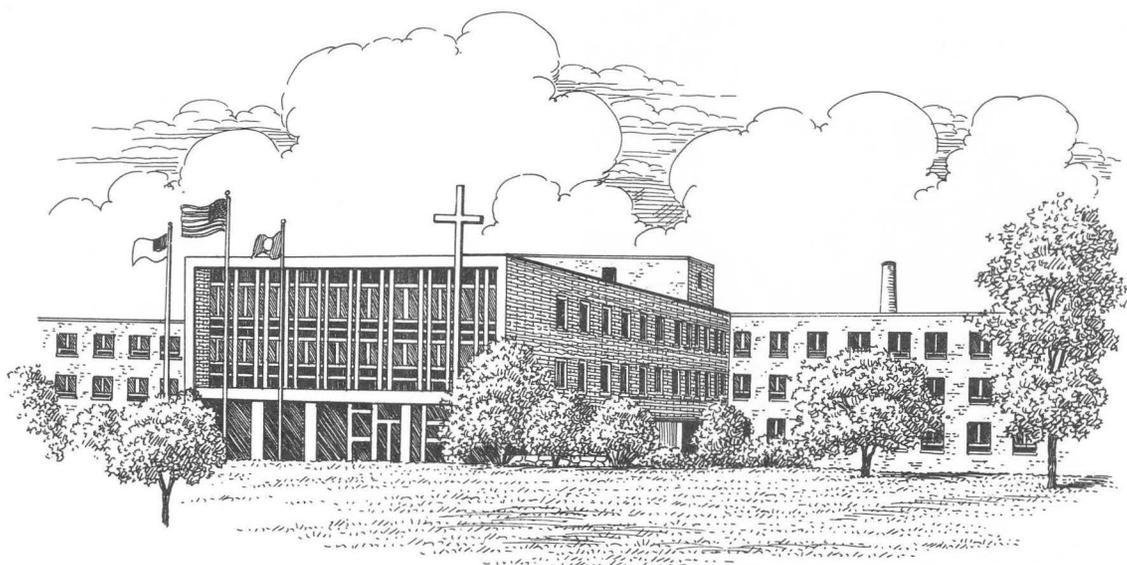
Elizabeth Glewwe, Angela Hansen, Nicki Huever, Olivia Schmidt

Susan Akin, Accompanist



*the people living in darkness have
seen a great light: on those living
in the land of the shadow of
death a light has dawned*

MATTHEW 4:16



Crown College
Candlelight Carols
December 5, 6, 7, 1997



Welcome to the Crown College campus. We are delighted to have you join us in celebrating this Christmas season. The student musicians performing in this year's concert have been preparing for this moment since the beginning of the fall semester. As you take this time out of your busy schedule, I trust that the music will help you focus your worship on Christ, the one, true light of the world. Our desire is to give Him all honor, praise, and glory. We ask that you hold your applause until the end of the concert. Thank you for your presence.

Sincerely,

*Gary M. Benedict
President*

Crown College

Crown College was founded in 1916 for the purpose of educating men and women for Christian ministry. The College resided in St. Paul, Minnesota, for over 50 years, and in 1970, was moved to its present campus. Crown College offers a place of retreat for learning and growth on a beautiful campus.

A recognized leader in biblical higher education, Crown College is the Midwest regional college of The Christian and Missionary Alliance. It offers four-year programs for students preparing for professions in a variety of fields. Each Crown graduate earns a degree of his or her choice as well as a major in Christian Studies. The College is accredited by the Accrediting Association of Bible Colleges and the North Central Association of Colleges and Schools.

The mission of Crown College is to provide a biblically-based education for Christian leadership in The Christian and Missionary Alliance, the church-at-large, and the world. Crown College is committed to Christ-centered biblically integrated education to assist men and women to become vibrant Christians. It is the conviction of the College that the truth of God's Word is an absolutely essential ingredient in education. Students not only learn about life, they learn how to live.

Good Christian Men Rejoice

arr. P. Manz

What Is This Lovely Fragrance

arr. P. Manz

What Child Is This

arr. P. Manz

Pastorale

J. Clokey

Noel "Joseph Was A Good Man"

arr. C. Balbastre

Angels We Have Heard On High

arr. Handel/Burkhardt/Klempay

Dr. Desi Klempay, Organ

Chimes

Arise, O sun of righteousness upon us, with healing in thy wings; make us children of the light and of the day. Show us the way in which we should walk, for unto Thee, O Lord, do we lift up our souls. Dispel all mists of ignorance, which cloud our understandings. Let no false suggestion either withdraw our hearts from the love of Thy truth, or from the practice of it in all the actions of our lives, for the sake of Jesus Christ our Lord. (Thomas Sherlock, 1678 – 1761)

Fanfare and Procession

Alfred Reed

Concert Band

Lord, you are the deepest wisdom, the deepest truth, and the deepest love. Lead us in your light to the highest mountain of your saving grace. May we lift up our voices to shout the good news that you have come to us. You will feed us like a shepherd feeds his flock. You will carry us in your arms and keep us safe from harm. Help us to trust you as a little child. You are the hope of the nations and the light of the world. (Adapted from Isaiah 40)

Climb to the Top of the Highest Mountain

Carolyn Jennings

Climb to the top of the highest mountain,
Joyous tidings proclaim to the world.
Lift up your voice, shout the good news:
Behold, your Lord comes to you.

He will feed his flock like a shepherd,
He will carry the lambs in his arms.
He will ever keep them safe from harm:
Behold, your Lord comes to you.

He who made the stars in the heaven,
He who fashioned the earth and the sea.
From time eternal he was God; the Alpha and Omega,
Behold your Lord!
He will come in power and glory,
He will rule with mercy and truth.
Hope of all nations,
Light of all the world.

He will love the little children,
He will hold them in his arms.
Love him and trust him as a child;
Behold, your Lord comes to you.

College Choir

Carol for Audience

As with gladness men of old, did the guiding star behold,
As with joy they hailed its light, leading onward, beaming bright.
So most gracious Lord may we evermore your splendor see.

As with joyful steps they sped to that lowly manger bed.
There to bend the knee before him whom heav'n and earth adore.
So may we with willing feet ever seek your mercy seat.

As they offered gifts most rare at the manger rude and bare.
So may we with holy joy, pure and free from sin's alloy,
All our costliest treasures bring, Christ, to you, our heav'nly King.

Holy Jesus, every day keep us in the narrow way:
And, when earthly things are past, bring our ransomed souls at last
Where they need no star to guide, where no clouds your glory hide.

Thus sayeth the high and lofty one that dwells in eternity, He that created the heavens and the earth, He that gives life and breath and spirit to all people on the earth: I dwell in a high and holy place. I dwell also with him that is of a contrite and humble spirit. I give new spirit to the humble, and new courage to those with repentant hearts. Call upon me in the day of trouble, and I will deliver you, and you shall glorify me. (Adapted from Isaiah 57:14ff)

Glorify the Lord With Me

Jean Berger

Glorify the Lord with me, let us together extol His name.
I will bless the Lord at all times,
His praise shall be ever in my mouth.
Let my soul glory in the Lord,
The lowly will hear me and be glad.

College Choir

Gloria in Excelsis

Traditional Round
Text adapted by Jan Hendrickson

Gloria in excelsis Deo! Hark how the angels sing.
Jesus, the babe is sweetly sleeping.
Laud and praises ring around Him.
Come and worship!
Come and worship Christ, the newborn King!

Psalm 27

Jonathan Veenker

The Lord is my light and salvation. Whom shall I fear?
When evildoers assail me to devour my flesh,
My enemies and my foes shall stumble and fall.
Though an army encamp against me, my heart shall not fear;
Even though war should rise up against me, I will not fear.
For He will hide me in His shelter,
He will conceal me under His tent.
He will set me safe, high on a rock.

Hear, O Lord, when I cry aloud.
Be gracious to me and answer me.
Your face Lord, do I seek. Do not hide your face from me.
Wait for the Lord; be strong, and wait for the Lord.
Be strong, take heart and wait for the Lord.

Alleluia

W. A. Mozart

Alleluia, Praise Be To God.

Women's Choir

Christmas Carols

Traditional

Majestic Brass

Past Three A Clock

Traditional Carol
Words by G. R. Woodward

Past three a clock, and a cold frosty morning:
Past three a clock; Good morrow, masters all!

Born is a baby, Gentle as may be,
Son of th' eternal Father supernal.

Seraph quire singeth, Angel bell ringeth:
Hark how they rime it, Time it, and chime it.

Light out of star-land leadeth from far land
Princes, to meet him, worship and greet him.

Mid earth rejoices hearing such voices
Ne'ertofores so well carolling Nowell.

Light Everlasting

Olaf C. Christiansen

O light everlasting, O Love never failing,
Illumine our darkness, and draw us to Thee;
May we from Thy spirit receive inspiration
That brethren together Thy wisdom may see.
Make known to all nations, Thy peace and salvation.
And help us O Father, Thy temple to be.

Chamber Choir

And it came to pass in those days, that there went out a decree from Caesar Augustas, that all the world should be taxed. And all the people went to be taxed, everyone to his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem: because he was of the house and lineage of David, to be taxed with Mary his espoused wife, being with child. And so it was, that while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger, because there was no room for them in the inn. (Luke 2: 1-8)

Christmas Celebration

Alfred Reed

It came upon the midnight clear, that glorious song of old,
From angels bending near the earth, to touch their harps of gold.
Peace on the earth good will to men, from Heaven's all gracious King.
The world in solemn stillness lay, to hear the angels sing.

