

PROGRAM

To support the concentration of both the performers and the audience, please refrain from flash photography and disable the alarms of pagers, cell phones, and watches.

I

The Star-Spangled Banner

ATTR. JOHN STAFFORD SMITH (1750-1836)

ARR. HIGGINS

Francis Scott Key's poem "Defense of Fort McHenry" was written in 1814 and was matched almost immediately to a popular British tune. The song had originally been written as the theme for the "Anacreon Society," a convivial society dedicated to the works of the Greek lyric poet Anacreon. "The Star-Spangled Banner" was officially adopted as the United States' National Anthem in 1931.

O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave? – Francis Scott Key (1779-1843)

KANTOREI

II

I Have Had Singing

RON JEFFERS (b.1943)

In his book "Akenfield, Portrait of an English Village," Ronald Blythe records the life stories of the inhabitants of a tiny (population 298) East Anglian village in Suffolk County, England. The names of the village and villagers have been changed, but the harshness, isolation, and beauty of their lives shine through their memories and observations. "Fred Mitchell," and 85-year-old horseman (ploughman), recalls his difficult childhood: "I never did any playing in all my life. There was nothing in my childhood, only work. I never had pleasure. One day a year I went to Felixstowe along with the chapel women and children, and that was my pleasure. But I have forgotten one thing—the singing. There was such a lot of singing in the villages then, and this was my pleasure, too. Boys sang in the fields, and at night we all met at the Forge and sang. The chapels were full of singing. When the first war came, it was singing, singing all the time. So I lie; I have had pleasure. I have had singing." – Ron Jeffers

Singing, singing, oh the singing!
There was so much singing then!
We all sang, and this was my pleasure too.
The boys in the fields,
The chapels were full of singing,
Always full of singing.
Here I lie,
I have had pleasure enough,
I have had singing. – "Fred Mitchell"

COMBINED CHOIRS

III

Where the Music Comes From

LEE HOIBY (b. 1926)

I want to be where the music comes from,
Where the clock stops, where it's now.
I want to be with the friends around me,
Who have found me, who show me how.
I want to sing to the early morning,
See the sunlight melt the snow;
And oh, I want to grow.

I want to wake to the living spirit
Here inside me where it lies.
I want to listen till I can hear it,
Let it guide me and realize
That I can go with the flow unending,
That is blending, that is real;
And oh, I want to feel.

I want to walk in the earthly garden,
Far from cities, far from fear.
I want to talk to the growing garden,
To the devas (nature spirits), to the deer;
And to be one with the river flowing,
Breezes blowing, sky above.
And oh, I want to love. – *Lee Hoiby*

The Rose and the Gard'ner

ELEANOR DALEY (b.1955)

The Rose in the garden slipped her bud,
And she laughed in the pride of her youthful blood,
As she thought of the Gard'ner standing by
"He is so old! And soon he must die!"

The full Rose waxed in the warm June air,
And she spread and spread till her heart lay bare;
And as he laughed once more as she heard his tread.
"Now he is older! He soon will be dead!"

But the breeze of the morning blew, and found
That the leaves of the blown Rose strewed the ground;
And he came at noon, that Gard'ner old,
And he raked them gently under the mould.

And I wove the thing to a random rhyme,
For the Rose is beauty,
The Gardener, Time. – *Austin Dobson (1840-1924)*

The Old Woman and the Pedlar

TRADITIONAL ENGLISH AIR
ARR. KATHERINE K. DAVIS (1892-1980)

There was an old woman, as I've heard tell, Fa-la, la la la la la,
She went to market, her eggs for to sell, Fa-la, la la la la la,
She went to market as I've heard say, Fa-la, la la la la la,
She fell asleep on the King's highway! Fa-la, la la la la la.

There came by a pedlar whose name was Stout, Fa-la, la la la la la,
He cut her petticoats round about, Fa-la, la la la la la,
He cut her petticoats up to her knees, Fa-la, la la la la la,
Which made the old woman to shiver and sneeze! Fa-la, la la la la la.

When this little woman did first awake, Fa-la, la la la la la la,
She began to shiver and began to shake! Fa-la, la la la la la,
She began to wonder, she began to cry, Fa-la, la la la la la,
"Lawk-a-mercy me, this is none of I!" Fa-la, la la la la la.

