



# *Commencement Concert 2019*

Wittenberg Collegiate Center Auditorium  
Friday, May 17, 2019  
4:00 pm and 7:30 pm

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## **PROGRAM**

### **Hosanna Ringers** *Prof. Craig Hirschmann, Conductor*

#### **The Lion King Medley**

*Lyrics by Tim Rice  
Music by Elton John  
Arranged by Kevin & Yvette McChesney  
Jeffers Publishing JHS9143*

#### **Fly Me to the Moon**

*Bart Howard  
Arranged by Joel Raney  
Agape 2822*

*William DeMarce, Jordan Massiah, Emily Schmidt, percussion*

# **Chorale**

*Prof. Jonathan Laabs, Conductor*

## **Famine Song**

*Words & Music by Vida  
Arranged by Matthew Culloton  
Santa Barbara Music Publishing SBMP 575*

Ease my spirit, ease my soul,  
please free my hands from this barren soil.  
Ease my mother, ease my child,  
earth and sky be reconciled.

Rain, rain, rain.  
Rain, rain, rain.  
Weave, my mother, weave, my child,  
weave your baskets of rushes wild.

Out of heat, under sun,  
comes the hunger to every one.  
Famine's teeth, famine's claw  
on the sands of Africa.

*Megan Buth, Rebecca Figueroa, Livia Lickteig, and Elena Thoma, soloists*

## **Dubula**

*Music Traditional Xhosa Folk Song  
Arranged by Stephen Hatfield  
Boosey & Hawkes 48005054*

*Sung in Xhosa*

Ntakana ntyilo ntyilo uphetheni ngemlomo  
Ndipheta maso sana lwam  
Uwa sapenge ka vutwabo  
Dubula mfana ndini  
Dubula ngemfaka dolo leyo lumka

*Dubula is a folk song of the Xhosa people of South Africa. As is true of many folk songs, the words do not translate effectively, as it is not the meaning of the text, but the sound and rhythm of the original language that is most important. The text in English is something along the lines of: "The honeybird carries sour milk. It is no good for my child, so let us chase him away with a big bang."*

# **Männerchor**

*Prof. Craig Hirschmann, Conductor*

## **Till There Was You**

Meredith Willson  
*Arranged by David Giardiniere  
Hal Leonard Corp. 08747412*

There were bells on the hill, but I never heard them ringing.  
No, I never heard them at all, till there was you.  
There were birds in the sky, but I never heard them winging.  
No, I never heard them at all, till there was you.

And there was music, and there were wonderful roses,  
they tell me in sweet, fragrant meadows of dawn and dew.  
There was love all around, but I never heard it singing.  
No, I never heard it at all, till there was you.

## **Manly Men**

*Words & Music by Kurt Knecht  
Walton Music HL08501442*

We are men and we like to sing in big block chords and close harmony.  
Our songs all sound the same, and most of them are really lame;  
but though we may not always inspire, at least we're not a women's choir.

First tenors have the highest voice—for most of us it's not by choice,  
singing still at twenty-three like we missed our puberty.  
When our pitch turns sour, we just sing a little louder—  
tight underwear's the key to singing a high "C."

Second tenors are not geeks, we're just first tenors with poor techniques,  
but should you love us any less just because we crack when we try to sing an "F"?  
We don't sing too high and we don't sing too low  
and we're not as arrogant as the first tenors we know.  
We just want you to love us like the rest  
of the "Pips" and "Garfunkels" who are second best.

Baritones are by far the sexiest.  
Feast your ears upon our vocal studliness.  
We will sing when we're just forty-five  
with vibratos five miles wide.  
If God came down and took our brains away  
(then they would sing) "la donna mobile."

We are tired of root progressions, walking bass lines, record sessions  
where all we sing is that stupid “dip di dip dip dah.”  
We try so hard with all our mights to sing so low we shake the lights.  
We wish we had voices like James Earl Jones or Barry White,  
but we’re just human, our throats are hurting  
and our low singing sounds more like burping,  
but we’re the basses, we keep singing ’cause . . .

We are men and we like to sing in big block chords and close harmony.  
Our songs all sound the same,  
like bad rewrites of “There Is Nothin’ Like a Dame,”  
and though our repertoire consists of drinking songs and sailor songs and  
barbershop quartets,  
we thank God every day from our head down to our toes  
that we are not sopranos or altos. Amen. (Or tenors.)

## **Women’s Choir**

*Prof. Grace Hennig, Conductor*

**R-E-S-P-E-C-T**

Otis Redding  
*Arranged by Roger Emerson*  
*Hal Leonard #08201350*

**The Morning Breaks in Mercy**

*Text by Laurie Gauger-Hested*  
*Music by G.A. Hennig*  
*©2019*

The morning breaks in mercy. We look, O Lord, to you.  
Your kindness never changes, and yet it’s ever new.