Angels we have heard on high, sweetly singing o'er the plains:
And the mountains in reply, echoing their joyous strains.
Gloria in excelsis Deo! Gloria in excelsis Deo! Gloria in excelsis Deo.

O come all ye faithful, joyful and triumphant,
O come ye, oh, come ye to Bethlehem.
Come and behold Him, born the King of angels;
O come, O come, Oh, come let us adore Him, Christ the Lord!
Sing choirs of angels, sing in exultation,
Sing all ye citizens of Heaven above.
Glory to God in the highest.
Oh, come let us adore Him, Oh, come let us adore Him,
Oh, come let us adore Him, Christ, the Lord.

Concert Band, College Choir, Women's Choir
Audience sing as directed

Listen, O isles, unto me, and hearken ye people from afar: The Lord has called me from the womb, and said unto me: Thou art my servant in whom I will be glorified. It is a light thing that you should be my servant to raise up the tribes of Jacob, and to restore the preserved of Israel. I will also give you for a light to lighten the Gentiles, that you may be my salvation unto the ends of the earth.
(Adapted from Isaiah 49)

Selections from "Messiah"

G. F. Handel
Arr. D. Rieppel

Crown Trio

O Come Little Children

J. P. A. Schulz
Arr. J. Fritschel

O come little children, O come one and all.
To Bethlehem haste to the stable so small.
God's Son for a gift has been sent you this night,
To be our Redeemer, your joy and delight.

He's born in a stable for you and for me.
Draw near by the bright gleaming starlight to see.
In swaddling clothes lying so meek and so mild,
And purer than angels the heavenly child.

See Mary and Joseph with love beaming eyes
Are gazing upon the rude bed where he lies.
The shepherds are kneeling, with hearts full of love,
While angels sing loud hallelujahs above.

Kneel down and adore Him with shepherds today,
Lift up little hands now and praise Him as they;
Rejoice that a Savior from sin you can boast,
And join in the song of the heavenly host.

College Choir

And there were in the country shepherds abiding in the fields, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them: Fear not, for behold, I bring you glad tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Savior, which is Christ the Lord. And this shall be a sign unto you; you shall find the babe wrapped in swaddling clothes and lying in a manger. Run quickly, run gently, bring a torch to light your way; Christ Jesus is born today!

(Luke 2:8-12)

Bring a Torch, Jeannette, Isabella

French Carol

Arr. Alice Parker/ Robert Shaw

Bring a torch, Jeannette, Isabella,
Bring a torch, come hurry and run.
It is Jesus, good folk of the village,
Christ is born, and Mary's calling:

Ah! Ah! Beautiful is the Mother.
Ah! Ah! Beautiful is the Child!

It is wrong, when the baby is sleeping,
It is wrong to speak so loud;
Silence now as you come near the cradle,
Lest you awaken little Jesus.

Skies are glowing, the heavens are cloudless,
Bright the path to the manger bed.
Hasten, all who would see little Jesus,
Shining bright as yonder star.

Light of Love

A.B. Simpson/R. Mikesell

From when first time began, God had ordained a plan
To save the soul of man, the Light of love;
When time in full had come His birth proclaimed to some,
The Righteous One had come, the Light of Love.

The heavens bursting forth proclaim the Savior's birth,
Great sights from up above, the Light of Love.

We wait on His return, to come and bring us home.
Our Lord from heaven comes, the Light of Love!

Chamber Choir

And suddenly, there was with the angel a multitude of the heavenly host praising God and saying: "Glory to God in the highest, and on earth peace, good will toward men!" (Luke 2:13-14)

Methusela II

Ken Tanaka

Concert Band

Hodie

John Leavitt

| | |
|-----------------------------------|-------------------------------------|
| Hodie Christus natus est: | Today Christ is born. |
| Hodie Salvator apparit: | Today salvation is created. |
| Hodie in terra canunt angeli: | Today on earth we sing praises. |
| Laetantur archangeli, | Today we proclaim justice – saying: |
| Hodie exsultant iusti dicentes: | Glory to God in the highest. |
| Gloris in excelsis Deo. Alleluia. | Praise be to God. |

Women's Choir

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another: Let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord has made known unto us. And they came with haste and found Mary and Joseph and the babe lying in the manger. (Luke 2:15-16)

O Magnum Mysterium

Morton Lauridsen

| | |
|------------------------------|--------------------------------------|
| O magnum mysterium, | O great mystery, |
| Et admirabile sacramentum, | and wondrous sacrament, |
| Ut animalia viderent Dominum | that animals should see the new-born |
| Natum, jacentum in praesepe! | Lord, lying in their manger! |
| Beata Virgo, cujus viscera | Blessed is the Virgin whose womb |
| Meruerunt portare | was worthy to bear the |
| Dominum Christum. Alleluia! | Lord Jesus Christ. Alleluia! |

Thou Shalt Know Him

Mark Sirett

Thou shalt know him when he comes,
Not by any din of drums,
Nor his manner, nor his airs,
Not by anything he wears.

Thou shalt know him when he comes,
Not by his crown or by his gown,
But his coming known shall be,
By the holy harmony which his coming makes in thee.

College Choir

And when they had seen it, they made known abroad the saying which was told them concerning this child. And they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things and pondered them in her heart. And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.
(Luke 2:17-20)

Set Me As a Seal

Mark Gresham

Set me as a seal upon Thine heart, As a seal upon Thine arm;
For love is strong as death.
Many waters cannot quench love,
Neither can floods drown it.

Chamber Choir

Psalm 150

Sir David Wilcocks

O Praise God in his holiness.
Praise him in the firmament of his power.
Praise him in his noble acts:
Praise him according to his excellent greatness. Alleluia.

Praise him with the sound of the trumpet.
Praise him upon the lute and harp.
Praise him with the cymbals and dances.
Praise him upon the strings and pipe.
Praise him upon the well-tuned cymbals.
Praise him upon the loud cymbals.

Let everything that hath breath, praise the Lord.
Alleluia, praise the Lord. Praise the Lord!

Women's Choir

O Lord Jesus Christ, who art the very bright Sun of the world, ever rising, never going down; shine, we beseech thee, upon our spirit, that the night of sin and error being driven away by thy inward light, we may walk without stumbling, as in the day. Grant this, O Lord, who livest and reignest with the Father and the Holy Ghost for evermore. (Primer, 1559)

Who Puts His Trust in God Most Just

J. S. Bach
Arr. J. Croft

Who puts his trust in God most just
Hath built his house securely.

He who relies on Jesus Christ
Shall meet his heavn' most surely.

Then fixed on Thee my trust shall be,
For Thy truth cannot alter.
While mine Thou art, not death's worst smart
Shall make my courage falter.

Concert Band and College Choir

Bring portals of the sky, embossed with sparkling stars, doors of eternity, with diamantine bars, your arras rich uphold. Loose all your bolts and springs, open wide your leaves of gold, that in your roofs may come the King – the King of kings. O glory of the heaven! O sole delight of earth! To Thee all power be given, God's uncreated birth. Still be thou our salvation – and our song.

(Source Unkown)

O Lord God

Paul Tschesnokoff

O Lord God, hear Thou my prayer.
Help Thou me, and give ear to my prayer.
Daily do I worship Thy great name and Thy power.

Thou alone canst help me,
O send me Thy peace and love. O protect me my God.
Let me never stray O my Savior.
Leave me not, O God of my salvation.

I will sing to the Lord as long as I live
And praise Thy great name as long as I have my being.
Hear my prayer; help Thou me, and give ear to my prayer.
Glory to Thee!

College Choir

Kindle, O Lord, in our hearts, we pray, the flame of that love which never ceases, that it may burn in us and give light to others. May we shine forever in your temple, set on fire with that eternal light of yours which puts to flight the darkness of this world; in the name of Jesus Christ your Son, our Lord.

Peace, Peace

arr. Fred Bock

Peace on earth and good-will to all.
This is a time for joy. This is a time for love.
Now let us all sing together of peace on earth.

Silent night, holy night.
All is calm, all is bright.
Round yon virgin, mother and child.
Holy infant, so tender and mild;
Sleep in heavenly peace, sleep in heavenly peace.

