

Dordt College Presents
A Jubilee Concert

Featuring the Dordt College Chorale, Concert Band,
Chamber Orchestra and Concert Choir

April of 2005

PROGRAM

WELCOME AND OPENING PRAYER

Dr. Karen De Mol, Music Department Chair



CHORALE

I

Vaughan Williams' jubilant anthem *O Clap Your Hands* opens our concert this evening. Brass and percussion add to the brilliance of this splendid setting of Psalm 47.

O Clap Your Hands

RALPH VAUGHAN WILLIAMS (1872-1958)

O, clap your hands, all ye people; Shout unto God with the voice of triumph.
For the Lord most high is terrible; He is a great King over all the earth.

God is gone up with a shout, the Lord with the sound of a trumpet.
Sing praises to God, sing praises to our King, sing praises.

For God is the King of all the earth; sing ye praises, everyone that hath understanding.
God reigneth over the heathen, God sitteth upon the throne of His holiness.
Sing praises unto our King, Sing praises, Sing praises. – *from Psalm 47*

Assisted by Brass Choir

II

Another Psalm setting follows, this by Alessandro Scarlatti, an important Baroque composer of operas, cantatas, and oratorios, first in Naples and later in Rome.

Lina Sandell, known as the “Fanny Crosby of Sweden,” was a prolific author of the texts of at least 650 hymns, including *Thy Holy Wings* and *Children of the Heavenly Father*. When she was 26 she was accompanying her father, a Lutheran pastor, on a boating trip when he fell overboard and drowned; the tragedy is said to have inspired her to write the hymn *Day By Day*.

Exultate Deo

ALESSANDRO SCARLATTI (1660-1725)

Exultate Deo, adjutori nostro, alleluja.
Jubilate Deo Jacob, alleluja.

Sing aloud unto God our strength;
Make a joyful noise unto the God of Jacob. – *Psalm 81:1*

Thy holy wings, dear Savior, Spread gently over me;
And thru the long night watches, I'll rest secure in thee.
Whatever may betide me, Be thou my hiding place,
And let me live and labor Each day, Lord, by thy grace.

Thy pardon, Savior, grant me, And cleanse me in thy blood;
Give me a willing spirit, A heart both clean and good.
Oh take into thy keeping Thy children, great and small,
And, while we sweetly slumber, Enfold us, one and all. – *Lina Sandell (1832-1903)*, tr. *Ernest Edwin Ryden*

Allison Jones and Ruth Lynch, flute

III

Although often thought of as a traditional Irish folk song, the text to *Londonderry Air* is of relatively recent origin: Fred Weatherly had written the poem in 1910 and adjusted it slightly to fit a tune sent to him in 1912 by his sister-in-law, who is said to have overheard it performed by Irish immigrants in the Colorado gold rush! Weatherly was an Irish barrister who wrote nearly 3000 lyrics, of which some 1500 have been published.

Paul Halley employs shifting meter and piquant harmonies to add spice to his setting of the traditional folk tale of a devious soldier. The pauses near the end are the musical equivalent of a double-take, as the reality of the soldier's deception sinks in.

Londonderry Air

TRADITIONAL IRISH, ARR. BOB CHILCOTT (b. 1955)

O Danny Boy, the pipes, the pipes are calling,
From glen to glen and down the mountainside,
The summer's gone and all the roses falling,
'Tis you, 'tis you must go and I must bide.

But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow,
'Tis I'll be there in sunshine or in shadow.
O Danny boy, O Danny boy, I love you so.

And when you come and all the flowers are dying,
If I am dead, as dead I well may be,
Ye'll come and find a place where I am lying
And kneel and say an Ave there for me.

And I shall hear though soft your tread above me,
And o'er my grave shall warmer, sweeter be,
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me. – *Fred Weatherly (1848-1929)*

Soldier Won't You Marry Me (from *Love Songs for Springtime*)

PAUL HALLEY (b.1952)

Soldier, soldier, won't you marry me? It's O a fife and a drum.
How can I marry such a pretty girl when I've no hat to put on?
Off to the tailor she did go as hard as she could run,
Brought him back the finest was there, Now soldier, put it on.

