



CLASSICS

IN THE GREAT HALL

FRIDAY, MAY 12, 2017
BENSON GREAT HALL



BETHEL
UNIVERSITY

Department of
Music

CLASSICS

IN THE GREAT HALL

INVOCATION Jay Barnes, Ed.D. President, Bethel University

Concerto No. 9 in A Minor, Op. 104 Charles de Bériot
I. Allegro maestoso

Jenna Rylaarsdam '17, *Violin*

Premiere Fantaisie for Clarinet Georges Marty

Anna Rubsam '17, *Clarinet*

FESTIVAL ORCHESTRA
Steven Thompson, *Conductor*

AWARDS CEREMONY

Jay Barnes, Ed.D.
President, Bethel University

Jonathan Veenker, Ph.D.
Chair, Department of Music

Redwood for Symphonic Winds & Percussion Ryan George

Kelly's Field Jennifer Higdon

The White Rose John Philip Sousa

WIND SYMPHONY
Steven Thompson, *Conductor*

INTERMISSION (10 Minutes)

Dona Nobis Pacem Ralph Vaughan Williams

I.
Agnus Dei qui tollis peccata mundi [Lamb of God, who takes away the sins of the world,
Dona nobis pacem. Grant us peace.]
John 1:29; From the ancient Roman and Ambrosian rites

II.
Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for the sleepers at the night in the houses? No sleepers must sleep in those beds,
No bargainers’ bargains by day – would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child’s voice be heard, no the mother’s entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

Walt Whitman

III. – RECONCILIATION
Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

IV. – DIRGE FOR TWO VETERANS
The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they’re flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o’er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illuminated,
‘Tis some mother’s large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

Walt Whitman

V.
The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright

Dona nobis pacem. [Grant us peace.]

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land...and those that dwell therein...
The harvest is past, the summer is ended, and we are not saved...
Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah 8:15-22

VI.
‘O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.’

Daniel 10:19

‘The glory of this latter house shall be greater than of the former...and in this place will I give peace.’

Haggai 2:9

‘Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled;
and let them hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me,
so shall your seed and your name remain for ever.’

Glory to Go in the highest, and on earth peace, good-will toward men.

*Adapted from Micah 4:3; Leviticus 26:6;
Psalms 85:10, 118:19; Isaiah 43:9, 66:18-22; Luke 2:14*

Dona nobis pacem.

[Grant us peace.]

FESTIVAL CHOIR AND ORCHESTRA
Riley Svatos, *Soprano* | Erik Krohg, *Baritone*
Gene Peterson, *Conductor*

PROGRAM NOTES

Concerto No. 9 in A Minor, Op. 104

Bériot’s music is highly engaging and romantic. He flourished at the height of the romantic era, and his music reflects this. His ten violin concertos and the first Scène de Ballet are probably his best-known works. In the former he was quite inventive, writing concertos with only one movement, or connected movements (one “official” movement though each of the traditional three movements is visible in the structure), or using themes in more than one movement as a unifying device—fairly new procedures for the time. Bériot also used many of the same techniques that Paganini was also using in his works: harmonics, extensive use of double stops, ricochet bowing. In his concertos, however, Bériot is not after mere technique. All of his violin writing, no matter how much it relies on a formidable technique, is very much “within” the capabilities of the violin.

The Violin Concerto No. 9 in A was dedicated to the Princess Tatiana Yusupov. Like the sixth and seventh concertos, the ninth is in three movements, each played in succession without a break. It demonstrates the facility of Bériot’s writing for the operatic elegance and fluency of style. [Notes by Bruce R. Schueneman & Raymond J. Walker]

Premiere Fantaisie for Clarinet

Eugène Georges Marty, a student of Jules Massenet, was mainly known as a choral conductor but composed numerous instrumental as well as vocal works. *Premiere Fantaisie* was written for the Paris National Conservatory contest in 1897 and dedicated to Cyrille Rose, Hyacinthe Klosé’s finest student. The piece is sectional and includes arpeggios, runs and other rapid passages. [Notes from <http://test.woodwind.org/clarinet/BBoard/read.html?f=1&i=114284&t=114262>]

Redwood for Symphonic Winds & Percussion

When the Collins Hill High School Band approached me about writing a piece for their head band director, who was set to retire at the end of the year, they wanted something that spoke not only to this man’s love of music but also to his love for the great outdoors. I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquility. This idea of “Powerful Tranquility” became the cornerstone that this lyrical tone poem was created.