Choirs and Audience

Almighty God, you made this holy night shine with the brightness of the true light. Grant that here on earth we may walk in the light of Jesus' presence, and in the last day wake to the brightness of His glory; through your only Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

Chimes

COLLEGE CHOIR

Soprano I

Betsie Albertson
Tisha Albertson
Laura Eilders
Christina Folkestad
Jill Fox
Jaci Johnson
Christine Patrick
Amy Smith

Soprano II

Lisa Ahlgrim
Lori Bauer
Sarah Dobert
Jennifer Koeppe
Jessica Lubinski
Jenny Madison
Hannah Steele
Anita Tronnes
Jennifer VanHaften

Alto I

Laurann Albertson
Rebekah Engbrecht
Elizabeth Glewwe
Jen Hair
Nicki Heuver
Jessica Koneck
Brandy LaRow
Suze Wall
Kylie VanDyke

Alto II

Heather Bloch
Erica Krienke
Kristi Lieser
Sarah McIntosh
Katie Paxson
Jennifer Wohlgemuth
Staci Yoder

Tenor I

Jeremy Baker
Nathan Fritz
Josh Grandy
Daniel Houck
Aaron Krienke
Nathan Long

Tenor II

Kris Buller
James Delzer
Raymond Mikesell
Joel Schmidt
Jonathan Sutton

Baritone

Eric Danielson
Matthew Gilbertson
Josh Howard
Aaron Mott
Joel Ronzheimer
Craig Sixta
Dave Yost

Bass II

Joe Franson
Mike Kanagy
Jonathan Picker
Nick Stumbo

COLLEGE BAND

Piccolo

Sarah Loefer

Flute

Daria Boyers
Elizabeth Glewwe
Angela Hansen
Nicki Heuver
Sara Needham
Olivia Schmidt

Oboe

Rachelle Benson

Oboe/English Horn

Mark Seerup*

Clarinet

Janice Campbell
Amy Killmon
Lisa Solberg
Kylie VanDyke

Bass Clarinet

Tracy Groves*

Soprano/Alto Saxophone

David Hagner*

Alto Saxophone

Sarah Conley
Brandy LaRow

Tenor Saxophone

Laura Eilders

Baritone Saxophone

Jessica Hoffman

Trumpet

Mark Dunton
Joe Franson
Scott Ivester**
Christian Lee
Nathan Long
Mike Loween

French Horn

John Kleinger*
Sarah McIntosh
David Yost

Trombone

Nathan Fritz
Jeremy Goodell
Joel Schmidt

Euphonium

Andy Prasuhn

Tuba

John Helmberger**

Percussion

Richard Crumrin
Michael Galvin
Katie Nelson
Tracee Sandahl
Daniel Zobel

*Music Faculty

**Guest Musician

WOMEN'S CHOIR

Rachelle Benson
Elyssia Carlblom
Julie Doerr
Becky Downey
Kristen Friesen
Hannah Geddes
Lesly Goblirsch

Sara Holmstrom
Erin Kelly
Skye Kreisa
Grace Krienke
Joanna Miller
Susan Nylin

Elizabeth Olson
Rachel Olson
Michelle Rolfzen
Heather Rue
Candy Schmidt
Christy Stumbo

CHAMBER CHOIR

Soprano

Christina Folkestad
Jill Fox
Jenny Madison
Anita Tronnes

Tenor

James Delzer
Nathan Fritz
Josh Grandy
Raymond Mikesell

Alto

Rebekah Engbrecht
Jen Hair
Suze Wall
Jen Wohlgemuth

Bass

Josh Howard
Aaron Mott
Joel Schmidt
Craig Sixta

MAJESTIC BRASS

Christian Lee, Trumpet
Nathan Long, Trumpet
Dr. Kiyoshi Miyamoto, Trombone

David Yost, French Horn
Andy Prasuhn, Euphonium

CHAMBER ENSEMBLE

Charlene Hess, Violin
Grace Krienke, Violin
William McMullen, Cello
Sarah Xiong, Viola

Solveg Peterson, Cello
Jennifer Wohlgemuth, Piano
Rachel Zakariasen, Violin

CROWN TRIO

Charlene Hess, Violin

Solveg Peterson, Cello

Daniel Rieppel, Piano

ARTISTIC STAFF

David Donelson
Penny Donelson
Jan Hendrickson
Alan Furst
Charlene Hess
Desiderius Klempay
Kiyoshi Miyamoto

Program Development, College Choir, Chamber Choir
Narration
Women's Choir, Soprano
Artist and Graphic Designer
Chamber Ensemble
Organ
Program Development, Concert Band, Majestic Brass

SUPPORT STAFF

Best/Fine Host,
Brian Keely, Manager
Julaine Boyers
Rebecca Erickson
David Grandy
Dawn Hustad
Scott Moats
Doug Parkinson
Paradise Printing
Candy Sather
Holle Severson
Leslie Thorson
Jennifer Wohlgemuth

Food Service
Ticketing, Printed Program
Administrative Support
Building and Grounds
Housekeeping
Technical Supervisor
Director of Public Relations
Program Printing
Women's Choir Accompanist
Special Events Coordinator
Administrative Support
College Choir Accompanist

CROWN  COLLEGE

**6425 County Road 30
St. Bonifacius, MN 55375-9001**

4220 3rd Ave West
Hibbing, MN 55746-3043

Contact Person: Dale Hutchcraft, Pastor

Church # (218) 262-6685 **Home #**

March 24th

Concert Location: Freedenburg Christian Academy
5095 Fish Lake Rd
Duluth, MN 55803-9440

Contact Person: Leo Wittenberg, Administrator

School # (218) 721-4515 **Home #**

Concert Location: Alliance Community Church
2621 West Arrowhead Rd
Duluth, MN 55811-4390

Contact Person: Kevin Norton, Pastor

Church # (218) 722-2404 **Home #**

March 25th

Concert Location: Lakeview Christian Academy
155 West Central Entrance
Duluth, MN 55811

Contact Person: Joel Staggers, Principal

School # (218) 723-8844 **Home #**

Concert Location: Calvary Alliance Church
1604 Selmser Ave
Cloquet, MN 55720-2211

Contact Person: Lane Hoover, Pastor

Church # (218) 879-0515 **Home #**

March 26th

Concert Location: Wadena Alliance Church
1428 Jefferson Street South
Wadena, MN 56482-2147

Contact Person: Burt Le Brun

Church # (218) 631-3563 **Home #** (218) 631-3524

March 27th

Concert Location: Groton CMA Church
PO Box 564
Groton, SD 57445-9601

Contact Person: Bill Dunean, Pastor

Church # (605) 397-8606 **Home #**

March 28th

Concert Location: Aberdeen Alliance Church
1106 South Roosevelt St
Aberdeen, SD 57401-7305

Contact Person: Beth Asher

Church # (605) 225-9724 **Home #**

March 29th

SYG OFF

March 30th

SYG OFF

March 31st

SYG OFF

April 1999

April 1st

You must be on campus for training meeting at 12:00 p.m.

SYG OFF (April Fool's)

April 2nd

SYG OFF

April 3rd

SYG OFF

April 4th

SYG OFF (Happy Easter!)

April 5th

Concert Location:

Contact Person:

Church #

Home #

April 6th

Concert Location: Little Falls Alliance
900 13th Ave NE
Little Falls, MN 56345-2252

Contact Person: Greg Valentine, Pastor

Church # (320) 632-3047 **Home #**

April 7th

Concert Location: Audubon Chapel
PO Box 188
Audubon, MN 56511-0188

Contact Person: David Quam

Church # (218) 439-6843

Home #

(218) 287-2913

April 8th

Concert Location: Hillcrest Lutheran Academy
815 West Vernon Ave
Fergus Falls, MN 56537-2699

Contact Person: Jeff Sandnes

School # (218) 739-3371

Home #

(218) 736-4067

Concert Location: Red River Alliance Church
3343 South University Dr
Fargo, ND 58104-6223

Contact Person: David Quam, Pastor

Church # (701) 298-8768

Home #

(218) 287-2913

April 9th

Concert Location: Bismarck Alliance Church
120 East Calgary
Bismarck, ND 58501-1507

Contact Person: Scott Sheets

Church # (701) 258-2895

Home #

April 10th

Concert Location: CMA Church of Richey
PO Box 34
Richey, MT 59259

Contact Person: Vaughn White, Pastor

Church # (406) 773-5548

Home #

April 11th

Concert Location: Yellowstone Community Church
PO Box 70

Savage, MT 59262-0070

Contact Person: James McFadden

Church # (406) 776-2236 **Home #**

Concert Location: CMA Church Of Glendive
105 Highland Park Rd
Glendive, MT 59330-2008

Contact Person: Gary Logue, Pastor

Church # (406) 365-4644 **Home #**

April 12th

DAY OFF (HOTEL)

April 13th

Concert Location: Miles City Alliance Church
PO Box 1026
Miles City, MT 59301-1026

Contact Person: Paul Peterson, Pastor

Church # (406) 232-0308 **Home #** (406) 232-6944

April 14th

Concert Location: Greybull Alliance Church
831 North 6th Street
Greybull, WY 82426-1715

Contact Person: John Henderson, Pastor

Church # (307) 765-2415 **Home #**

April 15th

Concert Location: Cody Missionary Alliance Church
1402 Stampede Ave
Cody, WY 82414-4226

Contact Person: Dave Minick, Pastor

Church # (307) 587-3418

Home # (307) 587-3645

April 16th

Concert Location: Bozeman Alliance Church
PO Box 10037
Bozeman, MT 59719-0037

Contact Person: Mick Wiest, Pastor

Church # (406) 587-4069

Home # (406) 388-0707

April 17th

Concert Location: White Sulphur Springs Alliance Church
PO Box 463
White Sulphur Springs, MT 59645-0463

Contact Person: Jim Howard

Church # (406) 547-3591

Home #

April 18th

Concert Location: Belgrade Alliance Church
PO Box 33
Belgrade, MT 59714-0033

Contact Person: Richard Birr

Church # (406) 388-6030

Home #

Concert Location: CMA Church
1030 Choteau Street
Helena, MT 59601-2447

Contact Person: Jim Stumbo, Pastor

Church # (406) 442-1301

Home # (406) 442-8925

April 19th

DAY OFF (In Helena) There is a possibility of doing some singing at a school this morning. Jim Stumbo will let us know when we get there.

