



**HENDERSON**  
STATE UNIVERSITY

Department of Music

**Performance Lab**

Russell Fine Arts Recital Hall  
Tuesday, February 16, 1999  
5:00 p.m.

Concerto ..... G. F. Handel  
*Grave*  
*Allegro*  
*Sarabande*  
*Allegro*

Derek Childers, *trumpet*  
Ann Rye, *accompanist*

Concerto ..... J. N. Hummel  
*Allegro con spirito*

Jeff Attaway, *trumpet*  
Ann Rye, *accompanist*

Prelude and Fugue in B Minor, BWV 544 ..... J. S. Bach

Bryan Bierbaum, *organ*

Fanfarette ..... Heinz Schröter

Chris Stevens, *trumpet*



**HENDERSON**  
STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

## Junior Recital

Carrie A. Breshears, *flute*  
Kenneth Dumond, *trumpet*

Ann Rye, *piano*

### Program

Concerto in D (*for trumpet, strings, & continuo*) ..... G. Torelli

*Allegro*  
*Adagio-Presto-Adagio*  
*Allegro*

Mr. Dumond

Morceau de Concours for Flute and Piano ..... Gabriel Fauré

Miss Breshears

Two Portraits ..... Joseph Turrin

*Psalm*

Mr. Dumond

Intermission

Russell Fine Arts Recital Hall, February 25, 1999, 5:00 P.M.

**Sonate VI** ..... **Johann Sebastian Bach**

*Adagio ma non tanto*

*Allegro*

*Siciliano*

*Allegro assai*

Miss Breshears

**Sonata for Trumpet and Piano** ..... **Kent Kennan**

*With strength and vigor*

*Rather slowly and with freedom*

*Moderately fast, with energy*

Mr. Dumond

**Sonate für Flöte und Klavier** ..... **Paul Hindemith**

*I. Heiter bewegt*

*II. Sehr langsam*

*III. Sehr lebhaft/Marsch*

Miss Breshears



**HENDERSON**  
STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

**DEDICATION  
HARWOOD RECITAL HALL**

**“SERENADE FOR WINDS, OP. 7”**

**Richard Strauss**

Conducted by  
**Wendell Evanson**

**“OCTET FOR WIND INSTRUMENTS”**

**Igor Stravinsky**

Conducted by  
**Rick Dimond**

**Thursday, April 1, 1999  
7:30 p.m.  
Harwood Recital Hall**

## FREDERICK AND DORA HARWOOD

Frederick and Dora Harwood, collectively, served Henderson State University for a total of 77 years through two eras of the institution: its final years as a private institution (Henderson Brown College) and its first years as a public institution (Henderson State Teachers University). From the institution's inception, the teaching of the fine arts—music, art, and elocution—was always an important part of the curriculum. The Harwoods directed the area through the years when the arts were taught in non-academic schools, graduates of which programs received Certificates of Diplomas of Study, to the establishment of academic baccalaureate degrees in music and music education. Together they survived many traumas: the destruction of the main building in 1914; long periods of fiscal struggle for survival of the college which left all faculty positions in limbo from year to year; the Great Depression; unstable conditions brought on by World War II; and the conversion to state control which began in 1929.

Frederick Harwood was appointed head of the Music Conservatory in 1913, a position he held until his retirement in 1946. In 1929 the Hendrix administration begged the Harwoods to come to Conway when the Methodist Church consolidated their educational interests at that campus, but the Harwoods were too devoted to Henderson and Arkadelphia to leave. He brought to Henderson-Brown College a wide spectrum of musical experience, having studied at the University of Michigan, at Combs Broad Street Conservatory, Philadelphia, and at the Paris Conservatoire under the internationally famous pianist Isidor Philipp. During his administration, the music faculty increased from three members to six; the degrees of Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts were established (the degree programs still in existence today). He instituted weekly radio broadcasts of music programs from Hot Springs and brought performing artists of national reputation to Arkadelphia under a joint Henderson College-Ouachita Baptist College lecture and artist series. Harwood was also a composer of some 150 compositions, approximately 48 of which are preserved in complete form and currently housed in the University Archives. His many students became teachers of fine repute throughout the state and region. Two of them continued his legacy of excellence in music instruction for long distinguished careers at Henderson themselves—Lois McNabb Smith, who succeeded Harwood as Chair of the Department of Music and served the University for 41 years, and Mae Whipple who taught in the Department of Music for 44 years and organized and directed the Humanities program in the general college. His students and the Orchestra were much in demand for programs in various cities and towns across the southern part of Arkansas. Through his participation in the Arkansas State Music Teachers Association from about 1917, the teaching of music in the state was lifted to a higher standard in the public schools. He was one of many musician/administrators who brought the discipline of music and music education from a period of amateurism, somewhat in the realm of a social grace, to the scholarly pursuit which it remains at the present time.

