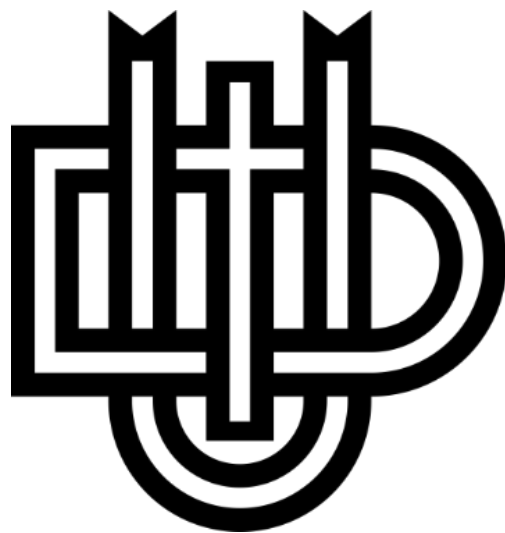


DORDT UNIVERSITY MUSIC

**CAMPUS BAND
CHAMBER ORCHESTRA
WIND SYMPHONY**

Onsby Rose, Conductor



Saturday, November 21, 2020

7:30 p.m.

B.J. Haan Auditorium

Program

To support the concentration of the performers and as a courtesy to your fellow audience members, please silence your cell phone and refrain from flash photography and the use of light-emitting devices.

Welcome and Opening Prayer
Dr. Leah Zuidema, Vice President for Academic Affairs

CAMPUS BAND

Flourish for Wind Band (1939)

RALPH VAUGHAN WILLIAMS (1872-1958)

Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth-century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant *Music and the People* performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work, by a composer of high stature and skill.

With Quiet Courage (1996)

LARRY DAEHN (b. 1939)

Ms. Janna Vanden Brink, Undergraduate Guest Conductor

The composer prefaces this composition in honor of his mother with these words:

Her life was heroic, but without fanfare.
She worked and hoped and inspired.
She loved and was loved.
Her life was a noble song of quiet courage.

Foundry (2011)

JOHN MACKEY (b. 1973)

The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion -- things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a "clang" -- a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound), and allowed the percussionist to be creative in finding the best "instrument" to make the sound I described.

It won't be surprising that *Foundry*, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10-12 percussionists for allowing his ridiculous requests to continue. *Clang*. -- John Mackey

Chant and Jubilo (1963)

W. FRANCIS MCBETH (1933-2012)

Chant and Jubilo was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas, and was first performed by the Four States Bandmasters Band in January of 1962 with the composer conducting. It is a work in two connected contrasting movements. The melodic material in the Chant is derived from a ninth-century Greek hymn of rogation. It is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the Jubilo contrasting with its explosive lower brass and percussion. The composer also used this source material in his Hymn for Band, a junior high piece written two years earlier. – W. Francis McBeth

CHAMBER ORCHESTRA

Fantaisie Pastorale Hongroise, Op. 26 (1875)

ALBERT FRANZ DOPPLER (1821-1883)

Guest Soloist, Mrs. Jessica Rose, Flute

Doppler's Fantaisie Pastorale Hongroise was originally written for two flutes and piano, most likely inspired by the concert tours that Doppler and his brother played together. The final version of the piece ended up being composed for flute and piano. This arrangement by A. Gagarinov uses string orchestra for the accompaniment, while the solo flute performs both flute parts from the original duet. This work is based off of the folk tunes of Hungary. Most listeners will immediately think of gypsies when they hear the overly romantic and theatrical melodies. The piece starts with an improvisatory flute melody throughout the range of the instrument. Throughout the duration of the piece, the tempo and liveliness build. The melody then changes from the minor-mode to a major-mode and is more animated. The flute line is embedded with embellishments and has a short cadenza in the middle of the movement. After the cadenza, the flute starts off in a drunken haze growing in intensity and speed. The final melody has a Hungarian dance feel and gets faster and faster until the grandiose ending of the piece.

Serenade for Strings (1875)

ANTONIN DVOŘÁK (1841-1904)

- I. Moderato
- IV. Largetto
- II. Tempo di valse

In this five-movement Serenade, Dvořák demonstrates the high level of compositional virtuosity he had attained by his early thirties. Using simple forms he achieves considerable melodic and harmonic variety. This evening's performance will include three of the five movements. The Moderato first movement has a short legato theme with a range of only four notes, using imitation, followed by a second theme that has no imitation, and is introduced by a very audible jump into a new, and not closely related, key. The fourth-movement Largetto presents a lyrical, harmonically-stable opening melody and a more rhythmical and constantly modulating middle section. The charming opening theme of the second-movement Tempo di Valse is built of asymmetrical five-bar phrases, but is fairly simple harmonically. Conversely, the movement's Trio, which is no less attractive melodically, has regular four-bar phrases but contains some highly unusual modulations.

