

55TH ANNUAL CONCERTO-ARIA CONCERT

Christopher Fashun, conductor

Saturday, January 7, 2015 • 7:30 p.m.

Sauder Concert Hall

PROGRAM

- Overture to *Ruslan and Ludmilla* Mikhail Glinka (1804-1857)
Goshen College Symphony Orchestra
- “Ah! non credea mirarti – Ah, non guinge” from *La sonnambula* Vincenzo Bellini (1801-1835)
Miranda Earnhart, soprano
- Zigeunerweisen, Op. 20 Pablo de Sarasate (1844-1908)
Jorge Abreu, violin
- “Vainement, ma bien-aimée” from *Le roi d’Ys* Edouard Lalo (1823-1892)
Josh Bungart, tenor
- Concerto No. 1 in D minor, BWV 1052 J.S. Bach (1685-1750)
I. Allegro
Blake Shetler, piano
- INTERMISSION –
- Concerto No. 5 in E-flat Major, Op. 73 Ludwig van Beethoven (1770-1827)
I. Allegro
Seth Yoder, piano
- “Bella siccome un angelo” from *Don Pasquale* Gaetano Donizetti (1797-1848)
Paul Zehr, baritone
- “Ah! Je veux vivre” from *Roméo et Juliette* Charles Gounod (1818-1893)
Sadie Gustafson-Zook, soprano
- “Infernal Galop” from *Overture to Orpheus in the Underworld* Jacques Offenbach (1819-1880)
Goshen College Symphony Orchestra

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GOSHEN COLLEGE SYMPHONY ORCHESTRA

DR. CHRISTOPHER FASHUN, CONDUCTOR

Violin I

Jorge Abreu
Matthew Chen
Hillary Harder *
Vince Kurtz
Peter Paetkau
Sam Smucker †

Violin II

Miranda Earnhart
Gretchen Geyer †
Emily Gibbs
Hayley Mann
Monica Miller *
Alisa Murray
Jessie Smucker ^
Josh Yoder §

Viola

Philip Bontrager *
Melanie Drinkwater
Joanna Epp ^
Abbie Kaser †
Peter Meyer Reimer
Bryan Yoder

Cello

Abby Deaton
Benjamin Ganger
Jacob Greaser
Maddy Keener
Reuben Ng
Nathan O'Leary
Max Stauffer
Benjamin Wiebe *
Matt Wimmer

Bass

Bob Martin §
Bill Mateer * §

Piccolo

Ardys Woodward

Flute

Kelsey McKinnell †
Becky Snider *
Ardys Woodward

Oboe

Leah Amstutz †
Julian Harnish
Madeleine Yoder *

Clarinet

Kenan Bitikofer †
Kendall Friesen
Stephen Graber *
Malinda Slabaugh

Bassoon

Ken Hanson † §
Ashley Westra * §

Horn

Reid Brace †
Brenner Burkholder
Hannah Thill
Emily Vogt *

Trumpet

Lydia Good †
Leah Landes *
Dylan Peachey
Wade Troyer †

Trombone

Quinn Brenneman
Isaac Godshalk
Katrina Kennel *
Peter Wise †
Mikhail Fernandes

Timpani/Percussion

Micah Detweiler †
Cristian Good *
Jacob Shetler

Student Assistants

Katrina Kennel
Malinda Slabaugh
Becky Snider
Sam Smucker
Peter Wise

* denotes principal

† denotes assistant principal

§ denotes faculty or
community member

^ denotes off-campus for
SST, student teaching, or
extension semester

PROGRAM NOTES

WRITTEN BY THE PERFORMERS

Overture to *Ruslan and Ludmilla*

Mikhail Glinka (1804-1857)

Glinka is known as the father of modern Russian music and the pure Russian nationalism that defined his style of composition influenced generations of Russian composers from Rimsky-Korsakov to Tchaikovsky to Stravinsky.