Soldier, soldier, won't you marry me? It's O a fife and a drum.
How can I marry such a pretty girl when I've no coat to put on?
Off to the tailor she did go as hard as she could run,
Brought him back the finest was there, Now soldier, put it on.

Soldier, soldier, won't you marry me? It's O a fife and a drum.
How can I marry such a pretty girl when I've no shoes to put on?
Off to the tailor she did go as hard as she could run,
Brought him back the finest was there, Now soldier, put them on.

Soldier, soldier, won't you marry me? It's O a fife and a drum.
How can I marry such a pretty girl and a wife and baby at home?
Off to the tailor ...
Off to the ...
And a wife and baby at home! – *Anonymous*

IV

Josephine Poelinitz is an Elementary Music Specialist in the Chicago Public Schools. Her arrangement of *City Called Heaven*, a “sorrow song” performed in the style of “surge-singing,” has become a favorite of choirs of all ages.

The Russian Romantic composer Gretchaninov, a student of Rimsky-Korsakov, left his homeland in 1917 and became an American citizen in the late 1940s. His setting of the Song of Simeon, typically Russian in its rich and thick sonorities, closes the Chorale's portion of this evening's program.

City Called Heaven (1994)

SPIRITUAL, ARR. JOSEPHINE POELINITZ

I am a poor pilgrim of sorrow.
I'm left in this old wide world alone!
I ain't got no hope for tomorrow
I'm trying to make heaven my home.

Sometimes I'm tossed and I'm driven, Lord.
Sometimes I just don't know which way to turn.
Oh, I heard of a city called heaven
I'm trying to make heaven my home. – *Traditional*

Laurel Alons, soprano

Lord, now lettest Thou Thy servant depart in peace, according to Thy word.
For mine eyes have seen Thy salvation,
Which Thou hast prepared before the face of all people.
A light, to be a light to lighten the Gentiles,
And to be the glory of Thy people, Israel. – Luke 2:29-32



CONCERT BAND

V

Few fanfares are more exciting (and brief) than Jack Stamp's *Gavorkna Fanfare*. The work explodes with pyramids of sound for the entire concert band.

Be Thou My Vision is a particularly poignant setting of the hymn tune *Slane*, an old Irish ballad. It was commissioned by the Band Director at Indiana University, Ray Cramer, and his wife, and dedicated to their parents "in appreciation for their Christian guidance and positive influence on our lives."

La Fiesta Mexicana is subtitled *A Mexican Folk Song Symphony for Concert Band*. The work represents the many contradictions of Mexican religious festivals being both "serious and comic, festive and solemn, devout and pagan, boisterous and tender." The tolling of the church bells and trombone liturgical chant heard in the second movement returns in the midst of the third movement, *Carnival*.

Derek Bourgeois wrote *Serenade* for his own wedding recessional. Not wishing to allow guests to leave the ceremony in an orderly 2/4, he wrote this delightful work in 11/8 and 13/8 time.

Gavorkna Fanfare (1991)

JACK STAMP

Be Thou My Vision (2000)

DAVID R. GILLINGHAM

La Fiesta Mexicana

H. OWEN REED (b. 1910)

I. *Aztec Dance*

II. *Mass*

III. *Carnival*

Serenade

DEREK BOURGEOIS (b. 1941)



INTERMISSION

An offering will be received for Jubilee scholarships and expenses.

CHAMBER ORCHESTRA

VI

The English composer William Boyce is sometimes mentioned among the great Baroque composers like Bach and Handel. However, born later than them, his style is already leaning toward the classical balance of Haydn.

The *Aria* of Larsson's *Concertino for Trombone* presents the listener with one of the most sublime slow movements composed during the 20th century.

A master of setting hymns, Vaughan Williams takes the simple Welsh Tune *Rhosymedre* or *Lovely*, and fashions it into a gentle masterpiece. In 1997 the world took note of the work as it was performed at the funeral of Diana, Princess of Wales.