Though yesterday was heavy with heartache and with pain,  
We wake to happy chances you’ve planned for us today.

We wait in joy and stillness and put our hope in you.  
Be present in our praying and in our waiting too.

Accept our grateful praises for graces great and small.  
We walk with you ‘til evening because you’re Lord of all.

# **College Choir**

*Prof. Adrian Smith, Conductor*

## **Cindy**

*Arranged by Carol Barnett  
Colla Voce 37-21000*

You ought to see my Cindy, she lives a-way down south.  
She is so sweet the honey bees swarm around her mouth.  
I wish I was an apple a-hangin' from a tree,  
and every time my Cindy passed she'd take a bite of me.  
Get along home, Cindy, I'll marry you some day.

She told me that she loved me, she called me sugar plum,  
she threwed her arms around me and I thought my time had come.  
When Cindy went to preachin', she shouted all around. Amen.  
She got so full of glory, she knocked that preacher down.  
Get along home, Cindy, I'll marry you some day.

She took me to her parlor, she cooled me with her fan,  
she told me I'z the purtiest thing in the shape of mortal man.  
Oh! Cindy got religion, she had it once before, oh yeah,  
but when she hear the banjo, she 'uz the first one on the floor.  
Oh get along home, Cindy, I'll marry you some day.

*Emily Schmidt , piano*

## **Light of a Clear Blue Morning**

*Words & Music by Dolly Parton  
Arranged by Craig Hella Johnson  
Hal Leonard Corp. 08750799*

It's been a long dark night,  
and I've been waiting for the morning.  
It's been a long hard fight,  
but I see a brand-new day a-dawning.  
I've been looking for the sunshine  
'cause I ain't seen it in so long.  
Everything's gonna work out fine.  
Everything's gonna be alright,  
it's gonna be okay.

I can see the light of a clear blue morning.  
I can see the light of a brand-new day.  
I can see the light of a clear blue morning.  
Everything's gonna be alright,  
it's gonna be okay.

*Raquel Freese, piano  
Carley Techlin, flute*

*Rachel Goddard, Madison Leckwee, Arianna Sanchez, soloists*

## Tides of Ocean

Victor Carell  
Matthew Orlovich  
*Morton Music MM0415*

I stand over tides of ocean, an eager grace at my feet,  
the rhythm of speed surrounds me and my heart throbs with its beat.  
The winds play at my nostrils, and clear stars tremble near,  
the taut twang of the bowsprit sings music to my ear.  
The rhythm of speed surrounds me.  
The tumbling waves dash madly in the cauldron far below,  
and creaking booms swing sadly, obscuring the moonlit glow.

A moon-path stretches ghostly (fish! flash!) across the sea its hand,  
and flying fish flash sparks like jewels, like jewels in a mirrored band.  
Night birds in a flowing lane raucously fly the ship,  
as onward, on winged feet, we start our southward dip.

And now behold our course, rising from the dark of space,  
a cross of gleaming stars reflects the joy upon my face.  
My body thrills with life, my spirit wildly bounds,  
my soul absorbs the triumph of all these joyous sounds.

I stand over tides of ocean, an eager grace at my feet,  
the rhythm of speed surrounds me and my heart throbs with its beat.  
I stand over tides of ocean.

*Tides of Ocean is based on the poetry of Australian writer Victor Carell. Carell noted, in writing about the poem, that he came to Australia in 1947 in an ex-Liberty ship named the Marine Phoenix which was one of the first passenger ships after the war. "It was my return home to Australia following ten years' absence," Carell wrote. "I eagerly sought the first sight of the Southern Cross as we dipped south."*

*The musical setting of the poem falls broadly into four continuous sections. The opening section comprises a rhythmic and lively music as the choir sings of standing over "tides of ocean." There follows a calmer music as the poem carries us into the night with images of moon-paths and flying fish which "flash sparks like jewels," culminating in a "southward dip" which involves all the tenors and basses descending to their lowest registers. The slowly emerging Southern Cross and the excitement of its presence is reflected in the third section of the work by the gradual accretion of voices forming a natural crescendo. The zenith of this crescendo leads the piece to its joyful and spirited conclusion.*

*(Matthew Orlovich)*

An offering designated for student financial assistance will be taken.  
Thank you for your generous support.