The opera *Ruslan and Ludmilla* was Glinka's second opera and although musically stronger, the premiere was not nearly as successful as his first opera, *A Life for a Tsar*. Most notably, the reason for its failure was the poet and librettist, Alexander Pushkin, was killed in a duel, and Glinka was left to piece together the rest of the plot with a revolving door of librettists and himself writing parts of the story. The result was a plot that was overly complex and verbose and was removed from the repertory after six years.

Glinka found his inspiration for the overture from Russian, Finnish, Tartar, and Persian influences. Brilliantly orchestrated, the overture is a sonata form with an abbreviated development section that contains two contrasting themes. At a wedding dinner at the Russian court, Glinka described that he was trying to imitate "the clattering of knives, forks, and plates" and felt that he achieved this end to great success.

"Ah! non credea mirarti, Ah non giunge" from *La Sonnambula* Vincenzo Bellini (1801-1835)

Vincenzo Bellini (1801-1835) is most known for his operas written in the bel canto style. He grew up in a very musical family, and was recognized as a child prodigy. In his short life he composed around 11 operas as well as various other works. One of his operas, *La Sonnambula*, was written in 1831. Interestingly enough, some of the music was originally intended for another libretto before it was abandoned and replaced with *La Sonnambula*. When Bellini passed away in 1835 they quoted a line from this opera on his tombstone: *Ah, non credea mirarti si presto estinto, o fiore*. (Ah, did not believe to see you so quickly withered, o flower).

Amina is a sleepwalker, or sonnambulist, who is betrothed to Elvino. When a new man, Rodolfo, comes to town, everyone warns him of the town phantom. This town phantom is the sleepwalking Amina, but few know this to be true. One evening Amina wanders around in her state of sleep asking where Elvino is, and Rodolfo considers taking advantage of her. He is torn by the idea, and eventually decides not to do so. When Elvino enters and finds Amina in a room with Rodolfo, he breaks off their engagement because he believes her to have been unfaithful. Elvino then promises to marry another woman. The distraught Amina, while once again sleeping, begins to cross a bridge. While she is doing so she grieves the loss of her relationship with Elvino (*Ah non credea mirarti*). Elvino discovers that she is innocent and, not wanting her to fall if she awoke while crossing the bridge, wakes her up when she reaches the other side, renews their engagement, and embraces Amina. She is then filled with joy because she is once again with the man she loves (*Ah non giunge*).

*Ah, non credea mirarti
si presto estinto, o fiore;
passasti al par d'amore,
che un giorno sol(o) duro.*

Oh, I didn't believe to see you
so quickly extinct, o flowers;
you have passed away like love
that only lasted one day.

*Potria novel vigore
il pianto mio recarti
ma ravnivar l'amore
il pianto mio, ah no, non puo.*

Perhaps new life
my tears will bring to you
but to revive love
my tears, ah no, cannot.

*Ah, non giunge uman pensiero
al contento ond'io son piena:
a miei sensi io credo appena;
tu m'affida o mio tesor.*

Ah, inconceivable human thought
a wave of contentment I am full:
In my feelings I can hardly believe
you assure me, O my treasure.

*Ah, mi abbraccia, e sempre insieme,
sempre uniti in una speme,
della terra, in cui viviamo
ci formiamo un ciel d'amor.*

Ah, embrace me and always together,
always united in a single hope,
of the world, we live in
we will make a heaven of love.

“Vainement, ma bien-aimée” from *Le Roi D’Ys*

Édouard Lalo (1823-1892)

Édouard Lalo (27 January 1823 – 22 April 1892) was a French composer whose colorful orchestration and strong melodic lines make his musical styling very unique. Although he was best known for his chamber music and symphonies, his opera *Le Roi D’Ys*, stands apart as one of his most genius creations, although it was perceived as “too progressive” or “too Wagnerian” for its time.

