

“WORDS AND MUSIC”
CELEBRATING THE MARRIAGE OF THE
LITERARY AND MUSICAL ARTS

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. Please withhold applause until the completion of each numbered section.

I

Charles Dickens, one of the great novelists of the English Victorian era, often attacked the social ills of his day in such works as “A Christmas Carol,” “Oliver Twist,” and “David Copperfield.” In *Things That Never Die*, Lee Dengler sets Dickens’ poetic call to justice and mercy; Dengler is Associate Professor of Voice and Composition at Goshen College in Indiana.

In *Where Dwells the Soul of My Love*, James Mulholland, Professor of Music at Butler University, sets a text of the Scottish poet and essayist James Thomson.

Things That Never Die

LEE DENGLER (b.1949)

The pure, the bright, the beautiful
that stirred our hearts in youth,
The impulses to wordless prayer,
The streams of love and truth,
The longing after something lost,
The spirit’s yearning cry,
The striving after better hopes;
These things can never die.

The timid hand stretched forth to aid
A brother in his need,
A kindly word in grief’s dark hour
that proves a friend indeed;
The plea for mercy softly breathed,
When justice threatens high,
The sorrow of a contrite heart;
These things can never die.

Let nothing pass, for ev’ry hand
Must find some work to do,
Lose not a chance to waken love;
Be firm and just and true,
So shall a light that cannot fade
Beam on thee from on high,
And angel voices say to thee;
These things can never die. – *Charles Dickens (1812-1870)*

Where Dwells the Soul of My Love

JAMES MULHOLLAND (b.1935)

What precious thing are you making fast
In all these silken lines?
Where and to whom will it go at last?
Such subtle knots and twines!

I am tying up all my love in this,
With all it’s hopes and fears,
With all of its anguish and all its bliss,
And its hours heavy as years.

But in vain would I make it fast
With countless subtle twines;
For e’er its fire breaks out at last,
And it shrivels all the lines.

I’m going to send it afar, afar,
To I know not where above;
To that sphere beyond the highest star
Where dwells the soul of my love.

– *James Thomson (1834-1882)*

Elizabeth Van Haften, *oboe*

WOMEN’S CHORUS

II

The Song of Solomon contains lyric poems of love and courtship, as might have been sung at Jewish weddings. For Christians, these poems speak to the beauty of the union of Christ and his bride, the Church. Sir Edward Bairstow held the post of Organist of York Minster from 1913 until his death in 1946.

In his score notes, the Australian composer Graeme Morton says of Tennyson's "Crossing the Bar" that "as with the sailor, the poet sees life's journey ending as we at death 'cross the bar' and meet the Pilot who safely brings us to the end of the journey."

I sat down under His shadow

EDWARD C. BAIRSTOW (1874-1946)

I sat down under His shadow with great delight,
And his fruit was sweet to my taste.
He brought me to the banquet house,
And His banner over me was love,
I sat down under his shadow. – *Song of Solomon 2:3-4*

Crossing the Bar

GRAEME MORTON (b.1952)

Sunset and evening star,
And one clear call for me!
And be no moaning, of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the
 boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;
For though from out our bourne of Time and
 Place
The flood may bear me far,
I hope to see my Pilot face to face,
When I have crossed the bar.

– *Alfred, Lord Tennyson (1809-1892)*

III

Nils Lindberg's music shows the influence of both Swedish folk music and modern jazz; note how the final two lines, set off in the formal structure of the sonnet, are set off musically by a striking change of key.

Henry Leslie's setting of a portion of Herrick's "To Music, to becalm his fever" is illustrative of the Romantic era's revival of the part-song, which were as much designed for the singer's pleasure as for the audience.

Shakespeare meets vocal jazz again in Rutter's swing setting of "It was a lover and his lass."

