



BOB JONES UNIVERSITY
**CONCERT, OPERA
& DRAMA SERIES**

P R E S E N T S

FRANZ JOSEPH HAYDN'S

THE
CREATION

PARTS I & II

*featuring the Bob Jones University
orchestra and choirs*

Michael W. Moore, *Conductor*

Megan Stapleton *Soprano*
Joshua Wheeker *Tenor*
David Parker *Bass*

PART ONE

Introduction (*Orchestra*):

Representation of Chaos

Recitative (*Bass*):

In the beginning God created
the heaven and the earth.
And the earth was without form, and void;
and darkness was upon the face of the deep.

Chorus:

And the Spirit of God moved
upon the face of the waters.
And God said, Let there be
light: and there was light.

Recitative (*Tenor*):

And God saw the light, that it was good: and
God divided the light from the darkness.
(*Gen. 1:1–4*)

Aria (*Tenor*):

The ghoulish shadows of black darkness
Disappeared before the holy rays of light:
The first day arose.
Confusion yields and order emerges.
The throngs of hell's spirits
Flee petrified into the depths of the abyss
To the eternal night.

Chorus:

Despair, rage, and terror
Accompany their fall,
And a new world
Springs up at the word of God.

Recitative (*Bass*):

And God made the firmament, and
divided the waters which were under the
firmament from the waters which were
above the firmament: and it was so.
(*Gen. 1:7*)

Then mighty storms raged;
The clouds fled like chaff before the wind,
The fiery lightning split the air,
And the thunder rolled frightfully.
From the floods arose at His bidding
The all-refreshing rain,
The most devastating hail,
The light, flaky snow.

Solo and Chorus (*Soprano*):

The joyful throngs of heaven's citizens
Behold the miraculous work with amazement,
And loudly resounds from their voices
The praise of God and of the second day.

Recitative (*Bass*):

And God said, Let the waters under the
heaven be gathered together unto one place,
and let the dry land appear: and it was so.
And God called the dry land Earth; and
the gathering together of the waters called
he Seas: and God saw that it was good.
(*Gen. 1:9–10*)

Aria (*Bass*):

The sea agitates impetuously
In rolling, foamy billows.
Hills and boulders appear;
The peaks of the mountains rise aloft.
The river winds
Through the outstretched plains.
The bright rushing brook glides on
Through the silent valley.

Recitative (*Soprano*):

And God said, Let the earth bring forth
grass, the herb yielding seed, and the fruit
tree yielding fruit after his kind, whose seed
is in itself, upon the earth: and it was so.
(*Gen. 1:11*)

Aria (*Soprano*):

Now the meadow offers its fresh green
To the delight of the eye.
The flowers' gentle adornment
Enriches the lovely view.
Here the herbs diffuse balm;
Here grows the healing of wounds.
The branches bend under the
burden of the golden fruits;
Here the grove vaults into a cool canopy,
The thick forest crowns the steep mountain.

Recitative (*Tenor*):

And the heavenly hosts proclaimed the
third day, praising God and saying:

Chorus:

Awake the harp! Take the lyre!
Let your hymn of praise resound!
Rejoice before the Lord, the mighty God!
For He has clothed heaven and
earth in glorious splendor.

Recitative (Tenor):

And God said, Let there be lights in the firmament of the heaven to divide the day from the night and to give light upon the earth; and let them be for signs, and for seasons, and for days, and years: he made the stars also.

(from *Gen. 1:14–16*)

Recitative (Tenor):

The sun now rises in full glory,
A rapturous bridegroom,
A giant proud and joyous
To run his course.
With soft tread and gentle shimmer,
The moon steals through the silent night.
The countless bright gold stars
Ornament the outstretched heavens,
And the sons of God
Proclaimed the fourth day
With heavenly song,
Thus proclaiming His power:

Chorus and Trio:

The heavens declare the glory of God;
and the firmament sheweth his handywork.
Day unto day uttereth speech,
and night unto night sheweth knowledge.
Their line is gone out through all the earth,
and their words to the end of the world.
There is no speech nor language,
where their voice is not heard.

(from *Ps. 19:1–4*)

PART TWO

Recitative (Soprano):

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

(*Gen. 1:20*)

Aria (Soprano):

On strong wings
The proud eagle soars aloft
And divides the sky
In swiftest flight toward the sun.
The joyful songs of the lark
Greets the morning,
And a delicate pair of doves
Coo of love.
The sweet voice of the nightingale
Resounds from every bush and grove.
No grief yet weighs on her breast,
Her ravishing song was not yet
tuned for mourning.

