

PROGRAM

OPENING PRAYER

I

It wasn't until the fourteenth century that composers began to think of the movements of a mass as parts of a unified whole; Guillaume de Machaut's (ca.1300-1377) *Messe de Notre Dame* is considered to be the first to do so. Until that time, musical settings of the various mass texts were grouped together, with all the Glorias in one place, followed by all the Credos, and so on, and settings would be selected without consideration of any unifying element. In today's postmodern culture, a similar "pick-and-mix" approach has become popular, often juxtaposing or combining strikingly different styles—witness a recent recording of Gregorian chant with superimposed jazz saxophone! In this first portion of our program we present settings representing five very different styles and historical periods, in no particular order. Rossini is best-known for his vast contribution to comic opera, yet after 1829—by which time he could retire on his impressive profits—he settled in Paris, where he wrote sacred music, songs, and piano music; his operatic style is still evident in the Kyrie presented here. Monteverdi stands at the crossroad of the Renaissance and Baroque periods of music's history, and although his madrigals were forward-looking, he continued to compose in the *stile antico* of renaissance polyphony, especially for works for the church; from 1613 until his death he was the choirmaster at St. Mark's cathedral in Venice. In the 1970s, the Estonian composer Arvo Pärt developed a means of composition which he termed his 'tintinabuli' style, in which voices moving along chant-like scale patterns are juxtaposed with voices singing chord outlines; the result is a totally unique sound, with a timbre reminiscent of the lingering overtones of ringing bells. Leonard Bernstein's *Mass* was written in 1970 to commemorate the opening of the Kennedy Center for the Performing Arts in Washington, D.C.; in it one can hear echoes of his contributions to the Broadway musical. We conclude with the first Agnus Dei from Palestrina's *Pope Marcellus Mass*; when the Counter-Reformation's Council of Trent was considering banishing vocal polyphony from the church, it was music such as this, with its graceful chant-like lines and transparent textual clarity, that stayed the Council's hand. Whether you choose to think of it as "neo-medieval" or "postmodern," we hope you enjoy this eclectic assemblage of mass text settings.

Missa Eclectica

Kyrie (from Petit messe solennelle)

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

GIOACCHINO ROSSINI (1792-1868)

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria (from Messa a 4 da Cappella)

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

CLAUDIO MONTEVERDI (1567-1643)

Glory be to God on high.
And on earth peace,
Good will toward men.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.
We give thanks to Thee
For Thy great glory.
Lord God, heavenly King,
God the Father Almighty,
the only begotten Son,
Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Who takes away the sins of the world,
Have mercy on us.
Who takes away the sins of the world,
Receive our prayer.
Thou that sits at the right hand of the Father,
Have mercy on us.
For Thou alone art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ.
With the Holy Ghost
In the glory of God the Father. Amen.

Summa (Credo)

ARVO PÄRT (b.1935)

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostrum salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum;
sedet ad dexteram Patris.
Et iterum venturus est cum isere,
judicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.*

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord, Jesus Christ,
The only begotten Son of God,
Begotten of His Father before all ages.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
By whom all things were made.
Who for us men
and for our salvation,
Came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary, and was made man.
And was crucified also for us
under Pontius Pilate,
He suffered and was buried.
And the third day he rose again
According to the scriptures.
And ascended into heaven,
And sits at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead;
Whose Kingdom shall have no end.
And in the Holy Ghost,
the Lord and giver of life,
Who proceeds from the Father and the Son.
Who with the Father and the Son
is worshipped and glorified;
Who spoke by the Prophets.
And in one holy Catholic
And Apostolic Church.
I acknowledge one baptism
For the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come. Amen.

Sanctus (from Mass)

LEONARD BERNSTEIN (1918-1990)

Holy! Holy! Holy is the Lord God of Hosts! Heaven and earth are full of Thy glory!