Redwood was commissioned by the Collins Hill High School Band and written in honor of Richard Marshall.

[Notes by Ryan George]

Kelly’s Field

Kelly’s Field is a tribute to conductor, Mark Kelly, my former band director and conducting teacher at Bowling Green State University. It was commissioned by Midwest in honor of a gentleman who has given so much in the fields of wind ensemble performance and music education, touching thousands of lives through many years of service. Thinking of what type of music would be appropriate to honor “Chief”, I felt that a tapestry of playful gestures and bold statements would most accurately reflect his knowledge and gifts that always become evident upon his ascending a podium.

Some of my most vivid musical memories come from performing as a member of one of his various bands at Bowling Green, including a truly inspiring performance at Midwest. To this day, when I write music, I recall the thrill of the sound of an ensemble coming together to communicate through the power of music, and I aspire to climb to that level of excitement in the pieces that I write. Only a profound musician, such as he, can create such distinct memories in the minds and hearts of so many young musicians, striving to grow and growing to play, in a field that I distinctly consider...”Kelly’s Field”.

This work was commissioned by the Midwest Band Clinic in 2006 and premiered at the festival in Chicago, Illinois, in December of that year. [Notes by Jennifer Higdon]

The White Rose

This work was written to commemorate White Rose Day in York, Pennsylvania. The city of York, often known as the White Rose City, was named after the English city of the same name. The Royal House of York was known for its badge featuring a white rose, in contrast to the red rose of the rival Royal House of Lancaster. These crests were made famous as the dynastic 15th century war between the two families came to be remembered as the “War of the Roses”

The march borrows the basic melodies from C. C. Frick’s opera Nittaunis. This arrangement by composer David Holsinger is exactly as Sousa penned it, except that Holsinger takes a cue from the showmanship of Sousa and inserts a section of the melody performed only by percussion.

Dona Nobis Pacem

Composer Ralph Vaughan Williams (1872-1958) was keenly aware of the horrors of war. Like many others, Vaughan Williams had been caught up in patriotic fervor and enlisted in 1914. He served as an ambulance driver with the medical corps and later as an artillery officer. The war was a profound disillusionment to those who had thought to find something noble or heroic in personal combat, for they experienced instead the widespread use of technology whose sole purpose was mass killing: poison gas, aerial bombardment, automatic weapons. The toll in lives was staggering, but the toll in human spirit was far greater. When Vaughan Williams was asked by the Huddersfield Choral Society to compose a work in celebration of their centennial in 1937, he produced the *Dona Nobis Pacem*.

At the time, the prospect of another war in Europe was far too real with the rise of Nazism and Fascism, with civil war in Spain and the Italian invasion of Ethiopia, and was of immense concern to those like Vaughan Williams who had experienced the carnage and destruction of World War I. In selecting text for *Dona Nobis Pacem*, Vaughan Williams turned to the poetry of Walt Whitman (1819-1892), the Latin Mass, and the Bible. He always felt a great affinity for American poet Whitman and used his texts for other compositions. In this case, Vaughan Williams utilized Whitman poetry in reflection of the American Civil War, which rivaled the First World War in ferocity and carnage. Whitman, similar to Vaughan Williams, volunteered in time of war. He served in the military hospitals outside Washington, acting not only as an unofficial nurse but also as a sort of morale officer, visiting with the injured men and writing letters for them. The experience was profoundly moving for Whitman and found its way into much of his poetry.

In this work, we find that the merging of the like-experiences of war—from the composer Vaughan Williams and poet Whitman—together with the power of the Scripture affords a most eloquent plea for peace, Vaughan William’s *Dona Nobis Pacem*.