Dora Harwood, accomplished violinist, was always her husband's support. She taught applied violin, music theory, and music appreciation throughout her career of 44 years at Henderson (1915-1959). While she was never referred to as "Dr. Harwood," she too had received her honorary doctorate from the Boguslawski College of Music, Chicago in 1933 (along with her husband) "in recognition of their splendid work as pedagogues and wide activity in their community for the interests of music." Over the many years of financial difficulties which the University faced, it was the Harwoods' personal music library, both books and recordings, that formed the backbone of the Huie Library holdings. After his death in 1954, she continued as a full-time faculty member until her retirement in 1959; from that time until her death in 1976 she was a tireless supporter of all music events and an active supporter of music in the community.

## PROGRAM

**Serenade for Wind Instruments, Op. 7**

**Richard Strauss**  
(1864-1949)

**Dedication of the Harwood Recital Hall**

*Presented by Ann Barnwell Rye*

**Octet for Wind Instruments**

*Sinfonia*

*Tema con variazioni—Finale*

**Igor Stravinsky**  
(1882-1971)

### Personnel

#### Oboe

Jim Flowers+

Melissa Borotrager^

#### Flute

Shelley Martin\*

Carrie Breshears^

#### Clarinet

D. Ray McClellan\*

Melissa Stephens^

#### Bassoon

Maralyn Sommer\*

Jeff Byrd^

#### Horn

Lesley Harkey^

Sean Hudgins^

Stephanie Kelly^

Beth Derrick^

#### Trumpet

Jim Buckner\*

Joh Wier^

#### Trombone

Wes Branstine\*

Josh Perry^

#### String Bass

Dan Schoultz^

\*HSU Faculty

+Guest

^HSU Students

**There will be a reception in the foyer immediately following this program.**

## NOTES

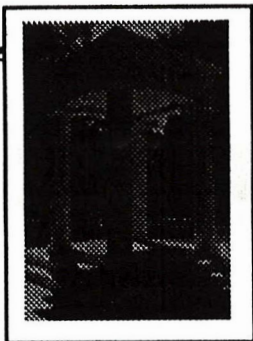
**Serenade for Wind Instruments, Op. 7** was written in 1881 and first performed in 1882, very early in Strauss' career. He had a great interest in the timbres of concerted wind instruments and had an instinctive skill in giving the instruments music well suited to their nature. Scored for double woodwinds, four horns, and contra-bassoon (later edited for string bass), the single movement work displays many of the expressive and harmonic qualities so commonly associated with 19<sup>th</sup> century romanticism.

The **Octet for Wind Instruments**, composed in 1923, is based on musical genres of the 18<sup>th</sup> century, as the titles of the movements indicate (1<sup>st</sup> movement *Sinfonia* with a slow introduction, 2<sup>nd</sup> movement *Tema con variazioni*). The **Octet** is a completely independent composition made up of previously used elements, or "pawned pieces of old music". For example, the manner in which he sequences melodic phrases and uses rhythmic patterns in the **Octet** can be found in other works by Stravinsky as well. However, the way in which the piece is put together is completely new and unusual. The **Octet** was revised by Stravinsky in 1952 and tonight's performance is the revised edition.

## COMING EVENTS

- |             |  |
|-------------|--|
| April 5     | International Focus Week: Kilimanjaro Music Theater. 7:30 p.m.   |
| April 13    | Student Woodwind Ensembles, 7:30 p.m.  |
| April 15    | Guest/Faculty Recital. Peter Kenote, viola, D. Ray McClellan, clarinet, Ann Rye, piano. 7:30 p.m.                                  |
| April 17    | Wendell Evanson Tribute Dinner, 7:30 p.m., Garrison Banquet Hall. For information and reservations call John Hall at 870-230-5344. |
| April 18    | Little Rock Wind Symphony, Wendell Evanson, conductor. 3:00 p.m., Arkansas Hall. (free)  |
| April 19/20 | Opera Workshop. <i>Pirates of Penzance</i> , Wayne Pope, director. 7:30 p.m. \$4.00  |
| April 22    | Quapaw String Quartet with Diame Silberstein, mezzo-soprano and Wayne Pope, baritone. 7:30 p.m.                                    |
| April 27    | Student Brass Ensembles, 7:30 p.m.   |
| April 29    | Concert Band, student conductors, 7:30, Band Hall  |
| May 4       | Concert Choir—Chamber Chorale. Charles S. Rye, conductor, 7:30 p.m.  |

**All programs held in the Harwood Recital Hall unless otherwise indicated.**



**HENDERSON**  
STATE UNIVERSITY

Department of Music

**Performance Lab**

Harwood Recital Hall  
Tuesday, April 6, 1999  
5:00 p.m.