Shall I compare thee to a summer's day

NILS LINDBERG (b.1933)

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimmed
And ev'ry fair from fair sometime declines,
By chance or nature's changing course untrimm'd:
But thy eternal summer shall not fade
Nor lose possession of that fair thou owe'st,
Nor shall Death brag thou wanders't in his shade,
When in eternal lines to time thou grow'st;
 So long as men can breathe or eyes can see,
 So long lives this and this gives life to thee. – *William Shakespeare (1564-1616), from "O, Mistress mine"*

Charm Me Asleep

HENRY LESLIE (1822-1896)

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I go
Away in easy slumbers. – *Robert Herrick (1591-1674), from "To Music, to becalm his fever"*

It was a lover and his lass

JOHN RUTTER (b.1945)

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
In Spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country fools would lie,
In Spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime.
In Spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring. – *William Shakespeare (1564-1616)*

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IV

René Clausen's imaginative setting of Psalm 96 and 22 uses various compositional techniques to convey the text's essence: a soloist sings the mournful third stanza, the fourth stanza creatively recalls the familiar tune of *Praise to the Lord, the Almighty*, and in an aleatoric section the sopranos individually and freely add to the song, representing all of creation joining in the song of praise, each in their own manner.

A portion of the metaphysical poet George Herbert's "Easter" is the subject of Daniel Burton's exuberant anthem *Rise, Heart; Thy Lord Is Risen*.

All That Hath Life & Breath Praise Ye the Lord!

RENÉ CLAUSEN (*b.1953*)

All that hath life and breath praise ye the Lord,
Shout to the Lord Alleluia! Alleluia.
Praise the Lord with joyful song,
Sing to the Lord with thanksgiving, Alleluia,
Praise Him! Praise the Lord with joyful song, Alleluia.

All that hath life and breath praise ye the Lord,
Shout to the Lord Alleluia! Alleluia.
All that hath life and breath praise ye the Lord,
Sing to the Lord a new-made song,
Praise His name Alleluia.

Unto Thee, O Lord, have I made supplication,
And cried unto the rock of my salvation;
But Thou hast heard my voice,
And renewed my weary spirit.
All that hath life and breath praise him.

Praise to the Lord the Almighty the King of creation.
O my soul praise Him for He is thy health and salvation.
All that hath life and breath, praise ye the Lord!
Praise the Lord with joyful song! Alleluia!

All that hath life and breath, praise ye the Lord,
Shout to the Lord Alleluia! Alleluia.
Praise Him, Laud Him, Alleluia! – *adapted from Psalms 96 and 22*

Rosa Houtmsa, *soprano*

Rise, Heart; Thy Lord is Risen (1986)

DANIEL BURTON

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou mayst likewise
With him rise.

Awake my lute, and struggle for thy part
With all thy art.
The cross hath taught all wood to resound his name
Who bore the same.
His stretchèd sinews taught all strings what key
Is best to celebrate this most high day.
Alleluia! – *George Herbert (1593-1633), from "Easter"*

V

Little is known of Colonel Henry Heveningham, who borrowed from Shakespeare to begin his “If Music Be the Food of Love;” but the well-known poem has been a favorite of many composers, including Henry Purcell. This romantic setting is by David Dickau, Director of Choral Activities at Minnesota State University, Mankato.

Brahms’ *Liebeslieder Waltzer* (“Lovesong Waltzes”) were written “for piano duet with voices *ad libitum*” implying that the waltzes could be performed *without* voices, and indeed the accompaniment sparkles brilliantly on its own. But the texts, a collection of translations and imitations of folk poetry—primarily Russian, Polish, and Magyar (Hungarian)—are equally delightful.

If Music Be the Food of Love

DAVID C. DICKAU (b.1953)

If music be the food of love,
 Sing on till I am filled with joy;
 For then my list’ning soul you move
 To pleasures that can never cloy.
 Your eyes, your mien, your tongue declare
 That you are music ev’rywhere.
 Pleasures invade both eye and ear,
 So fierce the transports are, they wound,
 And all my senses feasted are;
 Tho’ yet the treat is only sound,
 Sure I must perish by your charms,
 Unless you save me in your arms. — *Henry Heveningham* (17th century); first line from Shakespeare’s “*Twelfth Night*”

Liebeslieder Waltzer, Op. 52

JOHANNES BRAHMS (1833-1897)