BETHEL UNIVERSITY | DEPARTMENT OF MUSIC

The Department of Music at Bethel University is highly regarded for its commitment to excellence in teaching and its outstanding performance organizations. The Bethel Choir, Wind Symphony, and Chamber Orchestra tour extensively throughout the United States and abroad. These groups, along with Bethel’s other performance ensembles, perform together in Bethel’s annual Festival of Christmas, Jazz in the Great Hall, and Classics in the Great Hall concerts. The Philharmonic Orchestra, Chapel Choir, Men’s Choir, Women’s Choir, Jazz Orchestras, Handbell Ensemble, and string and wind chamber ensembles offer additional performance opportunities.

The distinguished music faculty guide students through specialized courses of study leading to bachelor’s degrees in music education, applied performance, and composition. In addition to the bachelor of music degrees, a bachelor of arts degree in music is offered with emphases in vocal, instrumental, keyboard or music composition. It is also possible to combine a bachelor of arts degree with another major. Frequent double majors combine music with Business, Biblical and Theological studies, English, or pre-Music Therapy, but many other combinations are also possible. A minor in music is also available.

Bethel’s performance facilities include the 1,700-seat Benson Great Hall in the Lundquist Community Life Center, completed in the fall of 1994, which is recognized as one of the finest concert halls in the Upper Midwest. With its 67-rank Blackinton Organ installed in 2002, Benson Great Hall is the only concert hall in the Twin Cities with a pipe organ.

Bethel University is a leader in Christ-centered higher education with nearly 5,000 students from 49 states and 21 countries enrolled in undergraduate, graduate, seminary, and adult education programs. Based in St. Paul, Minnesota, with an additional seminary location in San Diego, California, Bethel offers bachelor’s and advanced degrees in nearly 100 fields. Educationally excellent classroom-based and online programs equip graduates to make exceptional contributions in life-long service to God and the world.

DEPARTMENT OF MUSIC FACULTY

Kimberly Allmann, M.M., *Horn*

Trudi Anderson, M.M., *Flute*

Jeffrey Brueske, M.M., *Jazz Bass*

David Crittenden, D.M.A., *Guitar*

Gary Crowe, M.M., *Saxophone*

Emily Hagen, M.M., *Viola*

Angela Waterman Hanson, D.M.A., *Violin*

Jason Harms, B.S., *Jazz Orchestras Director*

Joshua John, M.M., *Bassoon*

Herbert Johnson, D.M.A., Professor of Music

Director of Keyboard Activities, Piano, Piano Pedagogy

Mark Kausch, M.M., *Double Bass*

Merilee Klemp, D.M.A., *Oboe*

Zachary Miller, B.M., *Jazz Percussion*

Cheryl Oie, B.M., *Voice, Class Voice*

Tina Juan Park, D.M.A., *Piano, Class Piano*

Gene Peterson, D.M.A., Associate Professor of Music

Director of Choral Activities, Bethel Choir,

Women’s Choir, Men’s Choir, Chapel Choir,

Festival Choir, Conducting

John Povolny, M.M., *Percussion*

Mark Rhoads, D.M.A., Professor of Music

Music Education, Women’s Choir, Men’s Choir,

Chapel Choir, Music and Worship

Hannah Schendel, M.M.

Director of String Activities, Chamber Orchestra,

Philharmonic Orchestra, Methods, Violin

(Starting July 2017)