## Alumni Recognition

*Mr. Stephen Balza, Director of Alumni Relations*

# **Wind Symphony**

*Prof. Miles Wurster, Conductor*

## **Strange Humors**

John Mackey  
*Osti Music*

## **Irish Tune from County Derry**

Percy Aldridge Grainger  
*Edited by R. Mark Rogers*  
*Southern Music Publishing Company Inc. S665*

## **Raider's March**

John Williams  
*Trans. by Paul Lavender*  
*Hal Leonard Corp. 4002284*

# **Combined Choirs and Wind Symphony**

*Adrian Smith & Miles Wurster, Conductors*

## **Battle Hymn of the Republic**

*Words by Julia Ward Howe*  
*Music by William Steffe*  
*Arranged by Peter J. Wilhousky*  
*Carl Fischer CM4743*

Mine eyes have seen the glory of the coming of the Lord;  
he is trampling out the vintage where the grapes of wrath are stored;  
he hath loosed the fateful lightning of his terrible swift sword:  
his truth is marching on.  
Glory! Glory! Hallelujah! His truth is marching on.

I have seen him in the watch-fires of a hundred circling camps;  
they have builded him an altar in the evening dews and damps;  
I can read his righteous sentence in the dim and flaring lamps,  
his day is marching on!  
Glory! Glory! Hallelujah! His truth is marching on.

In the beauty of the lilies, Christ was born across the sea,  
with a glory in his bosom that transfigures you and me:  
as he died to make men holy, let us live to make men free,  
while God is marching on.  
Glory! Glory! Hallelujah! His truth is marching on.



*The audience is invited to sing:*



Two staves of musical notation in 4/4 time, key of B-flat major. The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are written below the notes.

Glo - ry! Glo-ry! Hal-le - lu - jah!      Glo - ry! Glo-ry! Hal-le - lu - jah!

Glo - ry! Glo-ry! Hal-le - lu - jah! His truth is march-ing on!

## PERFORMING GROUPS

### Hosanna Ringers

Rebecca Bieberitz  
Hannah Compton  
Michaela Johnson  
Mikayla Kiedrowski  
Philip Kistler

Andrew Krueger  
Erik Lund  
Chloe Robbert  
Christopher Robbert  
Joel Robbert

Emma Schibbelhut  
Andrew Stoner  
Sara Taylor Evert  
Christian Willick

### Männerchor

#### Tenor 1

Adam Arrowsmith  
Quinn Handy  
Ezra Larson  
Richard Leasure  
Daniel Lehmann  
Luke Ruehrdanz  
Michael Tracy

#### Tenor 2

Benjamin Hodel  
Matthew Kluball  
Jacob Lewis  
Jacob Recob  
Benjamin Riegsecker

#### Bass 1

Matthias Borgwardt  
Zachary Borns  
Jonah Christenson  
Christopher Crenshaw  
Philip Kistler  
Branden Mueller  
Buchanan Potthast  
Benjamin Schmidt

#### Bass 2

Jacob Borgwardt  
Nathan Curtis  
David Hirsch  
Race Kohl  
John Niebuhr  
Michael Williams  
Isaiah Zabell

## Women's Choir

### **Soprano 1**

Molly Berg  
Avery Broyles  
Emily Dobberstein  
Diana Escalona  
Camella Kohl  
Natasha Moreton  
Chloe Robbert  
Nicole Rohrick  
Rebecca Schilling  
Katherine Tremore

### **Soprano 2**

Heaven Bausley  
Kelsey Birschbach  
Tatum Bollmeier  
Katie Dahlke  
Alyssa Heckendorf  
Francis Santos Hernandez  
Kaelyn Holdcroft  
Kaitlyn Kieselhorst  
Rea Kuske  
Chantel Moldan  
Madelyn Neyhart  
Sophia Qualmann  
Jewel St Germaine  
Alexis Spurgin  
Lynnea Starzl  
Madison Sundahl  
Hannah Wendland

### **Alto 1**

Maya Aden  
Katelyn Aswege  
Amber Barcalow  
Devon Carroll  
Alexandria Conrad  
Emily Flatau  
Elise Haselerhansen  
Cassie Hewitt  
Mikayla Kiedrowski  
Rebecca Krug  
Sara Laabs  
Katie Loberger  
Noelani Lum  
Holly Meyer  
Rebecca Orth  
Alecia Palubicki  
Emily Raymond  
Alexis Stellick

### **Alto 2**

Abigail Bartel  
Brooke Behl  
Elizabeth Blank  
Janessa Brock  
Hannah Broring  
Montara Hamilton  
Anne Manske  
Mattison Martindale  
Hannah Mayer  
Claire Pagels  
Samantha Paul  
Kara Peter  
Laura Schrader  
Kaylie Solomon  
Leah Wolfrath