- | | |
|---|---|
| <p>13. Vögelein durchrauscht die Luft,
 Sucht nach einem Aste;
 Und das Herz ein Herz begehrt’s,
 Wo es selig raste.</p> | <p><i>Ev’ry bird that soars the sky,
 Seeks a branch for nesting;
 And each heart a heart desires
 For the spirit’s resting.</i></p> |
| <p>14. Sieh, wie ist die Welle klar,
 Blickt der Mond hernieder!
 Die du meine Liebe bist,
 Liebe du mich wieder!</p> | <p><i>See how bright the fountain gleams,
 From the moon above her!
 If my love can light your dreams,
 Love me, dear, forever!</i></p> |
| <p>15. Nachtigall, sie singt so schön,
 Wenn die Sterne funkeln.
 Liebe mich, geliebtes Herz,
 Küsse mich im Dunkeln.</p> | <p><i>Nightingale, you sing so sweet,
 When the stars are sparkling,
 Love me, my fondest heart,
 Kiss me when ‘tis dark’ning!</i>
 — <i>Georg Daumer</i> (1800-1875), from “<i>Polydora</i>”</p> |

Brian De Young and Alicia Mulder, *piano*

VI

Having studied with Paul Hindemith at Yale in the 1940's, Emma Lou Diemer has sought to extend Hindemith's concept of *Gebrauchsmusik* – music intended to be “useful.” Diemer herself has said, “I have little affinity with the composers who write only for their fellow composers. Some of history's dullest, most ephemeral music has been produced for that reason.” Her music, frequently performed by church and school choirs, is both substantial and delightful.

Three Madrigals

EMMA LOU DIEMER (b.1927)

I. O mistress mine, where are you roaming?
O, stay and hear! your true-love's coming
That can sing both high and low.
Trip no further, pretty sweeting,
Journeys end in lovers meeting —
Ev'ry wise man's son doth know.

What is love? Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty, —
Then come kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.

– *William Shakespeare (1564-1616),
from “Twelfth Night”*

II. Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again;
Bring again;
Seals of love, but seal'd in vain,
Seal'd in vain. – *William Shakespeare (1564-1616), from “Measure for Measure”*

Sing no more ditties, sing no moe,
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting your sounds of woe
Into Hey nonny nonny, hey!

– *William Shakespeare (1564-1616),
from “Much Ado About Nothing”*

CHORALE

VII

Parry's six *Songs of Farewell*, of which *My Soul, There Is a Country* is the first, were composed in the last years of his life—and during the final years of the First World War—and are considered to be his finest work. Based on Psalms and English poetry, they are elegiac, rhapsodic, and passionate, reflecting both Parry's dismay at the European condition as well as his own anticipation of a final rest. In *My Soul, There Is a Country*, the music is closely allied with the text, shifting meters to accommodate the mood: 3/4 time is used to set passages of longing and 6/8 time is used to set expressions of peace.

Written in 1925, Harris' *Faire is the heaven* is full of Edwardian splendor and, like Parry's *Songs of Farewell*, speaks nostalgically of a world prior to the horrors of the First World War. Scored for double choir and set antiphonally, "it has been likened to the view of light coming through stained glass - each colour separate, yet mixing together to give a glorious whole." (Christopher Allen) Considered to be Harris' most well-known composition, it was performed at President Ronald Reagan's state funeral in the Washington Cathedral.

My Soul, There Is a Country (from *Songs of Farewell*)

C. HUBERT H. PARRY (1848-1918)

My soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skillful in the wars:
There, above noise and danger,
Sweet Peace sits crowned with smiles,
And One born in a manger
Commands the beauteous files.
He is thy gracious Friend,
And—O my soul, awake!—
Did in pure love descend
To die here for thy sake.

If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges;
For none can thee secure
But One who never changes—
Thy God, thy life, thy cure.
— Henry Vaughan (1621-1695), "Peace"

Faire Is the Heaven

WILLIAM H. HARRIS (1883-1973)

Faire, faire is the heav'n where happy soules have place.
In full enjoyment of felicitie.
Whence they doe still behold the glorious face
Of the Divine, Eternall Majestie;

Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight.
And those eternall burning Seraphins.
Which from their faces dart out fiery light;
Yet fairer than they both and much more bright,
Be th' Angels, and Arch-angels which attend
On God's owne person without rest or end.