Concerto ..... Wayne R. Bohrnstedt

*Briskly*  
*Slowly*  
*Spirited*

Logan Place, *trumpet*  
Ann Rye, *accompanist*

Andante (from *Symphony No.5, "Reformation"*) ..... Felix Mendelssohn

Stephanie Kelly, *horn*  
Melanie Wilson, *accompanist*

Sonata for E $\flat$  Alto Saxophone and Piano ..... Bernhard Heiden  
*Allegro*

Shawn Keeter, *alto saxophone*  
Ann Rye, *accompanist*

Aria ..... Eugene Bozza

Melissa Stephens, *B $\flat$  clarinet*  
Melanie Wilson, *accompanist*

Pie Jesu from *Requiem* ..... Gabriel Fauré  
Morgenständchen ..... Franz Schubert

Laura Chism, *soprano*  
Kay McAfee, *accompanist*

Pur dicesti, o bocca bella ..... Antonio Lotti  
Mandoline ..... Gabriel Fauré

Susan Brewer, *soprano*  
Ann Rye, *accompanist*

Prelude Et Ballade ..... Guillaume Balay

Chad Daigle, *trumpet*  
Kay McAfee, *accompanist*

From the Shores of the Mighty Pacific ..... Herbert L. Clarke

Matt Kennan, *euphonium*  
Ann Rye, *accompanist*





**HENDERSON**  
STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

**SENIOR RECITAL**

**Jon Shultz, *tuba***  
**John Wier, *trumpet***

Accompanied by  
**Ann Rye, Momoro Ono, *piano***

*Program*

**Concerto In Re . . . . . Giuseppe Tartini**

*Allegro*  
*Andante*  
*Allegro grazioso*

**John Wier**

**Concerto . . . . . Robert Spillman**

*Allegro*  
*Vivace*  
*Andante*

**Jon Shultz**

**Etude No. 2 . . . . . Theo Charlier**

**John Wier**

Harwood Recital Hall  
Thursday, April 8, 1999 7:30 P.M.

This recital is presented in partial fulfillment of the requirements for the degree Bachelor of Music in Music Education.



Sonata No. 1 ..... Johann Galliard

*Cantabile*  
*Spiritoso e staccato*  
*Largo e staccato*  
*Allegro e staccato*  
*Vivace*

Jon Shultz

Concertino pour Trompette ..... Andre Jolivet

John Wier

Sonata (Concerto) for Tuba and Piano ..... Bruce Broughton

*Aria*  
*Allegro Moderato*

Jon Shultz

La Virgen De La Macarena ..... Arr. Rafael Mendez

Tuba Tiger Rag ..... Arr. Luther Henderson

HSU Brass Quintet

John Wier, Clay Harris; *trumpets*;  
Beth Derrick, *horn*; Josh Perry, *trombone*;  
Jon Shultz, *tuba*

# A Recital of Brass Music

Beth Derrick, *horn*

Bill Ritter, *trumpet*

Ann Rye, *piano*

## Program

*Air de bravoure* ..... André Jolivet

*Andante* from Symphony No. 5, "Reformation" ..... Felix Mendelssohn

*Concerto* ..... Alexander Arutunian

*I See A Huntsman* ..... George Frideric Handel

*Willow Echoes* ..... Frank Simon

*Fanfare* ..... Naudot

*Andante* ..... Fontana

*Allegro moderato* ..... Monteclair

Sean Hudgins, *horn*

First United Methodist Church

Saturday, May 1, 1999, 2:00 P.M.



