



DORDT COLLEGE

2008

SPRING CONCERT CHOIR TOUR

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# Program

*Please withhold applause until the conclusion of each numbered section.*

## I

Ola Gjeilo is a Norwegian composer and pianist living and working in Los Angeles. After having studied in Oslo and London, he completed his Masters Degree in composition at The Juilliard School in New York City. He studied jazz and classical piano and composition since the age of seven and is now focusing on writing music for the screen. His specialty is music for drama and commercials. Mr. Gjeilo also maintains a distinguished concert career, performing his own music, which is a unique mix between jazz and classical, solo or with his band, the Ola Gjeilo Group in places such as London, New York and San Francisco.

*Prelude*

OLA GJEILO (*b.1978*)

*Exsultate, Jubilate*  
*O vos animae beatae*  
*Exsultate, Jubilate*  
*Summa Trinitas revelatur*  
*Et ubique adoratur.*  
*Date gloriam,*  
*Date illi gloriam*  
*Summa Trias adoratur,*  
*Date illi gloriam.*

Rejoice, resound with joy.  
O you blessed souls,  
Rejoice, resound with joy,  
The Great Trinity is revealed  
And everywhere adored;  
Give glory,  
Give It glory,  
The Great Triad is adored,  
Give It glory.

*Tu virginum corona,*  
*Tu nobis pacem dona.*  
*To consolare affectus,*  
*Unde suspirat cor.*  
*Alleluia.*

You, o crown of virgins,  
Grant us peace,  
Console our feelings,  
From which our hearts sigh.  
Alleluia. — Anonymous

## II

Heinrich Schütz published this dynamic setting of Psalm 100 as part of his *Psalmen Davids* in 1619 in Dresden. As in many other of his psalm settings, he here employs *cori spezzati* (divided choirs) technique, learned at St. Mark's under the influence of Giovanni Gabrieli and later with Claudio Monteverdi. Originally scored for two choirs, it would not be uncommon for voices to be doubled or replaced by instruments.

Thompson's *Alleluia* has become a classic of the American choral repertoire. Late in the spring of 1940, Thompson was asked to compose a choral "fanfare" to celebrate the opening of the Berkshire Music Center. Because of the dismal state of Europe at the time, especially the recent fall of France, he felt that he could not compose anything resembling a "fanfare," and this intensely introspective work is the result. Thompson wrote that *Alleluia* is "a very sad piece. The word 'Alleluia' has so many possible interpretations. The music in my particular *Alleluia* cannot be made to sound joyous. It is a slow, sad piece, and ... here it is comparable to the Book of Job, where it is written, 'The Lord gave and the Lord has taken away. Blessed be the name of the Lord.'"

### *Jauchzet dem Herren (SWV 36)*

HEINRICH SCHÜTZ (1585-1672)

*Jauchzet dem Herren, alle Welt!  
Dienet dem Herren mit Freuden;  
Kommt vor sein Angesicht mit Frohlocken.  
Erkennet, daß der Herr Gott ist.  
er hat uns gemacht  
und nicht wir selbst  
zu seinem Volk  
und zu Schafen seiner Weide.*

Rejoice in the Lord, all the world!  
Serve the Lord with joy;  
Come before his presence with jubilation.  
Know that the Lord is God.  
He has made us,  
not we ourselves,  
we are his people,  
and the sheep of his pasture.

*Gebet zu seinen Toren ein mit Danken,  
zu seinen Vorhöfen mit Loben.  
Danket ihm, lobet seinen Namen.  
Denn der Herr ist freundlich,  
und seine Gnade währet ewig  
und seine Wahrheit für und für.*

Go in through his gates with thanks  
and into his courts with praise.  
Thank him, praise his name.  
For the Lord is our friend,  
and his mercy lasts for all time  
and his truth for ever and ever.