"But if it be I and I hope it be," Fa-la, la la la la la,
"I've a doggie at home that I'm sure knows me!" Fa-la, la la la la la ,
"And if it be I, he will wag his tail," Fa-la, la la la la la la,
"But if it be not, he will bark and wail." Fa-la, la la la la la.

Home went the old woman all in the dark, Fa-la, la la la la la,
Then up got her dog and began to bark! Fa-la, la la la la la,
He began to bark, and she began to cry, Fa-la, la la la la la,
"Lawka-mercy me, this is none of I! None of I!" Fa-la, la la la la la. - *Traditional*

WOMEN'S CHORUS

IV

Mouth Music

AS PERFORMED BY DOLORES KEANE AND JOHN FAULKNER

Celtic mouth music, sometimes called liling, diddling or port-a-beul ("tunes from the mouth"), is a music straight from the heart - and the mouth. Sung during weddings, dances, chore times, or just for sport, mouth music combines astonishing verbal acrobatics with direct, heartfelt harmonies to create an irresistible musical experience. From its inception, Celtic mouth music was music meant to fill the gaps created by poverty, religious oppression, and/or a lack of good instrumentalists, but mostly the latter. It's vocal music meant for dancing in which the singers imitate the music of fiddles, bagpipes, and jaw harps, delighting in lyrics that are bold and full of the word-wizardry that creates their complex rhythms. This particular tune hails from the Hebrides, a chain of islands off the west coast of Scotland.

Julie Ooms, *drum*

Michelle

JOHN LENNON (1940-1980) AND PAUL MCCARTNEY (b.1942)
ARR. GRAYSTON IVES (b.1948)

John Lennon invited McCartney over to college parties when he was still in high school and French culture was a trend. Paul would try to fit in by sitting in a corner and pretending to be French. He would play little tunes in French, but he only knew a few French words so he would groan or make words up. John told him that he should make it into a real song for "Rubber Soul," so he asked his friend Ivan Vaughan, whose wife was a French teacher, for a French name and some words to rhyme with it. Vaughan came up with "Michelle, ma belle." McCartney came up with the next line, "These are words that go together well," and Vaughan taught him the French translation, "Sont des mots qui vont tres bien ensemble," which he used in the song as well. – songfacts.com

Michelle, ma belle, these are words that go together well, my Michelle.
Michelle, ma belle, sont des mots qui vont très bien ensemble, très bien ensemble.
I love you, I love you, I love you, that's all I want to say.
Until I find a way, I will say the only words I know that you'll understand, my Michelle.
I want you, I want you, I want you, I think you know by now, I'll get to you somehow.
Until I do, I'm telling you, so you'll understand, my Michelle. – Lennon and McCartney

Chris Natelborg, solo

Parting Hand

WILLIAM WALKER (1809-1875)

Parting Hand is found in the 1835 tunebook, "The Southern Harmony, and Musical Companion," which uses the four-shape (fa-sol-la-ti) "shape-note" system of notation. We will sing the opening stanza in the traditional shape-note style before singing the text.

My Christian friends, in bonds of love, Whose hearts in sweetest union join,
Your friendship's like a drawing band, Yet we must take the parting hand.
Your company's sweet, your union dear, Your words delightful to my ear.
Yet when I see that we must part, You draw like cords around my heart.

How sweet the hours have passed away, Since we have met to sing and pray;
How loath we are to leave the place Where Jesus shows his smiling face.
O could I stay with friends so kind, How would it cheer my drooping mind!
But duty makes me understand, That we must take the parting hand.

O glorious day! O blessed hope! My soul leaps forward at the thought,
When, on that happy, happy land, We'll no more take the parting hand.
But with our blessed, holy Lord, We'll shout and sing with one accord
And there we'll all with Jesus dwell, So, loving Christians, fare you well. – John Blain (1818)

Peter Gunn

HENRY MANCINI (1924-1994)
ARR. JEFF FUNK

Peter Gunn was a television private investigator from 1958 to 1961. Unlike most other TV crime fighters of the day, who were coarse and brash, Gunn was suave and hip, with a fondness for cool jazz. Henry Mancini's well-known theme has been covered by numerous jazz, blues, and rock musicians ... and countless high school pep bands.