The opera “Le Roi D’Ys” (The King of Y’s) is based on old Breton legend of the drowned city of Ys, which according to folklore was swallowed entirely by the ocean.

This scene takes place right before a wedding where Mylio and Rozenn are to be married. As the female guards stand watch over Rozenn’s changing room to make sure Mylio is unable to see her before the wedding, he sings his aria “Vainement, ma bien-aimée” (“In vain, my beloved”) proclaiming “If Rozenn does not appear soon, I, alas, shall die!”

*Puisqu'on ne peut flechir ces jalouses gardiennes,
Ah! laissez-moi conter mes peines
Et mon emoi!
Vainement, ma bien-aimée,
On croit me desesperer:
Pres de ta porte fermée.
Je veux encor demeurer!
Les soleils pourront s'eteindre,
Les nuits remplacer les jours,*

Since these jealous guards won't be moved to mercy
ah, let me tell you of my anguish
and my torment!
In vain, my beloved,
do I seem to despair:
next to your closed door
I am determined to stay!
Suns may be extinguished,
nights replace days,

*Sans t'accuser at sans me plaindre,
La je resterai toujours!
Je le sais, ton ame est douce,
Et l'heure bientot viendra,
Ou la main qui me repousse.
Vers la mienne se tendra!
Ne sois pas trop tardive
A te laisser attendre!
Si Rozenn bientot n'arrive,
Je vais, helas! mourir!*

but without blaming you and without
complaining, I shall stay here for ever!
I know that you have a kind heart,
and the hour will soon come
when the hand which now pushes me away
will reach out towards mine!
Do not delay too long
in allowing yourself to be won over by your feelings;
If Rozenn does not appear soon,
I, alas, shall die!

Concerto No. 1 in D Minor, BWV 1052

Johann Sebastian Bach (1685-1750)

Based on a concerto for violin, material from this concerto is used in an organ concerto, cantatas, and sinfonia. In the version for harpsichord, dated at 1738, one can see the string-like playing in the solo part. Indeed, much of the material is directly copied—including some additions to make the harpsichord as virtuosic as the original violin must have been. Many musicians have played this piece on the piano in the 20th century, such as Glenn Gould, but more recently musicians have returned to playing it on the harpsichord as well.

Bach precedes the Classical form of solo concertos that we typically associate with the genre. One of the first harpsichord concertos composed, the concerto in D minor differs from the structure of the latter concertos. It features a *ritornello*, or return, style, in which musical sections are featured at different points and in different keys throughout the piece. See if you can keep track of them all—it's difficult! The quintessential Baroque composer, Bach employs a driving counterpoint that provides perpetual motion—a feature often associated with Baroque music. The piece begins with a powerful theme in unison. Subsequently, the solo and the orchestra divide, showing the contrasting sounds of each. Finally, the piece ends with a reprise of the opening theme, again in unison.

Piano Concerto No. 5 in Eb major, op. 73 "Emperor"

Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven composed his fifth piano concerto between 1809 and 1811 in Vienna, which was his home for the majority of his life. The concerto is widely considered to epitomize the style of writing that the composer employed during his middle, or "heroic" period, even though it was written at the tail end of this period. Present already in his Fourth Piano Concerto were some elements of the flowing, lyrical style that defined his later period.

Beethoven was an innovator. His compositional genius stemmed at least in part from his remarkable ability to expand classical forms in exactly the right ways. Whether or not it was his intention, he helped to usher in the Romantic style, and with a few notable exceptions in his later period (research the famous *Große Fuge* if you are interested), this experimentation was welcomed by his contemporaries.

The Fifth Piano Concerto profoundly demonstrates Beethoven's innovative spirit: In an unprecedented move, the concerto begins not with an orchestral exposition, and not even with a statement of any opening theme - but with a massive I-IV-V-I progression played by the orchestra with long, arpeggiated piano embellishments between each chord. This opening flourish plays like a love letter to the piano. It is not boastful, but rather an honest and grand expression of musical joy. With the return to the tonic chord, the orchestra launches into the opening theme, and along with it the driving pulse that is integral to Beethoven's heroic style. From here, the concerto stays relatively true to classical sonata/concerto form.