*Ehre sei dem Vater und dem Sohn  
und auch dem heiligen Geiste,  
wie es war im Anfang, jetzt und immerdar  
und von Ewigkeit zu Ewigkeit.  
Amen.*

Honor be to the Father and the Son  
and to the Holy Ghost  
as it was in the beginning, now and forever  
and from eternity to eternity.  
Amen. — Psalm 100

Tim Vande Griend, *trumpet*  
Tim Van Voorst, *trumpet*  
Claire McWilliams, *euphonium*  
Jander Talen, *trombone*

### *Alleluia*

RANDALL THOMPSON (1899-1984)

*Alleluia. Amen.*

### III

The seasons of Advent and Lent are inextricably linked in the three works in this set, exploring both our need for the redemptive work of Christ and the expectation of the coming of the Savior. Of *And Every Stone Shall Cry* Bob Chilcott writes, “I was contacted out of the blue by Amelia Fawcett, an American lady living and working in London who had heard a piece of mine in St Paul’s Cathedral, and wondered if I might consider writing a work as a Christmas present for her parents. The idea was to write and record it in London, and then Amelia would fly her parents over from Boston as a surprise to hear it sung. The resulting piece was written to the poem ‘And every stone shall cry’ by American poet Richard Wilbur. Towards the end of the recording Amelia brought her unsuspecting parents into the church, and we sang the piece for them.”

Brahms’ *O Heiland, reiss die Himmel auf* (sung here in English) demonstrates an amazing mastery of contrapuntal technique. The chorale melody is presented in a different manner in each of the five stanzas, each capturing the mood of each stanza’s text; the fourth stanza’s dense chromaticism is especially evocative. The concluding stanza is a contrapuntal *tour de force*: an inverted canon between the sopranos and basses is maintained until the concluding “amen,” a double inverted canon, sopranos paired with basses and altos paired with tenors.

The folk hymn *Prepare the Way* was arranged by Margareta Jalkeus for the Swedish vocal jazz ensemble, “The Real Group,” with whom she was also a member.

#### *And Every Stone Shall Cry*

BOB CHILCOTT (b.1955)

A stable lamp is lighted Whose glow shall wake the sky;  
The stars shall bend their voices, And every stone shall cry.  
And every stone shall cry, And straw like gold shall shine;  
A barn shall harbour heaven, A stall become a shrine.

This child through David’s city Shall ride in triumph by;  
The palm shall strew its branches, And every stone shall cry.  
And every stone shall cry, Though heavy, dull, and dumb,  
And lie within the roadway To pave his kingdom come.

Yet he shall be forsaken, And yielded up to die;  
The sky shall groan and darken, And every stone shall cry.  
And every stone shall cry For stony hearts of men:  
God’s blood upon the spearhead, God’s love refused again.

But now, as at the ending, The low is lifted high;  
The stars shall bend their voices, And every stone shall cry.  
And every stone shall cry In praises of the child,  
By whose descent among us The worlds are reconciled. — Richard Wilbur (b.1921)

*O Savior, throw the heavens wide (Op. 74, No.2)*

JOHANNES BRAHMS (1833-1897)

O Savior, throw the heavens wide;  
Come down with speed unto our side.  
Unbar the gates and let us in;  
Unbar what once was lock and pin.

As gentle dew from heaven, fall;  
Descend, O Lord, and cover all.  
Ye rainclouds, break, and torrents bring;  
Let Israel receive his king.

O Earth, in flow'r be seen!  
Let hill and dale be ever green.  
O Earth, bring forth one blossom rare,  
A Savior, from the meadow fair.

Here suffer we a heavy doom,  
Before us yawns the cheerless tomb.  
Ah, come, lead us with steady hand  
From exile to our native land.

So let us all be thanking Thee,  
For Thou hast ever set us free.  
So let us praise Thee o'er and o'er,  
From this time on and for evermore. Amen. — German spiritual song, Köln (1623), trans. Willis Wager

*Prepare the Way*

SWEDISH FOLK TUNE (“BEREDEN VÄG FÖR HERRAN”)  
ARR. MARGARETA JALKEUS (1997)

Prepare the way, O Zion; ye awful deeps rise high:  
Sink low ye lofty mountains, the Lord is drawing nigh;  
The righteous King of glory,  
Foretold in sacred story.  
O blest is He that came in God the father's name.

O Zion, He approaches, your Lord and King for aye;  
Strew palms where He advances; spread garments in His way.  
God's promise faileth never,  
Hosanna sound forever.  
O blest is He that came in God the Father's name. — Franz Franzèn (1772-1847), trans. Augustus Nelson

## IV

Thomas Morley was a favorite of Queen Elizabeth and contemporary of William Shakespeare, whom he likely knew. The text of *Nolo Mortem Peccatoris* is taken from a twenty-three-verse poem attributed to John Redford, a composer and organist at St. Paul's Cathedral. The "macaronic" text incorporates both Latin and English; the Latin refrain is taken from Ezekiel 33:11. A "cross relation," in this case a simultaneous sounding of both a D-sharp and a D-natural, at the text "painful smart," is especially poignant.