KANTOREI

V

Easter Anthem

WILLIAM BILLINGS (1746-1800)

William Billings stands tall as an important figure in early American music, although his work often reveals that he was self-taught as a composer: rugged and angular and often breaking part-writing rules, it is also often pictorial in setting texts and has a sort of primitive honesty. A tanner by trade, Billings had one eye, one leg, and a face pock-marked by the fires of his job, and was a friend of such figures as Samuel Adams and Paul Revere.

The Lord is ris'n indeed! Hallelujah! The Lord is ris'n indeed! Hallelujah!
Now is Christ risen from the dead, and become the first fruits of them that slept.
Now is Christ risen from the dead, and become the first fruits of them that slept.

Hallelujah, Hallelujah, Hallelujah.

And did He rise? Hear it, ye nations! Hear it, O ye dead!
He rose, He burst the bars of death, and triumphed o'er the grave.

Then, then, then I rose.
Then first humanity triumphant passed the crystal ports of light, and seized Eternal Youth.
Man all immortal hail, hail. Heaven all lavish of strange gifts to man.
Thine's all the glory, man's the boundless bliss. – *William Billings*

Nelly Bly

STEPHEN FOSTER (1826-1864)
ARR. JACK HALLORAN (1916-1997)

Stephen Foster was one of the first American musicians to make his living as a songwriter. Despite his short and tragic life, he left a wealth of music—over two-hundred songs—that is known chiefly for its tuneful sweetness.

Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.
Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, bring the broom along.
We'll sweep the kitchen clean, my dear, and have a little song!
Poke the wood, my lady love, and watch the fire burn;
And while I take the banjo down, just give the mush a turn!

O Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.
Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.

Nelly Bly has a voice like a turtle dove,
I hear it in the meadow and I hear it in the grove.
Nelly Bly has a heart warm as a cup of tea;
And bigger than a sweet potato down in Tennessee!

O Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.
Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, Never, never sigh;
Never bring a teardrop to the corner of your eye.

Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.
Hi Nelly! Ho Nelly! Listen love to me. I'll sing for you, play for you a dulcet melody.
Nelly Bly! Hi, Ho, Nelly, O Hi, Ho, Nelly Bly! – *Stephen Foster*

Banks of Doon (1996)

DONNA GARTMAN SCHULTZ

Robert Burns' poem "The Banks o' Doon" was originally published in 1792, in a collection of songs, sung to pre-existing Scottish airs. While the melody of this setting is entirely new, it nevertheless is reminiscent of an old Scottish air.

Ye flow'ry banks of bonie Doon, how can ye bloom so fair?
How can ye chant ye little birds, and I so full of care?
Thou will break, you bonie bird, that sings upon the bough:
Thou minds me of the happy days when my false Love was true.
Thou'll break my heart, you bonie bird, that sings beside thy mate:
For so I sat, and so I sang, and knew not of my fate.
Oft have I roved by bonnie Doon to see the wood bine twine,
and ev'ry bird sang of its love, and so did I of mine.
With lightsome heart I pulled a rose from off its thorny tree,
And my false lover stole my rose, but left the thorn with me. – Robert Burns (1759-1776)

Melodie Vanden Born, *violin*

MLK

U2 (1984), ARR. BOB CHILCOTT (b.1955)

Bob Chilcott is a former member of the British choral ensemble "The King's Singers." His lush, unaccompanied arrangement of "MLK," by the Irish rock band U2, has become a favorite among choral ensembles.

Sleep, sleep tonight, and may your dreams be realized.
If the thundercloud passes rain so let it rain, rain down on him. So let it be. – U2

The Lily of the Valley

AFRICAN-AMERICAN SPIRITUAL
ARR. WENDELL WHALUM (1931-1987)

Wendell Whalum was educated at Morehouse College, Columbia University, and the University of Iowa. Known as a conductor, arranger, organist, and educator, he conducted the Morehouse College Glee Club and was the guest conductor for the Atlanta Symphony.

He's the Lily of the valley, Oh, my Lord.

I've never been to heaven but I've been told, Oh, my Lord,
That the streets up there are paved with gold, Oh, my Lord.

What kind of shoes are those you wear? Oh, my Lord, my Lord,
That you can walk up in the air, Oh, my Lord.

These shoes I wear are gospel shoes, Oh, my Lord, my Lord,
And you can wear these if you choose, Oh, my Lord.