Recitative (Bass):

And God created great whales, and every living creature that moveth. (*Gen. 1:21*)

And God blessed them, and said:

Be fruitful and multiply!

Inhabitants of the sky,

Multiply and sing from every tree.

Multiply, you inhabitants of the sea,

And fill every depth.

Be fruitful, grow, multiply!

Rejoice in your God!

And the angels touched their immortal harps

And sang the wonders of the fifth day.

Trio

In fair elegance

The undulating hills stand

Bedecked with youthful green.

Welling up in their veins

The cooling brook emerges

In fluid crystal.

The cheerful flock of birds

Floats in happy circuit

Swaying in the air.

The golden sunlight

Heightens the colorful luster

Of the feathers in alternating flight.

The bright water shines through the fish

And winds itself around

In a constant bustle.

From the deepest seabed

Leviathan rolls

Aloft a foamy wave.

How many are Your works, O God!

Who can comprehend their number?

Who, O God! Who can

comprehend their number?

Trio and Chorus

The Lord is great in His might,

And His glory abides forever.

Recitative (Bass):

And God said, Let the earth bring

forth the living creature after his

kind, cattle, and creeping thing, and

beast of the earth after his kind.

(*Gen. 1:24*)

Recitative (Bass):

Immediately, the womb of the earth opens,
 And it bears creatures of every kind
 At the word of God
 In full stature and without number.
 The lion stands there roaring for joy.
 Here the agile tiger shoots upward.
 The quick deer raises its jagged head.
 The noble horse leaps and neighs
 Full of courage and power.
 The cattle are already grazing
 In herds on green pastures.
 The gentle woolly sheep
 Cover the meadows like seeds.
 The army of insects
 spreads itself like dust
 In swarms and swirls.
 The worm creeps
 in long procession on the ground.

Aria (Bass):

Now the heavens shine in full splendor,
 Now the earth parades its
 resplendent adornment.
 Light plumage fills the air,
 The swarms of fish swell the waters,
 The weight of the animals burdens the earth.
 But everything was not yet complete.
 There lacked the creature
 Who beholds God's works with thankfulness,
 Who praises the Lord's goodness.

Recitative (Tenor):

So God created man in his own image, in the
 image of God created he him; male and female
 created he them...and breathed into his nostrils
 the breath of life; and man became a living soul.
 (Gen. 1:27, 2:7)

Aria (Tenor):

Clothed in worth and dignity,
 Gifted with beauty, strength, and courage,
 The man stands upright towards heaven,
 A man and the king of the creatures.
 His broadly arched, uplifted forehead
 proclaims the deep meaning of wisdom,
 And from his bright gaze streams
 The spirit, the Creator's breath and image.
 On his chest rests
 His spouse, fair and lovely,
 For him, from him formed.
 She smiles at him in joyful innocence,
 In love, happiness, and bliss,
 The delightful picture of spring.

Recitative (Bass):

And God saw every thing that he had made,
 and, behold, it was very good. (Gen. 1:31)
 And the heavenly choir celebrated the
 end of the sixth day with loud singing:

Chorus:

Achieved is the glorious work,
 The Creator sees it and rejoices.
 Our joy will also resound loudly,
 The praise of God shall be our song.

Trio:

These wait all upon thee;
 That thou mayest give them
 their meat in due season.
 Thou openest thine hand,
 They are filled with good.

Thou hidest thy face,
 They are troubled:
 Thou takest away their breath,
 They die, and return to their dust.

Thou sendest forth thy spirit,
 They are created:
 and thou renewest the face of the earth.

(Ps. 104:27–30)

Chorus:

Achieved is the glorious work,
 The praise of God shall be our song.
 All shall praise His name,
 For He alone is highly exalted.

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 from the King James Version of the Bible.*



Portrait of Haydn
 By Thomas Hardy — Unknown source, Public Domain,
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HAYDN'S CREATION AND THE THEOLOGY OF MAKING

program notes by Michael W. Moore

Widely considered one of his most popular works, Haydn's cinematic-like oratorio gives the listener a front-row experience as the creation story unfolds with dramatic power, expansive beauty and, at times, his trademark not-so-subtle humor. For some of us, though, the thought of sitting still for an hour and fifteen minutes without some form of video screen in our faces may seem daunting. Add to this the fact that we're presented with a work written over two hundred years ago that is being performed in German,¹ and "the struggle is real," as we say. But its staying power suggests there is something here that warrants our attention — something transcending categories of fashion and genre that reaches across the years to meet us where we are, right now.