*Sanctus, Sanctus Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra Gloriam tuam.
Osanna! Benedictus qui venit
in nomine Domini.
Osanna in excelsis!
Kadosh, Kadosh, Kadosh
Adonai ts'vaot,
M'lo chol haretz k'vodo.
Singing Holy, Holy, Holy,
Lord God of Hosts.
All the heavens and earth are
full of His glory.
Baruch ha'ba B'shem Adonai!
Sanctus!*

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Glory to God! Blessed is He who comes
In the name of the Lord.
Glory to God in the highest!
Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.

Blessed is He who comes in the name of the Lord!
Holy!

Agnus Dei (from Pope Marcellus Mass)

GIOVANNI DA PALESTRINA (ca.1525-1594)

*Agnus Dei,
qui tollis peccata mundi;
miserere nobis.*

Lamb of God,
Who takes away the sins of the world,
Have mercy upon us.

II

Past Life Melodies

SARAH HOPKINS (b.1958)

Past Life Melodies was composed in 1991 by Sarah Hopkins for St. Peters Lutheran College, a high school in Brisbane, Australia. The melodic ideas of the work, like those in all of Hopkins' music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years—a melody which came to her at moments of deep emotion. The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music. The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like “golden threads” above the earthy drone sustained by the main body of the choir.

— *Program Note by Stephen Leek, © Morton Music*

Brian Marcus and Zachary Vreeman, overtone soloists

III

In this set we revisit our repertoire for the Christmas season. In *Ave Maria*, setting the first words of Gabriel to Mary, Canadian composer David MacIntyre portrays the angel as a sparkling, shimmering presence; the work was composed in 1995 for the Vancouver, B.C. women's choir, “Elektra.” Eric Whitacre has become one of the most frequently-performed composers of choral music in America, and at a very young age; his *Lux Aurumque* uses chord clusters to create an ethereal and timeless effect. The set concludes with an African carol and an African-American spiritual. The Nigerian carol *Betelehemu* was brought to the United States by Babatunde Olatunji, who was studying at Morehouse College in the mid-1950s. His choral director, Wendell Whalum, arranged the carol for men's voices, and Barrington Brooks subsequently arranged Whalum's version for a choir of mixed voices. André Thomas, currently Choral Director at Florida State University, has arranged the well-known *Go Where I Send Thee* in a jazz/gospel style; its rhythmic drive and urgency send us on our way to share the good news of Christ's birth.

Ave Maria

DAVID MACINTYRE (b.1952)

Ave Maria!

Hail, Mary!

Lux Aurumque

ERIC WHITACRE (b.1970)

*Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.*

Light,
warm and heavy as pure gold
and the angels sing softly
To the new-born baby.

— *Edward Esch,
translated into Latin by Charles Anthony Silvestri*

Betelehemu

*Awa yi o ri Baba gbo jule,
Awa yi o ri Baba fehinti,
Nibo labi Jesu, nibo labi bii.
Betelehemu ilu ara,
Nibo labi Baba o daju.
Iyin, iyin, iyin nifuno,
Adupe fun o, jooni,
Baba olo reo.
Iyin fun o Baba anu,
Baba toda wasi.*

*Josh Christoffels, Gabriel Florit, John Hoogeveen, Nicole Noteboom,
Rebecca Schelhaas, Erika Van Den Hul, Zachary Vreeman & Amy Vroom, percussion*

NIGERIAN CAROL

ARR. WENDELL WHALUM AND BARRINGTON BROOKS

We are glad that we have a Father to trust.
We are glad to have a Father to rely on.
Where was Jesus born? Where was he born?
Bethlehem the city of wonder.
That is where the Father was born for sure.
Praise, praise, praise be to Him.
We thank thee, we thank thee for this day,
Gracious Father.
Praise be to thee,
Merciful Father.

