

Lutheran Summer Music 1999

Student Recital

Jenson Hall of Music Noble Room
Luther College
Decorah, Iowa
Friday, July 16, 4:00 p.m.



Program

Quartet, Op. 18, No. 1

Ludwig van Beethoven
(1770-1827)

I. Allegro con brio

Gretchen Remenschneider, *violin*
Sarah Mertes, *violin*
Todd Kauffman, *viola*
Natasha Bozinta, *cello*

Tu lo sai

Giuseppe Torelli
(1658-1709)

*You know how much I loved you,
You know it, yes, cruel one!
I do not desire other compensation,
But that you remember me
And then despise an unfaithful one!*

Andrea Sorum, *mezzo-soprano*
Kerry Walters, *piano*

This Little Rose

William Roy
text by Emily Dickinson
(1830-1886)

Wind of the Western Sea

Graham Peel
text by Alfred Tennyson
(1809-1892)

Jessica Baas, *alto*
Anna Mooy, *piano*

Three Jazz Preludes

William Gillock

III. Jazz Prelude

Dorothy Morrow, *piano*

Heidenröslein, Op. 3, No. 3

Franz Schubert
(1797-1828)

text by Johann Wolfgang von Goethe
(1749-1832)

Old Irish Blessing

Denes Agay
(b. 1911)

Wesley Aldroubi, *treble*
Paul Bouman, *piano*

I Need Thee Every Hour

Robert Lowry
(1826-1899)
arr. Larry Beebe

Heidi Rogers, *mezzo-soprano*
Anna Mooy, *piano*

Pie Jesu
from *Requiem*

Andrew Lloyd Webber
(b. 1948)

*Merciful Jesus, who takest away the sins of the world,
Grant them rest.
O Lamb of God, who takest away the sins of the world,
Grant them eternal rest.*

Adrienne Henze, *soprano*
Krista Brandt, *soprano*
Allison Bahn, *piano*

The Green Dog

Herbert Kingsley
text by the composer

Dorothy Morrow, *soprano*
Anna Mooy, *piano*

She's Like the Swallow

Newfoundland Folk Song
arr. Carl Strommen

Sharon Lee, *soprano*
Anna Mooy, *piano*

Sonntag

Johannes Brahms
(1833-1897)

I'm Seventeen Come Sunday

Anonymous
arr. Cecil J. Sharp

Aaron Schalk, *baritone*
Paul Bouman, *piano*

Oh, Be Joyful in the Lord God

Michael Praetorius
(1571-1621)

The Duel

Paul Bouman
(b. 1918)
text by Eugene Field

He's Gone Away

Anonymous
arr. Ron Nelson

Rebekah Gilmore, Anna Poganski,
Adrienne Saputo, Jessica Telschow, *soprano*
Emily Elsea, Delores Licea,
Katie Mitkos, Rebecca Rogers, *alto*
Paul Bouman, *piano*

A Girl's Garden

Randall Thompson
(1899-1984)
text by Robert Frost
(1874-1963)

Mama, a Rainbow

Hal Hackady

Megan DeWald, Angela Gerds,
Dorothy Morrow, Rebecca Legband, *soprano*
Erin Henderson, *mezzo-soprano*
Emily Bodling, Jackie Carlson, *alto*
Anna Mooy, *piano*

* * * * *

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*You are invited to attend the next events of
Lutheran Summer Music 1999:*

Festival Band

Center for Faith and Life Main Hall
Luther College
Friday, July 16, 8:00 p.m.

Student Recitals

Center for Faith and Life Main Hall and Recital Hall,
Jenson Hall of Music Noble Room and Sundt Room
Luther College
Saturday, July 17, 9:00 a.m., 10:30 a.m.,
2:30 p.m., and 4:00 p.m.

Festival Orchestra

Center for Faith and Life Main Hall
Luther College
Saturday, July 17, 8:00 p.m.

*This concert is the thirty-sixth event of the
eighteenth season of
Lutheran Summer Music*

Lutheran Summer Music 1999

Festival Band Concert

Frederick Nylene
conductor

Jeffrey Scott Doebler
guest conductor

Center for Faith and Life Main Hall
Luther College
Decorah, Iowa
Friday, July 16, 8:00 p.m.