April 20th

Concert Location: First Alliance Church
1835 Central Ave
Billings, MT 59102-4991

Contact Person: David Guilford, Pastor

Church # (406) 656-6850 **Home #**

April 21st

Concert Location: Billings Christian School
4525 Grand Ave
Billings, MT 59106-1721

Contact Person: Al Ortmann

School # (406) 656-9484 **Home #**

Concert Location: Lewistown Alliance Church
301 SW Cottonwood
Lewistown, MT 59457-3267

Contact Person: Eric Marx

Church # (406) 538-8914 **Home #**

April 22nd

Concert Location: First Alliance Church
908 47th Street South
Great Falls, MT 59405-5714

Contact Person: John Reese, Pastor

Church # (406) 452-8647 **Home #**

April 23rd

Concert Location: Evergreen Alliance Church

315 East Evergreen Dr
Kalispell, MT 59901-2412

Contact Person: Garry Toavis, Pastor

Church # (406) 752-3522 **Home #**

April 24th

Concert Location: Hamilton Alliance Church
140 Cherry #335
Hamilton, MT 59840

Contact Person: Dan Scarrow, Pastor

Church # (406) 363-4244 **Home #**

April 25th

Concert Location: Missoula Alliance Church
100 East Foss Court
Missoula, MT 59803-3152

Contact Person: Scott Brooks

Church # (406) 251-3983 **Home #**

Concert Location: Alliance Church of Plains
PO Box 368
Plains, MT 59859-0368

Contact Person: Jeff Kingery, Pastor

Church # (406) 826-3916 **Home #**

April 26th

Concert Location: Valley Christian School
2526 Sunset Lane
Missoula, MT 59804

Contact Person: Barry Surratt

School # (406) 549-0482 **Home #**

April 27th

Concert Location: Heritage Alliance Church
401 6th Ave North
Twin Falls, ID 83301-5950

Contact Person: James Evans, Pastor

Church # (208) 733-9330 **Home #**

April 28th

Concert Location: Magic Valley Christian Jr/Sr High
Box 5494
Twin Falls, ID 83301

Contact Person: Rob Meyer, Pastor

School # (208) 733-5999 **Home #**

Concert Location: Calvary Alliance Church
PO Box 2971
Pocatello, ID 83206-2971

Contact Person: William Levy, Pastor

Church # (208) 232-2402 **Home #**

April 29th

Drive Day (1 of 2 huge days!)

April 30th

Concert Location: Christ Community Church
404 South 108th Ave
Omaha, NE 68154-2662

Contact Person: Tom Ostrom, Pastor

Church # (402) 330-3360 **Home #**

MAY 1999

May 1st

Concert Location:

Contact Person:

Church #

Home #

May 2nd

Concert Location: Fremont CMA Church
1615 North Lincoln Ave
Fremont, NE 68025-3204

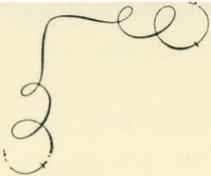
Contact Person: Phil Ronzheimer, Pastor

Church # (402) 721-5180

Home # (402) 721-7361

May 3rd

Travel Home (It sure was fun!)



Crown College Department of Music Presents in

Junior Recital

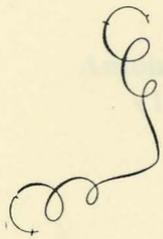
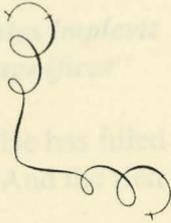
KRISTI LIESER

Alto

Tuesday, April 21, 3:30 p.m.

Crown College Chapel

*Ann Skogland Anderson, Accompanist
Angela Hansen and Nicki Heuver, Flute*



I.

Qui sedes ad dexteram Patris
“Gloria”

Antonio Vivaldi
(1669-1741)

Who sits on the right hand of the father,
Have mercy upon us.

Eija, mater, fons amoris
“Stabat mater”

Giovanni Battista Pergolesi
(1710-1736)

Oh mother, fountain of love,
I experience anguish;
Allow me to mourn with you.

Esurientes implevit
“Magnificat”

Antonio Vivaldi
(1669-1741)

He has filled the hungry with good things
And the rich sent away empty.

II.

Der Schaltgräber/ The Treasure Seeker

Text by Goethe

Franz Schubert

(1797-1828)

Poor in purse, sick at heart, I dragged my weary days along.
Poverty is the greatest torment, riches are the greatest good!
And in order to end my sorrows, I went to dig for buried treasure.
“You can have my soul,” I wrote in my own blood, I wrote in my own blood.

And so I drew one magical circle around another,
Lit strange flames, put together herbs and bones:
The conjuration was complete.
And according to the instructions, I dug for the old treasure in the place indicated:
Black and stormy was the night, black and stormy was the night.

And I saw a light in the distance, and like a star it came behind me from far,
Far off just as the clock was striking twelve.
And then all preparations were useless.
All at once the place grew brighter
From the glow of the filled bowl that a handsome boy was bringing.
That a handsome boy was bringing.

Bunderlied/ Song of Fellowship

Text by Goethe

Franz Schubert

(1797-1828)

In all happy hours, enhanced by love and wine,
Let this song be sung by all of us together!
We are kept together by the God who brought us here.
Renew our flames; it was he who kindled them.

So beam happily today, be united in your hearts!
Come, drink this glass of fine wine in honor of renewed joy!
Come, clink glasses in this fair hour,
And at every new gathering faithfully kiss your old companions again!

III.

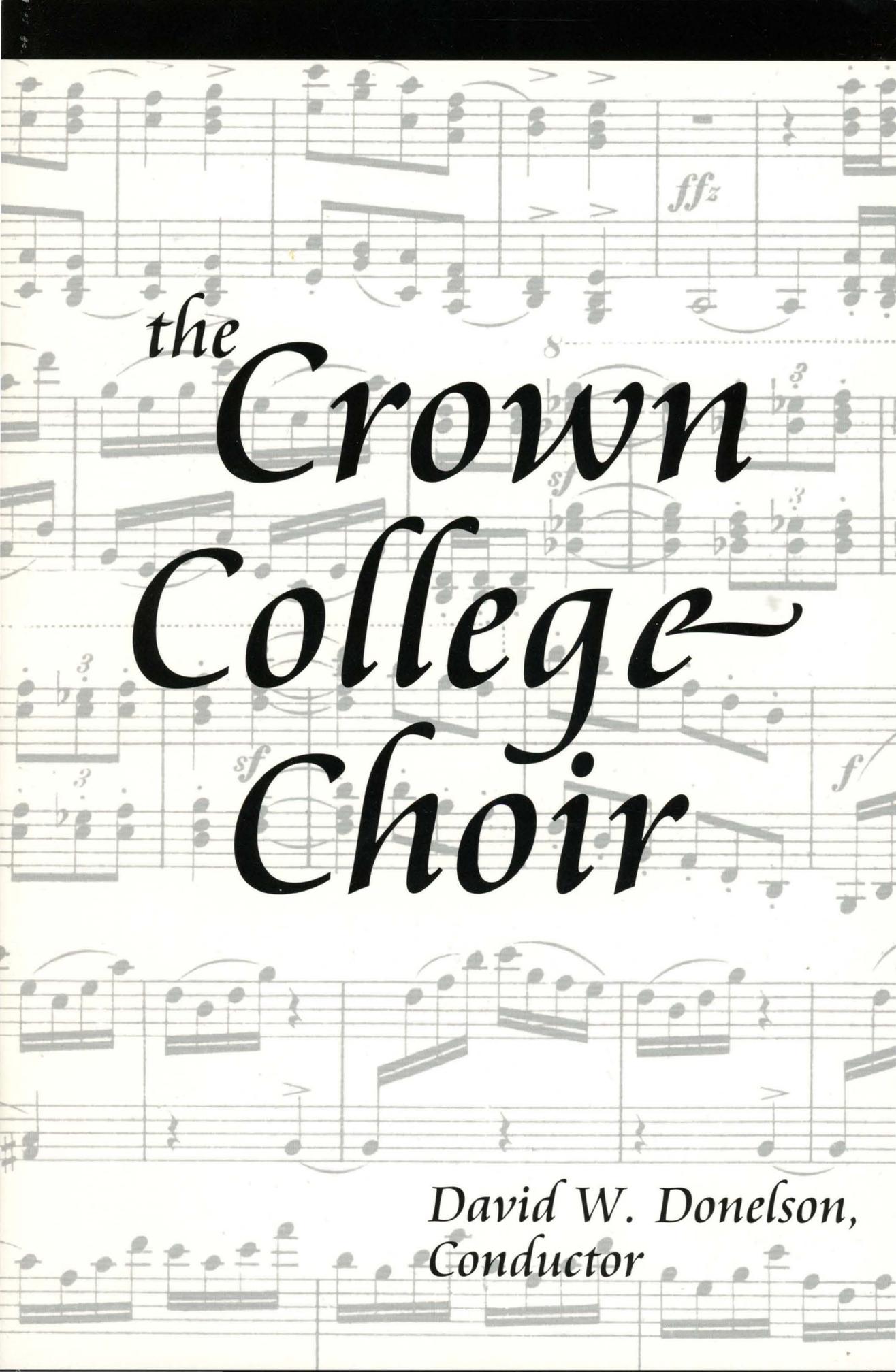
Balm in Gilead

American Spiritual
Arr. By Bette Ware

Simple Gifts

Aaron Copland
(1900-1990)

Kristi is a student of Krista Palmquist

The background of the entire page is a faded, repeating pattern of musical notation. It consists of several staves of music with various notes, rests, and dynamic markings such as 'ffz', 'sf', and 'f'. The notation is in black and white, creating a subtle, artistic backdrop for the text.

