

Lutheran Summer Music Festival
1998

Festival Band Concert

Jeffrey S. Doebler
conductor

Jeschke Fine Arts Center Auditorium
University of Sioux Falls
Sioux Falls, South Dakota
Friday, July 17, 8:00 p.m.



Program

Sioux Variants (1972)

William H. Hill
(b. 1930)

- Introduction: Theme
- Variation I: Allegro
- Variation II: Andante
- Variation III: Allegro Molto
- Variation IV: Slowly and Gently
- Variation V: Fast

The Hound of Heaven (1988, rev. 1992)

James Syler
(b. 1961)

- I. "I Fled Him, down the Nights"
- II. "the gold gateways of the stars"
- II. "Within the Little Children's Eyes"
- IV. "Nature's - share With me"
- V. "And smitten me to my knee"
- VI. "I am He Whom thou seekest!"

-Intermission-

Symphony No. 1: The Lord of the Rings (1987)

Johan de Meij
(b. 1953)

- I. Gandalf (The Wizard)
- V. Hobbits

From the Delta (1945)

William Grant Still
(1895-1978)

- I. Work Song
- II. Spiritual
- III. Dance

Featuring the students of the LSM Dance Enrichment Class
choreography by Alisha Reay, *instructor*

The Stars and Stripes Forever March (1897)

John Philip Sousa
(1854-1932)

Optional Selection

A Childhood Hymn (1991)

David R. Holsinger
(b. 1945)

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Jeffrey S. Doebler is director of music education and bands at Valparaiso University, where he also conducts the handbell choir and the Valparaiso Community/University Concert Band. His previous experience includes public school teaching in Iowa and Minnesota, as well as graduate teaching assistantships at Valparaiso University and the University of Minnesota. As a high school teacher, Mr. Doebler developed a reputation for leading the transformation of weak bands into exemplary programs. Dr. Doebler holds music education degrees from Luther College (B.A.), Valparaiso University (M.M.), and the University of Minnesota (Ph.D.). He is a native of Palatine, Illinois.

Professor Doebler is active throughout the year as a guest conductor and clinician. He has served as a community music conductor, church music director, and also as director of Royal Brass Ensembles for the Minnesota Renaissance Festival, the nation's largest such festival.

Dr. Doebler serves the Indiana Music Educators Association as a contributing editor for the state journal, convention future planning chair, professional development chair, and co-chair of the strategic planning steering committee. He is a candidate for IMEA president-elect in 1999.

A leader in Indiana's teacher education reform project, Dr. Doebler is chair of both the Fine Arts Advisory Group and the Licensure Committee of the Indiana Professional Standards Board. For the Indiana Bandmasters Association he annually hosts the All-Region Honor Band and adjudicates All-State Band auditions. He serves Lutheran Summer Music as Summer Program Director and Band Conductor.

Professionally, Dr. Doebler holds memberships in the Music Educators National Conference, Indiana Music Educators Association, National Band Association, Indiana Bandmasters Association, College Band Directors National Association, College Music Society, Iowa Bandmasters Association, Conductors' Guild, Association of Concert Bands, and the American Guild of English Handbell Ringers.

Program Notes

Sioux Variants

In 1966, William Hill was asked to write the background music for the Gold Discovery Days Pageant in South Dakota. He then composed *Sioux Variants* based on that music. The work is a set of five variations on original Sioux themes found in manuscripts copied by a missionary to the tribe around 1905. The pitch notation of the themes remains the same as in the original manuscripts, but the meter has been slightly changed to make the variations more cohesive.

William Hill studied at the University of Northern Colorado and UCLA and is an active composer and conductor. Dr. Hill received much acclaim for his work as Director of Bands at California State University. (Kjos Music Company)

The Hound of Heaven

The Hound of Heaven is a programmatic work based on the 1893 poem of the same name by Francis Thompson of Great Britain. It is the winner of both the First Annual Colonel Arnauld D. Gabriel Composition Award, sponsored by the United States Air Force Band, and 17th Annual National Band Association Composition Contest. The allegorical title describes God as the loving hound who is in pursuit of the lost hare, the individual soul.