Few of the great cellist Pablo Casals' compositions were published during his lifetime. He composed *O Vos Omnes* in 1932, when his beloved Spain was in political turmoil, and dedicated it to the Benedictine monks of Monserrat, reworking it in 1965 for mixed voices. The prophet Jeremiah's lament over the destruction of Jerusalem by the Babylonians must have resonated with Casals, who left Spain in 1936, vowing not to return until democracy was restored.

The elder statesman of contemporary Norwegian music, Knut Nystedt has been a church organist and professor of choral conducting at the University of Oslo. In *O Crux*, Christ's suffering on the cross is represented by searing and unrelenting dissonance, relieved only at the joyous conclusion.

### *Nolo Mortem Peccatoris*

ATTR. THOMAS MORLEY (1557/8-1602)

*Nolo mortem peccatoris;  
Haec sunt verba Salvatoris.*

'I do not wish the death of a sinner':  
These are the words of the Saviour.

Father, I am thine only Son,  
Sent down from heav'n mankind to save.  
Father, all things fulfill'd and done  
According to thy will, I have.  
Father, my will now all is this:  
Nolo mortem peccatoris.

Father, behold my painful smart,  
Taken for man on ev'ry side;  
Ev'n from my birth to death most tart,  
No kind of pain I have denied,  
But suffer'd all and all for this:  
Nolo mortem peccatoris. — attr. John Redford (d.1547)

### *O Vos Omnes*

PABLO CASALS (1876-1973)

*O vos omnes  
qui transitis per viam:  
attendite et videte  
si est dolor  
sicut dolor meus.*

O all you  
who pass along this way,  
behold and see  
if there is any sorrow  
like unto my sorrow. — Lamentations 1:12

O *Cruce*

KNUT NYSTEDT (*b.1915*)

*O cruce splendidior cunctis astris,  
mundo celebris,  
hominibus multum amabilis  
sanctior universis.  
Quae sola fuisti digna.  
portare talentum mundi  
Dulce lignum,  
dulces clavos,  
dulcia ferens pondera:  
Salva praesentem catervam, in tuis hodie,  
laudibus congregatam.*

O Cross, more radiant than the stars,  
Celebrated throughout the earth,  
Beloved of the people.  
Holier than all things,  
Which alone was found worthy  
to bear the light of the world.  
Blessed Tree,  
Blessed Nails,  
Blest the weight you bore:  
Save the flock which today  
is gathered to praise you. — Venantius Fortunatus (530-609)

V

O *Day Full of Grace*

CHRISTOPHER E.F. WEYSE (*1774-1842*)  
ARR. F. MELIUS CHRISTIANSEN (*1871-1955*)

O day full of grace, which we behold now gently to view ascending,  
Thou over the earth thy reign unfold, good cheer to all mortals lending,  
That children of light in ev'ry clime may prove that the night is ending.

How blest was that gracious midnight hour when God in our flesh was given;  
Then flushed the dawn with light and pow'r that spread o'er the darkened heaven;  
Then rose o'er the world that sun divine which gloom from our hearts hath driven.

Yea, were ev'ry tree endowed with speech, and every leaflet singing,  
They never with praise his worth could reach, though earth with their praise be ringing.  
Who fully could praise the light of life who light to our souls is bringing?

With joy we depart for our fatherland.  
And there we shall walk in endless light.  
— Nicolai F.S. Grundtvig (1783-1872), trans. O.H. Smeby, G.T. Rygh, C. Doving

GREETINGS FROM DORDT COLLEGE  
❧  
AN OFFERING WILL BE RECEIVED TO DEFRAY TOUR EXPENSES,  
FOLLOWED BY A BRIEF INTERMISSION.

VI

*Let Everything That Hath Breath*

JEFFREY L. AMES (b.1969)

Sing unto the Lord a new song.  
Sing unto the Lord all the earth.  
Declare His glory among the nations.  
Let everything that hath breath praise the Lord!

Magnify the Lord with me and exalt His name together.  
Hallelujah, bless His name for He's worthy to be praised.  
Clap your hands all ye people. Shout with a voice of triumph!  
For the mighty Lord is great and greatly to be praised.