Whether we're savoring the thought of tonight's performance or we're here simply to fulfill a cultural education requirement, the following questions are humbly offered to guide the attentive listener and the reluctant attendee alike into a deeper enjoyment of the aesthetic and theological import of this masterpiece: *What should we make of this work? What might this work make of us? What work should we make?*

What should we make of this work?

Let's begin with some basic data: *The Creation* is an oratorio in three parts composed by Franz Joseph Haydn in 1797–1798. Tonight's performance includes Parts I and II in which three angelic characters, Raphael (bass), Uriel (tenor) and Gabriel (soprano), assisted by chorus and orchestra, tell the biblical story of the six days of creation. The structural pattern is one of proclamation (declamatory recitative), description (expressive aria) and praise (celebratory chorus),² though Haydn artfully avoids a strictly formulaic approach by employing duet, trio and solo passages with chorus while maintaining architectural coherence.³

Haydn was at the peak of his compositional powers when he penned *The Creation*. The oratorio was an instant success and the crowning achievement of his career.⁴ In his setting of the libretto, he was both willfully behind the times and innovative; the Baroque practice of tone painting (musical pictorialism) was considered somewhat out of fashion compared to the more romantic sensibilities gaining popularity at the turn of the nineteenth century. Yet Haydn chose to employ this compositional device to great and often humorous effect, much to the delight of his audiences⁵ (and ours as well, we trust — be prepared for all manner of lifeforms to warble, roar, buzz, grunt and gallop their way into the imagination). Haydn's placement of these effects in the orchestration several bars *before* the word or phrase being depicted lends a cinematic feel to the listening experience, like a film editor using diegetic sound elements in anticipation of a visual cut from one scene to the next — truly the work of an artist ahead of his time.

The ultimate effect of Haydn's gritty literalism goes beyond mere technical show or entertainment; it brings a refreshing earthiness to his treatment of the heavenly. The transcendent becomes immanent in the timbre and textures of his music — we can almost see him down on his knees getting his hands dirty in the same Edenic soil as the Maker himself, enjoying every minute, and believing these things actually happened. Which he did, of course. Haydn scholar Lawrence Schenbeck notes that "Haydn's own faith was unquestionable; his Masses and other sacred works were created as an integrated response to his

own culture and its belief system.”⁶ Haydn himself is reported to have said, “I was never so devout as when I was at work on *The Creation*. I fell on my knees each day and begged God to give me the strength to finish the work.” It is this intensely devotional approach to his craft (a “struggle,” in fact) that put Haydn at odds with the prevailing eighteenth-century notion of an impersonal deity and points to the essence of this work: *The Creation* is a statement of faith in a powerful *and personal* Maker.

What might this work make of us?

Jonathan Edwards, another eighteenth-century figure clearly at odds with the enlightened Deism of his day, held that such a personal perspective of the Creator is central to understanding the universe and our own selves. The act of creation, issuing forth from the abundant love that existed in the Trinity from eternity past, is the very language of a personal God and an intimate expression of his person, love, and goodness.⁷ As such, the unifying principle of the universe is not a mechanistic set of laws but a personal relationship with the One who created out of love and reveals himself through both natural and supernatural means. It is appropriate therefore for the listener to hear Haydn’s searingly glorious setting of “and there was light!” as a depiction of both natural light and divine revelation breaking into our darkness.

Furthermore, this light of the Creator’s love is for Edwards “a kind of emanation of God’s beauty and is related to God as the light is to the sun . . . [It] changes the nature of the soul . . . causing the whole soul to accord and symphonize with it.”⁸ Edwards’s conception of beauty is not one of passive Platonic contemplation but rather what Marsden has termed “a theology of active beauty,” in which the beauty of God draws us into relationship with Christ the Maker as “we all with open face, beholding as in a glass the glory of the Lord, are changed into the same image, from glory to glory, even as by the Spirit of the Lord” (II Corinthians 3:18).

If we agree with Edwards here, then God’s creation project is not simply a past event, but an ongoing, ever-expanding process of (re)creation, fueled by redemptive love and aimed at re-making his fallen image bearers into the image of his Son. Nor would we be remiss to expect that our humble efforts (struggles, even?) to acknowledge and attend to the artistry displayed in tonight’s performance of *The Creation* might be used by the Spirit to further this redemptive project in our own lives. (What a soberingly joyful thought for the Christian!)

