

DORDT UNIVERSITY MUSIC

CAMPUS BAND
CHAMBER ORCHESTRA

Onsby Rose, Conductor



Saturday, March 6, 2021

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. John MacInnis, Fine Arts Division Chair

CAMPUS BAND

Fanfare Ode and Festival (1982)

BOB MARGOLIS (b. 1949)

Adapted from 16th century Renaissance wind music, after Claude Gervaise (c. 1525-1583) and carefully scored for the modern concert band, these three masterfully contrasted and very playable dances provide you with stunning results, fresh sounds, pleasant harmonic surprises and material that is rewarding to rehearse, to perform, and to hear. – Program Note by Bob Margolis

Blessed Are They from “A German Requiem” (1868) ARR. BARBARA BUEHLMAN (1936-1997)

A German Requiem is considered Brahms' greatest vocal work. It was premiered on Good Friday, April 10, 1868, at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it “contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology.” Regardless, the public immediately accepted the piece and its performance became an annual event at the cathedral. Critics claimed it uplifted them “both spiritually and aesthetically.” Brahms'

German Requiem differs from the standard Roman Catholic requiem mass by offering a message of
“assurance and hope to the living.”

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the Requiem was not even included in the original score but later added. The Requiem “evolved through nearly a decade of painstaking composition and revision.” The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have lost loved ones. The text was selected from Luther's translation of the Bible and Part I reads as follows:

Blessed are they that mourn, for they shall be comforted. – Matthew 5:4 They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them. – Psalm 126:5-6

Part I, the prelude of Brahms' Requiem, was used by Barbara Buehlman for Blessed Are They. This arrangement for band was published in 1970. – Program Note by Anthony Johnny

The Beethoven Machine (2003)

MICHAEL COLGRASS (1932-2019)

Based on a sonatina written by Beethoven as a child, The Beethoven Machine is divided into three separate "choirs" or "voices:" The Children's Orchestra (represented by woodwind instruments, primarily set in B-flat), the Adult Orchestra (represented mainly by brass in differing keys), and a funny, quirky machine that "somehow has the ability to crank out music in the style of Beethoven" (represented by percussion and assorted winds).

"The Machine" opens up the piece, out of which comes the Children's Orchestra playing their playful version of Beethoven's melody. This music is answered by the Adult Orchestra in a more mature Beethoven style, almost like parents saying, "This is how it should be." "The Machine" brings the children back in again, playing blissfully in their own light manner, and the adults respond in a minor key, ominously asserting their authority. As the music develops, the two orchestras gradually find a common ground and finally play together in one style and finish in harmony – though the astute listener will notice that the Adult Orchestra somehow got maneuvered into playing in the children's key (B-flat).

–Program Note by Composer

Three Ayres From Gloucester (1969)

HUGH M. STUART (1917-2006)

- I. *The Jolly Earl of Cholmondeley*
- II. *Ayre for Eventide*
- III. *The Fiefs of Wembley*

Ms. Clairra De Jong, Undergraduate Guest Conductor

A three-movement suite written in the early English folksong style, this piece came into being as a result of the composer's fascination with an old 10th century couplet: "There's no one quite so comely As the Jolly Earl of Cholmondeley."

The resulting three compositions, The Jolly Earl of Cholmondeley [pronounced "Chumley"], Ayre for Eventide and The Fiefs of Wembley, are in early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle. – Program Note from score

Snarl (2018)

JOHN MACKEY (b. 1973)

In March 2016, I attended a rehearsal featuring students from the United Sound mentoring program -- a program to encourage musicians with special needs to play side by side with general education musicians in the same ensemble. The empathy I experienced in that room was overwhelming. I cried, regained my composure, and asked if I could write a piece for United Sound. The result is Snarl.

Everyone gets picked on at some point -- I know I did, especially in gym class. It's a horrible feeling. Snarl refuses to be bullied, from the opening saxophone section multiphonic, to the flutter-tongued winds and the crashes of cymbals.

