

EVENING PRAYER  
at the Opening of Camp



*Lutheran Summer Music 1994*  
*Sunday, June 19*

ABENDMUSIK

*Abendmusik ("evening music") is a prelude to Evening Prayer, an offering of music to God on the part of those performing which also helps those listening to enter into the spirit of worship. Please observe silence in this time of preparation.*

SERVICE OF LIGHT

Lutheran Book of Worship, pp 142-145

*All stand and face the candle as it is brought to its place.*

*sit*

PSALMODY

Psalm 141, pp 145-146 "Let my prayer rise . . ."

*The entire psalm is sung by all. After the psalm, there is silence for reflection; then the leader prays the psalm prayer, and all respond Amen.*

Psalm 100, page 263

*The psalm is sung by the choir in a setting by Herbert Howells ("Jubilate Deo," Collegium Regale). Silence and the psalm prayer follow.*

HYMN #560

Oh, that I Had a Thousand Voices

*After the organ introduction, all stand to sing the hymn. All sing st. 1,3,5; men sing st. 2, women joining at "O soul and body . . ." women sing st. 4, men joining at "My utmost powers . . ."*

*sit*

READINGS

Ezekiel 17: 22-24

Mark 4: 30-32

*The readings conclude:*

L: The Word of the Lord.

C: Thanks be to God!

Comment on the readings follows, and then silence for meditation. The choir then sings "Draw Us in the Spirit's Tether" by Harold Friedell (the text may be followed at #763 in HYMNAL SUPPLEMENT 1991). The service then continues at the top of page 147 with the verse, "In many and various ways . . ."

stand

GOSPEL CANTICLE Magnificat, pp 147-148

PRAYERS

Prayer at the Opening of Camp

All respond, Amen.

Then all are invited to sing this prayer in a setting by Schalk:

Thou that hast given so much to me,

Give one thing more, a grate-ful heart,

Not thank-ful when it pleas-eth me As if thy

bles-sings had spare days; But such

heart, whose pulse may be thy praise

heart, whose pulse may be thy praise

# Lutheran Summer Music - 1994

## Masters of the Trumpet

**Gary Bordner**  
*trumpet*

**Terry Everson**  
*trumpet*

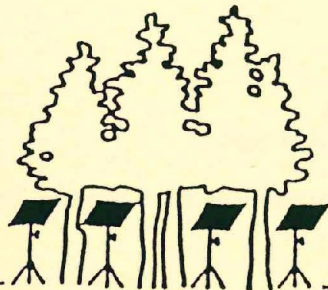
with

**Martin Jean**  
*organ*

and

**Jana Holzmeier**  
*soprano*

*Boe Chapel  
St. Olaf College  
Northfield, Minnesota  
Monday, June 20, 1994  
8:00 p.m.*



# PROGRAM

*Fanfare for a New Theater* (1964)

Igor Stravinsky  
(1882-1971)

*Polyphonic Rhyme No.1*

Jan P. Sweelinck  
(1562-1621)

*Fantasia*

Orlando Gibbons  
(1583-1625)  
ed. David Baldwin

*Polyphonic Rhyme No.4*

Jan P. Sweelinck

Gary Bordner, Terry Everson

*My Spirit Be Joyful*

(from Cantata No.146: *Wir müssen durch viel Trübsal*  
(We must bear much sorrow) (BWV 146)

Johann S. Bach  
(1685-1750)  
arr. Kenton Parton

Gary Bordner, Terry Everson, Martin Jean

*Free Fantasia on "O Zion Haste" and "How Firm  
A Foundation"*

William Bolcom  
(b. 1938)

Martin Jean

*Sonata da chiesa sopra un tema di Claudio Monteverdi*  
(1976)

John Gardner  
(b.1917)

- I. Maestoso
- II. Allegro
- III. Lento e piano
- IV. Allegro ma non troppo

Terry Everson, Gary Bordner, Martin Jean



# The Reverend Professor Paul Reuter

(1879 - 1959)

Paul Reuter was a distinguished musician, teacher, linguist, and pastor of the Lutheran church. He was born in Buenos Aires, Argentina, and received his formal education at the Latin Gymnasium, Hamline, Germany; Concordia College, Milwaukee, Wisconsin; and Concordia Seminary, St. Louis, Missouri. After ordination as a Lutheran minister at the age of 21 he served congregations in Nebraska and Wisconsin. His long service at Concordia Teachers College, Seward, Nebraska (1908 to 1949) included teaching of piano, hymnology, liturgy, and German.