Section one depicts the fearful attempt to flee, knowing all the while that God is pursuing him. The second section tells of how the fugitive hare tries to escape in his imagination to the beauty of the heavens. He finds it pointless, and in the third section decides to turn to the little children. He believes he can find happiness here, but just as the children begin to respond they are suddenly taken away by death. He is now a desperate soul who, in section four, in one last attempt, turns to nature for repose. But nature, as beautiful as it is, is unable to fill the void in his heart and again he hears the

footfall of his pursuer. There is nothing left now; he has tried everything, and in section five he is smitten to his knees. In a dream he sees his past life wasted on foolish pursuits, none of which has given him love or happiness. The chase is over. In section six the loving Hound of Heaven stands over him and the gloom which he thought would follow his surrender is only the shade of God's hand coming down to embrace him. He realizes his foolishness and now knows he has true love and happiness as his pursuer speaks to him with the words, "I am He whom thou seekest!"

The work employs a variety of musical styles to fully underscore the poem's story. The antiphonal trumpet speaks between each section and serves as the musical voice of the Hound of Heaven.

Raised in New York and Florida, James Syler studied at Northern Illinois University (B.M.), the University of Miami (M.M.), and the University of Texas at Austin. He has studied composition with Karl Korte, Alfred Reed, and Michael Colgrass.

(James Syler)

Symphony No. 1: The Lord of the Rings

Johan de Meij's first symphony is based on the 1955 Tolkien trilogy, *The Lord of the Rings*. Each of the five movements illustrates an important character or episode from the book. The Symphony was awarded first prize in the 1989 Sudler International Wind Band Composition Competition. A native of Holland, de Meij studied band conducting and trombone at the Royal Conservatory in the Hague. He has earned an international reputation as an arranger of popular and classical music.

I. Gandalf: The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motive which is heard again in different forms in movements IV and V. The sudden opening of the faster section is indicative of the unpredictability of the gray wizard, followed by a wild ride on his beautiful gray horse, Shadowfax.

V. Hobbits: The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance. The hymn that follows illustrates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens," in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

(Johan de Meij)

From the Delta

William Grant Still studied at Wilberforce University (where he later served as band conductor) and Oberlin Conservatory. He performed with and wrote arrangements for W. C. Handy, and his composition teachers included Edgard Varèse and George Chadwick. Still wrote over 200 pieces of music in a variety of forms, attempting to develop a symphonic style of Black music. His opera, *Troubled Island*, was the first opera by an African American to be performed by a major American company. Among Still's many awards are honorary doctorates from Harvard University and Oberlin College.

(from *The Heritage Encyclopedia of Band Music*)

The Stars and Stripes Forever

In Sousa's biography, *Marching Along*, he gives this account of the creation of *The Stars and Stripes Forever*:

"Aboard the *Teutonic*, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as *The Stars and Stripes Forever* and is probably my most popular march."

On December 11, 1987, President Ronald Reagan signed a bill into law which designated *The Stars and Stripes Forever* the national march of the United States. It was the culmination of fifteen previous efforts in Congress since Sousa's death in 1932 to give the march this official status.

(from *BD Guide*)

CONCERT BAND

Flute

Gretchen Burger	Greenwood, AR
Katrina Dickmann	St. Louis, MO
Kathryn Eckhart	Mahtomedi, MN
Elizabeth Hischke	Sawyer, MI
Kira King	Monroe, MI
Suzanne Piel	St. Charles, MO
Anna Plagman	Carson, IA
Tashieka Searcy	Jacksonville, FL
Amy Stoeckel	Faribault, MN
Marliese Temme	Casper, WY
Nicholas Walther	Lockhart, TX

Oboe

Kathryn Archuleta	San Antonio, TX
Elizabeth Burgett	Canton, OH
Deborah Lyons	Hatfield, PA
Kendra Madetzke	Jasper, MN
Rachel Schendel	Midlothian, VA