He's the Lily of the valley, Oh, my Lord. – Traditional

If We Ever Needed the Lord Before (We Sure Do Need Him Now) THOMAS A. DORSEY (1899-1993)
ARR. ROBERT STERLING

Known as the "Father of Gospel Music," Thomas Dorsey had an earlier career as "Georgia Tom," the pianist in jazz singer Ma Rainey's band. The transformation to gospel was gained through personal tragedy: his wife Nettie died in childbirth in 1932, and their infant son died soon after. That experience led him to compose one of the standards of gospel music, "Take My Hand, Precious Lord." This arrangement of "If We Ever Needed the Lord Before" is modeled after the recorded performance by the popular contemporary vocal ensemble Take 6.

If we ever need the Lord before, we sure do need Him now.
Oh, we sure do need Him now, Oh, Lord, we sure do need Him now.
If we ever needed the Lord before, you know we sure do need Him now.
We need him ev'ry day and ev'ry hour.

We need Him in the morning. We need Him at night.
We need Him in the noon day, when the sun is shining bright.

We need Him when we're happy. We need Him when we're sad.
We need Him when we're burdened just to make our hearts feel glad. – Thomas A. Dorsey

Troy Ellens, *solo*
John Rutgers, *bass*

CHORALE

VI

The Sixty-Seventh Psalm

CHARLES IVES (181874-1954)

Nicholas Slonimsky referred to Charles Ives as "America's Musical Prophet," and this, one of his most famous choral works, is a fine example. Working essentially alone, Ives anticipated many of the progressive musical ideas for which other composers like Stravinsky and Schoenberg received the credit. The son of a New England bandmaster, Ives decided after studying composition at Yale that, if he wanted to stay true to his compositional ideals, he would need a different job to support a family; with his business partner Julian Myrick, Ives developed a highly successful insurance business. "The Sixty-Seventh Psalm" was composed some time around 1898-99 and was published 68 years ago today: March 13, 1939.

God be merciful unto us, and bless us;
And cause his face to shine upon us;
That thy way may be known upon earth,
Thy saving health among all nations.
Let the people praise thee, O God; let all the people praise thee.

O let the nations be glad and sing for joy:
For thou shalt judge the people righteously,
And govern the nations upon the earth.
Let the people praise thee, O God; let all the people praise thee.

Then shall the earth yield her increase;
And God, even our own God, shall bless us.
God shall bless us; and all the ends of the earth shall fear Him. – Psalm 67

Alleluia

RANDALL THOMPSON (1899-1984)

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.'"

Alleluia. Amen.

My Love Dwelt in a Northern Land

EDWARD ELGAR (1857-1934)

William Butler Yeats described Elgar's music as being "heroic in its melancholy." While not one of his more heroic works, this setting of a poem by Andrew Lang, a Scots collector of fairy tales, is surely melancholy. A "gothic romance," complete with ghosts, mists, and gray castles, this tale of lost love was set to music in 1889 and was the earliest of Elgar's partsongs to be published (1890).

My love dwelt in a Northern land, a dim tower in a forest green was his,
And far away the sand and gray wash of the waves
were seen the woven forest boughs between:
And through the Northern summer night the sunset slowly, slowly died away,
And herds of stranger deer, silver white, came gleaming through the forest gray,
And fled like ghosts before the day.

And oft that month, we watch'd the moon
Wax great and white o'er wood and lawn,
And oft that month, we watch'd the moon
Wax great and white o'er wood and lawn,
And wane, with waning of the June,
Till, like a brand for battle drawn, she fell,
She fell, and flamed in a wild dawn.

I know not if the forest green still girdles round that castle gray.
I know not if the boughs between the white deer vanish ere the day:
The grass above my love is green,
His heart is colder than the clay. - Andrew Lang (1844-1912)

Tell My Ma When I Go Home

TRADITIONAL IRISH CHILDREN'S STREET SONG

ARR. JON WASHBURN (b.1942)

Jon Washburn is the Conductor and Artistic Director of Canada's professional vocal ensemble, the Vancouver Chamber Choir.

Tell my ma when I go home, the boys won't leave the girls alone.
They pull my hair and they steal my comb, but that's all right 'till I go home.
She is handsome, she is pretty, she is the belle of Belfast city.
She is courtin' one, two, three...Please won't you tell me, who is she?

Albert Mooney says he loves her, all the boys are fightin' for her,
Knock at the door and ring the bell, "Oh, my true love, are you well?"