Come on and praise the Lord. Give him the highest praise.  
Let's all praise His name. Praise Him!  
Praise Him with the timbrel, praise Him with the dance.  
Stand up on your feet and just lift up holy hands.  
Sing "Hallelujah," praise His holy name.  
For the Lord is worthy to be praised!

Matt DeWit and Nick Engbers, *soloists*

## VII

Folk songs from the British Isles, Norway, and Russia comprise this portion of our program. The hauntingly beautiful *David of the White Rock* (*Dafydd y Gareg Wen*) is thought to have been composed by the short-lived Welsh bard, David Owens (1712-1741). Tradition has it that Owens called for his harp while on his deathbed, composed this lovely tune, and asked that it be played at his funeral. The lyrics, describing the song's origin, were added later by the Welsh poet Ceiriog Hughes. *Bruremarsj fra Sørfold* is illustrative of an old Norwegian tradition of bridal marches, often performed by a fiddler or two leading the procession. Sørfold is a municipality in the county of Nordland. Steven Sametz' arrangement of the rousing Russian folk song *Pai duli vvidul ja* was inspired by the Yale Russian Chorus.

### *David of the White Rock*

### WELSH FOLK SONG, ARR. BEN PARRY

*“Carrwch,” medd Dafydd, “fy nbelyn i mi  
Ceisiaf cyn marw roi tón arni hi  
Codwch fy nny law i gyrbaedd y tant  
Duw a’ch bendithio fy ngweddw a’r plant.”*

“Carry,” said David, “my harp to me.  
I would like, before dying, to give a tune on it (her)  
Lift my hands to reach the strings  
God bless you, my widow and children!”

David the Bard on his bed of death lies  
Pale are his features and dim are his eyes,  
Yet all around him his gaze wildly roves  
’Til it alights on the harp that he loves.

Give me my harp my companion so long,  
Let it add its voice my song.  
Harp of my country, dear harp of the brave,  
Let thy last notes linger over my grave. — Ceiriog Hughes (1832-1887)

Rosa Houtsma, *soprano*

### *Bruremarsj fra Sørfold*

### TRADITIONAL NORWEGIAN WEDDING MARCH ARR. BJØRN ANDOR DRAGE (*b.1959*)

Susan LeMahieu, *clarinet*

*Pai duli vvihdul ja*

RUSSIAN FOLKSONG, ARR. STEVEN SAMETZ (*b.1954*)

*Pai duli vvihdul ja, da!  
Vodav! vodalinusbku, da!  
Vodav! voshi rawkiju  
Sarvulja vvihrvul ja, da!  
Svinuh grada jagadu, dah!  
Svinuh grada vibnuju.  
Tav libmuhñeli jagubda, da!  
Da ja tsvetavtchek sarvala, da!  
Ja vjenotchek zavila  
Kinusja broshusja, da!  
Kubma lodsu naka leñi,  
Ja u moladtsa sizhu, da!  
Jana moladtsa glazhu, da!  
Skazhi dushe skazhi svet, da!  
Skazhi lubish aliñet, da!  
Ja lubit tuh ñe l'ublu, da!  
Nagladetsa ñemagu.*

Do I go in or do I go out? Yes!  
I'll go through the field, yes!  
I'll go through the big field  
Do I pick grapes? Yes!  
I'll pick each little berry from the ground.  
Are they for me, these berries? Yes!  
I gather flowers from the field to make garlands.  
I fall to my knees.  
I am looking for the youngest one, yes!  
I see the youngest one, yes!  
Say something, say sweetheart,  
Say if you love me or not.  
I love you or maybe I don't, yes!  
I can't take my eyes off you.

## VIII

Stephen Paulus, a prolific composer of over 350 works, is fluent in all genres, including orchestra, opera, chorus, chamber ensemble, solo voice, concert band, piano and organ. Born in Summit, New Jersey, Paulus has lived most of his life in Minnesota. *The Old Church* is one movement from his *Prairie Songs*, and sets a text by Della B. Vik. Vik was born in River Sioux, in west Iowa, and worked as a photographer with her husband, Ole Anders Vik, in a portrait and landscape photography business in Sturgis, South Dakota, later moving to Rapid City. She is also known as a self-taught painter of Black Hills subjects. The beloved hymn, *Great Is Thy Faithfulness*, is here arranged by choir member Brandon Wipf of La Delle, South Dakota.