## Chorale

### **Soprano**

Kayla Balogh  
Molly Bauer  
Rebecca Bieberitz  
Megan Buth  
Emma Dorn  
Rebecca Figueroa  
Michelle Goens  
Mikayla Hodkiewicz  
Maria Hoffman  
Hannah Hunziker  
Juliana Joya  
Clara Kammueler  
Samantha Kohls  
Mary Story  
Kristin Uher  
Megan Wassermann  
Sara Wentzel  
Maria Werre  
Emma Wilson  
Christina Wolfgramm

### **Alto**

Elizabeth Bartz  
Sarah Brooks  
Brittany Denn  
Mollie Fischer  
Halie Flores  
Madelynn Fulton  
Morgan Gosch  
Mollie Hinz  
Tina Kehl  
Samantha Kiecker  
Livia Lickteig  
Claudia Meyer  
Kendra Neumann  
Isabella Robinson  
Elizabeth Schoeneck  
Alyson Steffan  
Elena Thoma  
Amy Weiglein  
Faith Wieting  
Jamee Wohling

### **Tenor**

Ethan Aguilar  
Benjamin Arndt  
Tyler Baldwin  
August Biga  
Dallas Biga  
Christian Huonder  
Josiah Klatt  
Noah Marquardt  
Marcus Sims  
Evan Vant Hul  
Noah Vogt

### **Bass**

Peter Christie  
Caleb Foelske  
Joseph Grambsch  
Ryan Kluba  
Zachary Kopplin  
Jonas Landwehr  
Josiah Loersch  
Malachi Mortensen  
Noah Nordlie  
Caleb Paul  
Isaac Schulz  
Hunter Smith  
Matthew Stein  
Evan Turriff  
Bill Wang

## College Choir

### Soprano 1

Raquel Freese  
Rachel Goddard  
Elisabeth Hahm  
Hannah Heyer  
Madison Leckwee  
Yiling Leng  
Emily Schmidt  
Lauren Stuebs  
Carley Techlin  
Maria Unke

### Soprano 2

Allison Boggs  
Brittany Jensen  
Karissa Nolte  
Aimee Olsen  
Kaitlyn Roux  
Arianna Sanchez  
Emma Schibbelhut  
Abigail Turman

### Alto 1

Josephine Avery  
Grace Bain  
Grace Christman  
Rachel Hoffmann  
Abigail Mleziva  
Emma Schneck  
Lydia Schultz  
Lydia Wilde

### Alto 2

Aislinn Eddy  
Moriah Hackbarth  
Rebecca Heyer  
Michaela Johnson  
Natasha Oblender  
Katelyn Raddatz  
Jazzmin Sanchez  
Hannah Stegman

### Tenor 1

Derek Gulrud  
Joseph Loescher  
Josiah Mittelstadt  
Joshua Schoenfeld  
Cameron Schroeder  
Aaron Schultz  
Luke Schultz  
Donovan Waege

### Tenor 2

Mark Burger  
Andrew Carter  
William DeMarce  
Kevin Renner  
Joel Robbert  
Christian Willick

### Bass 1

Nathaniel Brauer  
Silas Dose  
Jonathan Marquardt  
Jacob Price  
Matthew Scharp  
Andrew Stoner

### Bass 2

Jacob Bitter  
Karl Christie  
Ryan Gurgel  
Andrew Kramer  
Caleb Raasch  
Benjamin Roekle  
Philip Snyder  
Jacob Ungemach

## Wind Symphony

### Flute

Megan Buth  
Katelyn Edwards  
Elsie Koutia  
Madelyn Neyhart  
Carley Techlin (picc.)  
Elena Thoma  
Maria Werre

### Oboe/English Horn

Emily Schmidt  
Ryan Kluba

### Clarinet

Hannah Broring  
Michelle Goens  
Tina Kehl  
Hannah Mayer  
Aimee Olsen  
Faith Otte  
Jamee Wohling

### Bass Clarinet

Sydney Peterson

### Saxophone

Andrew Carter  
Emma Dorn  
Samantha Kiecker  
Christopher Robbert

### Trumpet

Joseph Behm  
Joseph Grambsch  
Elena Hoffman  
Josiah Loersch  
Matthew Rugen  
Caleb Schulz  
Emma Wilson

### Horn

Andrew Krueger\*  
Cassandra Rose  
Kara Peter  
Marcus Sims  
Evan Vant Hul  
Christian Willick  
Tara Winecke  
Josh Wordell

### Trombone

Caleb Dobberstein  
Josiah Mittelstadt  
Joseph Loescher  
Karissa Nolte

### Euphonium

Molly Bauer  
Brandon Leiterman  
Kevin Renner

### Tuba

Andrew Kramer

### Percussion

William DeMarce  
Rebecca Doering  
Raquel Freese  
Mikayla Kiedrowski  
Jordan Massiah  
Emma Schibbelhut  
Bill Wang