These then in faire each other farre, excelling
As to the Highest they approach more near
Yet is that Highest farre beyond all telling
Fairer than all the rest which there appear,
Though all their beauties joynd together were:
How then can mortall tongue hope to expresse
The image of such endlesse perfectness? — Edmund Spenser (1552-1599)

VIII

“Trained in serial techniques, Del Tredici’s early works, many of them settings of poems by James Joyce, reflect a quirky individuality in the handling of those orthodox musical materials. Soon, however, he broke away from the language of his teachers to explore the fantasy of Lewis Carroll, and in so doing, developed a rich musical idiom of color, humor, and sentiment worked out on vast orchestral canvases of tonal sound.” (Heidi Waleson) Charles Lutwidge Dodson (Lewis Carroll) was a teacher of mathematics and also an amateur photographer; in 1855 he began a friendship with Henry Liddell, the Dean of Christ Church in Oxford, and with Liddell’s children, whom he often photographed. The “Acrostic Song” incorporates the name “Alice Pleasance Liddell” while it wistfully recalls happy boating excursions on the Thames. A “Whisper Chorus” announces the spelling of the girl’s name at the beginning of each line.

Although he wrote symphonies, songs, operas and instrumental works, Randall Thompson is best known for his choral compositions; countless high school and college choirs have sung his *Peaceable Kingdom* and *Frostiana*, the latter a collection of settings of poems by Robert Frost. Frost’s poem makes reference to “Keats’ Eremite;” in John Keats’ (1795-1821) poem “Bright Star, Would I were Steadfast as Thou Art,” the star is described as “Like nature’s patient, sleepless Eremite,” or, like a religious hermit or recluse, one who sits apart from the world.

Acrostic Song (from Final Alice)

DAVID DEL TREDICI (b.1937)

A boat, ‘neath a sunny sky
Lingering onward dreamily
In an evening of July –

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple take to hear –

Long has paled that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.

Still she haunts me, phantom wise,
Alice moving under skies
Never seen by waking eyes.

Children yet, the tale to hear,
Eager eyes and willing ear,
Lovingly shall nestle near.

In a wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:

Ever drifting down the stream –
Lingering in the golden gleam –
Life, what is it but a dream?

– “Lewis Carroll” [Charles Lutwidge Dodson]
(1832-1898), from “Through the Looking-glass and
What Alice Found There”

Lisa DeVries, *soprano*

Choose Something Like a Star (from Frostiana)

RANDALL THOMPSON (1899-1984)

O Star, (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud –
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to use we can learn
By heart and when alone repeat.
Say something! And it says, ‘I burn.’
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.

Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats’ Eremite,
Not even stooping from its sphere,
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

– Robert Frost (1874-1963)

IX

By the time he was 37 years old, Rossini had amassed a considerable fortune with the success of his operas and took an early “retirement” in Paris. He continued to compose, but primarily large sacred pieces and some 200 smaller chamber works for various vocal and instrumental combinations, for the pleasure of amateurs joining to perform at his salon. Rossini referred to these as the “sins of my old age” and refused their publication until after his death. He dedicated the eventual publication “to all fourth-rate pianists, to which category of musicians I have the honor to belong myself.” Nonetheless, many of these musical “sins” demand keyboard skills of considerable virtuosity, as is demonstrated by the challenging accompaniment to *La Passeggiata*.

“In 1985, the Tate Gallery commissioned several poets to write about specific works of art in its collection. These poems were later published in an illustrated anthology, ‘With a Poet’s Eye.’ With the kind permission of the Tate Gallery and the individual poets, I have sought to broaden the expression a step further by setting the poems to music. As the writers cause us to look afresh with a poet’s eye, my simple hope is to enhance the vision from the perspective of the composer’s ear.” (Cary John Franklin) *The Uncertainty of the Poet* is based upon a painting of the same name by the surrealist Giorgio de Chirico (1888-1978).

La Passeggiata (“*The Excursion*”)

GIOACCHINO ROSSINI (1792-1868)

Finche sereno è il cielo
Limpida e cheta l’onda,
Voghiam disponda in sponda
Amor ne guiderà.