Snarl is a gift to United Sound in thanks for making those mentored students feel not only special, but strong. – Program Note by composer

CHAMBER ORCHESTRA

Brook Green Suite (1933)

GUSTAV HOLST (1874-1934)

- I. Prelude
- II. Air
- III. Dance

Gustav Holst's career fell into three phases: derivative composition, achievement of personal style, and musical maturity. His discovery of the English folk song began the gradual achievement of a distinct personal style, which led to performance of his music and an extended reputation. Brook Green Suite was composed after the success of his orchestral suite The Planets secured his fame, and it is one of his works that includes the use of a folk melody.

The suite was written for the St. Paul's Junior String Orchestra at the St. Paul's Girls School in Hammersmith, London, England, where Holst was teaching. The entire suite exhibits Holst's melodic, harmonic, rhythmic and stylistic maturity at their highest level. – Program Note by Matthew Brusseau

Symphony No. 17 in G Major, K. 129 (1772)

WOLFGANG AMADEUS MOZART (1756-1791)

- I. Allegro
- II. Andante
- III. Allegro

This Mozart symphony is written in three movements and is scored to include two oboes, two horns and strings. Written in 1772 when Mozart was only 16 years old, the work displays the composer's compositional evolution in his younger years. The first movement is notable for its use of the Mannheim Crescendo developed at the Mannheim school in the latter half of the 18th century.

Serenade for Strings (1881)

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

- IV. Finale (Tema russo)

** The Dordt University Chamber Strings **

Restrained though it is—made so in part, of course, by the restricted instrumentation—the serenade is nonetheless full of unmistakable Tchaikovskian melancholy and many of the rhetorical devices and the techniques whereby they are achieved are familiar from Tchaikovsky's big symphonies. The Finale is marked "Tema russo," and both the melancholic violin tune in the introduction (a Volga boat-hauling song) and the first dance-like theme of the allegro con spirito are folk material.

Folk Tune and Fiddle Dance (1914)

PERCY FLETCHER (1879-1932)

- I. Folk Tune
- II. Fiddle Dance

A long-time favorite for festival and contest, Percy Fletcher's two-movement suite has been a choice teaching piece for school orchestras. In true English folk style, the first movement has multiple sections in varying styles and meters, and the second movement is rhythmic, energetic fiddle writing at its best.

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 Dorcht Concert Choir's next performance tour.

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

Dallas Johnson, *Milford, Iowa*
Ian Nelson, *Ventura, Iowa*
Sarah Rosgaard, *Rock Valley, Iowa*
† Sherryl Mae Rowe, *Albia, Iowa*
†† Liz Van Maanen, *Hull, Iowa*

BASS CLARINET

Ben Noble, *Sioux Center, Iowa*

ALTO SAXOPHONE

† Gracie Dykstra, *Hospers, Iowa*
Anne Rosgaard, *Rock Valley, 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*

HORN

†† Katelyn Kooiman, *Hull, 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*

TROMBONE

Caleb Hoke, *O'Fallon, Missouri*
Nathan Ver Meer, *Pella, 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*
Emily Brinkman, *Colo, Iowa*

† Principal Player

†† Dordt University Faculty/Staff

CHAMBER ORCHESTRA

VIOLIN I

Johnathon Carlo, *Pella, Iowa*
Mika Kooistra, *International Falls, Minnesota*
†† 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*
Elyse Kuperus, *Manhattan, Montana*
Joy Lee, *Davao City, Republic of the Philippines*
† Emily Meyer, *Sioux Center, Iowa*
Brooke Van Engen, *Sioux Center, Iowa*
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*
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

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

ADJUNCT MUSIC FACULTY

Daniel Baldwin Composition
Andrea Carlson French Horn
John Casey Double Bass
Marian Casey Cello
Pamela De Haan Saxophone, Voice
Ariel Detwiler Bassoon
Jennifer Frens Viola, Violin
Beverly Gibson Clarinet
Stephanie Kocher Flute
Kevin Linder Trumpet, Jazz Band
Lisa Miedema Violin
Susan Miranda Oboe
Daniel Sailer Percussion, Ear Training, Music Theory
Vance Shoemaker Low Brass
Elizabeth Van Maanen Teaching General Music
Debora Vogel Voice
Anna Vorhes Harp
MaryLou Wielenga Piano
John Wynstra Guitar

**Please join us Monday, March 8, for the Wind Symphony CD Preview Concert
at 7:30 p.m. in the B.J. Haan Auditorium.
Tickets required – available at will call.**