WIND SYMPHONY

Canzona (1951)

PETER MENNIN (1923-1983)

Canzona was commissioned in 1950 by prestigious band director Edwin Franko Goldman. Goldman believed that the future of the concert band required the development of a significant repertoire from contemporary composers. At the time the work was commissioned, many composers felt that they could not advance their careers by writing for concert band. It is not clear if this was a sentiment shared by Peter

Mennin, as Canzona is the only work that he composed for concert band.

Mennin chose the title in homage to the late Renaissance instrumental forms of that name. Canzoni were particularly popular with Giovanni Gabrieli, who used the acoustics of the Cathedral of St. Mark in Venice to provide contrasting, antiphonal statements from opposing brass voices. Mennin has introduced that same polyphony into his composition and combined it with modern harmony and structure. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of Allegro Deciso underscores the powerful rhythms and themes.

O Magnum Mysterium (1994/2003)

MORTON LAURIDSEN (b. 1943)

ARR. H. ROBERT REYNOLDS (b. 1934)

Morten Lauridsen's choral setting of O Magnum Mysterium (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O Magnum Mysterium

*O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum
natum jacetum in praesepe!
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!*

Simple Gifts: Four Shaker Dances (2002)

FRANK TICHELI (b. 1958)

Mr. Nathaniel Van Holland, Undergraduate Guest Conductor

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, Simple Gifts, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially of orchestration.

The first movement is a setting of In Yonder Valley, generally regarded to be the oldest surviving Shaker song with text. The second movement, Dance, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. The third movement is based on a Shaker lullaby Here Take This Lovely Flower, found in Dorothy Berliner Commin's extraordinary collection Lullabies of the World and in Daniel W. Patterson's monumental collection The Shaker Spiritual. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. The finale is a setting of the Shakers' most famous song, Simple Gifts, sometimes attributed to Elder Joseph Brackett. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his Appalachian Spring. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

Give Us This Day (2007)

DAVID MASLANKA (1943-2017)

*The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. "Give Us This Day"...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.*

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody "Vater Unser in Himmelreich" ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach. Give us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, Give Us This Day has literally taken off. It continues to be performed all over the U.S., and many places around the world. - David Maslanka

Offering

An offering will be received at the doors as you exit. You may also give online: go to dordt.edu/give, select "Other Giving," then "Custom Gift," then choose frequency (one-time, monthly, or yearly), then write in an amount and enter "Music" in the text box. The offering will support the Dordt Concert Choir's next performance tour.

Guest Soloist, Mrs. Jessica Rose, Flute



Mrs. Jessica (Jessi) Rose is professional flautist, private flute instructor and instrument repair technician living in Sioux Center, Iowa. Jessi was born in Anchorage, Alaska and grew up in Kimberly, British Columbia and Houston, Texas. Mrs. Rose was homeschooled and learned flute from her father and piano from her mother, as well as studying flute privately with Mrs. Carolyn Krysl Hutchinson. After high school graduation Mrs. Rose enlisted in the United States Marine Corps as a flute instrumentalist. Upon graduation from Marine Corps Recruit Depot Parris Island, SC, she attended Marine Combat Training in Camp Lejeune, NC and the Armed Forces School of Music in Norfolk, VA.

She was then subsequently assigned as a flute instrumentalist with Marine Band New Orleans in New Orleans, LA and obtained the rank of Sergeant (E-5) during her tour. While serving in the Crescent

City, Jessi performed as principal flute in the concert band, as well as part of the ceremonial band, and woodwind quintet, traveling over 50,000 miles per year, and performing in excess of 250 performances each year. In addition, she was part of the music library staff for the band, as well as serving as a fireteam leader. After being honorably discharged from the U. S. Marine Corps, Mrs. Rose relocated to Washington D.C. where she worked for 12 years as an instrument repair technician for Washington Music specializing in woodwind repair. While living in the nation's capital she also freelanced as a flautist and performed with many of the region's symphony orchestras in addition to regularly playing in area pit orchestras and serving as principal flute in the Grace Baptist Church Orchestra. In 2016, Jessi was married and moved to Boone, NC where she studied privately with Dr. Nancy Schneelock-Bingham from Appalachian State University. Currently she teaches private flute lessons out of her home and manages and runs her own instrument repair shop, M and J Music. Jessi is a member of 1st Christian Reformed Church of Sioux Center where she serves on the prayer committee and teaches Sunday School classes to 5th and 6th grade students. She is married to Dr. Onsby Rose, Dordt University's Director of Instrumental Ensembles, and is the mother of five boys, Aidan (18), Timothy (15), Caleb (12), Elijah (11) and Colin (9).