*The Old Church*

STEPHEN PAULUS (b.1949)

The old church leans nearby a well-worn road,  
Upon a hill that has no grass or tree,  
The winds from off the prairie now unload  
The dust they bring around it fitfully.

The path that leads up to the open door  
Is worn and grayed by many toiling feet  
Of us who listen to the Bible lore  
And once again the old-time hymns repeat.

And ev'ry Sabbath morning we are still  
Returning to the altar waiting there.  
A hush, a pray'r, a pause, and voices fill  
The Master's House with a triumphant air.

The old church leans awry and looks quite odd,  
But it is beautiful to us and God. – Della Blanche Vik (1889-1986)

*Great Is Thy Faithfulness*

WILLIAM RUNYAN (1870-1957), ARR. BRANDON WIPF

Great is Thy faithfulness, Oh God my Father,  
There is no shadow of turning with Thee;  
Thou changest not, Thy compassions they fail not;  
As Thou has been Thou forever wilt be.

Great is Thy faithfulness! Great is Thy faithfulness!  
Morning by morning new mercies I see;  
All I hath needed Thy hand hath provided  
Great is Thy faithfulness, Lord unto me!

Summer and winter and springtime and harvest,  
Sun, moon and stars in their courses above  
Join with all nature in manifold witness.  
To Thy great faithfulness, mercy and love.

Pardon for sin and a peace that endureth,  
Thy own dear presence to cheer and to guide;  
Strength for today and bright hope for tomorrow,  
Blessings all mine with ten thousand beside! – Thomas Chisolm (1866-1960)

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## IX

In a cave, somewhere in the Western Cape region of South Africa, is a well-documented San (Bushman) painting of a Dutch or English ship, resplendent with flags and sails, rounding the Cape. The painting dates back to the early 1700s and serves as a poignant reminder of the incredible powers of observation of these now virtually extinct people. Sadly, the very people the San saw as gods, certainly in terms of stature and relative opulence, were to become their executioners (with the help of other black tribes). Physically small, the San described their larger neighbors as animals without hooves and were often mistakenly regarded as cowardly due to their non-confrontational approach to conflict with friend and foe alike. *Horizons* was written at the request of the King's Singers for their 1995 South African tour.

*Freedom Come* is the final movement of *BANDARI: Inside These Walls* by Des Moines, Iowa composer Ben Allaway, who writes, "The concept for *BANDARI: Inside These Walls* was developed during research in Africa which found that singing is used in tribal society to settle conflicts, and build social connections between individuals, families or entire tribes. The parties would be allowed to air their grievances in song before the elders. The idea that singing can be a vehicle for solving problems and strengthening community is at the core of *BANDARI: Inside These Walls*. To most people who speak modern Swahili, a *bandari* is a port for ships; but there is an older meaning to the word that refers to a haven, or neutral place where the elders of different tribes would gather to discuss the problems and concerns of the region."

*Horizons*

PETER LOUIS VAN DIJK (*b.1953*)

Sleep, my springbok baby,  
Sleep for me, my springbok child,  
When morning comes I'll go out hunting,  
for you are hungry and thirsty.  
Small moon, Hai! Young moon,  
When the sun rises you must speak to the Rain,  
Charm her with herbs and honeycomb,  
O speak to her, that I may drink, this little thing ...  
She will come across the dark sky:  
Mighty Raincow, sing your song for me  
That I may find you on the far horizon.

Sleep, my springbok baby,  
Sleep for me, my springbok child,  
When morning comes I'll go out hunting,  
for you are hungry and thirsty.  
O Star, Hai! Hunting Star,  
When the sun rises you must blind with your light  
The Eland's eyes,  
O blind his eyes, that I may eat, this little thing ...  
He will come across the red sands:  
Mighty Eland, dance your dance for me,  
That I may find you on the far horizon.

Sleep, my springbok baby,  
Sleep for me, my springbok child,  
When morning comes, they'll come a-hunting,  
for they are hungry and thirsty.  
They will come across the waters:  
Mighty saviours in their sailing ships,  
And they will show us new and far horizons.  
And they came, came across the waters:  
Gods in galleons, bearing bows of steel,  
Then they killed us on the far horizon. — Peter Louis van Dijk

*Freedom Come*

BEN ALLAWAY (*b.1958*)

Inside these walls, (Freedom come, freedom come)  
Come one and all. Hallelujah!  
Come for the healing; we will pray for healing.  
Come for the vict'ry; we will share the vict'ry. Hallelujah!  
Come with your burden; we will share your burden.  
Come with your sorrow; we will share your sorrow.  
Bring your burden (sing it away; hallelujah!)  
Come if you're guilty; we are all guilty.  
Come for forgiveness; we all need forgiveness.  
Bring your anger, bring your hatred, bring your burden, bring your sorrow. Hallelujah!  
(Sing it away, Pray it away, Hallelujah!)