Go Where I Send Thee

*Children, go where I send thee. How shall I send thee?
I'm gonna send thee one by one. One for the little bitty baby.
He was born! Born! Born in Bethlehem.
I'm gonna send thee one by one, One for the little bitty baby.
Two was for Paul and Silas.
Three was the Hebrew children. He was born! Born! Born in Bethlehem.
Four came knockin' at the door. Somebody's knockin at the door!
Four was the four that came knockin' at the door.
Oh sinner, why don't you answer? Somebody's knockin' at your door.
I shall send thee five by five. Five for the Gospel preachers.
I shall send thee six by six. Six was the six that couldn't get fixed.
Seven went up to Heaven.
Eight was the eight that stood at the gate.
Nine was the nine that got left behind!
Ten by ten 'cause ten was the ten commandments. He was born! Born! Born in Bethlehem.*

Zachary Vreeman, tenor

SPIRITUAL

ARR. ANDRÉ THOMAS (b.1952)

GREETINGS FROM DORDT COLLEGE

OFFERING AND INTERMISSION

IV

Examples of American folk song comprise this trio. *Buffalo Gals* and *Polly-Wolly-Doodle*, although humorous in and of themselves, have their roots in an unfortunate genre of American musical theatre: the minstrel show. Developing in the 1840s and continuing beyond the Civil War, these shows often mocked African-Americans or sentimentalized the horrors of slave plantation life. They also helped to popularize many of the best-known songs of America: *Blue-tailed Fly*, *Dixie*, and many of Stephen Foster's songs. *Buffalo Gals* was first published in 1844 by Cool White, a pseudonym for the minstrel singer John Hodges. The song's text would change depending on where the show was being performed (*New York Gals*, *Lou'siana Gals*, etc.); Buffalo (New York) was the city name that stuck. *Johnny Has Gone for a Soldier* has roots that go back to the British Isles, as do many "American" folk songs: *Shule Aroon* (or *Siul a Ruin*, meaning "Come O Love"), the original Gaelic text, tells of an Irish soldier who left for France after the Treaty of Limerick in 1691. Other than its popularity within minstrel shows, little is known of the origin of *Polly-Wolly-Doodle*; it has become a favorite children's nonsense song.

Buffalo Gals

AMERICAN FOLK SONG ARR. ALICE PARKER (b.1925)

Buffalo gals, won't you come out tonight, won't you come out tonight, won't you come out tonight?
Buffalo gals, won't you come out tonight an' dance by the light of the moon?
Will you, won't you, will you, won't you come out tonight,
will you come out tonight, won't you come out tonight?
Will you, won't you, will you, won't you come out tonight an' dance by the light of the moon?

As I was lumberin' down the street, down the street, down the street,
A pretty gal I chanced to meet, O she was fine to view!
Oh I danced with a dolly with a hole in her stockin',
An' her knees kep' a-knockin', an' her heels kep' a-rockin.
Oh, I danced with a dolly with a hole in her stockin',
An' we danced by the light of the moon.

I stopped her an' I had some talk, had some talk, had some talk,
But her foot covered up the whole sidewalk an' left no room for me!
Oh I danced with a dolly with a hole in her stockin',
An' her knees kep' a-knockin', an' her heels kep' a-rockin.
Oh, I danced with a dolly with a hole in her stockin',
An' we danced by the light of the moon.

She's the purtiest gal I ever seen in my life, seen in my life, seen in my life,
And I do so wish that she was my wife, an' we would part no more.
Buffalo gals, won't you come out tonight, won't you come out tonight, won't you come out tonight?
Buffalo gals, won't you come out tonight an' dance by the light of the moon?
Will you, won't you, will you, won't you come out tonight,
will you come out tonight, won't you come out tonight?
Will you, won't you, will you, won't you come out tonight an' dance by the light of the moon?

Johnny Has Gone for a Soldier

AMERICAN REVOLUTION FOLKSONG ARR. ROBERT DE CORMIER (b.1922)

Here I sit on Buttermilk Hill,
Who can blame me cry my fill,
And ev'ry tear could turn a mill.
Johnny has gone for a soldier.