CAMPUS BAND

FLUTE & PICCOLO

Sarah Breukelman, *Abbotsford, British Columbia*
Jenna Dekkers, *Hawarden, Iowa*
Lynae Engbers, *Pella, Iowa*
Adrianna Fransman, *Pella, Iowa*
Allison Meyer, *South Holland, Illinois*
Cortney Nelson, *Sioux City, Iowa*
† Hailey Pullman, *Hawarden, Iowa*
Danielle Van Zanten, *Mount Vernon, Washington*
Kayla Vande Zande, *Orange City, Iowa*

OBOE

David Roise, *Bottineau, North Dakota*
† Ashley Van Engen, *Sioux Center, Iowa*

CLARINET

Aubrey Keenan, *Ogden, Iowa*
Sarah Rosgaard, *Rock Valley, Iowa*
Sherryl Mae Rowe, *Albia, Iowa*
† Sophie Vander Molen, *Pella, Iowa*

ALTO SAXOPHONE

Gracie Dykstra, *Hospers, Iowa*
Anne Rosgaard, *Rock Valley, Iowa*
† Kayla Zevenbergen, *Hull, Iowa*

TENOR SAXOPHONE

Luke Veldhuizen, *Edgerton, Minnesota*

BARITONE SAXOPHONE

Matt Haken, *Sibley, Iowa*

HORN (PLAYED ON ALTO SAXOPHONE)

Ben DeKleine, *Zeeland, Michigan*
† Nakia Nielsen, *Hull, Iowa*
Cobi Van Slageren, *Granger, Washington*
Ivy Vander Haag, *Sanborn, Iowa*

TRUMPET

Zack Chanchom, *Rockwell City, Iowa*
Taite Clark, *Plainview, Minnesota*
Alicyn Gerhardt, *Mendon, Illinois*
Annette Jacobson, *Hull, Iowa*
Daniel Ketchelos, *Sioux City, Iowa*
Meggie Kleveland, *Forest City, Iowa*
† Cardiff Smith, *Mammoth Lakes, California*

TROMBONE

Jared Cheney, *Carroll, Iowa*
Alex Koops, *Sioux Center, Iowa*
† Jackson Shaw, *Colo, Iowa*
Aike Wilting, *Meadowbank, Prince Edward Island*

BASS TROMBONE

Noah Montero, *Coon Rapids, Minnesota*

EUPHONIUM

Ellie Bergstrom, *Omaha, Nebraska*
† James Kamstra, *Bellflower, California*

TUBA

Deven Burkhart, *Shorewood, Minnesota*
† Andrew Kuiper, *Doon, Iowa*
Jacob Toole, *Washington, Kansas*

PERCUSSION

Henri Carrette, *Garretson, South Dakota*
† Tyler De Hoogh, *Sheldon, Iowa*
Noah Deist, *Stafford, Virginia*
Claire Ridgway, *Brandon, South Dakota*
Kyler Sander, *Rockwell City, Iowa*

† Principal Player

†† Co-Principal Player

CHAMBER ORCHESTRA

VIOLIN I

Emily Meyer, *Sioux Center, Iowa*
†† Brianna Miedema, *Sioux Center, Iowa*
Jacob Olthoff, *Cedar Falls, Iowa*
Joya Schreurs, *Sheldon, Iowa*
Janna Vanden Brink, *Orange City, Iowa*
Karli Vanden Brink, *Orange City, Iowa*
Abby Vander Werf, *Hawarden, Iowa*

VIOLIN II

Kelsey Bartels, *Sioux Center, Iowa*
Josiah Burgsma, *Londesborough, Ontario*
Johnathon Carlo, *Pella, Iowa*
Mika Kooistra, *International Falls, Minnesota*
† Elyse Kuperus, *Manhattan, Montana*
Joy Lee, *Davao City, Republic of the Philippines*
Sarah Vander Werf, *Hawarden, Iowa*
Alice Ymker, *Ireton, Iowa*
Aubyn Zwart, *Orange City, Iowa*

VIOLA

Parks Brawand, *Brookings, South Dakota*
Alyssa Kraft, *Boone, Iowa*
Hannah Landman, *Sioux Center, Iowa*
Sophia Marcus, *St. Paul, Minnesota*
David Riadi, *Tangerang, Indonesia*
Adri Tilstra, *Sioux Center, Iowa*
† Spencer Van Ravenswaay, *Sioux Center, Iowa*

CELLO

† Jaren Brue, *Sioux Center, Iowa*
Rylan Brue, *Sioux Center, Iowa*
Aaron Galloway, *Pella, Iowa*
Nic Herman, *Boise, Idaho*
Annabelle Hosmer, *Arden Hills, Minnesota*
Nicole Kaemingk, *Sioux Center, Iowa*
Daniel Munson, *Harrisburg, Pennsylvania*
Joseph Yannie, *St. Louis Park, Minnesota*
Jocelyn Zonnefeld, *Sioux Center, Iowa*