The Reuter household in Seward, which included eight children, served for many years as a congenial gathering place of students, colleagues, and friends. Professor Reuter often entertained in his home prominent musicians of the day, particularly those from Europe, such as the legendary pianists Walter Giesekeing, Egon Petri, Maurice Dumesnil, the Flonzaley String Quartet, and the pioneer American choral director, F. Melius Christiansen.

The distinguished organist, Robert Reuter, son of Paul Reuter, served for many years on the faculty of Chicago Musical College of Roosevelt University. Robert Reuter performed as guest organist at Lutheran Summer Music - 1989.

**Gary Bordner** is a member of the Saint Paul Chamber Orchestra and has served as the Orchestra's Principal Trumpet since 1980. He has been featured as a soloist with the Orchestra in recordings of Aaron Copland's Quiet City and Dmitri Shostakovich's Piano Concerto No.1, both on the Teldec label. Mr. Bordner is a graduate of Augustana College, Rock Island, Illinois, and the Eastman School of Music. He currently is an affiliate faculty member of the University of Minnesota and of Bethel College. He has been associated with Luthern Summer Music in past summers.

**Terry Everson** will become Assistant Professor of Trumpet at the University of Kentucky in August, 1994. Winner of three international solo competitions, including that of the International Trumpet Guild, he has also performed in ensembles including the Chestnut Brass Company (quintet), the Philadelphia Orchestra, and the H.B. Smith Cornet Band. He is a second-year faculty member of Luthern Summer Music.

**Martin Jean** is Assistant Professor of Music and University Organist at Valparaiso University. He won the Grand Prix de Chartres Competition in 1986, and the 1992 National Youth Artists Competition in Organ Performance. He has been organ instructor for Luthern Summer Music since 1991.

**Jana Holzmeler**, a graduate of Indiana University, is completing doctoral work at the University of Texas. She is Instructor of Voice at Augustana College, Rock Island, Illinois. She has had extensive experience in operatic and oratorio singing. Her work with Luthern Summer Music began in 1992.



INTERMISSION

Suite No.1 of Trumpet Voluntaries

John Stanley  
(1712-1786)  
arr. Edward H. Tarr  
(b.1936)

- I. Vivace
- II. Adagio
- III. Andante, largo

Gary Bordner, Martin Jean

*Sonate*

Harald Genzmer  
(b.1909)

- I.  $\text{♩} = \text{ca.} 40$
- II. Allegro
- III. Choral
- IV. Finale

Terry Everson, Martin Jean

*Prayer of St. Gregory*

Alan Hovhaness  
(b. 1911)

Gary Bordner, Martin Jean

*Nunc dimittis*

Geoffrey Burgon  
(b.1947)

Jana Holzmeier, Gary Bordner, Martin Jean

*Sonata in D*

Petronio Franceschini  
(ca 1650-1680)  
ed. Edward H. Tarr

- I. Grave
- II. Allegro
- III. Adagio
- IV. Allegro

Gary Bordner, Terry Everson, Martin Jean

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*We gratefully acknowledge the generous support of this concert through the donation of Program Patrons:*

Dr. and Mrs. Lambert Mehl, in memory of the distinguished career of The Rev. Prof. Paul Reuter (1879-1959), the father of Mrs. Margaret Pospishil Mehl.

\*\*\*\*\*

*We ask that all members of the audience refrain from photographing or recording the performance. A high-fidelity tape recording of this concert is available by order at the desk in the lobby after the concert.*

*You are invited to attend the next events of **Lutheran Summer Music—199***

*Faculty Artist Recital  
Urness Recital Hall  
Tuesday, June 21, 8:00 p.m.*

*Faculty Artist Recital  
Urness Recital Hall  
Thursday, June 23, 8:00 p.m.*

*"Festival of Hymns"  
Paul Manz, organ  
Boe Chapel  
Friday, June 24, 8:00 p.m.*

*This concert is the first of the thirteenth season of **Lutheran Summer Music***



EVENING PRAYER + *Lutheran Summer Music* + June 20, 1994

ABENDMUSIK

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SERVICE OF LIGHT

Lutheran Book of Worship, pp 142-145

*All stand and face the candle as it is brought to its place.*

*sit*

PSALMODY

Psalm 141, pp 145-146 "Let my prayer rise . . ."

*All sing the parts marked "C"; treble voices sing the "I" parts; lower voices sing the "II" parts. Everyone sings from "Glory to the Father . . ." to the end. After the psalm, there is silence for reflection; then the leader prays the psalm prayer, and all respond Amen.*

Psalm 147:1-7 (see reverse)

*Cantor sings 1; all sing 2-7 using the same tone. Silence and the psalm prayer follow.*

*stand*

HYMN #463

HOLY MANNA

God, Who Stretched the Spangled Heavens

*sit*

READING

2 Corinthians 5: 14-17

*The reading concludes:*

L: The Word of the Lord.