Choreography was commissioned by the American String Teachers Association and displays modern string writing, including jarring accented dissonances and rapidly repeating chromatic motifs.

Symphony No. 2

WILLIAM BOYCE (1711-1779)

I. *Allegro*

II. *Vivace*

III. *Tempo di Minuetto*

Concertino for Trombone

LARS-ERIK LARSSON (1908-1986)

II. *Aria: Andante sostenuto*

Anna Kooi, trombone

Prelude on Rhosymedre

RALPH VAUGHAN WILLIAMS (1872-1958)

Choreography

NORMAN DELLO JOIO (b. 1913)

III. *Allegro Animato*

CONCERT CHOIR

VII

Christiansen's arrangement of *Praise to the Lord* has been the Dordt Concert Choir's "signature song" since Benjamin Kornelis became Director of Choral Activities in 1994. The text's author, Joachim Neander, was a Calvinist teacher, pastor and poet; the limestone-laden valleys ("thal"), in which he was fond of taking long walks, were later named for him and it was there in 1856 that the fossilized remains of the "Neanderthal Man" were discovered.

Praise to the Lord

GERMAN CHORALE, 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! Alleluia! – *Joachim Neander (1650-1680), tr. Catherine Winkworth*

VIII

Known as the “Orpheus of Amsterdam,” Sweelinck succeeded his father as organist at the Oude Kerk. Although renowned as an organist, especially in improvisation, he also composed over 250 works for voice, including polyphonic settings of Genevan Psalm tunes. As if to rouse the shepherds, the tenors begin each section with a clarion call of “Hodie!”

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.

Hodie Christus Natus Est

JAN PIETERSZOOM SWEELINCK (1562-1621)

*Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
lætantur Archangeli:
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Noe, Alleluia.*

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Noel, Alleluia. – *Vesper Service for Christmas Day*

The Rose of Sharon

WILLIAM BILLINGS (1796-1868)

I am the Rose of Sharon and the Lily of the Valleys.
As the lily among the thorns, so is my Love among the Daughters.
As the Apple tree among the trees of the Wood,
So is my Beloved among the Sons.

I sat down under his shadow with great delight,
And his fruit was sweet to my taste.
He brought me to the Banqueting house,
His Banner over me was Love.

Stay me with flagons, Comfort me with Apples,
For I am sick of Love.
I charge you, O ye Daughters of Jerusalem,
By the Roes and by the Hinds of the field,
That you stir not up, nor awake my Love till he please.

The voice of my beloved, Behold, he cometh,
Leaping upon the mountains, skipping upon the Hills.
My beloved spake, And said unto me,
Rise up my Love, my fair one, and come away.
For Lo, the Winter is past, the rain is over and gone. – *Song of Solomon 2:1-11*

IX

Charles Wood taught at Cambridge and, as a composer, is chiefly remembered for his lovely choral music for the church. The evening anthem *Hail Gladdening Light* is richly scored for double choir; note the successive voice entries at “the lights of evening shine,” as if to represent the appearance of stars in the dimming light.

The Minnesota composer Stephen Paulus has over 300 works to his credit, including compositions in a wide variety of genres. *Pilgrims’ Hymn* is from a “church opera,” *The Three Hermits*, based on a work of Tolstoy; Michael Dennis Brown, author of the libretto, is Professor of English at the University of Minnesota.

Hail, Gladdening Light

CHARLES WOOD (1866-1926)

Hail, gladdening light, of His pure glory poured,
Who is th’ Immortal Father, Heavenly, Blest,
Holiest of Holies, Jesus Christ, our Lord.

Now we are come to the sun’s hour of rest,
The lights of evening round us shine,
We hymn the Father, Son, and Holy Spirit Divine.

Worthiest art Thou at all times to be sung
With undefiled tongue, Son of our God, Giver of life alone;
Therefore in all the world Thy glories Lord, they own. Amen. – *John Keble (1792-1866)*

Even before we call on Your name To ask You, O God.
When we seek for the words to glorify You, You hear our prayer.
Unceasing love, O unceasing love, Surpassing all we know.
Glory to the Father, And to the Son, And to the Holy Spirit.