The exposition is split into five sections, progressing through E-flat major, G-flat major, B minor, C-flat minor, and finally to the dominant key of B-flat major. These are unified by both the aforementioned "heroic" pulse and the composer's mastery of modulation. An orchestral restatement of some of these themes leads into the development section, which again showcases Beethoven's ability to create beautiful, fluid modulations. The recapitulation of themes from the exposition, this time with each theme transposed to a fifth below the key in which it was first stated (common to traditional concerto form), finally brings the piece to the satisfying key of E-flat major with a grandiose finale that is as exciting today as it was 204 years ago.

"Bella siccome un angelo" from Don Pasquale

Gaetano Donizetti (1797-1848)

Born the fifth of six children, Donizetti had a simple upbringing. At age nine, he was accepted on scholarship to the Lezioni Caritatevoli, a training school for church musicians in his home of Bergamo, Italy. The composer's 31st opera, *Anna Bolena*, gained him international acclaim in the early 1830s and he completed at least 65 operas before his death from illness in 1848.

Don Pasquale was premiered at the Théâtre Italien in Paris on January 3, 1843. It was written in only two weeks and was the composer's 64th opera. In this scene, Dr. Malatesta is telling Don Pasquale (an elderly noble) about his beautiful, available sister, Sofronia. In reality, Malatesta has no such sister. Later in the opera, a young widow, Norina (love interest of Pasquale's nephew, Ernesto) disguises herself as Sofronia, marries the don, and proceeds to spend his money and criticize his every action. Pasquale eventually becomes fed up with her behavior and Malatesta reveals the truth. Everyone has a good laugh, noting that an old man looking to wed is looking for trouble, and Ernesto and Norina are married with the don's blessing.

<i>Bella siccome un angelo</i>	Beautiful as an angel
<i>In terra pellegrino.</i>	On earth as a pilgrim.
<i>Fresca siccome il giglio</i>	Fresh as the lily
<i>Che s'apre sul mattino.</i>	That opens in the morning.

<i>Occhio che parla e ride,</i>	Eyes that speak and laugh,
<i>Sguardo che i cor conquide</i>	A glance that conquers the heart,
<i>Chioma che vince l'ebano,</i>	Hair that surpasses ebony
<i>Sorriso incantator!</i>	An enchanting smile!

*Alma innocente, ingenua
Che se medesima ignora.
Modestia impareggiabile,
Bontà che v'innamora.*

An innocent, naïve soul
Who cares for herself.
Modesty concompareable,
Goodness that will make you fall in love.

*Ai miseri pietosa
Gentil, dolce, amoroza! Ah!
Il ciel l'ha fatta nascere
Per far beato un cor!*

For the poor pity-filled girl,
Gentle, sweet, loving! Ah!
Heaven has created her
To bless one heart!

“Ah! Je veux vivre” from *Roméo et Juliette*

Charles Gounod (1818-1893)

“Ah! Je veux vivre”, sometimes referred to as Juliet’s Waltz, is a famous aria from the opera *Roméo et Juliette*, written by French composer Charles Gounod. After success with his first opera, *Faust*, Gounod was commissioned to write *Roméo et Juliette*, which premiered in 1867 at the Théâtre-Lyrique in Paris, France. “Ah! Je veux vivre” appears in the first act of the opera in a scene where Juliette’s nanny sings about the wonderful aspects of Pâris, a man who Juliette is expected to marry. Throughout this aria, Juliet protests the idea of this marriage, instead wishing to enjoy her youth for as long as possible. The aria starts with a lively introduction and a dramatic chromatic exclamation of Juliette’s enjoyment of youth. The aria then eases into a youthful waltz, in which Juliette explains her love of being young. A chromatic passage leads into a minor section, she mourns the reality of growing old. The melody from the waltz section then returns, entering a tender section in which she speaks of wishing to stay young forever, comparing youthfulness to a dying flower. This leads into a virtuosic string of fast sequential passages, ending with variations on the original theme. The piece concludes with a series of trills and an extended cadential note leading to a showy musical exit.