*Calm and serene the heavens,
Limpid the waves below us,
Sailing from shore to shore
Love will guide us.*

Al flutto all’ aura ai fiori
Noi parlerem d’amor,
E il palpito del core
Per lor risponderà,
Sì, per lor risponderà,

*To gentle winds and flowers
We’ll speak of love,
And the palpitation of the heart
Will respond.
Yes, it will respond.*

Ma ciel! Già fischia il vento,
S’increspa la laguna,
Fischia il vento, fischia il vento
Presto! rapidi il pie’ moviam.

*But heavens! The winds blow stronger,
Agitating the sea around us,
The wind blows, the wind blows,
Hurry! Let’s move quickly.*

Ah! No, la luna appare,
Vano timor fu solo
In sì ridente suolo
Cantiamo, sì cantiam;
Vano timor fu sol,

*Ah! no, the moon appearing
Turns all our fear to gladness,
In this delightful country
We sing our songs of love;
Turns all our fear to joy,*

Ecco sereno il cielo
Vano timor fu solo,
In sì ridente suolo
Cantiamo, sì cantiam
In sì ridente, ridente suol,
Cantiam, cantiam
Sì cantiam, cantiam.

*Calm and serene the heavens,
Turns all our fear to gladness
in this delightful country,
We sing our songs of love,
In this delightful, delightful land,
We sing our songs of love,
Yes, we sing our songs.*

— Anonymous; translation by Kenneth Jennings
and Gabriel Florit

The Uncertainty of the Poet (from *With a Poet's Eye*)

CARY JOHN FRANKLIN (b.1956)

I am a poet.
I am very fond of bananas.
I am bananas.
I am very fond of a poet.
I am a poet of bananas.
I am very fond.
A fond poet of 'I am, I am'-
Very bananas.
Fond of 'Am I bananas?
Am I?'-a very poet.

Bananas of a poet!
Am I fond? Am I very?
Poet bananas! I am.
I am fond of a 'very.'
I am of very fond bananas.
Am I a poet?
– Wendy Cope (b.1945), from “*Serious Concerns*”
(Faber & Faber); based on “*L’Incertitude du poète*”
by Giorgio de Chirico (1888-1978)

X

The joyous *VoiceDance* serves as a reminder that although choral music is generally linked inextricably to text, it stands, nevertheless, as music in its own right. This textless vocal dance celebrates the gift of the human voice; it was composed for the wedding of two renowned jazz musicians, Jennifer Shelton and Steve Barnes – at the song’s conclusion one can hear the rapturous tolling of bells.

VoiceDance (2003)

GREG JASPERSE

CONCERT CHOIR

XI

Franck’s setting of Psalm 150 is included here to honor two significant events in the life of the music department of Dordt College. First, 2005 marks the 25th anniversary of the installation of the Casavant organ in the B.J. Haan Auditorium; a portion of the psalm text is inscribed on the front of the instrument. Second, we wish to recognize and honor Dr. Joan Ringervole, who will be retiring at the conclusion of this academic year after many years of service to the department, the college, and the community as professor of organ and church music.

Psalm 150

CÉSAR FRANK (1822-1890)

Alleluia.
O praise ye the Lord, praise God in his temple.
Praise ye the Lord in the firmament of his pow’r.
Praise the Lord for His mighty acts.
Praise the Lord according to his majesty.
Praise the Lord with the sound of trumpet
Praise the Lord with the lute and the harp,
Praise the Lord with the timbrel;
Praise the Lord with the dance,
With organ and strings praise the Lord forevermore.
Let your praises resound on the loud cymbals,
Yea, give praise to His Name upon the high-sounding cymbals.
Let everything that hath breath, praise, sing praise to the Lord.
Alleluia! – *Psalm 150*

COMBINED CHOIRS

Carrie Spronk, *organ*

DORDT COLLEGE WOMEN'S CHORUS

Pam De Haan, director

SOPRANO I

Andrea Le Mahieu, *Frankfort, Illinois*
Allyson Gjeltema, *Northbridge, Massachusetts*
Katrina Mulder, *Dunnville, Ontario*
Renee Olsen, *Schenevus, New York*
Jessi Rieken, *Stannwood, Washington*
Carissa Tilley, *Tucson, Arizona*
Bekah Tazelaar, *DeMotte, Indiana*