Here she comes as white as snow, rings on her fingers and bells on her toes.
O! Jenny Murray, she says she'll die if she doesn't get the fellow with the rovin' eye!

Let the wind and the rain and the hail blow high, the snow come tumblin' from the sky,
She's as nice as apple pie, she'll get her own fellow by 'n' by.
When she gets a lad of her own she won't tell her ma when she gets home.
Let the boys say what they will, it's Albert Mooney she loves still. – *Traditional*

Joelle Riezebos, *solo*

Fix Me, Jesus (1994)

AFRICAN-AMERICAN SPIRITUAL
ARR. AUGUSTUS O. HILL

Currently a member of the Wayne State University music faculty, Dr. Hill teaches music theory and is conductor of the university Choral Union. He also serves as assistant director of the Brazeal Denard Chorale of Detroit and director of the ensemble's Community Chorus as well as organist and director in church music programs.

Oh, fix me; fix me, Jesus, fix me.

Fix me for my journey home, fix me, Jesus, fix me.
Fix me for my long white robe, fix me, Jesus, fix me.

Fix me for the streets of gold, fix me, Jesus, fix me.
Fix me for my starry crown. Fix me, Jesus, fix me. – *Traditional*

Kelsi Schuller, *solo*

Elijah Rock

AFRICAN-AMERICAN SPIRITUAL
ARR. MOSES HOGAN (1957-2003)

Until his untimely death in 2003, Moses Hogan was one of the most celebrated contemporary directors and arrangers of spirituals. In his short life, he created dozens of new original arrangements of classic spirituals.

Oh Elijah, rock.
Come on sister help me to pray, tell me my Lord done pass dis way.
Satan ain't nothin' but a snake in the grass.
He's a conjur. He's a liar. Hallelujah, Lord.
If I could I surely would stand on the rock where Moses stood.
Oh Elijah, comin' up Lord.

CONCERT CHOIR

VII

Amazing Grace

“NEW BRITAIN”

ARR. STEPHEN HATFIELD (b.1956)

The familiar tune to which most sing John Newton’s hymn is “New Britain,” which first appeared in the shape-note tunebook, “Virginia Harmony” in 1831.

Amazing grace, how sweet the sound that saved a wretch like me.
I once was lost but now I’m found: was blind but now I see, I see.

T’was grace that taught my heart to fear, and grace my fear relieved.
How precious did that grace appear the hour I first believed, believed.

When we’ve been there ten thousand years, bright shining as the sun
We’ve no less days to sing God’s praise than when, we first begun.

Cal Henderson, *bagpipe*

COMBINED CHOIRS

MUSIC FACULTY

Karen De Mol..... Clarinet, Music Theory, Department Chair
Henry Duitman Instrumental Music Ensembles, Instrumental Music Education
Robert Horton Organ, Church Music, Music History
Benjamin Kornelis Choral Music Ensembles, Choral Music Education, Introduction to the Arts

ADJUNCT MUSIC FACULTY

Richard Bogenrief	Trumpet	Euhno Kim	Violin
*Jameson Cooper	Violin	Stephanie Kocher.....	Flute
Pamela De Haan	Saxophone, Voice, Women’s Chorus	Karren Melik-Stepanov	Cello
Charles Dibley	String Bass	*Jacob Murphy	Violin
Lisa Duitman.....	Piano	Vance Shoemaker.....	Low Brass
Norman Gaines.....	Jazz Band, Woodwind Pedagogy	Michael Smith	Percussion
Darci Gamerl.....	Oboe	*Luis Vargas	Viola
Beverly Gibson.....	Clarinet	Nancy Vermeer	String Pedagogy
Linda Gude	Bassoon	Debora Vogel.....	Voice
Carol Hallberg.....	Elementary Music Education	Anna Vorhes.....	Harp
Julie Hulstein	Horn	Mary Lou Wielenga	Piano
*Amy Joseph.....	Cello		

**Member of the Euclid Quartet, teaching Dordt students through an arrangement with Morningside College.*

WOMEN'S CHORUS

Pam De Haan, *director*

SOPRANO I

Heidi Bouma
Tasha Daale
Danielle Bakker
Naomi De Boer
Michaela Groot

SOPRANO II

Ana Brito
Cheryl Garrett
Ashley Laverman
Lisa Van Boom
Katie Van Den Top
Molly Vande Minkelis
Shiloh Vreeman