Me oh my, I loved him so,
Broke my heart to see him go,
And only time can heal my woe.
Johnny has gone for a soldier.

I'll sell my flax, I'll sell my wheel,
Oh yes I'll buy my love a sword of steel,
That it in battle he may wield,
Johnny has gone for a soldier.

Tricia Van Ee, soprano & Dana Ralston, alto

Polly-Wolly-Doodle

AMERICAN FOLK SONG
ARR. GAIL KUBIK (1914-1984)

*Oh, I went down South for to see my Sal, Sing Polly-wolly-doodle all the day;
My Sal she am a spunky gal, Sing Polly-wolly-doodle all the day.
Fare thee well, fare thee well, fare thee well my fairy fay,
For I'm goin' to Lou'siana for to see my Susyanna, Sing Polly-wolly-doodle all the day.*

*Oh my Sal she am a maiden fair, Sing Polly-wolly-doodle all the day;
With curly eyes and laughing hair, Sing Polly-wolly-doodle all the day.*

*Oh a grasshopper sittin' on a railroad track, Oh Polly-wolly-doodle all the day;
A-pickin' his teeth with a carpet tack, Sing Polly-wolly-doodle all the day.*

*Oh I went to bed, but it wasn't no use, Oh Polly-wolly-doodle all the day;
Her feet stuck out like a chicken roost, Sing Polly-wolly-doodle all the day.
Fare thee well, fare thee well, fare thee well my fairy fay,
For I'm goin' to Lou'siana for to see my Susyanna, Sing Polly-wolly-doodle all the day.*

Liz McPherson, soprano; Amy Vroom, alto; & Kraig Bleeker, tenor

V

In the first of these two “Songs of Nostalgia,” the singer anticipates a long and happy life, filled with the everyday pleasures of married life (gardening, grandchildren, home repair!); Paul McCartney wrote the music when he was only sixteen years old, with a tongue-in-cheek nod to English vaudeville. In *Returning Home*, Gerald Kemner adopts a style reminiscent of the Barbershop Quartet, with its rich harmonies, to evoke the feelings of one who is able to look back on a happy life of love and contentment.

When I'm Sixty-four

JOHN LENNON & PAUL MCCARTNEY
ARR. WARD SWINGLE (b.1927)

*When I get older, losing my hair, many years from now,
Will you still be sending me a Valentine, birthday greetings, bottle of wine?
If I'd been out till quarter to three, would you lock the door?
Will ya still need me, will ya still feed me, when I'm sixty-four?
You'll be older too. And if you say the word, I could stay with you.*

*I could be handy mending a fuse, when your lights have gone,
You can knit a sweater by the fireside, Sunday mornings go for a ride.
Doing the garden, digging the weeds, who could ask for more?
Will ya still need me, will ya still feed me, when I'm sixty-four?
Ev'ry summer we can rent a cottage on the Isle of Wight, if it's not too dear.
We shall scrimp and save.
Grandchildren on your knee,
Vera, Chuck, and Dave.*

*Send me a postcard, drop me a line, stating point of view,
Indicate precisely what you mean to say. Your sincerely, wasting away.
Give me your answer, fill in a form: “Mine forevermore.”
Will ya still need me, will ya still feed me, when I'm sixty-four?*

Returning Home

GERALD KEMNER (b.1932)

*I want to tell you a gentlest thing.
Like light to you.
Like old faces being fed a good memory from inside themselves.
Like eyes that do not watch but slowly meet across a room in which everyone is,
and no one need hurry to what he is sure of.
I want to say before we run out of rooms and everyone that I am slowest, surest, gentlest, too,
across whatever room I look at you.*

-- John Ciardi

VI

We conclude our concert with songs that remind us of God's unfailing love at all times and in all circumstances. Carl Daw's text uses musical concepts as ways to consider God's creation, His comfort, and our glorious hope. The text of *Abide With Me* was written by Henry Lyte, the beloved pastor of a fishing community in England. Long plagued by frailty and illness, he was eventually forced to seek a warmer climate in Italy, but died on the journey and was buried in Nice, France. It is thought that Lyte wrote *Abide With Me* shortly before his last Sunday at the Lower Brixham Church; in that final sermon, Lyte urged his parishioners "to prepare for the solemn hour which must come to all by a timely appreciation and dependence on the death of Christ."