# HENDERSON STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

## Guest Recital

**David Herring, *tenor and alto trombone***  
**Michelle Kaminski, *trumpet***

*Assisted by*

**Katherine Fouse, *piano***  
**Wesley Branstine, *tenor trombone***  
**Jerry Hou, *tenor trombone***  
**Michael McLemore, *bass trombone***

All Compositions by *David Herring*

***A Tender Year for Trumpet and Piano*..... (1999)**

***Wintersongs for Alto Trombone and Piano* (World Premier)..... (1996)**

*Tundra*  
*Northern Winds*  
*Snowfall*  
*Snowland Skirmish*

***Atalanta for Trumpet and Piano* (World Premier)..... (1999)**

**Intermission**

***Sonata #2 "The Phoenix" for Trombone and Piano* (World Premier)..... (1999)**

*Brilliant Wings Aglow*  
*To Ashes and Embers*  
*To Fly Again Among the Stars*

***Petite Suite for Trombone Quartet*..... (1998)**

*March*  
*Prayer*  
*Chase*

**Harwood Recital Hall**  
**October 7, 1999 7:30 P.M.**





# HENDERSON STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

## Senior Recital

Bill Ritter, *trumpet*, Sean Hudgins, *horn*,  
Bryan Field, *euphonium*

Accompanied by  
Ann B. Rye, *piano*

### Program

Concerto.....J.N. Hummel

*Allegro*

*Adagio*

*Allegro*

Bill Ritter

Fantasy for Horn.....Malcolm Arnold

Sean Hudgins

La Hieronyma from Musicali Melodie.....Giovanni Cesare

Bryan Field

Three Hymn Tune Settings.....Paul Basler

*Abide With Me*

*Amazing Grace*

Sean Hudgins

This recital is presented in partial fulfillment of the requirements for the degree  
Bachelor of Music in Music Education.

Harwood Recital Hall Thursday, November 11, 1999 7:30 P.M.



Morceau Symphonique.....Philippe Gaubert

Bryan Field

*Intermission*

Concert Etude.....Alexander Goedike

'Tis the Last Rose of Summer.....Irish Traditional  
Arr. By Donald Hunsberger

Bill Ritter

Villanelle.....Paul Dukas

Sean Hudgins

Liebesleid.....Fritz Kreisler

Bryan Field

Russian Sailor's Dance.....Reinhold Gliere

Brass Sextet

Scott Cross, *trumpet*, Bill Ritter, *trumpet*, Sean Hudgins, *horn*;  
Josh Perry, *trombone*, Bryan Field, *euphonium*; Bart Harrison, *tuba*



**HENDERSON**  
STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

## Senior Recital

Scott Cross, *trumpet*  
Joshua Perry, *trombone*

Carol Houston, *piano*

### Program

Concerto in B Flat No. 2 .....Antonio Vivaldi

*Allegro*

*Adagio*

*Allegro*

Mr. Cross

Sonata .....Donald White

*I.*

*II.*

*III.*

Mr. Perry

Rose Variations .....Robert Russell Bennett

*The Garden Gate*

*Carolina Wild Rose*

*Dorothy Perkins (Rambler Rose)*

*Frau Karl Druschki (White Rose)*

*Cinnamon Rose (with Humming Birds)*

*American Beauty (Red Rose)*

Mr. Cross

This recital is presented in partial fulfillment of the requirements for the degree  
Bachelor of Music in Music Education.

Harwood Recital Hall  
Wednesday, November 17, 1999  
7:30 P.M.