What work should we make?

If, as Edwards contends, the beauty of the Creator and his creation calls us to faith and transformation, it calls us to action too, for faith without works is dead (James 2:17). Indeed, Scripture reveals an inextricable link between God’s creative work and our own, beginning in the garden and culminating in the garden-city of the new heaven and new earth.

Inaugurated on the sixth day of creation, the first commission given by God to his image-bearing vice-regents is an invitation to join his creation project as sub-creators,⁹ making and stewarding toward human flourishing (Genesis 1:26–28). Though complicated by the fall, the call to this good work has not been canceled (Genesis 9:1). In fact, it is within the fulfillment of this Creative Commission that each Christian discovers the personal and vocational contexts in which to carry out the relational work of the Great Commission: making disciples of Christ (Matthew 28:18–20).

These two commissions are not in competition for our attention but rather function in an integrated *both-and* arrangement; one cannot be fully operationalized without reference to the other. In his pastoral epistle to the church at Ephesus, Paul reiterates this pattern of Creator and sub-creator in dual-commission cooperation: we are God’s masterpiece, created in Christ Jesus for the purpose of good works, which has been a part of his plan from the beginning (Ephesians 2:10), namely, to unite all things in heaven and things on earth in Christ (Ephesians 1:9–10).

Artist and author Makoto Fujimura’s term “genesis moments” may be helpful as we consider what good works we can contribute to this cause. Genesis moments are generative acts that embody the elements of creativity, growth and failure found in the biblical book of Genesis.¹⁰ They lead to redemptive conversations, fresh starts and the integration of faith and action.

While we are not all artists in the formal sense, we are all invited into God’s creation project as co-makers and stewards of these genesis moments. As such, whether we’re composing symphonies, writing sermons, shaping HR policy, designing architectural spaces, cleaning homes, or treating diseases, we can do so knowing we’re making — and being made into — what our Maker intended.¹¹

May the contemplation of our origin story as told by Haydn remind us of our chief end: to glorify God and enjoy him forever. And by his grace may our “struggle” to apprehend his beauty be rewarded with our flourishing.

¹ With a libretto originally published in German and English, one might reasonably expect tonight’s performance to be offered in the latter. For many, though, the awkward syntax and obsolete vocabulary of the original English version render it as good as foreign to twenty-first-century American ears. We’ve opted instead for the more singable German version supplemented with a fresh English translation by Daniel Overly, prepared especially for tonight’s performance.

² Calvin R. Stapert, *Playing Before the Lord: The Life and Work of Joseph Haydn*. (Grand Rapids, MI: Wm. B. Eerdmans, 2014), 238.

³ Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition*. (Chapel Hill, NC: Hinshaw Music, 1996), 301.

⁴ Stapert, 241.

⁵ Schenbeck, 307.

⁶ Schenbeck, 331.

⁷ I am indebted to American historian George M. Marsden for these thoughts on Jonathan Edwards’s theology of creation and active beauty as presented in the lecture “Jonathan Edwards for the Twenty-first Century,” Vimeo, March 30, 2024 (vimeo.com/75919464).

⁸ Jonathan Edwards, “A Divine and Supernatural Light,” [cslewisinstitute.org](http://www.cslewisinstitute.org/wp-content/uploads/Being-Transformed-Through-the-Bible_CSLLI_317.pdf) (www.cslewisinstitute.org/wp-content/uploads/Being-Transformed-Through-the-Bible_CSLLI_317.pdf).

⁹ Tolkien’s term “sub-creator” provides a helpful term for distinguishing between making *ex nihilo* and making *ex materia*. See Malcom Guite and Judith Wolfe, “Creation and New Creation in J. R. R. Tolkien and C. S. Lewis” in *The Art of New Creation* edited by Jeremy Begbie, Daniel Train, and W. David O. Taylor (Downers Grove, IL: InterVarsity Press, 2022).

¹⁰ Makoto Fujimura, *Culture Care: Reconnecting with Beauty for Our Common Life*. (Downers Grove, IL: InterVarsity Press, 2017), 17–18.

¹¹ Fujimura, 27. “We find our creative identity in God. Genesis moments can be assumed simply because God is the great Artist, and we are God’s artists, called to steward the creation entrusted to our care. The good news of the Bible is that in Christ we are journeying toward ultimate wholeness, integration, and well-being. We are becoming more fully what we were made to be, to the benefit of all creation.”