SOPRANO II

Paulina Aquino, *Veracruz, Mexico*
Gloria Ayee, *Sioux Center, Iowa*
Julie De Berg, *Sioux Falls, South Dakota*
Theresa Holzhauser, *Ottumwa, Iowa*
Emily Junkin, *St. Catharines, Ontario*
Melissa Schans, *Denver, Colorado*
Harah Sun, *South Korea*
Salome Toryem, *Johnston, Iowa*
Erin Van Eps, *East Grand Forks, Minnesota*
Sarah Van Stempvoort, *Chatham, Ontario*
Grace Yoon, *Bellevue, Washington*

ALTO I

Manuela Ayee, *Sioux Center, Iowa*
Rachel Daale, *Cloris, New Mexico*
Connie Du Mez, *Brookfield, Wisconsin*
Leah Fedders, *Ireton, Iowa*
Sarah Masselink, *Edgerton, Minnesota*
Vanessa Patiño, *Sheboygan, Wisconsin*
Ruth Reardon, *Grangeville, Idaho*

ALTO II

Mindy Cleaver, *Des Moines, Iowa*
Kim Deelstra, *Shoreline, Washington*
Jen McCreery, *New Sharon, Iowa*
Janelle Van der Hoek, *Helm, California*

ACCOMPANIST

Leah Alons, *Sanborn, Iowa*

DORDT COLLEGE KANTOREI

Benjamin Kornelis, director

SOPRANO

Lisa De Vries, *Orange City, Iowa*
Alecia Engelsman, *Hudsonville, Michigan*
Kelly Hanenburg, *South Holland, Illinois*
Kelsi Schuller, *Ripon, California*
Joelle Sparks, *Rock Valley, Iowa*
Amanda Vander Plaats, *Sioux Center, Iowa*

ALTO

Sara Achterhof, *Highland, Indiana*
Kristy Alons, *Sheldon, Iowa*
Kearson Boman, *Manhattan, Montana*
Karlyn Brunst, *Sioux Center, Iowa*
Julie Ooms, *Lansing, Illinois*
Jessica Van Donselaar, *Grinnell, Iowa*

TENOR

Jeremy Dreise, *Sioux Center, Iowa*
Mike Ochsner, *Maurice, Iowa*
Jon Shaffstall, *West Milford, New Jersey*
John Van Stalduinen, *Terra Ceia, North Carolina*
Michael Zwart, *Sioux Center, Iowa*

BASS

Alan DeYoung, *South Holland, Illinois*
Ethan Huizenga, *Sioux Center, Iowa*
Derek Imig, *Salem, Oregon*
Jamie Nuehring, *Kanawha, Iowa*
Brad Redeker, *Waupun, Wisconsin*
Torry Wilson, *Paullina, Iowa*
Daniel Zylstra, *Lansing, Illinois*

DORDT COLLEGE CHORALE

Benjamin Kornelis, director

SOPRANO I

Heather Boer, *Lansing, Illinois*
Laura Dykstra, *South Holland, Illinois*
Rosa Houtsma, *South Holland, Illinois*
Amy Kok, *Randolph, Wisconsin*
Emily Lieuwen, *Platte, South Dakota*
Justine Moelker, *Chatham, Ontario*
Kendra Triemstra, *Bozeman, Montana*

SOPRANO II

Laurel Alons, *Sanborn, Iowa*
Gloria Ayce, *Sioux Center, Iowa*
Amy Blok, *Lynden, Washington*
Laura Ellerie, *Cedar Rapids, Iowa*
Rosie Grantham, *San Jose, California*
Jeana Hoekstra, *Hull, Iowa*
Brielle Houston, *Eugene, Oregon*
Kimberly Klein, *Sioux Center, Iowa*
Beth Kooistra, *Doon, Iowa*
Andrea LeMahieu, *Frankfort, Illinois*
Jackie Miedema, *Holland Marsh, Ontario*
Tessa Prins, *Edgerton, Minnesota*
Sarah Sneider, *Hull, Iowa*
Adrea Van De List, *Waupun, Wisconsin*
Kimberly Vanden Bosch, *Rock Valley, Iowa*
Anna Venhuizen, *Burnett, Wisconsin*