Emily Greenfield, *soprano*  
Jonathon Shaffstall, *tenor*  
Brandon Wipf, *djembe*

# Closing Prayer

Not One Sparrow Is Forgotten

SHAKER HYMN  
ARR. WILLIAM HAWLEY (*b.1950*)

Not one sparrow is forgotten,  
E'en the raven God will feed;  
And the lily of the valley  
From His bounty hath its need.  
Then shall I not trust Thee, Father,  
In Thy mercy have a share?  
And by grace, though faith, my Savior,  
Merit Thy protecting care? — Anonymous, alt.

# Optional Selections

*Praise to the Lord*

GERMAN CHORALE, 1668

ARR. F. MELIUS CHRISTIANSEN (1871-1955)

Praise to the Lord, the Almighty, the King of creation!  
O my soul, praise Him, for He is thy health and salvation!  
All ye who hear, now to His temple draw near,  
Join me in glad adoration.

Praise to the Lord, who doth prosper thy work and defend thee;  
Surely His goodness and mercy here daily attend thee;  
Ponder anew what the Almighty can do  
If with His love He befriend thee!

Praise to the Lord! O let all that is in me adore Him!  
All that hath life and breath, come now with praises before Him!  
Let the Amen sound from His people again;  
Gladly for aye we adore Him! — Joachim Neander (1680), tr. Catherine Winkworth

*Dordt College Alma Mater*

DALE GROTENHUIS (*b.1931*)

Respond all loyal hearts to Dordt; our Christian college we acclaim.  
From near and far our ranks consort, united by our Savior's name.  
Then swell our voices with our throng, in ardent, youthful jubilee,  
And find with friends a Christian joy in camaraderie.

Rejoice and lift our colors high; we sing our Alma Mater's praise;  
Set skies resounding with our cry, for God has sent abundant days.  
Then swell our voices with our throng, in ardent, youthful jubilee,  
And find with friends a Christian joy in camaraderie. — Merle Meeter (1933-2008)

# Dordt College

Dordt College is a liberal arts college located in northwest Iowa. Approximately 1,300 students from 37 states, six Canadian provinces and several foreign countries presently attend Dordt. Over 35 majors and 50 programs of study are available to Dordt College students. Degrees include the two-year associate's degree, four-year bachelor's degrees, and a master's degree in education. Dordt College is included in the top tier of regional comprehensive colleges in *U.S. News and World Report's* current list of "America's Best Colleges." Among Dordt's 82 full-time faculty members, over 70 percent have the highest degree in their field. Teaching is the primary task of Dordt's faculty and the 15:1 student to faculty ratio results in personal attention to the needs of the student, a characteristic of education at Dordt College.

Dordt sees its central task as one of providing insight that prepares for service in the kingdom of Jesus Christ. In lecture halls and laboratories, God's creation is studied and interpreted in light of God's Word. As a Christian college, Dordt College aims to train kingdom citizens to advance, in loving service, the claims of Christ over all areas of life.

## Music at Dordt College

Music is an integral part of campus life. Exciting opportunities exist for both instrumentalists and vocalists in Concert Choir, Chorale, Kantorei, Women's Chorus, Concert Band, Campus-Community Band, Chamber Orchestra, and Jazz Band. Outstanding instrumentalists may also audition for membership in the Northwest Iowa Symphony Orchestra, a 100-member community orchestra, which includes Dordt College music instructors and other professional principal players.

The Music Department is housed in a spacious facility, which includes the 1,500 seat B.J. Haan Auditorium with one of the largest pipe organs in the Midwest. Any student at Dordt College may receive private instruction in wind, string, and percussion instruments as well as in piano, organ, and voice. Music majors follow either a general track (performance and pedagogy or music management) or a music education track (instrumental or choral). Elementary education majors may also choose music as their area of interest. Students of any major who are dedicated and talented performers may choose the minor in music performance.

The music department offers a number of music grants and scholarships to talented musicians who wish to attend Dordt College. Information may be received by calling 1-800-343-6738.