Orchestra

Violin I

Eric Probus‡
Micah Hyink
Lilli Lynch
Anna Ervin
Abby Blake
Laura Roland
Andy Davidson
Tradd Little
Anna Grace Efting

Violin II

Elizabeth Dorey†
Susan Dunn
Lauren Chapman
Chung-yan Lok
Charlotte Moore
Sydney Davis
Katherine Kicher
Emma Lacy
Mariel Martinez-Vasquez

Viola

Alexa Winnberg†
Daniel Bell
Mike Hou
Julia Probus
Sarah Bisson

Cello

Andrew Spare†
Annika Hansen
Jonathan Um
Julia Fistere
Emily Fernet
Derek Eilert

Bass

José Carrion†
Steve Koelsch

Flute

Blair Carrier†
Anwyn Ashley

Oboe

Mary AllyeB Purtle†
Chelsea Russell

Clarinet

Josh Recinos†
Lydia Scroggins

Bassoon

Noah Orr†
Elise Taylor

Contrabassoon

Abigail Scanlan

Horn

Nicholas Evener†
Eli Gleiter

Trumpet

Natalie Thorson†
Jonathan Freeman

Trombone

Zach Davidson†
Eric Townsend
Daniel Elston

Timpani

Lucas Sparrow

Harpsichord

Daniel Overly

Faculty Coaches

Brandon Ironside, violin
Abigail Inafuku, viola
Yuriy Leonovich, cello
Esther Waite, woodwinds
Tim Bedard, brass

Special Thanks

Daniel Overly, vocal coach
David Parker, diction coach
Ed Rea, harpsichord technician
Lara Baron, supertitles

‡ *Concertmaster*

† *Principal*

Choirs

Andrew Huish, *Director of Choral Activities*

Chorale

Andrew Huish, *director*

Stephanie Huish, *pianist*

Concert Choir

Fred Coleman, *director*

Ruth Coleman, *pianist*

Lyric Choir

Laura Brundage, *director*

Christa Habegger, *pianist*

Men's Glee

Andrew Huish, *director*

Michael McMillan, *pianist*

University Singers

Patty Casarow, *director*

Ken Renfrow, *pianist*

Combined Choir

Soprano: Erin Baggett, Carlena Best, Amylia Boyd, Abigail Brown, Elizabeth Brown, Allison Calamore, Kelsey Campbell, Renee Celio, Michelle Chiesa, Audrey Chrysler, Evelyn Conklin, Hannah Crider, Melody Davis, Joselyn Delaney, Anna Dionne, Emilie Dwire, Joanna Estep, Kate Fleming, Bethany Fuller, Mary Hawks, Rebekah Hawks, Sarah Jackson, Addison Johnson, Allie Kicher, Joanna Lain, Lydia Lehman, Elise Lewis, Amy Martin, Eliza Mattox, Abigail McKee, Katelyn McKenney, Alyssa Moody, Natasha Ninan, Victoria Noonkesser, Sarah Olson, Kendall O'Neill, Sara Perreault, Lydia Platz, Debbie Rocha, Emma Rohrer, Meagan Romeiser, Kara Seymour, Alyssa Smith, Grace Tarpley, Lorelei Thoman, Kira Thompson, Sophia

Tzitzikas, Katie Vermiglio, Dacia Weaver, Hannah Wenger, Rylie Wiedell, Lauren Wigginton, Monica Willette, Claire Young
Alto: Katherine Aird, Sydney Apperson, Madison Avery, Alexia Bainbridge, Abby Baribeau, Amber Bates, Annaliese Belcher, Christa Bill, Sarah Bowman, Arianna Boyd, Pauline Cadelinia, Kate Church, Addison Cook, Lillian Cornett, Amelia Cutlip, Gracie Dersch, Stephanie Dersch, Emily Drown, Grace Floyd, Cora Gagne, Elizabeth Gonzalez, Abigail Graham, Amber Green, Cyndi Griffith, Chenie Guidinger, Mia Harden, Grace Harris, Amy Heacox, Karis Henson, Katelyn Hilton, Faith Horgen, Joanna Huttar, Katherine Jackson, Hope Jensen, Ella Kannon, Ella Kunkel, Kate Lovegrove, Audrey Marinelli, Anna Sofia Marquez, Katie Menking, Zoey Mindziak, Abi Moody, Leah Najimy, Lily Najimy, Rebecca Ong, Carrie Owen, Deborah Pan, Abigail Polkovitz, Beksy Reyes, Tabitha Rivera, Gracie Roland, Seana Ruane, Macy Skillman, Martha Smith, Abby Snyder, Jessie Spindler, Vivian Waite, Anna Weber, Grace Webster, Lulu Yu
Tenor: Michael Adams, Samuel Ayers, Kendall Bond, Austin Bovay, Judah Burak, Maxim Chen, Daniel Crawford, Michael Evener, Wesley Gay, Timothy Guerrero, Levi Heaton, Timothy Hulbert, Nathan Johns, Stuart Kesecker, Logan Marine, Nate Needham, Andrew Nelson, Michael Pement, Jonathan Rose, David Scott, Levi Scott, Harrison Smith, Silas Wilson, Enoch Yu
Bass: John Baggett, Zach Baggett, AJ Baker, Lincoln Buchanan, Troy Caton, Dray Dicky, Derrick Hollis, Aaron Housenga, Garrett Jones, Micah King, Seth Knight, Enoch Korver, Michael McMillin, Micaiah McPhail, Armando Morales, Noah Nelson, Luke Page, Clint Peterson, Friedrich Rathert, David Roland, Theo Romeiser, Jacob Russell, Ethan Santana, Josiah Smith, Micah Stouffer, Aiden Stiekes, Timothy Stroup, Jonathan Talley, Daniel Wenger, Ling Zhou