Bassoon

Michele Bowen	Evanston, WY
Beth Hallfin	Winter Haven, FL
Mark Peters	Frankenmuth, MI

Clarinet

Kelly Bixby	Lansdale, PA
Natalie Clark	Kentland, IN
Rebecca Collins	Pine River, MN
Linnea Hammar	St. Paul, MN
Patricia Johnson	Detroit Lakes, MN
Heidi Olson	Shoreview, MN
David Purrington	Plano, TX
Julie Schmidt	Fuquay-Varina, NC
Julie Streib	Cedar Rapids, IA
Molly Toncray	Chester, VA

Bass Clarinet

Ellen Eschmann	Franksville, WI
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Alto Saxophone

Shannon Abels	Norfolk, NE
Whitney Dawe	Santa Maria, CA
Bob Hilborn	Disputanta, VA
Valerie Lefever	Lancaster, PA
Jessica Leighty	Wayne, NE
Kari Mohs	St. Louis, MO

Tenor Saxophone

Eric Kiple	Lincoln, NE
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Baritone Saxophone

Stephanie Ross	Arnold, MD
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Trumpet

Aaron Bodling	Tuckahoe, NY
Dana Champion	Sarasota, FL
Matt Chandler	Hanover, PA
Anna Darville	Danville, KY
Beth Duhr	Clinton, IA
Becky Fetrow	Cortland, OH
Deb Kieschnick	Mooreville, NC
Kevin Larsen	Broomfield, CO
Christian Lehenbauer	Bentonville, AR
Katie Liebowitz	Corvallis, OR
Bethany Madetzke	Jasper, MN
Anne Middendorf	Lincoln, NE
Nick Miller	Camphill, PA
Joel Stoffregen	Rock Springs, WY
Kristin Stoneback	Sioux Falls, SD
Mary Stoneback	Sioux Falls, SD
Sarah Stoneback	Sioux Falls, SD

Horn

Larissa Andrist	Kasson, MN
Jennifer Bolt	South Amherst, OH
Pamela Colden	Glencoe, MN
Dustin Fodness	Yankton, SD
Eric Lesch	Fort Smith, AR
Elicia Madetzke	Jasper, MN

Trombone

Tim Dierking	St. Louis, MO
Melinda Fossell	Kennedy, MN
Ryan McDermott	Los Angeles, CA
Tim Norris	Lake Placid, FL
Aaron Schalk	Knoxville, TN

Euphonium

Matt Cuttell	Winter Haven, FL
Derek Molacek	Omaha, NE
Emily Reishus	Watertown, SD

Tuba

Stephanie Bohmer	Estherville, IA
Matt Brunoehler	New Castle, IN
Nathan Porath	Schuyler, NE

Percussion

Ryan Hostler	Auburndale, FL
Rebecca Legband	Scribner, NE
Ellie Steffen	Minneapolis, MN
Brian Sweigart	Riverview, FL
Christopher White	Brunswick, MD

Harp

Kylene Guse	Sioux Falls, SD
Tammy Talley	Rapid City, SD

Rehearsal Assistants

Aaron Asmundson
Allison Bahn
Anna Nekola
Nathan Voges

Dancers

Anna King
Heidi Olson
Anna Poganski
Megan Slinden
Tammy Talley
Monica Yantes

*Thank you to the following Program Patrons for their
generous support of this event:*

William Braun

Elda Helm-O'Brien

*in memory of her late husband, Norman Helm,
whose love for music was the inspiration for the
donation to Lutheran Music Program*

*We ask that all members of the audience refrain from photographing
or recording the performance. A high-fidelity recording of this
performance may be ordered.*

*You are invited to attend the next events of
Lutheran Summer Music 1998:*

Student Recitals

Kresge Recital Hall, Humanities Room 173,
or Chapel of Reconciliation
Augustana College
Saturday, July 18, 9:00 a.m., 10:30 a.m.,
2:30 p.m., and 4:00 p.m.

Jazz Ensemble

Kresge Recital Hall
Humanities Building
Augustana College
Saturday, July 18, 1:00 p.m.