<i>Je veux vivre</i>	I want to live
<i>Dans ce rêve qui m'enivre</i>	In this dream which intoxicates me
<i>Ce jour encore</i>	This day still,
<i>Douce flamme</i>	Sweet flame
<i>Je te garde dans mon âme</i>	I keep you in my soul
<i>Comme un trésor!</i>	Like a treasure!
<i>Je veux vivre, etc</i>	I want to live, etc.
<i>Cette ivresse de jeunesse</i>	This intoxication of youth
<i>Ne dure, hélas! qu'un jour!</i>	Lasts, alas, only for one day!
<i>Puis vient l'heure</i>	Then comes the hour
<i>Où l'on pleure.</i>	When one weeps,
<i>Loin de l'hiver morose</i>	Far from the morose winter
<i>Laisse moi, laisse moi sommeiller</i>	Let me slumber
<i>Et respirer la rose,</i>	And inhale the rose,
<i>Avant de l'effeuiller.</i>	Before plucking its petals.
<i>Ah! - Ah! - Ah!</i>	Ah! - Ah! - Ah!

<i>Douce flamme!</i>	Sweet flame!
<i>Reste dans mon âme</i>	Stay in my soul
<i>Comme un doux trésor</i>	Like a sweet treasure
<i>Longtemps encore.</i>	For a long time still.
<i>Ah! - Comme un trésor</i>	Ah! - Like a treasure
<i>Longtemps encore.</i>	For a long time still.

“Infernal Galop” from the *Overture to Orpheus in the Underworld* Jacques Offenbach (1819-1880)

Offenbach, a German-born French composer, is known most for his operettas of which *Orpheus in the Underworld* was his first full length one. In the span of his illustrious career, it remained his most popular work, even today. The criticism and controversy of its profane and irreverent subject matter catapulted the work into the forefront of the public’s attention. Embedded into the musical fabric of this comic opera were contemporary sounds of Parisian dance halls and burlesque shows. The “Infernal Galop”, (otherwise known as the can-can), is perhaps the most recognizable tune of Offenbach’s. The can-can was traditionally performed by a chorus line of female dancers who wore costumes with long skirts, petticoats, and black stockings. The main features of the dance were the lifting and manipulation of the skirts, with high kicking and suggestive, provocative body movements. Even without the dancing, the jovial and memorable themes of the final section of the overture create images of 1850’s Parisian dance halls.

Goshen College is an affordable, nationally-recognized Christian liberal arts college in Northern Indiana known for leadership in intercultural and international education, sustainability and social justice. The college offers bachelor’s degrees in more than 65 areas of study, as well as select master’s degrees. Goshen enrolls approximately 850 students from 32 states and 25 countries, and is recognized for its innovative, life-changing study abroad program (Study-Service Term) and exceptional educational value. Rooted in the historically peaceful Mennonite church, the college’s Christ-centered mission produces passionate learners, compassionate peacemakers, global citizens and servant leaders. Visit goshen.edu.



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BIOGRAPHIES

Puerto Rican violinist **Jorge Abreu** started his violin studies when he was 11 years old at Escuela Libre de Música in Humacao, Puerto Rico. In the summer of 2011 he took part in the Pilsen International Music Festival in the Czech Republic during which he had the opportunity to study with Solomia Soroka. In 2012 he was accepted into the Schlern Music Festival in Italy to study under the tutelage of Dr. Soroka and other international artists. He started his college studies in music performance at the Puerto Rico Conservatory of Music and transferred to Goshen College in the fall of 2013 to study under Dr. Soroka.