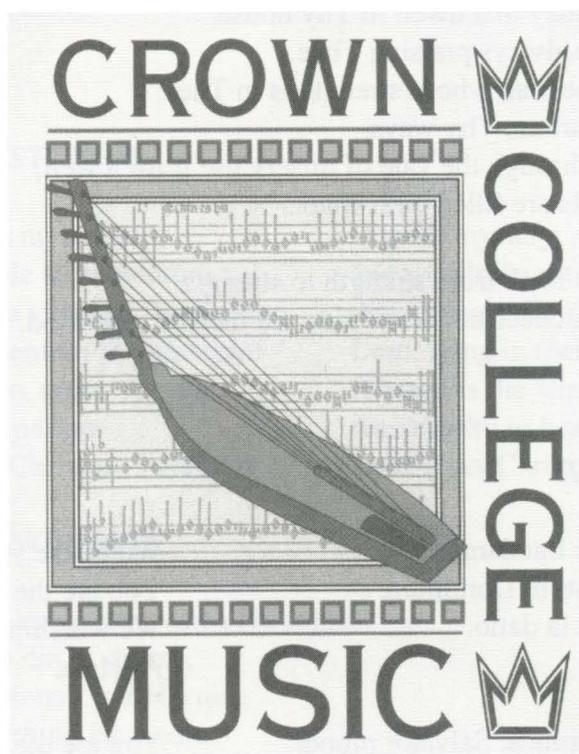
the
**Crown
College
Choir**

*David W. Donelson,
Conductor*

*The Crown College Department of Music
Presents the*

CROWN COLLEGE CHOIR

David W. Donelson, Conductor



St. Bonifacius, Minnesota

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

I.

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 forth from strength to strength.
Sing, make a cheerful noise. Sing we merrily unto God.

Psalm 81: 1-3

Psalm 84: 4-7

EXSULTATE JUSTI

J. Williams

Laudamus te Laudamus.
Exsultate justi in Dominum.
Rectos decet la datio.
Alleluia.

We praise you Lord.
You are the God of justice.
We worship your holiness.
Alleluia.

Salvator Dominus, Salvator mundi.
Qui tolis peccata mundi.
Alleluia.

You are the God of salvation.
You bring life to all.
Alleluia.

GLORIFY THE LORD WITH ME

J. Berger

Glorify the Lord with me; let us together extol His name.
I will bless the Lord at all times,
His praise shall be ever in my mouth.
Let my soul glory in the Lord.
The lowly will hear me and be glad.

Psalm 34

O LORD GOD

P. Tschesnokoff

O Lord God, hear Thou my prayer.
Help Thou me, and give ear to my prayer.
Daily do I worship Thy great name and Thy power.

Thou alone canst help me,
O send me Thy peace and love. O protect me my God.
Let me never stray, O my Savior.
Leave me not, O God of my salvation.

I will sing to the Lord as long as I live
And praise Thy great name as long as I have my being.
Hear my prayer, help Thou me, and give ear to my prayer.
Glory to Thee!

II.

O MAGNUM MYSTERIUM

M. Lauridsen

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!

THOU SHALT KNOW HIM

M. Sirett

Thou shalt know Him when He comes,
Not by any din of drums,
Nor His manner, nor His airs,
Not by anything He wears.

Thou shalt know Him when He comes,
Not by His crown or by His gown,
But His coming known shall be,
By the holy harmony which His coming makes in thee.

Christine Patrick, soprano

JESUS, I ADORE THEE

S. 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 what'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.

HARK, I HEAR THE HARPS ETERNAL

arr. A. Parker

III.

THE SPIRIT ALSO HELPETH US

J. S. Bach

Motet for Double Choir

The Spirit also helpeth us, for we know not what we pray for.
But He who doth search the hearts well doth know what the Spirit's mind is.
For He doth plead for saints in Christ as God our Father wills it.

O Thou holy Fire, Paraclete. Fill us with joy and comfort sweet.
Grant Thou that we may serve Thee solely,
In hours of grief, trust Thee wholly.

O Lord, impart to us Thy strength that we subdue our flesh at length.
Rout foes so vile, so infernal, and pass through death to life eternal.
Alleluia. Alleluia.

Romans 8:26-27

MY HOPE IS BUILT

arr. R. Berglund

My hope is built on nothing less than Jesus' blood and righteousness:
No merit of my own I claim, but wholly lean on Jesus' name.
On Christ the solid rock I stand, all other ground is sinking sand.
All other ground is sinking sand.

When darkness fails His lovely face, I rest on His unchanging grace:
In every high and stormy gale, my anchor holds within the veil.
On Christ the solid rock I stand, all other ground is sinking sand.
All other ground is sinking sand.

His oath, His covenant, His blood, support me in the whelming flood.
When all around my soul gives way, He then is all my hope and stay.
On Christ the solid rock I stand, all other ground is sinking sand.
All other ground is sinking sand.

When He shall come with trumpet sound, O may I then in Him be found.
Dressed in His righteousness alone, faultless to stand before the throne.
On Christ the solid rock I stand, all other ground is sinking sand.
All other ground is sinking sand.

IV.

OFFERING/ INTERMISSION

GIVE ME JESUS

L. L. Fleming

AIN'A THAT GOOD NEWS

W. Dawson

SOON-AH WILL BE DONE

W. Dawson

NUNC DIMITTIS

A. Gretchaninof

Lord, now lettest Thou Thy servant depart in peace, according to Thy Word.
For mine eyes have seen Thy salvation,
Which Thou hast prepared before the face of all people.
A light to lighten the Gentiles,
And to be the glory of Thy people, Israel.

Luke 2:29-32

OPTIONAL

ELIJAH ROCK

M. Hogan

HE NEVER FAILED ME YET

R. Ray

The following pieces by the Crown Chamber Choir may be included in this concert.

PRAISE TO THE LORD

H. Distler

Praise to the Lord, the Almighty, the King of creation!
O my soul praise Him, for He is Thy health and salvation.
Join the full throng: Wake, harp and psalter and song:
Awake! Sound forth in glad adoration.

Praise to the Lord, who o'er all things so wondrously reigneth.
Who, as on wings of an eagle uplifteth, sustaineth.
Hast thou not seen how thy desires all have been
Granted in what He ordaineth.

SET ME AS A SEAL UPON THINE HEART

M. Gresham

Set me as a seal upon thine heart; For love is strong as death.
Many waters cannot quench love, neither can floods drown it.
From Song of Solomon

COME, LET'S REJOICE

J. Amner

Come let's rejoice unto our Lord.
Let us make joy to God our Savior.
Let us approach God's presence in confession,
And in psalms, let us make joy to God.
Alleluia.

CROWN CHAMBER CHOIR

SOPRANO

Christina Folkestad
Jill Fox
Jenny Madison
Anita Tronnes

ALTO

Rebekah Engbrecht
Jen Hair
Suze Wall
Jennifer Wohlgemuth

TENOR

James Delzer
Nathan Fritz
Josh Grandy
Ray Mikesell

BASS

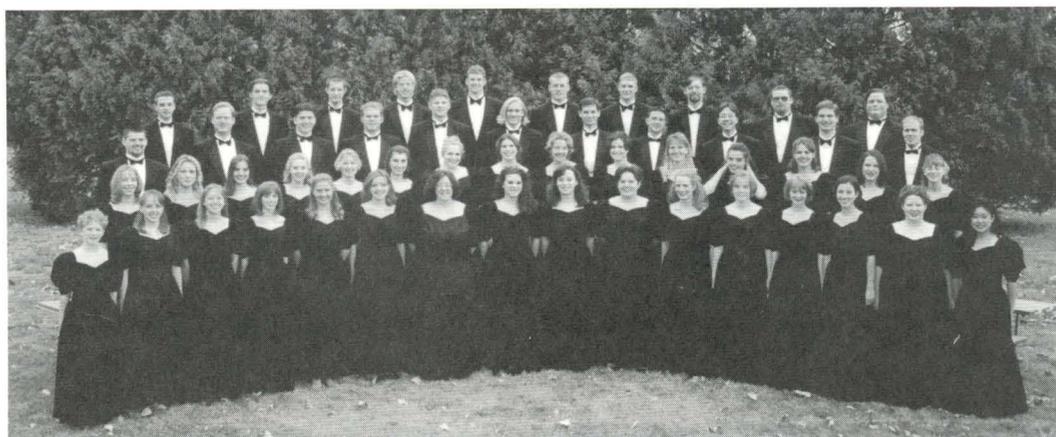
Craig Sixta
Josh Howard
Aaron Mott
Joel Schmidt

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 is also acting as Music Department Chair during the 1997-98 academic year. Professor Donelson 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, and is a doctoral candidate at Nova Southeastern University in Ft. Lauderdale, Florida. 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 based in Vancouver, British Columbia. 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. 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 **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. They recently sang for the national convention of the Association of Christian Schools Incorporated. The choir recorded their first CD, *O Clap Your Hands*, in 1996 and will record their second one in March of this year. They 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 has also been featured in television and radio ads for Daytons and Marshall Fields department stores. They toured throughout Europe in May of 1997 and travel throughout the United States each year.

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 just west of the Twin Cities metro area, 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. Students at Crown have the opportunity to participate in the Crown College Choir, Concert Band, Women's Choir, Crown Chamber Singers, Majestic Brass, Jazz Ensemble, and Chamber String Ensemble.