Program

Music for a Festival

Philip Sparke

- I. Con brio
- II. Andantino
- III. Vivo

A Hymn for Band

Hugh Stuart
(b. 1917)

Morceau Symphonique

Alexandre Guilmant
(1837-1911)
arr. Wesley Shepard

Matthew Cuttell, *euphonium*
Winner, 1999 LSM Concerto Competition

Symphonic Dance Music
from *West Side Story*

Leonard Bernstein
(1918-1990)
arr. Ian Polstler

- I. Scherzo
- II. Cha-Cha

Alleluia! Laudamus Te (1973)

Alfred Reed
(b. 1921)

Jeffrey Scott Doebler, *conductor*

INTERMISSION

Where Never Lark Or Eagle Flew (1993)

James Curnow
(b. 1943)

When I Close My Eyes I See Dancers

Timothy Mahr
(b. 1956)

March of the Belgian Paratroopers

Pierre Leemans
(b. 1897)
arr. Charles Wiley

Blessed Are They from *A German Requiem*

Johannes Brahms
(1833-1897)
arr. Barbara Buehlman

A Light Unto the Darkness

David Gillingham
(b. 1947)

Homage to the 168 victims of the Oklahoma City Disaster

Frederick Nyline, Professor of Music at Luther College, conducts the Luther College Concert Band and Varsity Band. He also maintains a full low brass studio. Before joining the Luther faculty in 1973, Nyline served on the faculty of the University of Minnesota as assistant director of bands and director of the University Men's Chorus. He has been a guest faculty member at the University of Illinois; visiting conductor of the Wind Ensemble at Musashino Academia Musicae in Tokyo, Japan; and director of bands in the Austin, Minnesota, school system.

Nyline has served as a festival director, guest conductor, clinician, and adjudicator throughout the United States, Canada, Europe, and the Pacific Rim, including Alaska, Hawaii, Japan, Okinawa, Taiwan, and the Philippines. Under Nyline's direction, the Luther College Concert Band has performed at numerous state and national music conventions and participated in yearly Midwest tours, two European tours, two extended tours of the West Coast and Hawaii, and two tours of Japan and Hong Kong.

Jeffrey Scott Doebler, guest conductor, is director of music education and bands at Valparaiso University, where he also conducts the Handbell Choir. 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. Dr. Doebler holds music education degrees from Luther College (B.A.), Valparaiso University (M.M.), and the University of Minnesota (Ph.D.).

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 is president-elect of the Indiana Music Educators Association (IMEA). 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.

Program Notes

Music for a Festival

I. A bright fanfare from the trumpets opens the work. This is played by various sections of the band until the main theme is introduced. Several melodic fragments occur until the main theme returns played by the bassoon.

II. Sensitive quartet writing for the woodwinds opens the slow movement. A full band climax leads to a thoughtful solo for the bassoon which is taken up by the lower half of the band. A broad fanfare leads back to the quartet opening and the movement ends quietly.

III. The third section opens with a rhythmic burst from the percussion which introduces a rhythmic tune by the clarinets and saxophones. The movement concludes when the fanfare which opened the first movement appears in the brass.

A Hymn for Band

The composer writes: "I have felt for some time that there was a need for a piece which, in addition to any aesthetic value it might have, could be used as a tool to help develop a better band sound through the performance of a legato style; thus *A Hymn for Band*."

Mr. Stuart taught in the public schools of New Jersey and Maryland for many years.

March of the Belgian Paratroopers

Leemans wrote this work in 1945 after a dinner with a group of Belgian paratroopers. As their commander, Major Timmerman, drove him home that night, the march melody came to mind and he finished the other parts after reaching his home.

Symphonic Dance Music from West Side Story

Leonard Bernstein was probably one of America's foremost musical geniuses. He perhaps did more than anyone else to make listening to music exciting and knowledgeable for the layman.

Alleluia! Laudamus Te

The work is actually a canticle of praise without words; the concert band being treated largely both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir. The music is based on three main themes. The first is a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then throughout the other sections of the band as it is developed. (Alfred Reed)

Where Never Lark Or Eagle Flew

Curnow's inspiration came from a poem by a 19-year-old American volunteer with the Royal Canadian Air Force who was killed in training on December 11, 1941.

High Flight

by John Gillespie Magee, Jr.

Oh! I have slipped the surly bonds of Earth
 And danced the skies on laughter-silvered wings;
 Sunward I've climbed, and joined the tumbling mirth
 Of sun-split clouds - and done a hundred things
 You have not dreamed of - wheeled and soared and swung
 High in the sunlit silence. Hov'ring there,
 I've chased the shouting wind along, and flung
 My eager craft through footless halls of air...

Up, up the long, delirious, burning blue
 I've topped the wind-swept heights with easy grace,
 Where never lark, or even eagle, flew;
 And, while with silent, lifting mind I've trod
 The high untrespassed sanctity of space,
 Put out my hand, and touched the face of God.