Even with darkness sealing us in, We breathe Your name,
And through all the days that follow so fast, We trust in You.
Endless Your Grace, O endless Your Grace, Beyond all mortal dream.
Both now and forever, And unto ages and ages, Amen. – *Michael Dennis Browne*

X

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). Franklin, an active composer, is also Music Director of the Civic Orchestra of Minneapolis, the Macalaster Symphony Orchestra, and the Macalaster Symphonic Band.

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, si cantiam;
Vano timor fu sol,

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

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,

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; tr. 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 "SeriousConcerns"
(Faber & Faber); based on "L'Incertitude du poète"
by Giorgio de Chirico (1888-1978)

XI

Most of Tschesnokov's nearly 400 works are sacred choral compositions for use in the Russian liturgy; yet he virtually ceased to compose after the Communist Revolution in 1917, focusing instead on a teaching career. This work has been sung frequently throughout the history of Dordt's choral program.

O Lord God

PAVEL TSCHESNOKOV (1877-1944)

O Lord God, hear Thou my pray'r, help Thou me, and give ear to my pray'r.
Daily do I worship Thy great name and Thy pow'r.
Thou alone canst help me; O send me Thy peace and love,
O protect me, my God. Let me never stray, O my Saviour.
Leave me not, O God of my salvation.

I will sing to the Lord as long as I live,
And praise Thy great name while I have my being.
Hear my pray'r, help Thou me, and give ear to my pray'r.
Glory to God, Glory to God. – Adap. N. Lindsay Norden (1887-1956)

The Lord is good, his love endures forever,
His faithfulness to all generations.
Shout for joy all the earth.
Serve the Lord with gladness.
Come before him with joyful songs.
I will sing of the Lord's great love forever,
With my mouth I will make known
Your faithfulness, through all generations.

My song forever shall record the tender mercies of the Lord.
Your faithfulness will I proclaim, and every age shall know your name.

The audience is invited to join:

I sing of mercies that endure forever builded firm and sure,
Of faithfulness that never dies, established changeless in the skies.

Almighty God, your lofty throne has justice for its cornerstone,
And shining bright before your face are truth and love and boundless grace. – *from Psalms 89, 90, and 100*

Dordt College Alma Mater

DALE GROTENHUIS (b.1931)

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



CONCLUDING REMARKS

Dr. Carl E. Zylstra, President

DORDT COLLEGE

Dordt College is a liberal arts college located in northwest Iowa. Approximately 1,300 students from over 35 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 (either performance and pedagogy or church music) or a music education track (instrumental or choral). 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 online at www.dordt.edu/music.



HENRY DUITMAN

Henry Duitman directs and conducts the Dordt College Chamber Orchestra, the Concert Band, and the Northwest Iowa Symphony Orchestra. Holding a Ph.D. in music education from Ohio State University, Dr. Duitman also teaches instrumental music courses, supervises student teachers, and is in charge of the music technology lab at Dordt. He has been teaching at Dordt College since 1985. Prior to coming to Dordt, he was the music director at Bradenton Christian School in Bradenton, Florida. In Florida and at Dordt College he has been active in bringing Christian school instrumental ensembles together for festivals. He has also adjudicated and conducted festival bands and orchestras in Iowa, Minnesota, and South Dakota.



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. He is a member of the Music Educators National Conference and 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, the Chorale, the Kantorei, and teaches music history, choral music education, advanced choral conducting, and an introductory arts course. He is a member of Pi Kappa Lambda, the national music honor society, and has choral compositions published by Harrock Hall Music.