Festival Orchestra

Jeschke Fine Arts Center Auditorium
University of Sioux Falls
Saturday, July 18, 8:00 p.m.

*This concert is the thirty-fifth event
of the seventeenth season of
Lutheran Summer Music*

EVENING PRAYER

Lutheran Summer Music ☒ 17 July 1998

ABENDMUSIK

As a prelude to the evening prayer of the Lutheran Summer Music community, all are invited to join in singing this prayer as we enter into worship.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The melody is simple and hymn-like. The lyrics are printed below the notes. The score includes dynamic markings such as *rit.* (ritardando) and *f* (forte). The piece concludes with a double bar line.

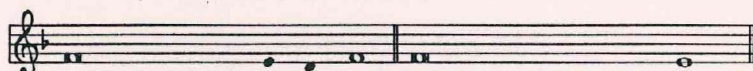
Thou that hast
giv'n so much to me, ——— give one thing more, a
grate-ful heart; ——— not thank-ful when it pleas-eth
me, as if thy bless-ings had spare days;
but such a heart, whose
pulse may be ——— thy praise.

Text: George Herbert, 1593-1633

Music: Carl Schalk, from *Oremus*, © 1986 Concordia Publishing House. Used by permission.

Please stand and turn to face the vesper candle as it is brought to its place.

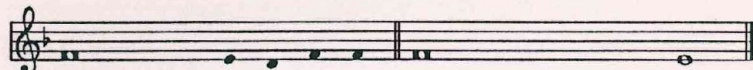
SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ the light no darkness can over- come.



☐ Stay with us, Lord, for it is eve- ning, ☑ and the day is almost o- ver.



☐ Let your light scat- ter the dark- ness, ☑ and illumine your Church.

sung to Tallis' Canon

☑ All praise to thee, my God this night
for all the blessings of the light.
Keep me, oh, keep me King of kings,
beneath thine own almighty wings.

The lower voices begin and treble voices enter four beats later:

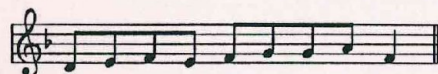
Praise God, from whom all blessings flow;
Praise him all creatures here below.
Praise him, above, ye heav'nly host;
Praise Father, Son, and Holy Ghost.

☐ The Lord be with you.



☑ And al - so with you.

☐ Let us give thanks to the Lord our God.



☑ It is right to give him thanks and praise.

☐ Blessed are you ... Father, Son, and Holy Spirit.

☑ Amen (*sung on one tone*)
sit

READING Colossians 3:12-17

☐ The word of the Lord. ☑ Thanks be to God. *Followed by silence*

stand

GOSPEL CANTICLE "My Soul Proclaims Your Greatness" KINGSFOLD

Stanza 2 is sung by treble voices

Em C D7 G D G Am Dsus4 D

1 My soul pro-claims your great-ness, Lord; I sing my Sav-ior's praise!
 2 To all who live in ho-ly fear your mer-cy ev-er flows.
 3 To Is-ra-el, your ser-vant blest, your help is ev-er sure;

G C Am7 G D G Am Em

You looked up - on my low - li - ness, and I am full of grace.
 With might - y arm you dash the proud, their schem-ing hearts ex - pose.
 the prom-ise to our par-ents made their chil - dren will se - cure.

Bm Em Am D G C Dsus4 D

Now ev - 'ry land and ev - 'ry age this bless - ing shall pro - claim—
 The ruth - less you have cast a - side, the low - ly throned in - stead;
 Sing glo - ry to the Ho - ly One, give hon - or to the Word,

G C Am G D G Am Em

great won - ders you have done for me, and ho - ly is your name.
 the hun - gry filled with all good things, the rich sent off un - fed.
 and praise the Pow'r of the Most High, one God, by all a - dored.

PRAYERS

☐ ... let us pray to the Lord.

☐ Lord, have mer - cy.

The musical notation consists of a treble and bass clef staff. The treble staff has a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Lord, have mer - cy.' are written below the treble staff.