Joshua Bungart is a tenor studying vocal performance under Dr. Scott Hochstetler. He previously attended Western Michigan University and Southwestern Michigan College, studying vocal performance. Josh has had many roles in musical productions, most recently including Gov. Slayton (*Parade*) and Albert Lennox (*The Secret Garden*). Josh has been an active member the last year in the GC Mens Chorus and the GC Chamber Choir. Josh has sung in many choruses the last few years including The Citadel Symphony Chorus, Dogwood Chorus and M.E.N. (Male Ensemble Nouveau).

Miranda Earnhart is a third year music education major from Milford (Ind.), studying voice under Dr. Debra Detwiler Brubaker. At GC, she is involved in Women's World Music Choir, Chamber Choir, Parables Worship Ensemble, and Symphony Orchestra. Miranda recently played Countess Almaviva in *The Marriage of Figaro* and will also be a part of Opera Scenes performances taking place later this spring. She is also the president of the Goshen College Swing Club. Miranda has greatly enjoyed being so involved at Goshen College, and she is looking forward to student teaching in the fall.

Sadie Gustafson-Zook is a sophomore vocal music and communication double major from Goshen. She is currently studying voice with Dr. Debra Detwiler Brubaker. At GC, she has been involved in Women's World Music Choir, Chamber Choir, and Symphony Orchestra. She starred as Susanna in the 2014 Goshen College production of *The Marriage of Figaro*. Sadie is also an active folk musician and performs regularly with the folk trio Theory Expats.

Blake Shetler is a third year music and social work double major from Goshen. He began studying piano at the age of 8, but it wasn't until the college level that he began to truly appreciate piano music, studying under Dr. Matthew Hill. A versatile musician, he has played music in a variety of settings, such as drums for his high school jazz band and piano in the 2013 Schlern International Music Festival in Italy. He currently plays keyboard and organ for the Osceola United Methodist Church.

Paul A. Zehr hails from Carthage (N.Y.) and is in his third year as a music and theatre double major. He is involved in Men's and Chamber Choir and studies voice with Dr. Scott Hochstetler. Paul has enjoyed taking the stage in GC Players productions including his roles as Orpheus in *Eurydice*, Figaro in *The Marriage of Figaro*, Dr. Kelekian in *Wit*, and Lucien P. Smith in the upcoming production of *The Boys Next Door*. He also works as the Assistant Technical Director for Goshen College's Umble Center.

Seth Yoder is a fourth year double major in music and informatics from Quakertown (Penn.). He studies piano with Dr. Matthew Hill at Goshen College. Seth grew up playing piano and hammered dulcimer in a family folk band and enjoys playing and listening to a wide variety of music. Outside of the musical realm, Seth has a number of diverse interests, such as functional programming, bicycling, open-source software, and debating with friends.

An incredibly diverse and versatile conductor and performer, **Christopher Fashun** is an Assistant Professor of Music on the faculty of Goshen College where he conducts the Symphony Orchestra, directs the All-Campus Band, serves as the Coordinator for the Music Education Program, conducts the orchestra for musicals and opera, and teaches applied percussion.

An accomplished percussionist and violist, he has several years of orchestral and chamber music experience and has enjoyed success in both areas as a soloist by winning three concerto competitions. During the past decade, Dr. Fashun has concentrated his study of world percussion in Brazilian and Afro-Brazilian music and dance. Most notably, his teachers include Jorge Alabe, Michael Spiro, Mark Lamson, Curtis Pierre, Jorge Martins, and Scott Kettner. He has also toured nationally and abroad as a jazz vibraphonist and has recorded albums with the Wisconsin Brass Quintet and the Jason Harms Quartet.