DORDT COLLEGE MUSIC FACULTY

Karen De Mol, *Clarinet, Music Theory, Department Chair*
Henry Duitman, *Instrumental Music Ensembles, Music Education*

Benjamin Kornelis, *Choral Music Ensembles, Music History*
Joan Ringerwole, *Organ, Piano*

DORDT COLLEGE ADJUNCT MUSIC FACULTY

Richard Bogenrief, *Trumpet*
*Jameson Cooper, *Violin*
Pamela De Haan, *Saxophone, Voice, Women's Chorus*
Sue De Haan, *Flute*
Charles Dibley, *String Bass*
Norman Gaines, *Jazz Band, Woodwind Pedagogy*
Beverly Gibson, *Clarinet*
Linda Gude, *Bassoon*
Carol Hallberg, *Elementary Music Education*
Stephanie Kocher, *Flute*
Nancy Meendering, *Elementary Music Education, String Pedagogy*
Karren MelikStepanov, *Cello*

*Jacob Murphy, *Violin*
Kelli Nelson, *Percussion*
Vance Shoemaker, *Low Brass*
Karin Swanson, *Oboe*
*Luis Vargas, *Viola*
Debora Vogel, *Voice*
Anna Vorhes, *Harp*
Mary Lou Wielenga, *Piano*
Jodi Graham Wood, *Horn*

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

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 Ayea, *Sioux Center, Iowa*
Amy Blok, *Lynden, Washington*
Laura Ellerie, *Cedar Rapids, Iowa*
Rosie Grantham, *San Jose, California*
Jena 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 Snieder, *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 Kooiman, *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*
Kristopher 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 Geleynse, *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 Egdom, *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, *Lansing, Illinois*
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, *Luverne, Minnesota*

ACCOMPANIST

Alicia Mulder, *Waupun, Wisconsin*

DORDT COLLEGE CONCERT BAND

Henry Duitman, conductor

FLUTE & PICCOLO

Ann Andree, *Wellandport, Ontario*
Kristen Byker, *Hawarden, Iowa*
Rachel Fikkert, *Sussex, Wisconsin*
*Ali Jones, *Davenport, Iowa*
Andrea LeMahieu, *Frankfort, Illinois*
† *Ruth Lynch, *Spokane, Washington*
Julia Vander Wal, *Pella, Iowa*

OBOE

† *Rachel Goslinga, *Orange City, Iowa*
*Elizabeth Van Haaften, *Idaho Falls, Idaho*

BASSOON

*Kristin Tiggelaar, *Crosslake, Minnesota*

CLARINET

Jessica Assink, *Walnut Creek, California*
Amy Groenenboom, *Leighton, Iowa*
Jana Groenenboom, *Leighton, Iowa*
Michelle Obbink, *Hawarden, Iowa*
Amber Sasse, *Sibley, Iowa*
Sarah Sparks, *Newton, Iowa*
Josh Super, *Iowa Falls, Iowa*
*Elizabeth Vande Griend, *Hull, Iowa*
† *Shirley Van Engen, *Norwich, Ontario*
Valerie Visser, *Orange City, Iowa*

BASS CLARINET

Jason Wyenberg, *Winnipeg, Manitoba*

ALTO SAXOPHONE

Katy Dekens, *Lethbridge, Alberta*
† *Alicia Mulder, *Waupun, Wisconsin*

TENOR SAXOPHONE

Jessica Van Donselaar, *Grinnell, Iowa*

BARITONE SAXOPHONE

Cory De Wit, *Hull, Iowa*

STRING BASS

Daniel Michael, *Tualatin, Oregon*

TRUMPET

Jon Hjelle, *Fergus Falls, Minnesota*
Matthew Koelewyn, *Hanford, California*
Δ *Chris Natelborg, *Highland, Indiana*
Sean Schiebout, *Pella, Iowa*
Δ *Tim Vande Griend, *Salem, Oregon*
Tim Van Voorst, *Sioux Center, Iowa*
†Δ *Timothy Vis, *Smithers, British Columbia*

HORN

† *Heidi Brand, *Newton, Iowa*
*David Vos, *Lynden, Washington*
Dan Zylstra, *Lansing, Illinois*

TROMBONE

Δ *Nate De Boer, *Omaha, Nebraska*
Δ *Andrew De Young, *Bloomington, Minnesota*
Andrew Geleyse, *Randolph, Wisconsin*
† Anna Kooi, *Meridianville, Alabama*
David Kreykes, *Sheldon, Iowa*
Wilbert Talen, *Charlottetown, Prince Edward Island*
Δ *Amy Vander Kamp, *Holland, Michigan*
Marcel Visser, *Crapaud, Prince Edward Island*