PERFORMER BIOS



Michael W. Moore, conductor, is professor and Chair of the Division of Music at Bob Jones University, where he conducts the University Symphony Orchestra and teaches graduate courses in music education. A first-place winner of The American Prize in Opera Conducting, he has conducted multiple award-winning opera and musical theatre performances at BJU, including *Samson et Dalila*, *Così fan tutte*, *Lucia di Lammermoor*, *La Cenerentola*, *A Tale of Two Cities*, and *Titanic: The Musical*, as well as Disney's *Beauty and the Beast*, *Little Women:*

The Musical, and a wide range of standard symphonic, choral, educational, sacred and pops programs. Described by conductor Steven White of the Metropolitan Opera as “always clear, always expressive,” he has led the BJUSO in performances praised as “polished ... clear and spirited.” At the invitation of the Cremona Orchestra Festival in Cremona, Italy, he led the BJUSO on a two-week study abroad tour in June 2023 with performances in Cremona, Rome, Florence and Venice. He has collaborated with David Kim of The Philadelphia Orchestra, Steven White of The Metropolitan Opera, Richard Kaufman of the Pacific Symphony, Jim Thatcher, Lee Holdridge, Patrick Russ, Barry Perkins and several other artists. As Music Director and Conductor of the Fountain Inn Symphony Orchestra for three seasons, he oversaw an expansion of educational outreach that provided access to free orchestral programming for more than 3,000 students. A student of Wendy Valerio, William Moody and Lawrence Morton, he holds a PhD in music education and a master of music in instrumental conducting from the University of South Carolina, as well as a master of education in music education and a bachelor of science in music education from Bob Jones University. He has completed further study at the University at Buffalo, the University of Wisconsin-Madison, and with Donald Portnoy (USC Conductors Institute), Jacques Voois (Conductors Guild), Richard Grunow (Eastman School of Music), and Carl Topilow (The Cleveland Pops Orchestra). He is past president of the South Carolina Music Educators Association and has served as a clinician and adjudicator for various music festivals and camps in the US, Europe and Africa. He and his wife, Deanna, are active in music ministry at Heritage Bible Church in Greer, South Carolina.



David Parker, bass/baritone, DMA University of Michigan (1986) and CMVT McClosky Institute of Voice (2006), is a Michigan native. While a student at the University of Michigan, he was invited to join the prestigious Mu Phi Epsilon music fraternity, and he won the voice graduate concerto competition. He soloed throughout Poland, Czechoslovakia, West and East Germany and Hungary in 1983, representing the United States in a government-sponsored goodwill tour. His voice teachers have included Charles Koelsch, William

McCauley, Andrew White, John McCollum and Sherrill Milnes. Since 1985, he has been on the voice faculty of Bob Jones University, where he now serves as a full professor in the department of vocal studies teaching private voice, Diction for Singers and Music Notation. He also teaches adjunct for and sits on the executive board of the Boston-based McClosky Institute of Voice. David retains a current educational teaching certification for the South Carolina public schools. He has soloed over 130 times with regional and community orchestras. These engagements include multiple performances of the Brahms *Requiem*, Mozart *Requiem*, Fauré *Requiem*, Bach *Mass in B Minor*, Bach *St. Matthew Passion*, Bach