In 2012 he led the Elkhart County Symphony Orchestra in its season opener that featured Broadway singer Doug LaBrecque. Since 2008, he has conducted the University of Iowa Philharmonia and All-University Orchestras and was the Music Director of the St. Ambrose University Community Symphony Orchestra in Davenport, IA. In November of 2009, Dr. Fashun conducted the Symphony String Orchestra at the IMEA Conference in Ames as part of the Iowa Junior Honors String Orchestra Festival Concert. Additionally, Dr. Fashun's conducting experience includes leading orchestras and wind bands at the high school and middle school levels and directing jazz ensembles, percussion ensembles, and drumlines at the high school level. He is an active clinician with middle and high school orchestras, percussion ensembles, and frequently serves as an adjudicator for large group music festivals.

Dr. Fashun holds a Bachelor of Music degree in music education from Saint Olaf College in Northfield, MN where he studied conducting with Steven Amundson and Timothy Mahr and viola with Andrea Een. He received his Masters of Music degree in percussion performance from the University of Wisconsin-Madison where he studied with Anthony DiSanza and continued his conducting studies with David E. Becker. He holds a Doctor of Musical Arts in Orchestral Conducting from the University of Iowa where he studied conducting with William LaRue Jones and viola with Christine Rutledge.

Upcoming Music Center Events

PERFORMING ARTS SERIES: PEKING ACROBATS

Tuesday, February 10, 2015, 7:30 p.m., Sauder Concert Hall.
Call (574) 535-7566 for ticket availability.

GOSHEN COLLEGE SENIOR RECITAL: CARA PADEN, MEZZO SOPRANO WITH CHRISTINE LARSON SEITZ, PIANO
Saturday, February 14, 2015, 2:00 p.m., Rieth Recital Hall. Free.

RIETH CHAMBER SERIES: MARY ROSE & LUKE NORELL, DUO-PIANO

Saturday, February 14, 2015, 7:30 p.m., Sauder Concert Hall.
Tickets: \$10, available online at goshen.edu/tickets or (574) 535-7566.

AFTERNOON SABBATICAL: BRIAN WIEBE – “ELKHART COUNTY TRANSFORMED THROUGH EDUCATION”

Tuesday, February 17, 2015, 1:00 p.m., Sauder Concert Hall. Free.

THE REAL GROUP

Thursday, February 19, 2015, 7:30 p.m., Sauder Concert Hall.
Tickets: \$15 adults, \$10 students, available online at goshen.edu/tickets or (574) 535-7566.

GOSHEN COLLEGE MEN’S CHORUS HOME CONCERT

Sunday, March 1, 2015, 7:30 p.m., Sauder Concert Hall.
Tickets: \$7 adults, \$5 seniors/students at the door. GC faculty/staff/students free with ID.

PERFORMING ARTS SERIES: SILK ROAD ENSEMBLE

Saturday, March 7, 2015, 7:30 p.m., Sauder Concert Hall.
Call (574) 535-7566 for ticket availability.

AFTERNOON SABBATICAL: JEP HOSTETLER & GLEN MILLER – “CREATING A LEGACY”

Tuesday, March 10, 2015, 1:00 p.m., Sauder Concert Hall. Free.

GOSHEN COLLEGE OPERA WORKSHOP: OPERA SCENES

Friday, March 13, 2015, 7:30 p.m., Rieth Recital Hall.
Saturday, March 14, 7:30 p.m., Rieth Recital Hall.
Tickets: \$7 adults, \$5 seniors/students at the door. GC faculty/staff/students free with ID.

INTERNATIONAL STUDENT COFFEEHOUSE

Saturday, March 14 7:00 p.m., Sauder Concert Hall.
Call (574) 535-7566 for ticket pricing and to purchase.

LAVENDER JAZZ & ALL-CAMPUS BAND

Saturday, March 21, 2015, 7:30 p.m., Sauder Concert Hall.
Tickets: \$7 adults, \$5 seniors/students at the door. GC faculty/staff/students free with ID.

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