Complete information about the Dordt College Music Department, including e-mail addresses of faculty and many photos, may be found online at [www.dordt.edu/music](http://www.dordt.edu/music).

# The Dordt College Concert Choir

Since the early days of Dordt College, the Concert Choir has been recognized as a musical ambassador of the institution. The 51-member auditioned choir continues its tradition of excellence to this day, performing significant and varied literature from the choral repertoire. Recent performances have included such works as Robert Ray's *Gospel Mass*, Gabriel Fauré's *Requiem*, Bach's *Magnificat* and Vivaldi's *Gloria* (both with the Dordt College Chamber Orchestra) and Borodin's *Polovetsian Dances* (with the Sioux County Oratorio and the Northwest Iowa Symphony Orchestra). The Concert Choir tours annually throughout the United States and Canada, and was invited to perform as the featured choir at the Northwest Iowa Choral Directors' Association High School Choral Festival in 1997, 2001, and 2006, as well as for regional conventions of the American Choral Directors Association in 2004 and 2006.



## Dr. Benjamin Kornelis

Benjamin Kornelis is a native of Lynden, Washington and holds degrees from Calvin College, Western Washington University, and Michigan State University. He has been Director of Choral Activities at Dordt College since 1994. A frequent guest clinician and conductor, he directed the 2002 Iowa Opus Ninth-Grade Mixed Honor Choir and the Northwest Iowa Honor Choir in 2006. He is a member of the American Choral Directors Association, has been a frequent reviewer of choral publications for the *Choral Journal*, and has served as the Iowa Choral Directors Association Repertoire and Standards Chair for Colleges and Universities. At Dordt he directs the Concert Choir, Chorale, and Kantorei, and teaches choral music education, advanced conducting, an introductory arts course, and non-Western music. He is a member of Pi Kappa Lambda, the national music honor society, and has choral compositions published by Harrock Hall Music. He is also the current director of the Siouxland Boys Choir.

# Concert Choir Personnel

## SOPRANO I

Emily Greenfield, Kamrar, Iowa, Education: K-12 Choral Music, 2010  
Emily Hoogeveen, Sully, Iowa, Communication: Public Relations, 2010  
\*Rosa Houtsma, South Holland, Illinois, Accounting; Business Administration: Finance, 2008  
Kara Overweg, Platte, South Dakota, Elementary Special Education, 2009  
Kristen Vande Griend, Hawarden, Iowa, Communication: Public Relations, 2008

## SOPRANO II

Elaine Hannink, Modesto, California, English Literature, 2008  
Valerie Kroll, Minneapolis, Minnesota, Elementary Education, 2010  
Piper Kucera, Traer, Iowa, Digital Media Production, 2010  
Becky Lancaster, Cedar Rapids, Iowa, Theatre Arts: Scenic Design, 2009  
Melodie VandenBorn, Edmonton, Alberta, Nursing, 2010  
Jill Vande Vegte, Inwood, Iowa, Elementary Education, 2009  
Jacelyn Van Eps, East Grand Forks, Minnesota, Business Administration, 2010

## ALTO I

Kristina De Graaf, Marshall, Minnesota, Accounting; Business Administration: Finance, Information Systems, 2010  
Kyla Jameson, Sammamish, Washington, Communication: Public Relations, 2009  
Susan LeMahieu, Frankfort, Illinois, Education: K-12 Choral/Instrumental Music, 2010  
Claire McWilliams, Champaign, Illinois, Accounting; Business Administration: Finance, 2009  
Kim Vanden Bosch, Rock Valley, Iowa, Business Administration, 2008  
\*Anna Venhuizen, Burnett, Wisconsin, Theology, 2008  
Brenda Vryhof, Sioux Center, Iowa, Elementary Education, 2009  
Amber Wiersma, Lacombe, Alberta, Education: K-12 Choral/Instrumental Music, 2009

## ALTO II

Sara Achterhof, Highland, Indiana, Secondary Education: English, 2008  
Allison Fox, Pella, Iowa, Elementary Education, 2008  
Heather Hooyer, Sioux Center, Iowa, HPER: Exercise Science, 2009  
Kelsi Kamper, Riverdale, California, Ag Business, 2009  
Julie Ooms, Lansing, Illinois, English: Writing, 2008  
Allison Wesselius, Sioux Center, Iowa, Nursing, 2010