Magnificat, Mendelssohn *Elijah*, Beethoven's *Ninth Symphony* and sixty-eight solo performances of Handel's *Messiah*. Recent performances have included multiple solo performances with the Greenville Symphony in everything from Bach to Broadway. David is the founder and president of SacredSheetMusic.com and SacredAudioMusic.com, web-based music download services. As a registered Apple developer, David has written educational and ministry software programs, including iObserveU and ChurchMusicPlanner. He stays active in ministry as the music pastor of Faith Baptist Church in Simpsonville, South Carolina. His hobbies include boating and riding through the upstate country of South Carolina in his classic 1997 Z3.



Tenor **Joshua Wheeker**, a graduate of the Domingo-Colburn-Stein Young Artist program of LA Opera, is securing his place as an exciting lyric tenor in the opera world. The “warmth and clarity” of his voice lends itself to many of opera’s leading men, while his musical sensitivity is equally at home in recital and concert. He most recently appeared as Nemorino in Opera Maine’s *Lélixir d’amore*, Don Ottavio in Dayton Opera’s *Don Giovanni*, the Duke of Mantua in Tulsa Opera’s *Rigoletto*, and Tamino in LA Opera’s Kosky production of

Die Zauberflöte. *Opera News* described his Duke with Tulsa Opera as “showing complete technical mastery” and his Nemorino as “an unfailingly fluid Italianate tenor ... producing a bright but warm tone that remained both solid and supple ...”. Prior to that, he made his debut as the Duke of Mantua in *Rigoletto* at Opera Theater of Saint Louis. On his OTSL performances, *Broadway World* wrote that “his voice is so beautiful that one understands how a girl would be smitten with him.” During his time in the Domingo-Colburn-Stein Young Artist Program at LA Opera, his performances spanned from varying operatic roles, including Malcolm in *Macbeth*, Cacambo in *Candide*, and covering Tito in *La Clemenza di Tito*, to performing concert series and new works with artist-in-resident composer/conductor, Matthew Aucoin. His concert work includes engagements with LA Philharmonic, Dayton Philharmonic, LA Symphony, Dayton Bach Society, Colburn School of Music, Dream Orchestra, Palm Springs Opera in the Park, Opera Buffs and Salastina Chamber Ensemble. Joshua has received awards in several prestigious competitions. He is the recipient of the following honors: fourth-place winner in the Loren L. Zachary National Vocal Competition (2021), Windsor Award at the Vero Beach Opera Competition (2021), third prize in the Pasadena Vocal Competition (2021), Contract winner in the Giovanni Consiglio International Competition (2020), second place in Mentoris competition (2020), Winner of the Western Region MONC competition (2019), first-place in the Pasadena Opera Guild Competition (2017), and in March of 2019, Joshua competed as a Semi-finalist in the MONC competition in New York on the Met stage. Joshua is from Dayton, Ohio, but is now located in the Chicago area. He received his bachelor’s of music from University of Cincinnati, College-Conservatory of Music.



Megan Stapleton, soprano, is regarded as “an artist of clarity, power, and much expressivity ...” (*Culture Map*). Possessing a warm and agile voice that “shimmers like the moon” (*The Boston Musical Intelligencer*), Megan’s versatility stretches from early music to Mozart, contemporary classical, and musical theater. As a baroque singer, she has been a featured soloist with Ars Lyrica, Mercury Orchestra, Houston’s Bach Society, Austin Troubadours, Lumedia

Musicworks and other chamber ensembles. She was the vocalist of the former Houston Baroque, with whom she performed three full seasons and released an album between 2014 and 2017. Her new group, Gloria Baroque, opens its inaugural season in South Carolina this spring. With a heart for children, Megan has performed extensively in various children's programs with Houston Grand Opera, including *Opera To Go!*, Storybook Opera, and First Songs. Regarded for her comedic timing and "lyrical physicality" (*BroadwayWorld.com*), Megan has performed three leading roles with Houston's G&S Society, and the Galveston Symphony Orchestra has welcomed her as their soloist on multiple occasions. She most recently performed 'Belle' in Menken's *Beauty and the Beast* with BJU Artist Series and joined The Boston Early Music Festival's esteemed vocal chamber ensemble in Desmeret's *Circé* and Francesca Caccini's *Alcina*. Dr. Stapleton holds degrees with honors from The University of North Texas (DMA), New England Conservatory (MM) and Sam Houston State University (BM). While working on her DMA, she taught applied voice lessons and voice methods classes to undergrads at UNT and was a protege of Dr. Stephen F. Austin. She currently serves as an Assistant Professor of Voice Studies at Bob Jones University, where she teaches applied voice, opera workshop, musical theater workshop, vocal literature and vocal pedagogy. www.meganstapleton.com