**Csardas** ..... **Vittorio Monti**

**Mr. Perry**

**Intermission**

**Etude No. 31** ..... **Vassily Brandt**

**Mr. Cross**

**Trombone Trio** ..... **Ronald Lo Presti**

**Josh Perry, Brandon Egner, Steve Moss**

**Fantasia Brillante** ..... **Jean-Baptiste Arban**

**Mr. Cross**

**Sonatine** ..... **Jacques Casterede**

*Allegro vivo*  
*Andante sostenuto*  
*Allegro*

**Mr. Perry**

**Cousins** ..... **Herbert L. Clarke**

**Mr. Perry and Mr. Cross**



**Henderson State University  
Matt Locke Ellis College of Arts and Sciences  
Department of Music**

**presents**

# **Messiah**

**by**

**George Frideric Handel  
(1685-1759)**

**presented by**

# **The Concert Choir**

**with**

**Student and Faculty Soloists**

**Charles S. Rye, conductor**

**November 21, 1999, 3:00 P.M.  
Arkansas Hall Auditorium  
Arkadelphia, Arkansas**

## PART I

Sinfonia (overture)	Orchestra
Comfort ye my people (recitative)	* Jeremy Claude Lewis, tenor
Ev'ry valley shall be exalted (air)	* Jonathan Snow Carpenter, tenor
And the glory of the Lord	Chorus
Thus saith the Lord (recitative)	* Clyde E. Kelly II, bass
But who may abide (air)	+ Diane Silberstein, alto
And He shall purify	Chorus
Behold, a virgin shall conceive (recitative)	* Michele Goodson, alto
O thou that tellest good tidings to Zion (air)	Ms. Goodson and Chorus
For unto us a child is born	Chorus
Pifa (Pastoral Symphony)	Orchestra
There were shepherds abiding in the field (recitative)	* Amanda Livsey, soprano
And lo, the angel of the Lord came upon them (recitative)	* Susan Brewer, soprano
And the angel said unto them (recitative)	Ms. Brewer
And suddenly there was with the angel (recitative)	* Amie Addington, soprano
Glory to God	Chorus
Rejoice greatly, O daughter of Zion (air)	* Laura Chism, soprano
Then shall the eyes of the blind (recitative)	* Jennifer S. Lunsford, alto
He shall feed his flock (air/duet)	Ms. Lunsford & * Rebecca Riggs, soprano

## Intermission

## PART II

Behold the Lamb of God	Chorus
Surely he hath borne our griefs	Chorus
And with his stripes we are healed	Chorus
All we like sheep have gone astray	Chorus
How beautiful are the feet (air)	* Angela Wilson, soprano
Hallelujah	Chorus

## PART III

I know that my redeemer liveth (air)	* Amie Addington, soprano
Since by man came death	Chorus
Behold, I tell you a mystery (recitative)	+ William L. Higgins, bass
The trumpet shall sound (air)	Dr. Higgins
Worthy is the Lamb that was slain	Chorus
Amen	Chorus

\* HSU vocal student soloist  
+ HSU vocal faculty soloist

This performance is made possible with assistance from the Margin of Excellence Fund  
of the Ellis College of Arts and Sciences, Henderson State University.

## PROGRAM NOTES

The first performance of *Messiah* was given in Dublin, Ireland at Neal's Music Hall on Fishamble Street on April 13, 1742. It was presented for the benefit of three local charity organizations. The performance was alluded to in the Dublin newspapers as "fine" or "grand" or "elegant, entertainment." Handel composed the entire oratorio in the remarkably short span of 24 days—from August 22<sup>nd</sup> to September 14<sup>th</sup>, 1741. His librettist was Charles Jennens, a wealthy friend and amateur writer, who skillfully selected Biblical passages from both the New and Old Testaments for this work. Jennens had collaborated with Handel on previous oratorios, beginning with *Saul* in 1735. After the composer's return to London, there were a few scattered performances of "a new sacred oratorio;" but it was not until 1750, under Handel's leadership, that his *Messiah* was performed annually, beginning an unparalleled popularity as a musical masterpiece.

For the first performance the chorus consisted of 32 singers—16 boy trebles and 16 men for the other parts—drawn from the choirs of Dublin's two cathedrals, Christ Church and St. Patrick's. The orchestra, led by violinist Matthew Dubourg, a longtime friend of Handel's, was quite small, also numbering about 32 players. Records of the famous concerts at the London Foundling Hospital show that participants in *Messiah* choruses usually consisted of six boy sopranos from the Chapel Royal, plus twelve or thirteen men, which, according to the practice of the time, included male altos (counter-tenors). Furthermore, original voice parts show that the soloists also sang in the choruses, and that from five to as many as nine soloists were employed in various performances.

One of the larger ensembles to ever present *Messiah* was the 1859 British celebration of the centennial of Handel's death. For this performance the chorus numbered around 2,700 and the orchestra consisted of 460 players. The Handel Festival performances held at the Crystal Palace in London in 1857, and annually beginning in 1859, had choirs approaching 5,000 singers, with very large orchestras.

After more than a century of distorted, grandiose performances of *Messiah*, modern research has delved into the original manuscripts, the word-books accompanying the 18<sup>th</sup> century performances, and other primary and secondary sources of information. All of these efforts have resulted in a more accurate appraisal of the some 56 *Messiah* performances given during the composer's lifetime. Musicians are indebted to England's Watkins Shaw, whose 1965 edition is being performed this evening. This edition not only presents optional solo assignments which the composer used but also provides an authentic orchestration. Handel's original instructions for *solo* versus *tutti* instrumentation and specific recommendations for baroque ornamentation, embellishments, cadenza, and rhythmic inequality are provided. The value of Mr. Shaw's research and study of original source material is most satisfying to those who wish to hear *Messiah* without the prevailing extravagant 19<sup>th</sup> century trappings that were common up to around 1965.

