

DORDT UNIVERSITY MUSIC

CAMPUS BAND
CHAMBER ORCHESTRA
WIND SYMPHONY

Onsby Rose, Conductor

Carrie Groenewold, organ



Friday, April 30, 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

Reverend Aaron Baart, Chief of Staff & Dean of Chapel

CAMPUS BAND

March in F (1809/1905)

LUDWIG VAN BEETHOVEN (1770-1827)
ED. PATRICK DUNNIGAN

March in F was written between 1809 and 1810 for "his Royal Highness Archduke Anton." It exists in two versions: with and without a trio. It is one of several ceremonial marches that Beethoven composed during this period.

Perhaps the greatest compliment that this music ever has received during its long life came from Paul Hindemith, who in 1946 used the delightful first theme as the basis for his second movement, Geschwindmarsch, in a larger orchestral work called Symphonia Serena, a fitting tribute to wonderfully simple music of timeless quality. – taken from widrep.org

Prelude on a Gregorian Tune (1981)

DAVID MASLANKA (1943-2017)

The tune which inspired the Prelude on a Gregorian Tune originated in the Liber Usualis, the traditional book of words and music for Christian services. The music is from a short Responsory with the words "Christ, Son of the Living God, Have mercy on us." Prelude on a Gregorian Tune evokes the ancient Christian mysticism as found in the music and words of Gregorian chants. This mild and harmonious work is a non-sectarian piece, which emerges as a small ritornello form, ababa. – David Maslanka

A Hymn for Band (1985)

HUGH M. STUART (1917-2006)

Ms. Brianna Miedema, Undergraduate Guest Conductor

This gem from 1985 has steadily become one of the classic repertoire pieces for young bands. Even though it is heavily cross-cued making it suitable for smaller bands, this beautiful work is rich in melodic content, varied scoring, and marvelous counter lines and harmonies. An effective performance vehicle that also teaches legato style and musical sensitivity. When the composer spoke of A Hymn for Band he simply said, "I have felt for some time that there was a need for a work which, in addition to any aesthetic value it might have, could be used as a tool to help develop a better band sound through the performance of a legato style; thus A Hymn for Band." – Hugh M. Stuart

Nightmare for Concert Band and Electronics (2020)

JEFF HERWIG (b. 1992)

****World Premiere Performance****

*A sequel to 2019's Afraid of the Dark, Nightmare is an electroacoustic glance into what happens when we fall into a dreaded bad dream. Nightmare details the journey from the moment we close our eyes and sleep creeps over us, to when our consciousness arrives in the middle of a bone-chilling horror scene, and finally to when we open our eyes the next morning, thankful that it was all just a dream. -
Jeff Herwig*

**FEATURE STUDENT ENSEMBLE
WIND SYMPHONY TROMBONE QUARTET**

Nathan Vermeer, Joseph Kamstra, Caleb Hoke, Josh Vandenberg

Shenandoah (19th Century)

SETTING BY CALEB HOKE (b. 2002)

****World Premiere Performance****

The song appears to have originated with American and Canadian voyageurs or fur traders traveling down the Missouri River in canoes, and has developed several different sets of lyrics. Some lyrics refer to the Oneida chief Shenandoah and a canoe-going trader who wants to marry his daughter. By the mid-1800s versions of the song had become a sea shanty heard or sung by sailors in various parts of the world. This setting was composed by Dordt Wind Symphony trombonist, Caleb Hoke.

CHAMBER ORCHESTRA

Sonata (1933)

HENRY ECCLES (1670-1742)

- I. Largo*
- II. Allegro con spirito*
- III. Adagio*
- IV. Vivace*

Mr. Cameron Steenhoek, Bass Soloist

Eccles as an English composer and performer from the baroque era. He was in the employment of the court of William and Queen Mary. He later was the musician for Queen Anne. Eventually he moved to Paris and became a member of the band for King Louis the XIV. This piece was originally composed for the violin and the piano but now all of the string instruments perform the piece. The edition being used was edited by Mr. John Casey, String Bass Instructor for Dordt University.

Music for String Orchestra (1992)

DAVID MASLANKA (1943-2017)

- II. *Elegy*
- I. *Aria*

The Gospel at Colonus, a modern musical retelling of the Oedipus story, contains the line "... in the late wind of death he could not stand" – for me, a haunting and evocative image. It is written into my score about a third of the way through this movement, over a passage of sustained chords for violas and cellos. It is not to be sung or spoken, but simply parallels the felling of the musical moment. Solo viola and solo quintet are prominent features of this movement. "Elegy" is in effect a small concerto for viola.

Aria is a brief movement that is graceful, elegant, and passionate in a quiet way. Its simple but strict AABA form allows the theme to be varied twice – the source of its emotional power. – David Maslanka

WIND SYMPHONY

Symphony No. 4 (1993)

DAVID MASLANKA (1943-2017)

Dr. Carrie Groenewold, organ

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions. The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise. Out of this, the hymn tune Old Hundred, several other hymn tunes (the Bach chorales Only Trust in God to Guide You and Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4. To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental Abraham Lincoln, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

"I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.

The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:

To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering Old Hundred, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in

the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins. Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used Old Hundred, known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

“Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing. Enter into his gates with thanksgiving and into his courts with praise: be thankful unto Him, and bless His name.”

I have used Christian Symbols because they are my cultural heritage. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time. – 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 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

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 Buitert, *Ireton, Iowa*
Dallas Johnson, *Milford, Iowa*
Aubrey Keenan, *Ogden, Iowa*

† Emma Lamfers, *Sioux Falls, South Dakota*
Ian Nelson, *Ventura, Iowa*
Erica Nikkel, *Pella, Iowa*
Acacia Phillips, *Sloan, Iowa*

BASS CLARINET

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

CONTRABASS CLARINET

Ben Noble, *Sioux Center, Iowa*

ALTO SAXOPHONE

Ethan Blomgren, *Eden Prairie, Minnesota*
† Annika Rynders, *Mt. Pleasant, Iowa*
Kayla Zevenbergen, *Hull, Iowa*

TENOR SAXOPHONE

Brody Joens, *Cedar Rapids, Iowa*

BARITONE SAXOPHONE

Sarah Goetsch, *Sioux City, Iowa*

FRENCH HORN

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

TRUMPET

Connor Kooima, *Hull, Iowa*
Megan Meyer, *South Holland, Illinois*
Cardiff Smith, *Mammoth Lakes, California*
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*
Jackson Shaw, *Colo, Iowa*
† 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*
† Hannah Dagle, *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*

PIANO

Anna Rediger, *Marion, Iowa*

HARP

Hannah Burgsma, *Lonesborough, Ontario*

† Principal Player

†† Concertmaster

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 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
John Wynstra Guitar

**Please join us tomorrow, Saturday, May 1, for the Choral Ensembles Concert
at 7:30 p.m. in the B.J. Haan Auditorium.
Tickets required – available at will call.**