Forging a versatile career as a pianist, chamber musician and coach, BJU alumnus **Daniel Overly**, harpsichord, has performed as a recitalist across the United States and Europe with members of The Cleveland Orchestra, Philharmonia Orchestra, Metropolitan Opera Orchestra, Vienna State Opera and Vienna Philharmonic. He regularly assists leading conductors of our time, including John Adams, Sir George Benjamin, Bernard Labadie, Klaus Mäkelä, Michael Tilson Thomas, and Franz Welser-Möst. He has served as a rehearsal pianist for Gautier Capuçon, Lucy

Crowe, Daryl Freedman, Joëlle Harvey, Marie-Nicole Lemieux, Josefina Maldonado, Martin Mitterrutzner, Latonia Moore, Julian Prégardien, Anthony Schneider, Lauren Snouffer, Siobhan Stagg, Davóne Tines, and Paul Yancich in preparation for their appearances with The Cleveland Orchestra. Highlights of recent seasons include performances of the two-piano version of Brahms' *A German Requiem* and Whitacre's *The Sacred Veil* (with the composer conducting) at Severance Music Center with the Cleveland Orchestra Chorus, his Philadelphia Chamber Music Society debut with tenor James Reese, and regular chamber music appearances with members of The Cleveland Orchestra. In addition, he has assisted John Adams in the preparation of his *El Niño* with The Cleveland Orchestra and Franz Welser-Möst with a wide variety of operas and oratorios from Bach to Stravinsky, including the recently released Cleveland Orchestra recordings of Schubert's Mass No. 6 and Walker's song cycle *Lilacs* with soprano Latonia Moore. In 2023, he helped to prepare Welser-Möst's production of Wagner's *Der Ring des Nibelungen* for the Vienna State Opera. Festival appearances include Aspen, Ravinia and Tanglewood. He was a three-time fellow of the Tanglewood Music Center, where he participated in numerous song, chamber music and contemporary music performances. He is an alumnus of the Britten-Pears Young Artist Programme, Franz-Schubert-Institut and Fall Island Vocal Arts Seminar. The recipient of a Fulbright grant, Overly studied at the Musik und Kunstuniversität der Stadt Wien and the Cleveland Institute of Music. Overly currently serves on the collaborative piano faculty at the Cleveland Institute of Music and as pianist for the Cleveland Orchestra Choruses. Previous positions include visiting assistant professor of collaborative piano at the Indiana University Jacobs School of Music and collaborative piano fellow at the Yale School of Music.



Andrew Huish, chorumaster, is Director of Choral Activities at Bob Jones University, where he directs the university's premier mixed choral ensemble, the Chorale and the Men's Glee. He also oversees the university's graded choral program of over 200 singers and teaches undergraduate courses in conducting and choral pedagogy. Andrew earned a doctor of musical arts in choral conducting from Texas Tech University, where he was a student of Dr. Alan Zabriskie, and he has completed additional graduate study at Westminster Choir College. An

award-winning choral composer, Andrew is the winner of the 2022 Indianapolis Symphonic Choir Christmas Carol Commission Competition for his original setting of "O Little Town of Bethlehem." He is also the 2017 recipient of the John Ness Beck Choral Composition Award for his composition "The First Noel." His music can be found in the catalogs of Beckenhorst Press, Hinshaw Music and Choristers Guild. Andrew has studied composition privately with Susan Brumfield and Joan Pinkston, as well as in masterclasses with Dan Forrest, Craig Courtney and Howard Helvey. Andrew has extensive experience as a church music director and choral accompanist and is currently the chancel choir director and organist of the Due West Associate Reformed Presbyterian Church. He has also served as a clinician and adjudicator for middle school and high school choral festivals. An accomplished collaborative pianist, Andrew previously served as the choral accompanist for the Lubbock Chorale and the Chorale and the Chamber Singers at Queens University of Charlotte, North Carolina. Andrew is a member of the American Choral Directors' Association (ACDA) and the American Society of Composers, Authors and Publishers (ASCAP).

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After the houselights are dimmed following intermission, guests will not be readmitted to their seats.

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We request that personal communication devices be turned off during the program.