

Lutheran Summer Music 2000

Concert Band

Jeffrey Scott Doebler, *conductor*

Chapel of the Resurrection
Valparaiso University
Valparaiso, Indiana
Friday, July 28, 8:00 p.m.



Program

Clap Your Hands(1974, 1983)

Richard Wienhorst
(b.1920)

Clap your hands all peoples.
Shout to God with loud songs of joy.
For the Lord the most high is terrible.
A great king over all the earth.
Shout to God with loud songs of praise.
He subdued peoples under us and nations under our foot.
He chose our heritage for us the pride of Jacob whom he loves.
Sing praises to our King.
Sing praises to God our King.
Sing praise to God for God is King of all the earth.
Sing praises with a psalm.

Psalm 47

Alan Lawrence, *timpani*
Todd Craven and Paul Morton, *trumpets*
LSM Chapel Choir, Lorraine Brugh, *director*

Entry of the Gladiators, Op. 68
(Thunder and Blazes) (1901)

Julius Fucik
(1872-1916)

Second Suite in F (1911)

Gustav Holst
(1874-1934)

II. Song Without Words; I'll Love My Love

featuring the oboe section, S. Blake Duncan and Jennet Ingle, coaches

and they gathered on Mount Carmel (1995)

Jesse Ayers
(b. 1951)

- I. The Incantations of the Prophets of Baal
- II. The Prayer of Elijah

Amanda Lundgren, *euphonium*

III. The Fire of the Living God

INTERMISSION

Hoosier Suite (1997)

Robert W. Smith

- I. March Numeric
- II. Modal Dance
- III. Fanfare and Chant

Mazama: Legend of the Pacific Northwest (1985)

Jay Chattaway
(b. 1946)

*featuring the LSM flute ensemble on native flutes,
Cathy Collinge Herrera, coach*

Russian Christmas Music (1944, 1947)

Alfred Reed
(b. 1921)

Michael Hughes and Kirsten Eilertson, *English horn*

* * * * *

Select Program Notes

Clap Your Hands

Richard Wienhorst (VU '42), Valparaiso University Professor Emeritus of Music, has been one of the leading composers of sacred music for many years. He holds the M.M. from the American Conservatory of Music and the Ph.D. from the Eastman School of Music. He also studied at Ecoles D'art Americaines du Fountainbleau (Diploma) and Albert Ludwigs Universitaet in Freiburg.

Based on Psalm 47, *Clap Your Hands* was commissioned by Valparaiso University to celebrate the fiftieth anniversary of the Lutheran University Association. The original version (1974) was scored for choir, two trumpet soloists and percussion soloist, and was first performed in the Chapel of the Resurrection. The arrangement being performed tonight--for choir, two trumpet soloists, percussion soloist and wind ensemble--was completed by the composer in 1983. It was dedicated to Dr. Frank Bencriscutto (1928-1997), who was then director of bands at the University of Minnesota. The premiere of the work took place in 1997 in the Valparaiso University Chapel of the Resurrection, under the baton of Jeffrey Doebler. This arrangement will be performed again in September by the VU Chamber Concert Band and Kantorei as part of the 75th anniversary celebration of Valparaiso University as a Lutheran school.

Second Suite in F for Military Band

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. The sad song heard in movement two of the *Second Suite* tells the story of two lovers separated by their parents, and of the deep love they will always have for each other. "Military Band" is the English term for a wind and percussion group with complete instrumentation, as opposed to the British "Brass Band." (Band Music Notes)

and they gathered on Mt. Carmel

"Because we live in a fallen world and live in a culture that, more often than not, has turned away from the ways of God, it can be easy for the Christian to become discouraged, to feel that taking a stand for righteousness is as hopeless as attempting to swim up Niagara Falls. But as we listen to this piece and reflect on this one momentous day in the life of Elijah, let's all be reminded that one man or one woman -- just one -- can make a difference, can stand in the gap, can change the course of moral history ... one man or one woman." (Jesse Ayers)

The title refers to the great contest in ancient Israel between Elijah and the prophets of Baal, recorded in I Kings: 18.

I. The Incantations of the Prophets of Baal

Scripture records that the prophets of Baal danced before their god from morning until noon and then on until evening, calling in vain on Baal to send fire to consume their sacrifice. Pulse-pattern techniques are used to create a repetitive, perhaps hypnotic, rhythmic vitality reflecting this ritualistic dancing, which grows increasingly more wild and frantic as the movement progresses.