ALTO

Laurissa Boman
Amanda Brouwer
Jane Kroese
Katie Schutter
Laura Vahrmeyer
Lindsey Van Houten

ACCOMPANIST

Karyn Regnerus

KANTOREI

Benjamin Kornelis, *director*

SOPRANO

Kristen Brands
Emily Greenfield
Kara Overweg
Kelsi Schuller
Melodie Vanden Born
Jill Vande Vegte

TENOR

Mark Bylenga
Ross De Wit
Eric Meeter
Nathan Nikkel
John Van Staalduinen
Cory Warden

ALTO

Kristina De Graaf
Allison Fox
Susan LeMahieu
Julie Ooms
Jamie Walhof
Allison Wesselius

BASS

Andrew Geleynse
Nate Gibson
Paul Krygsman
T.J. Lagestee
Bradley Redeker
Chris Natelborg

CHORALE

Benjamin Kornelis, *director*

SOPRANO I

Sara De Bruin
Emily Hoogeveen
Piper Kucera
Danielle Roos
Rachel Vanderaa
Elizabeth Walters
Kaila Westra
Amber Wiersma

SOPRANO II

Kristen Brands
Emma Dahl
Valerie Kroll
Stacey Sevatyaynova
Bridget Smith
Amanda Stout
Kaylee Triemstra
Julie Van Boom
Melodie Vanden Born
Lisa Vander Plaats
Jacelyn Van Eps
Jessica Veenstra
Michelle Vis
Bree Wierenga

ALTO I

Jessica Assink
Shannon Cook
Elaine Hannink
Rina Heystek
Mel Hulstein
Ashley Kasper
Mary Masselink
Aileen Nyman
Helena van Beek
Megan Vander Esch
Amanda Vande Voort
Grace Venhuizen

ALTO II

Liz Brand
Hope Bult
Laura De Bruin
Kristina De Graaf
Kyla Jameson
Brenda Vryhof
Allison Wesselius

TENOR I

Jeff Boer
Kyle Brons
Nick Brouwer
David Dick
Eric Meeter
John Rutgers

TENOR II

Steven Annema
Mark Bylenga
Troy Ellens
Nathan Gorter
Luke Haan
Luke Herron
Jonathan Nederhoff
Nathan Nikkel
Ben Slager
Neal Vellema
Andrew Voss

BASS I

Tim Boonstra
Dan Elgersma
Cal Henderson
Ryan Johnson
Kevin Kim
Paul Krygsman
Nate Nykamp
Joel Pilon
Ephron Poyer
Josh Sandbulte
Mark Sjoerdsma
Joseph Slegers
Joel Stam
Andrew Sybesma
J. Lee Walhof
Samuel Zylstra

BASS II

Jonathan Ayee
A.J. Borger
Brandon Huisman
James Slegers
Jander Talen
Ryan Van Maanen

ACCOMPANIST

Helena van Beek

CONCERT CHOIR
Benjamin Kornelis, *director*

SOPRANO I

Heather Boer
Emily Greenfield
Kara Overweg
Joelle Riezebos
Kelsi Schuller
Mary Van Essen

ALTO I

Amy Blok
Susan LeMahieu
Sarah Masselink
Claire McWilliams
Julia Vander Wal
Anna Venhuizen

SOPRANO II

Bethany Colvin
Jana Krygsman
Becky Lancaster
Jasmine Palmer
Sarah Slegers
Adrea VanDeList
Jill Vande Vegte

ALTO II

Sara Achterhof
Kristen Dekkers
Allison Fox
Heather Hooyer
Amanda Nyman
Julie Ooms
Rebekah Oudman
Jamie Walhof

TENOR I

Jon Bushnell
Matthew De Wit
Trevor Mouw
John Vanden Berg
Corey Warden
John Van Staalduinen

BASS I

Nate Gibson
T.J. Lagestee
Chris Natelborg
Bradley Redeker
Andy Schroedermeier
Tim Van Voorst
Joel Westra

TENOR II

Elliot De Wit
Ross De Wit
Jacob Kroeze
Kevin Riemersma
Jonathon Shaffstall
Andrew Tacoma
Tim Vande Griend

BASS II

Alan De Young
Nick Draayer
Andrew Geleyense
Avery Gorter
Matt Postma
Garry Riezebos

ACCOMPANIST

Heather Hooyer