Morceau Symphonique

This piece has long been a favorite with trombone and euphonium soloists. Because of contrasting material, it affords the opportunity to display excellent phrasing, tone, and control, yet requires considerable technique to properly perform.

When I Close My Eyes I See Dancers

This is a fantasy work, and exploration of the rhythms, melodies and harmonies of dance music. It is intended to vividly conjure to mind images of motion. The introduction brings the dancers rushing onto an imaginary stage and assuming a calm before the first of three highly spirited dances begins. As the dances draw to a close, the chimes strike, signaling an end to the revelry and causing the dancers to run away into the night.

Blessed Are They That Mourn from A German Requiem

Brahms, one of the great composers of the 19th Century, is known for works for all genres of musical performance. One of the best-loved of his compositions is *A German Requiem*, written in 1867. It was first performed at the Bremen Cathedral on Good Friday of 1868. The first movement, *Blessed Are They That Mourn*, reaches heights of sublimity.

A Light Unto the Darkness

The work is in three main sections, each alluding to a different idea, setting, or emotion associated with the disaster. The first section deals with the everyday routine of Oklahoma City which is completely unsuspecting of the terrible fate which is knocking at the door. The ensuing section depicts the disaster itself with loud explosive articulations in the percussion, sinister motives, driving rhythms and unyielding dissonance. The final section begins with a lament by the english horn and a mournful call by the trumpet followed by a warm, reassuring melody which culminates the movement. This final rhythm is significant in that it is the key to understanding this work. We must all seek to be a "light unto the darkness"—to find good amidst the evil. The "light" is within the final melody of this work and seeks to call our attention to 168 special, individual, and beautiful souls who are now at peace. They are our "light unto the darkness."

1999 Festival Band

Flute

Anna Veith *
 Krista Brandt *
 Hanna Gustafsson *
 Joseph Hallman *
 Kathryn Eckhardt
 Katy Ableidinger
 Shawn Thomas
 Rebecca Lebsock
 Anna Plagman
 Kathryn King
 Christine Lloyd
 Amy Lysen
 Melissa Gunlock
 Nicholas Walther
 Wendy Percifield
 Melissa Schramm
 Diana Jirschele
 Meredith Lopez
 Laura Olzerowicz
 Kristin Bodling
 Heather Short
 Katie Dargatz

Clarinet

Dorothea Fransson *
 Natalie Clark *
 Julie Streib *
 Kate Vernor *
 Patricia Johnson *
 Susan Strietelmeier *
 Andrew Henderson
 Rebecca Wright
 Alison Wise
 Molly Toncray
 Elissa Zoerb *
 Becky Elfman
 Wesley Aldroubi
 Juliana Arrighi

Bass Clarinet

Andrea Petska *

Oboe

Kallie England *
 Jamie Schneider *
 Kirsten Eilertson
 Deborah Lyons
 Elizabeth Burgett

English Horn

Kallie England
 Jamie Schneider

Bassoon

Celeste Pape *
 Mark Peters *
 Beth Hallfin

Alto Saxophone

Jessica Leighty *
 Valerie LeFever *
 Alexandria Samsel
 Paul Keller
 Kari Mohs
 Nick Siperly

Tenor Saxophone

Evan Ethell *

Baritone Saxophone

Brandi Bottlemey *
 Stephanie Ross

Trumpet

Chris Nitzchke *
 Steven Freeman *
 Heather Schoppa *
 Kevin Larsen *
 Christian Lehenbauer *
 Ben Dahlke *
 Deborah Kieschnick
 Jim Wilcox
 Carissa Schlichtmann
 Paul Killinger
 Brandon Veller
 Anna Laino
 Chris Gilmore
 Danielle Jordan
 Dallas Dubke
 Luke Tegtmeier
 Phil Grupe
 Aimee Anthony

Horn

Jonas Thoms *
 Pam Colden *
 Andrea Veracrucyse *
 Ryan McDermott
 Marta Haalboom *
 Jacqueline Stellar

Trombone

Melinda Fossell *
 Katherine Pavelek
 Scott Hasenwinkel *
 Aaron Cox
 Tim Norris *

Euphonium

Matthew Cuttell *
 Derek Molacek
 Amanda Lundgren
 Katrina Erickson
 Emily Reishus

Tuba

Stephanie Bohmer *
 Nathan Porath *
 Jeff Rutherford

Percussion

Mary S. Williams *
 Hayward Armstead
 Kellen Williams
 Rebecca Legband
 Rebecca Hoback
 Sarah Lynch
 Michelle Balmer
 Kristen Meyer
 Bethany Laska
 Christopher White

** denotes reduced ensemble for Guilmant
 Morceau Symphonique*

Partial support for this program has been provided by:

Rev. and Mrs. August Mennicke

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and Jenson Hall of Music Noble Room
Luther College

Saturday, July 17, 9:00 a.m., 10:30 a.m.,
2:30 p.m. and 4:00 p.m.