II. The Prayer of Elijah

The prophets of Baal having failed to call down fire to consume their sacrifice, it is now Elijah's turn to call upon the God of Israel. The composer imagines an almost unearthly quiet, intensified by a low wind, as all eyes turn to Elijah. In contrast to the ranting and raving and blood-letting of the false prophets, Elijah utters a quiet prayer. The effect of the brass blowing air through their horns, the "whistling" of the plastic tubes being twirled, and the synthetic strings pedal point creates the sense of eerie silence. The euphonium intones a prayer, which echoes about the mountain (offstage saxophones).

Melody is the predominant parameter of this movement in contrast to the first movement's emphasis on rhythm. The euphonium solo is a development of thematic material presented by clarinets in the previous movement.

III. *The Fire of the Living God*

A nervous tension fills the air as all await the outcome of Elijah's prayer. A blazing light appears in the sky, speeding earthward; intense fire falls on the altar, consuming not only the sacrifice, but the very stones of the altar itself. The people fall on their faces in awe of the true God, and the false prophets are slain for their wickedness. Contrast of texture is the predominant parameter in this final movement. Massive blocks of sound, some static and others rhythmically active, are juxtaposed against each other. In the closing seconds of the piece, the brass is heard playing Martin Luther's great Protestant hymn, *A Mighty Fortress is Our God*, which is quoted here as the benediction to Elijah's deliverance as he stands alone against a host of 450 adversaries. (Jesse Ayers)

Dr. Ayers spent ten days in residence at Valparaiso University during October of 1999. In addition to several formal and informal presentations in various classes and colloquia, he supervised the Chamber Concert Band's recording of *Mount Carmel*. The Band benefited tremendously from the insights in performance and interpretation that only the composer could offer. Additional excitement was generated by knowing that this recording is the first professionally recorded release of the work. *Mount Carmel* was premiered by the University of Kentucky Wind Ensemble, under the direction of Dr. Richard Clary. As minor revisions were made, Dr. Ayers also read the work with the Virginia Intercollegiate Honor Band.

Jesse Ayers, composer

Jesse Ayers is one of only six American composers whose music was selected by the International Society for Contemporary Music for performance during World Music Days in Warsaw, Poland. His music has been performed in the United States, Europe, and Japan, including three international festivals. He has been a guest composer-conductor of the Virginia Intercollegiate Band and has served as forum panelist at the University of Miami.

Dr. Ayers has received seven consecutive Special Awards from ASCAP and grants from the Meet the Composer and the American Music Center. *Perspectives in New Music* says Ayers' music is "appealing in its virtuosity, playfulness, and drive." *Percussive Notes* says, "Give Jesse Ayers an A+ for imagination," and *TUBA Journal* describes his music as having "intense rhythmic drive and beautiful melodic writing...sophisticated in texture and pleasurable to listen to."

Ayers currently serves as Associate Professor of Music at Malone College in Canton, Ohio. He earned the D.M.A. in Composition from the University of Kentucky and the M.M. and B.M. from the University of Tennessee, where he was the first recipient of the Alfred Schmied Composition Prize.

Hoosier Suite

Hoosier Suite was commissioned by the Indiana Bandmasters Association for the 1997 All-Region Junior High Honor Bands. The honor bands are held annually at eleven sites around Indiana. Over 1000 students are selected each year to participate based on their abilities. Dr. Doeblen was one of the conductors who premiered the work at the northwest site in Valparaiso.

Mazama: Legend of the Pacific Northwest

Mazama was commissioned by the Western International Band Clinic. Part of the purpose of their ongoing commission project has been to create original band music with some significant relationship to the Pacific Northwest. *Mazama* incorporates ancient native legends into a programmatic work depicting events of the time of the Mazamas, a hardy tribe living in the rugged Pacific Northwest mountains. They occupied what was at that time Mt. Mazama. Most of the tribe vanished when this volcanic mountain erupted and formed what is now known as Crater Lake. The rough translation of the chant employed in the music means "land of the mountains and the sea." (Jay Chattaway)