BASS I

Brian De Young, *Bloomington, Minnesota*
Nate Gibson, *Everson, Washington*
Timothy Koiiman, *Edgerton, Minnesota*
Matt Olsen, *Blooming Prairie, Minnesota*
Brad Redeker, *Waupun, Wisconsin*
Garry Riezebos, *Visalia, California*
Andy Schroedermeier, *Sioux Falls, South Dakota*
Tim Vande Griend, *Salem, Oregon*
Jonathan Vander Vliet, *Sheldon, Iowa*
Timothy Van Voorst, *Sioux Center, Iowa*
Timothy Vis, *Smithers, British Columbia*
Krisopher Walhof, *Manhattan, Montana*
Joel Westra, *Hull, Iowa*
Mark Zwart, *Sioux Center, Iowa*
Sam Zylstra, *South Holland, Illinois*

BASS II

Nick Draayer, *Sioux Center, Iowa*
Andrew Geleyse, *Randolph, Wisconsin*
Calvin Henderson, *Oostburg, Wisconsin*
Derek Imig, *Salem, Oregon*
James Kats, *Hudson, South Dakota*
John Kreykes, *Sheldon, Iowa*
T.J. Lagestee, *Lansing, Illinois*
Jamie Nuehring, *Kanawha, Iowa*
Philip Stam, *Oskaloosa, Iowa*
Ryan Van Maanen, *Hull, Iowa*

ALTO I

Leah Alons, *Sanborn, Iowa*
Jessica Assink, *Walnut Creek, California*
Melissa Drake, *Griswold, Iowa*
Rebecca Franje, *New Sharon, Iowa*
Amber Huizenga, *Sioux Center, Iowa*
Beth Knight, *Guelph, Ontario*
Heather Link, *Renville, Minnesota*
Teresa Maas, *Corsica, South Dakota*
Rebecca Oldenkamp, *Sanborn, Iowa*
Rebekah Oudman, *DeMotte, Indiana*
Liesbeth van der Heide, *Terneuzen, Netherlands*
Bethany Van Egdome, *Doon, Iowa*

ALTO II

Sara Achterhof, *Highland, Indiana*
Kansas Calkhoven, *Sioux Center, Iowa*
Andrea DeJong, *Sioux Center, Iowa*
Allison Fox, *Pella, Iowa*
Amy Nugteren, *Pella, Iowa*
Julie Ooms, *Lansing, Illinois*
Karissa Stel, *Rocky Mountain House, Alberta*
Karla Te Slaa, *Sioux Falls, South Dakota*
Jessica Van Donselaar, *Grinnell, Iowa*
Jenni Van Wyk, *Pella, Iowa*

TENOR I

Elliot De Wit, *Alton, Iowa*
Matt De Wit, *Rock Valley, Iowa*
Trevor Mouw, *Sioux Center, Iowa*
Chris Natelborg, *Highland, Indiana*
John Vanden Berg, *Cerritos, California*
Justin Van Niejenhuis, *Toronto, Ontario*

TENOR II

Dan De Jong, *Orange City, Iowa*
Aaron Dreise, *Sioux Center, Iowa*
Chris Foss, *Lynden, Washington*
Jeremiah Kats, *Boise, Idaho*
Jonathan Koele, *Sioux Center, Iowa*
Marcus Roskamp, *Edgerton, Minnesota*
Donald Roth, *Escondido, California*
Travis Schaeffer, *Freeman, South Dakota*
Jonathon Shaffstall, *West Milford, New Jersey*
Nathan Vander Wilt, *Freeport, Illinois*
Merrick Van Otterloo, *Laverne, Minnesota*

ACCOMPANIST

Alicia Mulder, *Waupun, Wisconsin*

DORDT COLLEGE CONCERT CHOIR

Benjamin Kornelis, director

SOPRANO I

Lisa De Vries, *Orange City, Iowa*
Alecia Engelsman, *Hudsonville, Michigan*
Brenda Fritsch, *Sioux Center, Iowa*
Emily Ross, *Kalispell, Montana*
Kelsi Schuller, *Ripon, California*
Joelle Sparks, *Rock Valley, Iowa*