## TENOR I

Matthew De Wit, Rock Valley, Iowa, Communication, 2008  
David Dick, McBain, Michigan, Animal Science, 2010  
Jacob Kroeze, Orange City, Iowa, Spanish, 2010  
Eric Meeter, Spencer, Iowa, Youth Ministry; Digital Media, 2010  
Trevor Mouw, Sioux Center, Iowa, Psychology, 2008  
Cory Warden, Pella, Iowa, Biology, 2009

## TENOR II

Ross De Wit, Rock Valley, Iowa, Music, 2009  
Troy Ellens, Lacombe, Alberta, Biology, 2010  
Jon Nederhoff, Wellsburg, Iowa, Music; Digital Media, 2010  
\*Jonathon Shaffstall, West Milford, New Jersey, Theatre Arts: Acting/Directing, 2008  
Andrew Tacoma, Falmouth, Michigan, Engineering Science: Pre-Architecture, 2010  
Tim Vande Griend, Salem, Oregon, Education: K-12 Choral/Instrumental Music, 2008



#### BASS I

Mark Bylenga, Escondido, California, Elementary Education, 2010  
Nick Engbers, Sioux Falls, South Dakota, Business Administration: Finance, 2009  
Nate Gibson, Everson, Washington, Secondary Education: History, 2008  
Nathan Nykamp, Edgerton, Minnesota, English: Writing, 2008  
Andy Schroedermeier, Sioux Falls, South Dakota, Engineering: Electrical, 2008  
Tim Van Voorst, Sioux Center, Iowa, Education: K-12 Choral/Instrumental Music, 2008  
\*Joel Westra, Hull, Iowa, Accounting; Business Administration: Finance, 2008  
Brandon Wipf, La Delle, South Dakota, Engineering: Electrical, 2008

#### BASS II

Avery Gorter, Renton, Washington, Engineering: Mechanical, 2009  
T.J. Lagestee, Lansing, Illinois, Theatre Management, 2008  
Mark Sjoerdsma, Randolph, Wisconsin, Business Administration: Finance, 2009  
Andrew Sybesma, Hull, Iowa, Business Administration: Finance, 2010  
Jander Talen, Charlottetown, Prince Edward Island, Education: K-12 Choral/Instrumental Music, 2010

*\*denotes section leader*

# 2008 Tour Itinerary

## THURSDAY, MARCH 13

7:00 pm Concert, Second Reformed Church, 703 14th Ave., Fulton, Illinois

## FRIDAY, MARCH 14

7:30 pm Concert, Bethel Christian Reformed Church, 521 South Halleck Street, De Motte, Indiana

## SATURDAY, MARCH 15

7:30 pm Concert, North Hills Christian Reformed Church, 3150 Adams Road, Troy, Michigan

## SUNDAY, MARCH 16 (PALM SUNDAY)

9:30 am Worship Service, North Hills Christian Reformed Church, 3150 Adams Road, Troy, Michigan

## MONDAY, MARCH 17

7:30 pm Concert, Silver Spring Christian Reformed Church, 1501 Arcola Avenue, Silver Spring, Maryland

## TUESDAY, MARCH 18

8:00 pm Concert, Suffern Presbyterian Church, 81 Washington Avenue, Suffern, New York

## THURSDAY, MARCH 20 (MAUNDY THURSDAY)

7:00 pm Worship Service, Willard Christian Reformed Church, 4180 State Route 103 South, Willard, Ohio

## FRIDAY, MARCH 21 (GOOD FRIDAY)

7:30 pm Concert, La Grave Christian Reformed Church, 107 La Grave Ave Southeast, Grand Rapids, Michigan

## SATURDAY, MARCH 22

7:00 pm Concert, Peace Christian Reformed Church, 6600 C Ave Northeast, Cedar Rapids, Iowa

## SUNDAY, MARCH 23 (EASTER SUNDAY)

6:00 pm Worship Service, Pella Christian High School, 300 Eagle Lane, Pella, Iowa

## MONDAY, MARCH 24

7:00 pm Concert, St. John's Lutheran Church, 201 1st Avenue Northwest, Le Mars, Iowa

## FRIDAY, MARCH 28

7:30 pm Home Concert, B.J. Haan Auditorium, Dordt College, Sioux Center, Iowa



DORDT COLLEGE

498 Fourth Avenue NE  
Sioux Center, IA 51250