Russian Christmas Music

An ancient Russian Christmas carol, original material, and motivic elements from the Eastern Orthodox Church form the basis for this musical impression of Old Russia at Christmas time. Although cast in the form of a single, continuous movement, four sections are heard: *Children's Carol*, *Antiphonal Chant*, *Village Song*, and *Cathedral Chorus*. *Russian Christmas Music* was one of three award-winning works in the 1947 Columbia University contest for new, serious Symphonic Band music. Some of its first performances were by a select group of musicians representing the five leading Service Bands, the Juilliard Band, and the Syracuse University Symphonic Band. Alfred Reed is conductor of the Miami University Wind Ensemble. With over 200 published works, he is one of the most celebrated band composers of the twentieth century. Reed studied composition at Juilliard with Vittorio Giannini. He is credited with establishing the unique music merchandising degree program at the University of Miami. (Alfred Reed)

The Conductor

Jeffrey Scott Doebler 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.). He is a native of Palatine, Illinois.

Professor Doebler is active throughout the year as a guest conductor, consultant, 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. As a high school teacher, Dr. Doebler earned a reputation for leading the transformation of struggling bands into model programs. He was also active in site-based management and district-wide strategic planning. At the university level, his interpretations, repertoire selection, conducting, and leadership have been highly praised.

Dr. Doebler is president-elect of the Indiana Music Educators Association (IMEA). In past years he has served IMEA as a contributing editor for the state journal, convention future planning chair, professional development chair, and co-chair of the strategic planning steering committee.

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

Professionally, Dr. Doebler holds memberships in Pi Kappa Lambda, Phi Mu Alpha Sinfonia, 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.

In 1999 Dr. Doebler received a First Annual Students' Choice Teacher of the Year Award from Alpha Phi Omega and Mortar Board. He was included in the 2000 edition of Who's Who Among America's Teachers.

LSM 2000 Festival Band

FLUTE

Katie Ableidinger
 Alison Becker
 Amanda Carpenter
 Katie Dargatz
 Kari Fitterer
 Joy Hansen
 Sarah Harrold
 Rebecca Lebsock
 Caitlin McCabe
 Sara Merwin *
 Wendy Percifield
 Rebecca Quesada
 Melissa Schramm
 Cara Shackelford, *piccolo*
 Nicholas Walther
 Emily Wilson

CLARINET

Grace Armstead
 Juliana Arrighi
 Kelly Bixby
 Rebecca Collins
 Patricia Hanke
 Emma Heetland
 Andrew Henderson
 John Larison
 Stacey Solt
 Allison Steele
 Julie Streib*
 Kate Vernor
 Timothy Walck
 Alison Wise
 Rebecca Wright

BASS CLARINET

Andrea Petska

OBOE

Joanna Bender
 Elizabeth Burgett
 Melody Drumm
 Kirsten Eilertson
 Kaarin Graff
 Linda Haas
 Michael Hughes
 Rachel Wind *
 Phoebe Peterman
 Drew Smith
 Sarah Vail
 Ryan Welsh
 Margret Welter

ENGLISH HORN

Melody Drumm
 Kirsten Eilertson
 Michael Hughes *
 Phoebe Peterman

BASSOON

Beth Hallfin
 Joe Kluesener *
 Ty Krueger
 Michelle Schneider

ALTO SAXOPHONE

Rachel Berkley *
 Patrick Callaghan
 Tomas Campuzano
 Robert Chambers
 Adam Hart
 Valerie Lefever
 Jessica Leighty
 Alexandria Samsel

TENOR SAXOPHONE

Thomas Campuzano
 Evan Ethell

* denotes principal

BARITONE SAXOPHONE

Jim Rutherford
Mike Duncan

TRUMPET

Aimee Anthony
Ben Dahlke
Chad Fothergill
Adam Gerling *
Louie Henckel
Paula Johnson
Paul Killinger
Kevin Larsen
Anna Laino
Christian Lehenbauer
Carissa Schlichtmann
Brandon Veller

HORN

Philip Grupe
Marta Haalboom
Afton Hamilton
Amy Landwehr
Ryan McDermott
Teri Meyer
Christy Morlock
Tracy Skadeland
David Wieland
Amanda Witt *

TROMBONE

Aaron Bahr
Dustin Giffin
Emily Moore
Sarah Politz
Matt Preuss
Michael Schulz
Dennis Smith *