ITINERARY

| | | | |
|-------------------------------|----------------------------------------------------|---------------------------------------------|---------------------------------------------------|
| March 13 2:30 p.m. | <i>Greybull High School Greybull, Wyoming</i> | March 17 7:00 p.m. | <i>Evergreen Alliance Kalispell, Montana</i> |
| March 13 7 p.m. | <i>Greybull Alliance Greybull, Wyoming</i> | March 18 7:00 p.m. | <i>Richland C&MA Richland, Washington</i> |
| March 15 10:40 a.m. | <i>First Alliance Billings, Montana</i> | March 19 7:30 p.m. | <i>Missionary Alliance Portland, Oregon</i> |
| March 15 6:00 p.m. | <i>Belgrade Alliance Belgrade, Montana</i> | March 20 7:00 p.m. | <i>Tacoma C&MA Tacoma, Washington</i> |
| March 16 12:00 p.m. | <i>Cathedral of St. Helena Helena, Montana</i> | March 22 9:00 a.m./ 10:45 a.m. | <i>Seven Oaks Alliance Abbotsford, B.C.</i> |
| March 16 7:00 p.m. | <i>Missoula Alliance Missoula, Montana</i> | March 22 6:30 p.m. | <i>South Delta Baptist Tsawwassen, B.C.</i> |

Crown College Choir

1997-98

SOPRANO I

*Betsie Albertson, *Leland, IA*
Laura Eilders, *Vesta, MN*
Christina Folkestad, *Menomonie, WI*
Jill Fox, *Britt, IA*
Jaci Johnson, *Bloomfield, MT*
Christine Patrick, *Greybull, WY*
Amy Smith, *Richey, MT*

ALTO I

*Laurann Albertson, *Leland, IA*
Rachelle Benson, *Missoula, MT*
Rebekah Engbrecht, *Sioux Falls, SD*
Elizabeth Glewwe, *Woodbury, MN*
Jen Hair, *Willmar, MN*
Nicki Heuver, *Sheboygan Falls, WI*
Suze Wall, *Dassel, MN*
Kylie VanDyke, *Orange City, IA*

TENOR I

Jeremy Baker, *Minnnetonka, MN*
Nathan Fritz, *Cameron, WI*
Josh Grandy, *Waconia, MN*
Dan Houck, *Hibbing, MN*
*Aaron Krienke, *Sleepy Eye, MN*
Nathan Long, *Billings, MT*

BASS I

Eric Danielson, *New London, MN*
Matt Gilbertson, *Maple Plain, MN*
Josh Howard, *Bouake, Cote d'Ivoire*
Clint Lundeen, *St. Francis, MN*
Aaron Mott, *St. Nazianz, WI*
Ben Salmi, *Cloquet, MN*
Craig Sixta, *St. Bonifacius, MN*
*Dave Yost, *Glencoe, MN*

SOPRANO II

Lori Bauer, *Windom, MN*
Sarah Dobert, *Dearborn, MI*
Jennifer Koepp, *Veblen, SD*
Jessica Lubinski, *Milwaukee, WI*
Jenny Madison, *Colfax, WI*
Hannah Steele, *McLean, VA*
Anita Tronnes, *St. Louis Park, MN*
Jen VanHaften, *Hamburg, MN*

ALTO II

Heather Bloch, *Minnnetonka, MN*
Erica Krienke, *Sleepy Eye, MN*
Brandy LaRow, *Swea City, IA*
Kristi Lieser, *St. Bonifacius, MN*
Katie Paxson, *Coon Rapids, MN*
Jennifer Wohlgemuth, *Spring Grove, MN*
Staci Yoder, *Staples, MN*

TENOR II

James Delzer, *Richfield, MN*
Matt McKenzie, *Detroit Lakes, MN*
Ray Mikesell, *Ronan, MT*
Joel Schmidt, *Paynesville, MN*
Jon Sutton, *Davenport, IA*

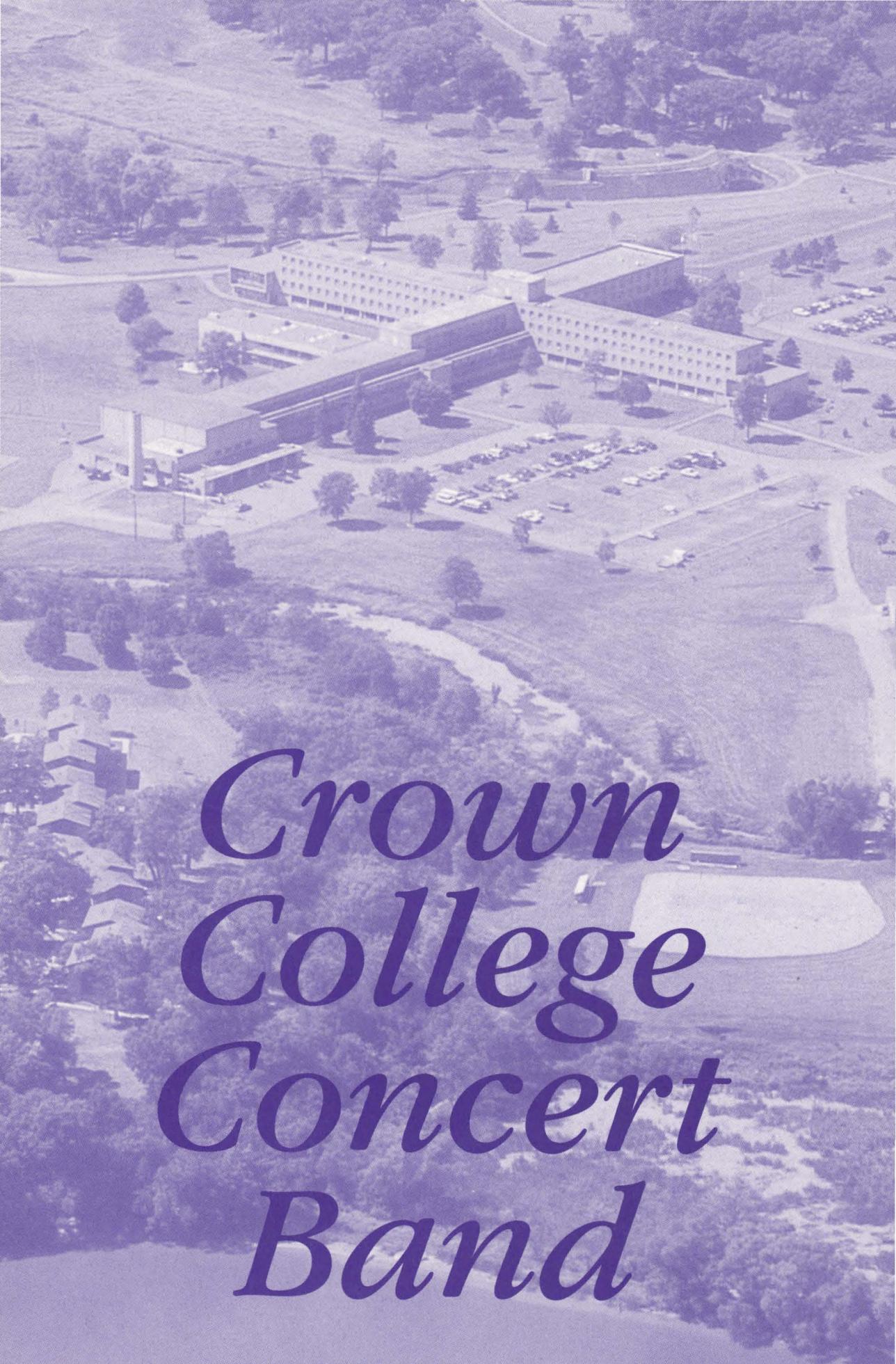
BASS II

Joe Franson, *Havre, MT*
Jon Picker, *Nanning, China*
Joel Ronzheimer, *Fremont, NE*
Nick Stumbo, *Helena, MT*

***Section Leader**
Harpsichord, Jennifer Wohlgemuth



6425 County Road 30
St. Bonifacius, MN 55375-9001

An aerial photograph of the Crown College campus, showing several large, multi-story academic buildings, parking lots filled with cars, and surrounding green spaces with trees and a winding path. The image is in a monochromatic purple/blue color scheme.