Stephen Self, Ph.D., D.M.A., J.D., Professor of Music

Music History, Music Theory, Piano, Organ

Carrie Shaw, D.M.A., *Voice*

Kevin Shull, M.M., *Manager of Music Organizations,*

Handbell Ensemble

Pam Sohriakoff, M.M., *Staff Accompanist*

Gerard Sundberg, D.M.A., *Voice*

Steven Thompson, D.A., Professor of Music

Director of Instrumental Activities, Wind Symphony,

Chamber Orchestra, Philharmonic Orchestra, Conducting,

Methods, Trumpet

Emily Urban, B.F.A., *Staff Accompanist*

Marshall Urban, M.M., *Voice*

Jonathan Veenker, Ph.D., Associate Professor of Music

Department Chair, Director of Vocal Activities,

Director of String Activities, Composition, Music Theory,

Music Technology

Catherine Victorsen, M.M., *Harp*

Hong Wang, D.M.A., *Cello*

Richard Wyland, M.M., *Clarinet*

Larry Zimmerman, M.M., *Trombone, Euphonium, Tuba*

SOLOISTS

Second place winner **Jenna Rylaarsdam** is a senior from Sioux Center, Iowa. She is completing a double major—a bachelor of arts in music and a bachelor of arts in biblical and theological studies. Jenna, during her time at Bethel, has participated as a United Worship Ministries worship band team leader and has been a member of the Bethel Chamber Orchestra for four years, serving as concertmistress for three of them. She studied violin at Bethel with the late Dr. Lynda Bradley-Vacco and currently studies with Dr. Angela Hanson.

First place winner **Anna Rubsam** is a senior from Cedar Rapids, IA. She is a member of both Wind Symphony and Chamber Orchestra, and studies clarinet with Richard Wyland. Anna is majoring in Teaching English as a Second Language, and after graduating from Bethel, she plans to move to China to teach English for two years at an English-Mandarin bilingual school. She doesn't know if she will be able to play the clarinet while she is in China, but she is certain that music will continue to be an important part of her life!



Riley Svatos, soprano has been praised by critics for her “tension-free lyricism” and “florid high soprano and flirty charm” in both traditional and contemporary operatic roles. She has won the grand prize for the Franco-American Vocal Academy Grand Concours de Chant, the Winston Scholarship from the National Society of Arts and Letters, and an Encouragement Award from the Metropolitan Opera National Council Auditions. Ms. Svatos has made many solo appearances in the Twin Cities metro area with Kenwood Symphony, Sonomento, Source Song Festival, the Schubert Club, and South Metro Chorale.



Minneapolis-St. Paul baritone **Erik Krohg** is a graduate of Concordia College (Bachelor of Music) and of Indiana University (Master of Music in Voice), where he served as an Associate Instructor of Voice. Krohg has performed a variety of roles in opera and oratorio, including Schaunard in La Boheme, Captain Corcoran in H.M.S. Pinafore, and the baritone soloist in Britten's War Requiem, Vaughan Williams' Five Mystical Songs, Bach's St. Matthew Passion, Rene Clausen's Memorial, and Haydn's Paukenmesse. He frequently performs in competitions, most notably winning second place in the Oratorio Society of New York competition in 2015. An active ensemble singer, he has performed with the Concordia Choir, NOTUS Contemporary Vocal Ensemble, and with the VocalEssence Ensemble Singers in the Twin Cities.

FESTIVAL CHOIR

SOPRANO Jessica Arend Sarah Beck Sierra Beilby Victoria Bennett Michaela Boone Katherine Broderson Leah Buss Alex Cady Maia Davidson Courtney Griggs Piper Haynes Emily Homme Eleanor Jahn-Rorick Nikki Kallman Barrette Keeffe Libby Lambert Emily Larson	Nina Le Brunn Bethany Lenderink Mattie Lubben Ellie Marckmann Anna Martin Rebecca Martin Golden Mier Katie Murphy Abby Parker Morgan Peterson Anna Pliam Hannah Quinn Jillian Scherb Christine Schwartz Megan Shellum Whitney Suhadolnik Berit Turnquist Anja Wiita	ALTO Janice Collova Kalli Dunn Christina Dogbey Caitlin Gallagher Kellie Hedberg Britta Johnson Renata Mecicar Mikaela Moe Jessica Nafe Rachel Nordberg Bekah Olson Michaela Pfeifer Mikalsh Pruss Anna Rabe Emily Reesnes Lydia Shull Christina Solfelt Kayleigh Sommerfeld Ashley-Rose Steinhauser Georgia Stenberg	Carmen Syverson Alaina Turnquist Laura Voth Bridget Zappe Allissa Zastrow	TENOR Mitch De Haan Sean Doherty Garrett Hanson Nick LaFrombois Micah Latty Micah Nichols Taji Onesirosan Mitchell Richter Eric Ronning Ross Van Kley Nathan Wahlberg Tate Walquist Daniel Weinhausen	BASS Nathaniel Anderson Luke Arend Ben Brown Brian Bristol Leonel Chavez Karl Geary Carl Jamison Jason Moyer Clayton Neuenschwander Matthew Sheehan Addin Vang
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FESTIVAL ORCHESTRA