Jazz Ensemble

Center for Faith and Life Main Hall
Luther College

Saturday, July 17, 1:00 p.m.

Handbell Choirs

Center for Faith and Life Main Hall
Luther College

Saturday, July 17, 5:30 p.m.

Festival Orchestra

Center for Faith and Life Main Hall
Luther College

Saturday, July 17, 8:00 p.m.

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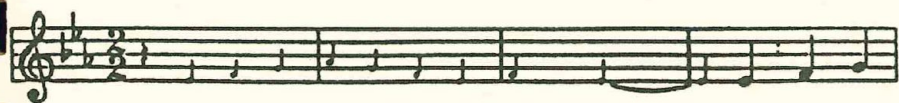
Evening Prayer

Lutheran Summer Music

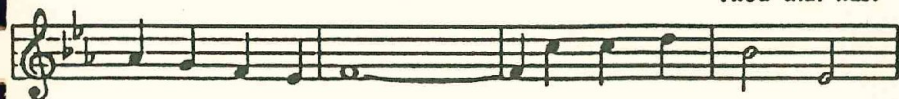
16 July 1999

ABENDMUSIK

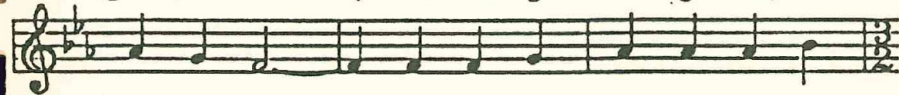
As a prelude to the evening prayer of the Lutheran Summer Music community, all are invited to join in singing this prayer as we enter into worship.



Thou that hast



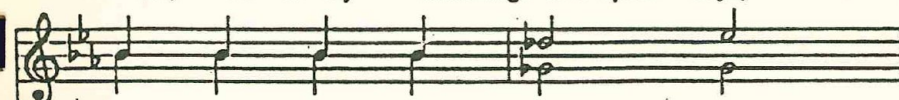
giv'n so much to me, ——— give one thing more, a



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



☐ 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.

Congregation

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, O Lord our God, king of the universe . . .



Fa-ther, Son, and Ho-ly Spir-it. ☐ A-men

READING

Revelation 7: 9-12

Following the reading:

☐ The word of the Lord. ☑ Thanks be to God.

Stand

HYMN LBW # 525

"Blessing and Honor"

AMERICAN HYMN

Stanza 1 - all; 2 - women; 3 - men; 4 - all

1 Bless - ing and hon - or and glo - ry and pow'r, Wis - dom and
2 Let all the heav - ens re - sound with his name; Let all the
3 Ev - er as - cend - ing the song and the joy, Ev - er de -
4 Give we the glo - ry and praise to the Lamb! Take we the

rich - es and strength ev - er - more, Of - fer to him who our
earth sing his glo - ry and fame. O - cean and moun - tain, stream,
scend - ing the love from on high; Bless - ing and hon - or and
robe and the harp and the psalm: Sing we the song of the

bat - tle has won, Whose are the king - dom, the crown, and the
for - est, and flow'r Ech - o his prais - es and tell of his
glo - ry and praise— This is the theme of the hymns that we
Lamb who was slain, Dy - ing in weak - ness and ris - ing to

throne: Whose are the king - dom, the crown, and the throne!
pow'r; Ech - o his prais - es and tell of his pow'r.
raise; This is the theme of the hymns that we raise.
reign: Dy - ing in weak - ness and ris - ing to reign!

PRAYERS

□ In peace, let us pray to the Lord.

Ⓞ Lord, have mer - cy.

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

Ⓞ Our Fa-ther in heav - en, hal - lowed be your name,
your king - dom come, your will be done, on earth as in
heav - en. Give us to - day our dai - ly bread.
For - give us our sins as we for - give those who sin a - gainst us.
Save us from the time of tri - al and de - liv - er us from e - vil
For the king - dom, the pow'r, and the glo - ry are
yours, now and for - ev - er. A - men

BENEDICAMUS AND BLESSING

□ Let us bless the Lord. Ⓞ Thanks be to God.

Ⓞ The almighty and merciful Lord, the Father, † the Son, and the Holy Spirit, bless and pre - serve you. Ⓞ A - men

Portions of Evening Prayer and the Lord's Prayer © 1978 *Lutheran Book of Worship*.
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