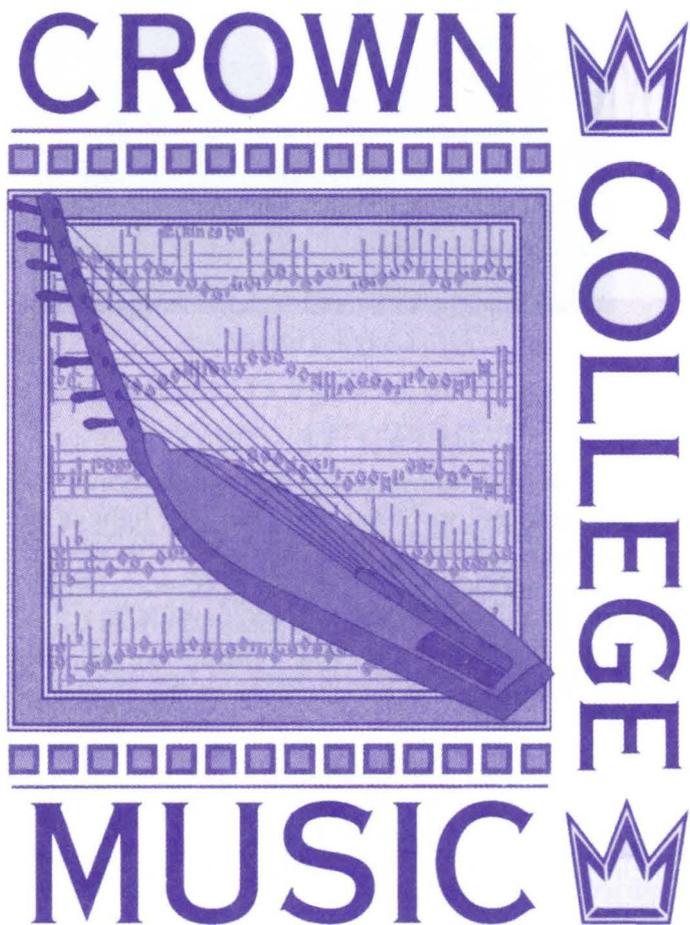
*Crown
College
Concert
Band*

The Crown College Department of Music

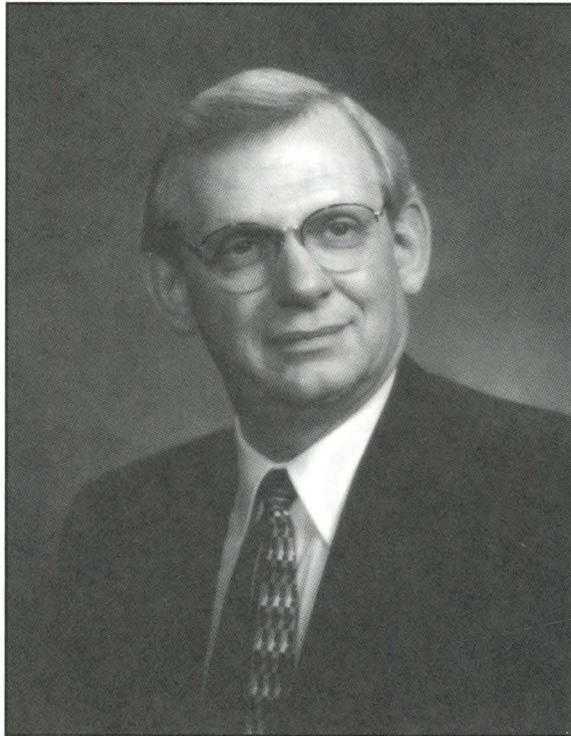
presents the

Crown College Concert Band

Dr. Kiyoshi Miyamoto, conductor



St. Bonifacius, Minnesota



*Dr. Gary Benedict
Crown College President*

Greetings! Thank you for joining us for this special concert event. I trust that the music will help you focus on Christ, the One true light of the world.

For over eight decades, Crown College has existed to equip men and women for Christian leadership and ministry through a Christ-centered biblically-integrated education. The world still needs messengers of God's grace to bring the light of Christ into our world. With this in mind, we affirm our intent to be a pocket of light in this culture. In doing so, we face the challenges of:

- Keeping our mission and vision crystal clear.
- Recruiting students who will make a difference in our world.
- Keeping the cost of education affordable.
- Convincing God's people that a biblically-integrated education is the best education.
- Integrating innovative technology into our programs while holding to our core values.
- Acquiring the financial resources for facilities and programs.

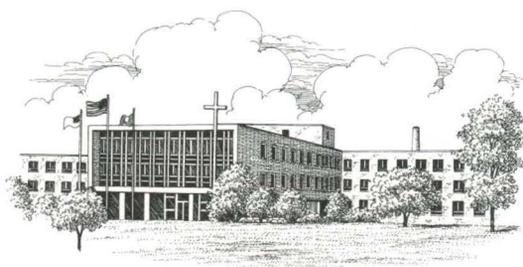
I have been encouraged and gratified by the many alumni and friends who have reaffirmed their commitment to partner with the College in prayer, student recruitment, and financial support. I would be delighted to hear from you by letter, telephone, or e-mail (benedicg@gw.crown.edu).

With God's mighty supply and your partnership, I believe that Crown can be a world impact college for the glory of God.

Gary H. Benedict

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, Concert Band, Women's Choir and Jazz Ensemble. Numerous small ensembles are also available. The Crown Chamber Singers, Majestic Brass, and String Ensemble, 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.

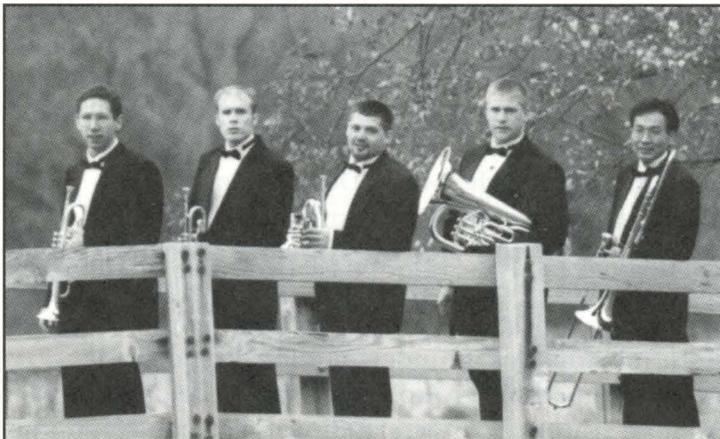
CONCERT BAND



The Crown College Concert Band has been playing for the last two decades and now has started a new era under a new director, Dr. Kiyoshi Miyamoto. The Concert Band is comprised of dedicated music and non-music majors at the college. They perform a variety of sacred and secular wind literature as well as music featuring solo vocals or a choir. Through Dr. Miyamoto's network of Japanese composers, the concert band also has introduced new wind literature by the finest Japanese composers to American audiences. The band gave a stunning performance at last year's Candlelight Carols, a three-day annual Christmas concert sponsored by the college. Along with Candlelight Carols, the Concert Band also performs at various college activities, such as Homecoming and Chapel services. In addition, the Concert Band tours throughout the United States each year, recent trips including California and the East Coast. The band is looking forward to its first overseas tour to Japan in 1999.

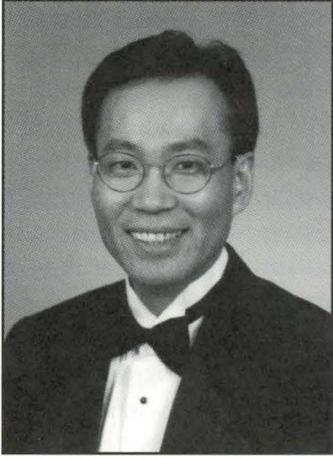
MAJESTIC BRASS

Majestic Brass is a small group, selected by competitive auditions among Concert Band members. The Majestic Brass also contributes to Candlelight Carols, as well as playing for various college events. Since this group is comprised of Concert Band members, they perform with them on their annual Spring tour. They have



also played with the College Choir for various events in the past, including last year's European tour. This small, versatile group plays a wide range of musical styles, from chamber classics to upbeat spiritual arrangements, and are featured on the Crown College Choir's CD.

KIYOSHI MIYAMOTO, conductor



Dr. Kiyoshi Miyamoto is the director of the Crown College Concert Band and an Associate Professor of Music. He holds a Bachelor of Music degree in trombone performance from Musashino Academia Musicae in Tokyo, the oldest private music conservatory in the country. He received his Master of Music in Music Education from Valparaiso University in Indiana and his Doctor of Philosophy in Music Education and Wind Conducting from the University of Arizona in Tucson. He is actively introducing a variety of wind literature, as well as new wind music by Japanese composers, to American audiences. Dr. Miyamoto is also an active researcher in both band and music education fields. His articles appear in

professional journals such as the *Music Educators Journal*, *Contributions to Music Education*, and *Band World*. As the Director of Instrumental Studies, Dr. Miyamoto oversees all areas of the instrumental music program at the College. He also directs the Majestic Brass, Jazz Ensemble, and teaches music education courses.

Program

Crown College Concert Band 1998 Concert Tour

*Pieces will be selected from the following repertoire:
(The year after each title indicates the year of publication.)*

I.

Procession of Nobles (1938)

Nicholas Rimsky-Korsakov

During the season of 1868-1870 the director of the Imperial Theatres in St. Petersburg conceived the idea of staging an elaborate Opera-Ballet to be known as *Mlada*. He commissioned music from the four leading representatives of the new Russian School. The project never materialized. Twenty years later, Rimsky-Korsakov, one of the original musicians, decided to take up the challenge again and make it the basis of an opera-ballet of his own. *Mlada* consists of four acts. The scene is laid near the coast of the Baltic Sea, and the time is the early ninth or tenth century. Sometime after the production of his opera-ballet, Rimsky-Korsakov arranged a suite of five numbers from its music. The last number from this suite is presented here under the title of *Procession of Nobles*.

They Led My Lord Away (1990)

**Adoniram Gordon
arr. Fred Allen**

This hymn was written by Adoniram Judson Gordon who was born in New Hampshire in 1836 and later became a Baptist minister. It is an example of the call-response variety of hymn with its recurring refrain, "Can you tell me where to find Him?" Fred Allen, the former director of bands at Abilene Christian University, Texas, arranged this piece maintaining the dignity and plaintive searching quality of the original hymn through the use of some of the beautiful sonorities.

Havendance (1985)

David Holsinger

David Holsinger has been an internationally popular composer for band music especially in the last decade. He is currently Chief Musician at Shady Grove Church in Grand Prairie, Texas. Holsinger's hymn arrangements provide beautiful harmonies with a rich texture of wind instruments. Much of his music, however, is known for its high energy and driving rhythms. Havendance is a good example of the latter type of his music. Holsinger made this piece very unique by using six different time signatures ($\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{5}{4}$, $\frac{2}{2}$, and $\frac{3}{2}$) and syncopation throughout the piece.