EUPHONIUM

† Darren De Vries, *Byron Center, Michigan*
Helen DeVries, *DeMotte, Indiana*

TUBA

† Morgan Attema, *Hull, Iowa*
†Δ *Donald Roth, *Escondido, California*
† Travis Schaeffer, *Freeman, South Dakota*

PERCUSSION

† *Neil Elgersma, *Sheboygan, Wisconsin*
Andy Leonard, *Le Mars, Iowa*
Δ *Melanie Markus, *Corsica, South Dakota*
Julie Ooms, *Lansing, Illinois*
*Brandon Wipf, *Hitchcock, South Dakota*

† denotes Principal Player

Δ denotes member of Brass Choir

* denotes Chamber Orchestra Player

DORDT COLLEGE CHAMBER ORCHESTRA

Henry Duitman, conductor

VIOLIN I

Hanna Ahrenholz, *Orange City, Iowa*
Raelle Groeneweg, *Sioux Center, Iowa*
† Hannah Hooyer, *Sioux Center, Iowa*
Cheryl Kabance, *Poway, California*
Lori Nibelink, *Sioux Center, Iowa*
Kirbee Tagney, *Kimball, Minnesota*

VIOLIN II

Cheryl Korthuis, *Everson, Washington*
Matthew Kunnari, *Minneapolis, Minnesota*
Nicole Maatman, *Sioux Center, Iowa*
Sarah Schaap, *South Holland, Illinois*
Jessica Schelling, *Armour, South Dakota*
Carolyn Sybesma, *Sioux Center, Iowa*
Erica Vande Kamp, *Lees Summit, Missouri*
† Briana Van Wyk, *Ireton, Iowa*

VIOLA

Morgan Attema, *Hull, Iowa*
† Connie Du Mez, *Brookfield, Wisconsin*
Daniel Heckmann, *Sioux Falls, South Dakota*
Jonathan Schmidt, *Tucson, Arizona*

CELLO

† Scott Beeman, *West Des Moines, Iowa*
Dane Hibma, *Sioux Center, Iowa*
Mallory McConnell, *Brookfield, Wisconsin*

BASS

Josh Vander Plaats, *Sioux Center, Iowa*

KEYBOARD

Carolyn Sybesma, *Sioux Center, Iowa*

† denotes Principal Player

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 Staalduin, *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, *Oostburg, Wisconsin*
Ryan Temple, *Fulton, Illinois*

ACCOMPANIST

Carrie Spronk, *Edgerton, Minnesota*

DORDT COLLEGE JAZZ BAND

Norm Gaines, director

ALTO SAXOPHONE

Katy Dekens, Lethbridge, Alberta
Amber Sasse, Sibley, Iowa

TENOR SAXOPHONE

David Attema, Edmonton, Alberta
Jessica Van Donselaar, Grinnell, Iowa

BARITONE SAXOPHONE

Cory De Wit, Hull, Iowa

TRUMPET

Jon Hjelle, Fergus Falls, Minnesota
Matthew Koelewyn, Hanford, California
Sean Schiebout, Pella, Iowa
Tim Vande Griend, Salem, Oregon
Timothy Vis, Smithers, British Columbia

TROMBONE

Anna Kooi, Meridianville, Alabama
David Kreykes, Sheldon, Iowa
Amy Vander Kamp, Holland, Michigan
Marcel Visser, Crapaud, Prince Edward Island

BASS

Wilbert Talen, Charlottetown, Prince Edward Island

DRUMS

Brandon Wipf, Hitchcock, South Dakota

PIANO

Neil Elgersma, Sheboygan, Wisconsin

GUITAR

Josh Meendering, Sioux Center, Iowa

BLUE NOTES

Ethan Huizenga, Orange City, Iowa
Julie Ooms, Lansing, Illinois
Jonathon Shaffstall, West Milford, New Jersey
Amanda Vander Plaats, Sioux Center, Iowa



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