BASS

David Laurenti, *Southport, North Carolina*
Hudson Nitzel, *Hastings, Nebraska*
† Cameron Steenhoek, *Grundy Center, Iowa*

† Principal Player

WIND SYMPHONY

FLUTE/PICCOLO

Claira De Jong, *Lee's Summit, Missouri*
Julia Holleman, *Beecher, Illinois*
Emma McGaughey, *Edmonds, Washington*
Brianna Miedema, *Sioux Center, Iowa*
Allie Strong, *Mitchell, South Dakota*
††† Janna Vanden Brink, *Orange City, Iowa*

OBOE

† Ashley Van Beek, *Sioux Center, Iowa*
Lindsey Zuidema, *Hull, Iowa*

BASSOON

Carolyn Rayhons, *Sioux Falls, South Dakota*
Christine Turek, *Sidney, Montana*
† Ashton Veenstra, *Cedar Falls, Iowa*

E-FLAT CLARINET

Ian Nelson, *Ventura, Iowa*

CLARINET

Kirsten Buitter, *Ireton, Iowa*
Dallas Johnson, *Milford, Iowa*
† Emma Lamfers, *Sioux Falls, South Dakota*
Ian Nelson, *Ventura, Iowa*
Erica Nikkel, *Pella, Iowa*
Acacia Phillips, *Sloan, Iowa*
Jade Young, *Byron Center, Michigan*

BASS CLARINET

Lauren Hedman, *Bloomington, Minnesota*
Adrienne Wiekamp, *Sanborn, Iowa*

CONTRABASS CLARINET

Beverly Gibson, *Sioux Falls, South Dakota*

ALTO SAXOPHONE

†† Ethan Blomgren, *Eden Prairie, Minnesota*
Sarah Goetsch, *Sioux City, Iowa*
† Annika Rynders, *Mt. Pleasant, Iowa*

TENOR SAXOPHONE

Brody Joens, *Cedar Rapids, Iowa*

BARITONE SAXOPHONE

Derek Koops, *Sioux Center, Iowa*

FRENCH HORN

Johnathon Carlo, *Pella, Iowa*
† Hannah Hansum, *Platte, South Dakota*
Logan Posthumus, *Denver, Colorado*
†† Holly Tanis, *Cawker City, Kansas*
Kendall Van Zanten, *Mount Vernon, Washington*

TRUMPET

Tyler Hartbecke, *Sioux Center, Iowa*
Connor Kooima, *Hull, Iowa*
Megan Meyer, *South Holland, Illinois*
Kyler Statema, *Rock Valley, Iowa*
† Nate Van Holland, *Rock Valley, Iowa*
Jade Wolgen, *Sioux Center, Iowa*

TROMBONE

Caleb Hoke, *O'Fallon, Missouri*
Joseph Kamstra, *Bellflower, California*
† Nathan Ver Meer, *Pella, Iowa*

BASS TROMBONE

Josh VandenBerg, *Sioux Center, Iowa*

EUPHONIUM

† Mitchell Minderhoud, *Sanborn, Iowa*
Foster Popken, *Alta Vista, Iowa*

TUBA

Jacob Olthoff, *Cedar Falls, Iowa*
Michael Van Den Top, *Sioux Center, Iowa*
† Andrew Zehr, *Mason City, Iowa*

PERCUSSION

Katie Bush, *Cleghorn, Iowa*
Rachel Covey, *Hull, Iowa*
† Hannah Dagele, *Sibley, Iowa*
Aidan Dean, *Red Oak, Iowa*
Kaitlyn Laveau, *Wrenshall, Minnesota*
Mary Nelson, *Yankton, South Dakota*
Cassie Van Otterloo, *Rock Rapids, Iowa*

DOUBLE BASS

Cameron Steenhoek, *Grundy Center, Iowa*

† Principal Player
†† Co-Principal Player

MUSIC FACULTY

Carrie Groenewold Organ, Church Music, Bella Voce, Music Theory
John MacInnis..... Music Theory, Music History, Department Chair
Onsby Rose..... Instrumental Music Ensembles, Instrumental Music Education
Ryan Smit Choral Music Ensembles, Choral Music Education

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John Casey Double Bass
Marian CaseyCello
Pamela De Haan..... Saxophone, Voice
Ariel DetwilerBassoon
Jennifer FrensViola, Violin
Beverly Gibson Clarinet
Stephanie Kocher Flute
Kevin LinderTrumpet, Jazz Band
Lisa Miedema Violin
Susan Miranda..... Oboe
Daniel Sailer Percussion, Ear Training, Music Theory
Vance ShoemakerLow Brass
Elizabeth Van Maanen.....Teaching General Music
Debora Vogel Voice
Anna Vorhes Harp
MaryLou WielengaPiano