☐ ... let us commend ourselves, one another, and our whole life to Christ our Lord.

☐ To you, O Lord.

OUR FATHER

☐ Lord, remember us in your kingdom, and teach us to pray:

☐ Our Fa - ther in heav - en, hal - lowed be your name,

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'Our Fa - ther in heav - en, hal - lowed be your name,' are written below the staff.

your king - dom come, your will be done, on earth as in

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'your king - dom come, your will be done, on earth as in' are written below the staff.

heav - en. Give us to - day our dal - ly bread.

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'heav - en. Give us to - day our dal - ly bread.' are written below the staff.

For - give us our sins as we for - give those who sin a - gainst us.

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'For - give us our sins as we for - give those who sin a - gainst us.' are written below the staff.

Save us from the time of tri - al and de - liv - er us from e - vil.

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'Save us from the time of tri - al and de - liv - er us from e - vil.' are written below the staff.

For the king - dom, the pow'r, and the glo - ry are

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'For the king - dom, the pow'r, and the glo - ry are' are written below the staff.

yours, now and for - ev - er. A - men

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'yours, now and for - ev - er. A - men' are written below the staff.

BENEDICAMUS AND BLESSING

☐ Let us bless the Lord. ☐ Thanks be to God.

The musical notation is a single treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in the treble staff. The lyrics 'Let us bless the Lord. Thanks be to God.' are written below the staff.

☐ The almighty and merciful Lord, the Father †, the Son, and the Holy Spirit, bless and preserve you. ☐ Amen (sung on one tone)

Portions of Evening Prayer © 1978 *Lutheran Book of Worship*. Text of "My Soul Proclaims Your Greatness" © 1995. All used by permission of Augsburg Fortress.

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Kresge Recital Hall
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Program

Andante and Allegretto

Guillaume Balay

Aaron Bodling, *trumpet*
Robert Satterlee, *piano*

Andante and Allegro

Joseph Guy Ropartz
(1864-1955)
arr. Forrest L. Buchtel

Joel Stoffregen, *trumpet*
Robert Satterlee, *piano*

'Tis the Last Rose of Summer

Anonymous, Ireland
arr. Donald Hunsberger

Nick Miller, *trumpet*
Robert Satterlee, *piano*

Sonata in F Major

Benedetto Marcello
(1686-1739)

- I. Largo
- II. Allegro
- III. Largo
- IV. Allegro

Derek J. Molacek, *euphonium*
Robert Satterlee, *piano*

Suite

B. Marcello

- I. Adagio
- II. Allegro

Tim Dierking, *trombone*
Robert Satterlee, *piano*

Cantilena

George Frideric Handel
(1685-1759)

Tim Norris, *trombone*
Allison Bahn, *piano*

Caprice Charmante

Jaroslav Cimera

Melinda Fossell, *trombone*
Julie Fossell, *piano*

Meditation

Calixa Lavallée
(1842-1891)
ed. Jeffery R. Anderson

Concerto

Tomaso Albinoni
(1671-1750)
arr. Timofei Dokshitser
Katie Liebowitz, *trumpet*
Robert Satterlee, *piano*

The Flight of the Bumblebee
from *The Tale of Tsar Saltan*

Nikolay Rimsky-Korsakov
(1844-1908)
arr. Donald Hunsburger
Nick Miller, *trumpet*
Ruth Hook, *piano*

Aria

Antonio Francesco Tenaglia
(c. 1610-1661)
Aaron Bodling, Joel Stoffregen, *trumpet*
Elicia Madetzke, *horn*; Ryan McDermott, *baritone*
Nathan Porath, *tuba*

Quintet No. 3 in D-Flat Major

Victor Ewald
(1860-1933)
ed. Empire Brass

I. Allegro moderato

I Got Rhythm

George Gershwin
(1898-1936)
arr. Stephen Bulla
Philip Schlicker, Mary Stoneback, *trumpet*
Eric Lesch, *horn*; Matt Cuttell, *euphonium*
Matt Brunoehler, *tuba*

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