Trauersinfonie (1949)

**Richard Wagner
arr. E. Leidzen**

Trauersinfonie was composed in 1844 to accompany the burial procession of Carl Maria von Weber. Weber died in London in 1826 and his remains were returned to German soil for burial later. An impressive torchlight procession carried Weber's body from the train station to its final resting place in Friedrichstadt. The source material for this music is Weber's opera, *Euryanthe*. Wagner transcribed this for a wind band, adjusting it in a few key spots for transitional purposes and harmonic enrichment. The first section of the music, which is from the overture, is filled with tension and melancholy. This section seems to represent Wagner's sadness over the loss of his friend. The middle section is the gorgeous *Cavatina*, an entrance aria of a principal singer in opera. The original text is primarily of a sorrowful nature tempered with a message of hope for redemption. The last section, the coda, represents the reunion and vindication scene of the opera. The final trumpet call may symbolize Weber's soul ascending to heaven.

A Sad Song, and a Song for Prayer (1996) **Soichi Konagaya**

A Sad Song, and a Song for Prayer is the second movement of a Symphonic Suite entitled *The Port of Paper Crane* written by Soichi Konagaya, one of the finest composers for wind media in Japan. Konagaya composes music based on western music theory with Japanese shades which makes his music unique from other band music. This piece was commissioned by the Band Association in Nagasaki City, Japan, in 1995.

Who Puts His Trust in God Most Just (1976) **J. S. Bach arr. James Croft**

Johann Sebastian Bach (1685-1750) was a renowned composer, organist and violinist in Germany. He wrote numerous sacred pieces mainly for the organ, harpsichord, and clavichord during his lifetime, and now more than 140 pieces are available as band arrangements. This music was arranged by James Croft with harmonic interest using a variety of passing tones and suspensions. The text of the music is as follows:

*Who puts his trust in God most just
Hath built his house securely, hath built his house securely.
He who relies on Jesus Christ shall reach his heaven most surely,
Shall reach his heaven most surely.
Then fixed on Thee my trust shall be,
For Thy truth cannot alter.
While mine Thou art.
Not death's worst smart shall make my courage falter,
Shall make my courage falter.*

II.

Announcements

Dr. Paul Ague, Vice-President of Institutional Advancement

Offertory

Majestic Brass playing from the following selections:

Water Music by George F. Handel

Rondeau by Jean J. Mouret

Spiritual Medley by William Himes

Student Testimony

III.

Methuselab II (1990)

Masaru Tanaka

Methuselab II is very unique band music representing two different musical styles from the East and the West. The music features a percussion section of the band, containing several Japanese traditional drums called Wadaiko. The drums play traditional driving Japanese rhythmic figures using some rim shots. The music also contains a Gregorian chant-like phrase based on the church mode played by wind instruments. These two different musical ideas merge together in the second half of the piece to create a climax.

Cradlesong (1995)

Steven Barton

This lovely short piece was written by Steven Barton. He describes the music as follows: “*Cradlesong* depicts a father putting a newborn child to sleep in the wee hours of the night. It is about emotions that are difficult to verbalize, but that can be expressed with music. This music is a lullaby, but the strength of the climax represents the depth of a parent’s feelings.”

Cancion De Espana (1984)

Michael Martin

The folk music of Spain is unusually rich and diverse, in part because of the linguistic and cultural diversity of the country. The Spanish have developed a unique musical culture separate from other European countries. This lively piece, *Music of Spain*, will definitely give you a flavor of Spanish folk music.

***A Nightingale Sang in Berkeley Square (1940)* Manning Sherwin**

A Nightingale Sang in Berkeley Square is a lovely tale of two people in love. Since the piece was originally written in the 1930s, it has been performed by numerous people. The performance by the Manhattan Transfer was especially appealing. This kind of music is loved by all generations of the American people.

The Fairest of the Fair (1908)

**John Philip Sousa
ed. F. Fennell**

The Fairest of The Fair is described by Paul Bierley in his book, *John Philip Sousa, Descriptive Catalog of His Works*, as follows: “The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers Association. In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would some day transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march *The Fairest of the Fair*.”

Over the Rainbow (1938)

Harold Arlen

Over the Rainbow was originally written by Harold Arlen in the 1930s. It has been sung by numerous people ever since. Though not a hymn, this song seems to express our desire and longing for something more than we can obtain in this world. We all have an emptiness that can only be filled by God. Once God has filled our lives with Himself, we can rest in the promise that one day we will see our Savior face to face in Heaven.

How Great Thou Art (1953)

Stuart K. Hine / R. Hermann

This fine hymn, written in the twentieth century, became a favorite with Christians during the past three decades. The tune for this piece is an arrangement made of an old Swedish folk melody. The original Swedish text was a poem entitled, *O Store Gud*, written by a Swedish pastor, Carl Boberg, in 1886. The current English texts were written by Stuart Hine, an English missionary, who ministered to the people in the Ukraine and Russia. In April of 1974, the Christian Herald magazine in a poll presented to its readers *How Great Thou Art* as the No. 1 hymn in America.

CONCERT BAND

Piccolo

Elizabeth Glewwe, Woodbury, Minn.

Flute

Daria Boyers, Young America, Minn.
Angela Hansen, Kingsley, Iowa
Nicki Heuver, Sheboygan Falls, Minn.

*Sara Needham, Waconia, Minn.

Olivia Schmidt, Alexandria, Minn.

Clarinet

Janice, Campbell, Camlachie, Ontario

*Amy Killmon, Olathe, Kans.

Lisa Solberg, Bismark, N. Dak.

Kylie VanDyke, Orange City, Iowa

Bass Clarinet

Jennifer Van Haften, Hamburg, Minn.

Alto Saxophone

Michelle Brasher, Eau Claire, Wisc.

*Sarah Conley, Grand Rapids, Minn.

Brandy LaRow, Swea City, Iowa

Tenor Saxophone

Laura Eilders, Vesta, Minn.

Dan Feldkamp, Sibley, Iowa

Baritone Saxophone

Jessica Hoffman, Chippewa Falls, Wisc.

Trumpet

Mark Dunton, New Richland, Minn.

Joe Franson, Havre, Mont.

Christian Lee, Excelsior, Minn.

Nathan Long, Billings, Mont.

Mike Loween, Alexandria, Minn.

French Horn

**David Yost, Glencoe, Minn.

Trombone

Jeremy Goodell, Gilmore City, Iowa

Joel Schmidt, Paynesville, Minn.

Euphonium

***Andrew Prasuhn, Ansonia, Ohio

Percussion

Richard Crumrin, Arthur, Ill.

*Michael Galvin, Sleepy Eye, Minn.

Joanna Miller, Grove City, Minn.

David VanHaften, Hamburg, Minn.

Percussion/Piano

Tracee Sandahl, Wyoming, Minn.

Contra Bass

Andy Larson, Brooklyn Center, Minn.

Vocal Solist

Betsie Albertson, Leland, Iowa

* Section Leader

** Student Vice-President

*** Student President

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

MAJESTIC BRASS

Mark Dunton, Trumpet
David Yost, French Horn
Christian Lee, Trumpet

Kiyoshi Miyamoto, Trombone
Nathan Long, Trumpet
Andy Prasuhn, Euphonium

MUSIC FACULTY

John L. Benham, D.Ed.

Ethnomusicology, President of Music in World Cultures

David W. Donelson, M.A.

Director of Choral Activities, Acting Chair, Conducting, Church Music,
College Choir, Chamber Singers, Stand Your Ground, First Love

Jan Hendrickson, M.A.

Adjunct Professor, Director of Women's Choir

Charlene Hess, M.M.

Adjunct Professor, Director of String Ensemble

Desiderius J. Klempay, D.M.A.

Department Chair, Music Theory, Keyboard, Organ

Kiyoshi Miyamoto, Ph.D.

Director of Instrumental Studies, Concert Band, Majestic Brass,
Jazz Band, Trombone, Conducting, Instrumental Methods

Krista Palmquist, M.M.

Adjunct Professor, Vocal Pedagogy

Daniel Rieppel, D.M.A.

Adjunct Professor, Music History, Keyboard

STUDIO FACULTY

Julie Goos

Adjunct Instructor in Flute

Tracey Groves

Adjunct Instructor in Clarinet

David Hagner

Adjunct Instructor in Saxophone

Jan Hendrickson

Adjunct Instructor in Voice

Charlene Hess

Adjunct Instructor in Violin

Bruce Holmberg

Adjunct Instructor in Guitar

Rebecca Kite

Adjunct Instructor in Percussion

John Kleinger

Adjunct Instructor in French Horn

Martin Long

Adjunct Instructor in Trumpet

Krista Palmquist

Adjunct Instructor in Voice

Solveg Peterson

Adjunct Instructor in Cello

Daniel Rieppel

Adjunct Instructor in Piano

Mark Seerup

Adjunct Instructor in Oboe

SPRING TOUR ITINERARY

| | |
|---------------------------------|-------------------------------------------------------|
| Wednesday, April 8 7:00 p.m. | Community Heights Alliance Church Newton, Iowa |
| Thursday, April 9 7:00 p.m. | Bethany Alliance Church Charles City, Iowa |
| Friday, April 10 7:00 p.m. | Orchard View Alliance Church Janesville, Wisconsin |
| Sunday, April 12 10:30 a.m. | Missionary Alliance Church Blairsburg, Iowa |
| Sunday, April 12 6:00 p.m. | Dover Avenue Alliance Church Orange City, Iowa |



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

**Crown College
Department of Music
6425 County Road 30
St. Bonifacius, MN 55375
(612) 446-4231**



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