SOPRANO II

Kelly Hanenburg, *South Holland, Illinois*
Anna Kooi, *Meridianville, Alabama*
Kate Lesage, *Sioux Center, Iowa*
Sarah Slegers, *Orange City, Iowa*
Erin Vande Kerk, *Sioux Center, Iowa*
Amanda Vander Plaats, *Sioux Center, Iowa*
Andrea Van Wyk, *Ireton, Iowa*

ALTO I

Kearsen Boman, *Manhattan, Montana*
Jeannette Epley, *De Motte, Indiana*
Cassandra Lokker, *Baldwin, Wisconsin*
Orpah Schiebout, *Pella, Iowa*
Carolyn Sybesma, *Sioux Center, Iowa*
Sarah Vanderaa, *Edgerton, Minnesota*
Bethany Van Raalte, *Sioux Center, Iowa*

ALTO II

Kristy Alons, *Sheldon, Iowa*
Katie Boer, *South Holland, Illinois*
Karlyn Brunst, *Sioux Center, Iowa*
Rachel Fikkert, *Sussex, Wisconsin*
Kristin Kooiker, *Orange City, Iowa*
Julia Vander Wal, *Pella, Iowa*

TENOR I

Jeremy Dreise, *Sioux Center, Iowa*
Myron Kamper, *Oakdale, California*
Daniel Michael, *Tualatin, Oregon*
Ian Ross, *Kalispell, Montana*
Wesley Van Dyken, *Ripon, California*
Mike Zwart, *Sioux Center, Iowa*

TENOR II

Stephen De Wit, *Sioux Center, Iowa*
Gabriel Florit, *Lochcarron, Scotland*
Mike Ochsner, *Maurice, Iowa*
Nathan Pasma, *Ripon, California*
Josh Super, *Iowa Falls, Iowa*
John Van Staaldin, *Terra Ceia, North Carolina*
Aaron Van Zee, *Lynden, Washington*

BASS I

Joe Hoksbergen, *Tracy, Iowa*
Jonathan Horlings, *Bradford, Ontario*
Ethan Huizenga, *Orange City, Iowa*
Ryan McCluskey, *Chesterfield, Missouri*
Wilbert Talen, *Charlottetown, Prince Edward Island*
Torry Wilson, *Paullina, Iowa*
Daniel Zylstra, *Lansing, Illinois*

BASS II

Alan De Young, *South Holland, Illinois*
Bryan Dick, *Falmouth, Michigan*
Dane Hibma, *Sioux Center, Iowa*
Josh Meendering, *Sioux Center, Iowa*
Jacob Te Winkel, *Ootsburg, Wisconsin*
Ryan Temple, *Fulton, Illinois*

ACCOMPANIST

Carrie Spronk, *Edgerton, Minnesota*

UPCOMING DORDT COLLEGE MUSIC EVENTS

7:30 pm, Tuesday, 8 March: “Three Bands” Concert (Campus-Community Band, Concert Band, Jazz Band); B.J. Haan Aud.

7:30 pm, Friday, 1 April: Faculty Recital – Dr. Joan Ringerwole, organ; B.J. Haan Aud.

7:30 pm, Thursday, 7 April: Summit Chamber Players; B.J. Haan Aud.

7:00 pm, Friday, 15 April: Dordt College High School Band Festival; B.J. Haan Aud.

7:30 pm, Thursday, 21 April: Jubilee Concert; Washington Pavilion, Sioux Falls, South Dakota

7:30 pm, Friday, 22 April: Jubilee Concert; Hoyt Sherman Place, Des Moines, Iowa

7:30 pm, Saturday, 23 April: Jubilee Concert; Central Lutheran Church, Minneapolis, Minnesota

7:30 pm, Thursday, 28 April: Campus-Community Band Invitational Concert; B.J. Haan Aud.

7:30 pm, Friday, 29 April: “Troika” Concert (Women’s Chorus, Kantorei, Jazz Band); B.J. Haan Aud.