God of Grace and God of Laughter

ROY HOPP (b.1951)

*God of grace and God of laughter, singing worlds from naught to be—
Sun and stars and all thereafter joined in cosmic harmony:
Give us songs of joy and wonder, music making hearts rejoice:
Let our praises swell like thunder, echoing our Maker's voice.*

*When our lives are torn by sadness, heal our wounds with tuneful balm;
When all seems discordant madness, help us find a measured calm.
Steady us with music's anchor when the storms of life increase;
In the midst of hurt and rancor, make us instruments of peace.*

*Turn our sighing into singing, music born of hope restored;
Set our souls and voices ringing, tune our hearts in true accord:
Till we form a mighty chorus joining angel choirs above,
With all those who went before us, in eternal hymns of love.*

-- Carl P. Daw, Jr.

Erika Van Den Hul, violin

CLOSING PRAYER

Abide With Me

WILLIAM MONK (1823-1889)

ARR. LUCY HIRT

*Abide with me; fast falls the eventide;
The darkness deepens, Lord, with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O, abide with me.*

*I need Thy presence ev'ry passing hour;
What but Thy grace can foil the tempter's power?
Who like Thyself, my guide and stay can be?
Through cloud and sunshine, O, abide with me.*

*I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where grave, thy victory?
I triumph still if Thou abide with me!*

-- Henry Lyte (1793-1847)

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

Softly and Tenderly

WILLIAM LAMERTINE THOMPSON (1847-1909)

ARR. RENÉ CLAUSEN (b.1953)

*Softly and tenderly Jesus is calling, calling for you and for me.
Softly and tenderly Jesus is calling; calling, O sinner, come home.
Come home, come home, You who are weary, come home.
Softly and tenderly Jesus is calling, calling, O sinner, come home.*

-- W.L. Thompson

Ain't Got Time to Die

HALL JOHNSON (1887-1970)

*Lord, I keep so busy praisin' my Jesus, ain't got time to die.
'Cause when I'm healin' the sick, I'm praisin' my Jesus, ain't got time to die,
'Cause it takes all o' my time to praise my Jesus, all o' my time to praise my Lord,
If I don't praise Him the rocks gonna cry out, "Glory an' honor, glory an' honor!"
Ain't got time to die.*

*Lord, I keep so busy workin' for the Kingdom, ain't got time to die.
'Cause when I'm feedin' the poor, I'm workin' for the Kingdom, ain't got time to die,
'Cause it takes all o' my time to praise my Jesus, all o' my time to praise my Lord,
If I don't praise Him the rocks gonna cry out, "Glory an' honor, glory an' honor!"
Ain't got time to die.*

*Lord, I keep so busy servin' my Master, ain't got time to die.
'Cause when I'm givin' my all, I'm servin' my Master, ain't got time to die,
'Cause it takes all o' my time to praise my Jesus, all o' my time to praise my Lord,
If I don't praise Him the rocks gonna cry out, "Glory an' honor, glory an' honor!"
Ain't got time to die. Now, won't you
Get out o' my way, let me praise my Jesus? Get out o' my way, let me praise my Lord.
If I don't praise Him the rocks gonna cry out, "Glory an' honor, glory an' honor!"
Ain't got time to die!*

Rochelle Senti, soprano

This Is My Father's World

FRANKLIN L. SHEPHERD (1852-1930)
ARR. PAUL J. CHRISTIANSEN (1914-1997)

*This is my Father's world, and to my list'ning ears
All nature sings, and round me rings the music of the spheres.
This is my Father's world; I rest me in the thought
Of rocks and trees, of skies and seas. His hand the wonders wrought.*