In order for the students of the Henderson State University Concert Choir to get an opportunity to sing *Messiah* with orchestra while they are in college, a quadrennial cycle of performances was begun several years ago. The Concert Choir and orchestra hope to impart the baroque spirit of the light, crisp, and dance-like qualities inherent in this monumental and enduring work.

## CONCERT CHOIR PERSONNEL

Dr. Kay McAfee, rehearsal accompanist

### Soprano

Amie Addington  
 Angie Bell  
 Susan Brewer  
 Laura Chism  
 Jessica Harbour  
 Shantele Angela Hull  
 Tasha Lynné Hunt  
 Ashley Kinard  
 Amanda Livsey  
 Crystal Mason  
 Rebecca Riggs  
 Kaina Mickell Rivers  
 Amber Smart  
 Kimberly Schmeckenbecher  
 Kara Thomas  
 Deidra Vanderslice  
 Angela M. Watson  
 Angela Wilson

### Alto

Courtney Bryant  
 Nataushe Cassell-Holt  
 Alisa Cooley  
 Susan Crawford  
 Monica Creggett  
 Season Ellison  
 Michel Goodson  
 Sarah Lee  
 Jennifer S. Lunsford  
 Talitheia McHenry  
 Desiree Rowe  
 Carrie Rowton  
 Kelly Boren Rushing  
 Sara L. Shuff  
 Amanda Stone  
 Melissa D. Strawn  
 Stephanie Taylor  
 Darona Vanderslice  
 Denise Wilson

### Tenor

Jeffrey Loren Byrd  
 Jonathan Snow Carpenter  
 Quincy Charles  
 Kirt Connor  
 Ben Dial  
 Brandon Elkins  
 Bryan Field  
 John Edward Fulmer  
 Gary Keene Jr.  
 Jeremy Claude Lewis  
 Jeff Livsey  
 James C. Mark  
 Brandon Martindale  
 Jay Self  
 Chris L. Stevens

### Bass

Bryan C. Bierbaum  
 David Chapman  
 Jonathan Davis  
 Joseph Dorer  
 Jonathan David Gardner  
 Jordan Golden  
 Chris Hammond

Justin Henderson  
 Lloyd Jackson  
 Craig Jones  
 Clyde E. Kelly II  
 Matt Kennan  
 Dusty Lindsey  
 Jeffrey A. Murphy

Joshua Rushing  
 Adam Savacool  
 Eugene Thomason  
 James N. West  
 John Wilson  
 Holt Woodruff

## ORCHESTRA PERSONNEL

### Violin I

\* Bing-He Liu, concert master  
 \* Sandra McDonald  
 \* Kiril Laskarov

### Violin II

\* Eric Hayward, principal  
 \* Greg Pinney  
 \* Lin Chang

### Viola

\* Susan Taxman, principal  
 \* Phebe Duff

### Violoncello

\* Rafael Leon, principal  
 \* Stephen Feldman

### Contrabass

\* James Hatch

### Oboe

James Flowers, principal  
 + Melissa Borntrager

### Bassoon

# Maralyn Sommer

### Trumpet

# James Buckner  
 + Logan Place

### Timpani

\*\* Rick Dimond

### Keyboard

# Kay McAfee

\* Member of the Arkansas Symphony Orchestra  
 # HSU Music Department Faculty Member  
 + HSU Music Student

### Henderson State University Choral/Vocal Faculty

Dr. Charles S. Rye, Professor of Music and Director of Choral Activities  
 Dr. Lydia Evanson, Associate Professor of Music; Voice and Music Education  
 Dr. William L. Higgins, Assistant Professor of Music; Voice and Opera Workshop  
 Ms. Diane Silberstein, Adjunct Instructor of Voice



**HENDERSON**  
STATE UNIVERSITY

Matt Locke Ellis College of Arts and Sciences  
Department of Music  
Presents

# Junior Recital

Jeff Attaway, *trumpet*

Accompanied by  
Carol Houston, *piano*  
Beverly Benjamin, *organ*

## Program

Sonata for Trumpet and Strings ..... Henry Purcell

*Allegro*

*Adagio*

*Allegro*

Prayer for St. Gregory ..... Alan Hovhaness

Sonata, Op. 51 ..... Flor Peeters

*Allegro*

*Aria*

*Finale (toccata)*

Harwood Recital Hall  
November 22, 1999  
5:00 P.M.