C: Thanks be to God!

*There is silence for meditation, then the response at the top of page 147.*

*stand*

GOSPEL CANTICLE Magnificat, pp 147-148

LITANY pp 148-151

*The Litany is sung using the harmonized response. The congregation's response overlaps with the leader's on the word, "Lord . . .," and the final chord is sustained with a hum through the next petition, ending after "Help save . . ."*

OUR FATHER IN HEAVEN, BLESSING p 152

- 1 Hallelujah!  
How good it is to sing praises to our God! \*  
how pleasant it is to honor the LORD with praise!
- 2 The LORD rebuilds Jerusalem \*  
and gathers the exiles of Israel.
- 3 The LORD heals the brokenhearted \*  
and binds up their wounds.
- 4 The LORD counts the number of the stars \*  
and calls them all by their names.
- 5 Great is our LORD and mighty in power, \*  
whose wisdom is beyond limit.
- 6 The LORD lifts up the lowly, \*  
but casts the wicked to the ground.
- 7 Sing to the LORD with thanksgiving; \*  
make music to our God upon the harp.

# Lutheran Summer Music - 1994

## FACULTY ARTIST RECITAL

**James Boitos**  
*alto saxophone*

**Diane Cawein**  
*clarinet*

**John Cheek**  
*piano*

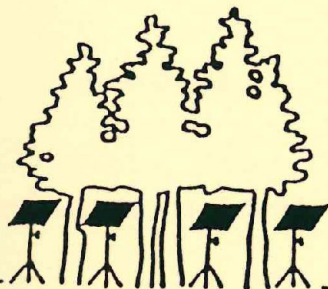
**Jane Garvin**  
*flute*

**Robert Satterlee**  
*piano*

**A. DeWayne Wee**  
*piano*

**Theo Rayburn Wee**  
*piano*

*Urness Recital Hall  
St. Olaf College  
Northfield, Minnesota  
Tuesday, June 21, 1994  
8:00 p.m.*





# PROGRAM

*Peregi verbunk* (Pereg recruiting dance), Op. 40 (1951)

Leó Weiner  
(1885-1960)

*Denneriana*

André Bloch  
(1873-1960)

Diane Cawein, *clarinet*  
A. DeWayne Wee, *piano*

*Fantaisie*, Op. 79 (1898)

Gabriel Fauré  
(1845-1924)

Jane Garvin, *flute*  
John Cheek, *piano*

*Rhapsodie on a Theme of Paganini*, Op. 43 (1934)

Sergei Rachmaninof  
(1873-1943)

Robert Satterlee, *piano*  
Theo Rayburn Wee, *orchestral reduction for piano*

*Phoenix*

Ryo Noda  
(b. 1948)

James Boitos, *alto saxophone*

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**James Boitos** is Associate Professor of Music at Illinois State University, Normal, where he teaches saxophone and is Director of Jazz Studies.

**Diane Cawein**, as of August, 1994, will be Assistant Professor of Clarinet and Clarinetist of the Moran Woodwind Quintet at the University of Nebraska, Lincoln.

**John Check** is Assistant Professor of Music at Concordia College, Bronxville, New York.

**Jane Garvin** is a free-lance performer and private teacher in Minneapolis, Minnesota.

**Robert Satterlee** is Assistant Professor of Music at Augustana College, Rock Island, Illinois.

**A. DeWayne Wee** is Professor of Music at St. Olaf College, Northfield, Minnesota.

**Theo Rayburn Wee** is Associate Professor of Music at St. Olaf College and Director of Music at the United Church of Christ in Northfield, Minnesota.

\*\*\*\*\*

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*sit*

PSALMODY

Psalm 141, pp 145-146 "Let my prayer rise . . ."

"C" = all

"I" = upper voices

"II" = lower voices

*All sing from "Glory to the Father . . ." to the end.*

*Silence follows, then the psalm prayer.*

Psalm 8: #701 in Hymnal Supplement

*All sing the antiphon after it is introduced and after verses 2, 4, and 6. (Cantors sing the verses.)*

*Silence and the psalm prayer follow.*

*stand*

HYMN #548

Oh, Worship the King

HANOVER

1 - all in unison

2 - women in unison

3, 4 - all in harmony

5 - men in unison

6 - all in unison

*sit*

READING

Job 38: 1-7

*The reading concludes:*

L: The Word of the Lord.

C: Thanks be to God!

*Silence follows, then the response on page 147.*

*stand*

GOSPEL CANTICLE

Magnificat, pp 147-148

LITANY pp 148-151

*The Litany is sung using the harmonized response.*

OUR FATHER IN HEAVEN, BLESSING p 152