*This is my Father's world; the birds their carols raise;
The morning light, the lily white, declare their Maker's praise.
This is my Father's world; He shines in all that's fair;
In the rustling grass I hear Him pass, He speaks to me ev'rywhere.*

*This is my Father's world, O let me not forget
That though the wrong seems oft so strong, God is the ruler yet.
This is my Father's world; why should my heart be sad?
The Lord is King, let heaven ring! God reigns, let earth be glad!*

-- Maltbie D. Babcock (1858-1901)

Dordt College Alma Mater

DALE GROTENHUIS (b.1931)

*Respond all loyal hearts to Dordt; our Christian college we acclaim.
From far and near our rank 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

“We are grateful for your presence at this performance of the Dordt College Concert Choir. Your attendance encourages us in our task and we trust that our students will bring joy to your day with the music that they perform tonight and with their presence in your community.”

-- Dr. Carl E. Zylstra, President of Dordt College

DORDT COLLEGE

Dordt College is a liberal arts college located in northwest Iowa. More than 1,300 students from 37 states, six Canadian provinces and several foreign countries presently attend Dordt, choosing from among more than forty areas of study, including associate's and bachelor's degrees and a master's degree in education. Dordt is included among the top 20 Midwest regional liberal arts colleges in U.S. News and World Report's current list of "America's Best Colleges." Among Dordt's 75 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 means that personal attention to the needs of the student is 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 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, Concert Band, Campus 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 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 (either performance or church music) or a music education track (instrumental or vocal). Elementary education majors may also choose music as their area of interest. The newest program offering is the minor in music performance. Students of any major who are dedicated and talented performers may choose this minor.

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 on the Internet at <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 Dordt College Chorale and the Northwest Iowa Symphony Orchestra). Their season includes chapel and civic performances as well as several concert appearances in the B.J. Haan Auditorium. 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 both 1997 and 2001.

DR. BENJAMIN KORNELIS, DIRECTOR

A native of Lynden, Washington, and a graduate of Calvin College, Western Washington University, and Michigan State University, Benjamin Kornelis has been Director of Choral Activities at Dordt College since 1994. He has taught in high schools in Chicago, Seattle, and Lynden, and at Trinity Christian College, and has been a Music Director for several years in churches in Grand Rapids, Chicago, Bellingham (WA), and Seattle. While in Seattle, he sang with the professional ensemble *Choral Arts Northwest* and the Seattle Symphony Chorale; in Iowa he has been the tenor soloist in performances of Handel's *Messiah* and Haydn's *Creation* with the Sioux County Oratorio. A member of the American Choral Directors' Association, he is a frequent reviewer of choral publications for the *Choral Journal*. At Dordt he directs the Concert Choir, the 85-member Chorale, the small vocal ensemble *Kantorei*, and teaches music history, choral music education, advanced choral conducting, and an introductory arts course. In addition to his duties at Dordt, he directs the Senior Choir at St. John's Lutheran Church in LeMars, Iowa.

CONCERT CHOIR PERSONNEL

ACCOMPANISTS

David Kok
Andrew Schaap

SOPRANO I

Kara Bentz, *Platte, South Dakota*, Music Education: Secondary Choral, 2004
Laura Gutierrez, *Shenandoah, Iowa*, Elementary Education, 2003
Elisabeth McPherson, *Lincoln, Nebraska*, English Literature, 2004
Rachel Persenaire, *Escalon, California*, Theatre Arts, 2004
Sheri Rouw, *Mount Vernon, Washington*, Social Work, 2002
Tricia Van Ee, *Pella, Iowa*, Music: Vocal Performance and Pedagogy, 2002
Rochelle Senti, *Lynden, Washington*, Music: Vocal Performance and Pedagogy, 2002