VIOLIN I Nadia Abboud Holly Ager* Troy Gardner* Lauren Luna Aeli Olson Jenna Rylaarsdam Madi Thull	VIOLA Jackie Anderson Alastair Brown* Stephanie Crabb* Dylan Prince	PICCOLO Alex Mason	CONTRABASSOON Robert Oganovic	BASS TROMBONE Larry Zimmerman*
VIOLIN II Johanna Andrews Susan Crawford* Jenelle Hartzell Brian Krinke* Megan Lahm Hannah Lange	CELO Charles Asch* Elizabeth Homme Daniel Michelson Jonathan Michelson Ben Osterhouse*	FLUTE Mackenzie Henson Lydia Stein	FRENCH HORN Sophia Burville Allison Gray Andrea Holsten Phillip McDougale	TUBA Ryan Julius
	BASS Jack Anderson Mark Bausch* Chlöe Webb	OBOE Blake Burgstahler Sarah Boyle Carmack*	TRUMPET Sarah Annis Sarah Grant Daniel Sievert Stephen Tetzlaff	TIMPANI Levi Nelson
		CLARINET Melinda Aasen Anna Rubsam	PERCUSSION John Chouinard E. G. Ciesluk Keegan Feller Levi Nelson Abbey Sharp	
		BASSOON Nathan Li Paige Silfugarian	TROMBONE Ella Johnson Sam Johnson Joel Kilgore*	HARP Hannah Prange Chloe Shepeck

WIND SYMPHONY

FLUTE I Mackenzie Henson Kathryn Magnuson Alex Mason Anna Pederson Lydia Stein	CLARINET I Melinda Aasen Anna Bauer Anna Rubsam	BARITONE SAXOPHONE David Jankowski	HORN III Andrea Holsten	PERCUSSION Elizabeth Ciesluk John Chouinard Robbie Edwards Christy Fisher Levi Nelson Katie Sandquist Abbey Sharp
FLUTE II Abby Boyer Sarah Curtiss Samantha Nicklaus Rachel Sandquist	CLARINET II Isabel Bosch Paige Stewart	CORNET I Sarah Annis Sarah Grant Daniel Sievert	HORN IV Phillip McDougale	
OBOE I Blake Burgstahler	CLARINET III Carli Anderson Anita Stasson	CORNET II Mitchell Lahm Stephen Tetzlaff Daniel Upcraft	TROMBONE Ella Johnson Joel Kilgore* Larry Zimmerman	HARP Hannah Prange
OBOE II Sarah Boyle Carmack*	BASS CLARINET Molly Magnuson	CORNET III Madison Ryan Caleb Wenck	EUPHONIUM Kayla Hewitt Sam Johnson	PIANO Abbey Sharp
BASSOON I Nathan Li	ALTO SAXOPHONE I Keegan Feller Lucy Reiber	HORN I Allison Gray	TUBA Ryan Julius Calvin Taylor	STRING BASS Mark Kausch*
BASSOON II Bob Oganovic Paige Silfugarian	ALTO SAXOPHONE II Elizabeth Ciesluk	HORN II Sophia Burville		* <i>Guest Musician</i>
	TENOR SAXOPHONE Christina Johnson Mackenzey Thunem			

UPCOMING EVENTS 2017

Sunday, May 14 | 3 p.m.

Handbell Ensemble Spring Concert

Thursday, May 18 | 5-8:30 p.m.

Swingin' at the Lake

Como Park Pavilion



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