SOPRANO II

Lindsay De Wit, *Rock Valley, Iowa*, Psychology, 2003
Annette Elgersma, *Sioux Falls, South Dakota*, Psychology, 2002
Valerie Maas, *Mount Vernon, Washington*, Special Education: Elementary and Secondary, 2003
Holly Meyer, *St. Louis, Missouri*, Music Education: Secondary Choral, 2003
Jana Smeenk, *Sunnyside, Washington*, Elementary Education, 2002
Kimberly Stiemsma, *Randolph, Wisconsin*, Theology: Youth Ministry, 2002
Erika Van Den Hul, *Sioux Center, Iowa*, Music: Violin Performance and Pedagogy, 2002

ALTO I

Janelle DeStigter, *Loveland, Colorado*, Chemistry, 2003
Luann Kosters, *San Jose, California*, Psychology: Human Services, 2002
Kim Philipsen, *Orange City, Iowa*, Elementary Education, 2003
Dana Ralston, *Jupiter, Florida*, Business, 2002
Julie Vanden Heuvel, *Chino, California*, Theology: Youth Ministry, 2004
Sarah Anne Vander Plaats, *Orange City, Iowa*, Communication: Journalism, 2004

ALTO II

Nicole Noteboom, *Johnston, Iowa*, Psychology, 2002
Rebecca Schelhaas, *Sioux Center, Iowa*, Elementary Education, 2002
Tiffany Ulferts, *Edgerton, Minnesota*, Elementary Education, 2003
Beth Vander Ziel, *Salt Lake City, Utah*, Accounting & Computer Science, 2003
Tricia Van Groningen, *Tinley Park, Illinois*, Psychology, 2002
Amy Vroom, *Orland Park, Illinois*, Political Studies & Communication: Speech, 2002

TENOR I

Nick Alons, *Sanborn, Iowa*, Theology: Youth Ministry, 2003
Kraig Bleeker, *Sioux Center, Iowa*, Theology, 2003
Jeremy Dreise, *Sioux Center, Iowa*, Education, 2005
Brian Marcus, *Renville, Minnesota*, Elementary Education, 2003
Matthew Troost, *Caledonia, Michigan*, Agriculture: Plant Science, 2002
Zachary Vreeman, *Anchorage, Alaska*, Music Education: Secondary Choral and Instrumental, 2002

TENOR II

Joshua Christoffels, *Worthington, Minnesota*, English: Writing, 2002
Gabriel Florit, *Lima, Perú*, Music: Guitar Performance and Pedagogy, 2004
Myron Kamper, *Oakdale, California*, Biology: Pre-Veterinary, 2005
Levi Nieuwsma, *Pella, Iowa*, Computer Science, 2004
Seth Postma, *Sanborn, Iowa*, Psychology, 2004
Justin Vande Kerk, *Hull, Iowa*, Theology: Youth Ministry, 2004

BASS I

Brad Bierma, *Orient, Colorado*, History and Theology: Youth Ministry, 2002
Howard Gorter, *Otley, Iowa*, Engineering: Electrical & Computer Science, 2002
Jonathan Huizingh, *Denver, Colorado*, Computer Science: Hardware, 2003
Corey Rozenboom, *Oskaloosa, Iowa*, Agriculture: Plant Science, 2004
Eric Westra, *Hull, Iowa*, Computer Science: System Administration, 2003
Laremy De Vries, *Pella, Iowa*, Philosophy & Political Studies, 2002

BASS II

Brad Dykstra, *Littleton, Colorado*, Theology: Youth Ministry, 2002
John Hoogeveen, *Des Moines, Iowa*, Business Administration & Accounting, 2004
Rick Hoogeveen, *Willmar, Minnesota*, Art: Graphic Design, 2002
David Kok, *Randolph, Wisconsin*, Elementary Education & Music Education: Elementary and Secondary Choral, 2003
Greg Masselink, *Edgerton, Minnesota*, English: Secondary Education, 2003
Brian Ochsner, *Maurice, Iowa*, Philosophy, 2002
Andrew Schaap, *South Holland, Illinois*, Music: Organ Performance and Pedagogy, 2003