BASS TROMBONE

Dan Hubert
Tim Norris

EUPHONIUM

Amanda Lundgren
Lindsay La Porta

TUBA

Joseph Baringer
Andrew Bleignier
Anna Johnson
Nathan Porath *

PERCUSSION

Shannon Abels
Hayward Armstead
Michelle Balmer
Joel Bejot
Nate Goellrich
Kellen Williams
Mary Williams

STRING BASS

Graham Hoerauf
Kristen Jacobsen

** denotes principal*

LSM 2000 Chapel Choir

SOPRANO

Katherine Baltrush
 Lori Bormet
 Pam Colden
 Kristin Gleason
 Megan Gleason
 Linda Haas
 Christina Haile
 Tammy Hartwig
 Adrienne Henze
 Kristin Jacobsen
 Paula Johnson
 Anna Laino
 Josie Logelin
 Jocelyn Lovell
 Belinda Martz
 Courtney Mumm
 Debbie Norris
 Mary Pfothenhauer
 Anna Poganski
 Rebecca Quesada
 Katie Reinkensmeyer
 Crystal Robinett
 Kara Robinson
 Katie Segerdell
 Sara Thorell
 Katie Wojcicki

TENOR

Michael Duncan
 Seth Hartwell
 Ben Mueller
 Dan Pieper
 Mehretu Taye
 Josiah Telschow
 David Wieland

ALTO

Shannon Abels
 Lindsey Austin
 Michelle Balmer
 Joanna Bender
 Julia Colbert
 Elizabeth Cramer
 Kirsten Eilertson
 Rebecca Elfman
 Beth Hallfin
 Sarah Harrold
 Emma Heetland
 Sarah Lynch
 Deborah Lyons
 Katie Matlack
 Laura Potratz
 Rebecca Pransky
 Heidi Sanders
 Rachel Schendel
 Carissa Schlichtmann
 Melissa Schramm
 Susan Todd
 Sarah Williams
 Rachel Wind
 Erika Wolson
 Rebekah Zemek

BASS

Josh Bellin
 Robert Chambers
 Chris Hammond
 Adam Hart
 Christian Lehenbauer
 Ryan McDermott
 Tim Norris
 Kurt Schmidt
 Josh Zimmerman

Special thanks to...

Counselors Selena Scholl, Nancy Staples, and Lucas Wickstrom, who prepared folders, supervised set-up each day, moved equipment, took attendance, and accomplished many other tasks on behalf of the LSM 2000 Concert Band.

Studio faculty and sectional instructors: Michael Acord, Todd Craven, S. Blake Duncan, Cathy Herrera, Jenet Ingle, Alan Lawrence, Paul Morton, David Oyen, Laurie Penpraze, Melissa Reiser, Catherine Roche-Wallace, Nancy Staples, Katherine Vogeles, and Kevin Wass. Much of the most important learning and teaching at LSM took place in the studio and in sectional rehearsals. These teachers deserve much of the credit for the success of the LSM 2000 Concert Band.

Partial support for this program has been provided by:

Marvin and Shirley Huls

Mr. and Mrs. Alfred Looman

Janet Lyso

in honor of young musicians

August and Joyce Mennicke

We ask that all members of the audience refrain from photographing or recording the performance. Cell phones, beepers, alarms, and similar devices must be turned off.

A high-fidelity recording of this performance may be ordered.

*You are invited to attend the next events of
Lutheran Summer Music 2000:*

Student Recitals

University Theater, Choir Room, or Duesenberg Recital Hall
Valparaiso University Center for the Arts
Saturday, July 29, 9:00 and 10:30 a.m.

Jazz Ensemble

University Theater
Valparaiso University Center for the Arts
Saturday, July 29, 1:00 p.m.

Student Recitals

University Theater, Choir Room, or Duesenberg Recital Hall
Valparaiso University Center for the Arts
Saturday, July 29, 2:30 and 4:00 p.m.

*This concert is the thirty-seventh event of the
nineteenth season of
Lutheran Summer Music*

Lutheran Summer Music 2000

Student Recital

Chapel of the Resurrection
Valparaiso University
Valparaiso, Indiana
Saturday, July 29, 9:00 a.m.



Program

Fanfare and Processional for Organ

Douglas E. Wagner

Kate Pearson, *organ*

Let Us Give Thanks

arr. Ron and Linda Sprunger

Sarah Lynch and Luke Tegtmeier, *organ*

Prelude and Fugue in C Major, BWV 531

Johann Sebastian Bach
(1685-1750)

Ty Krueger, *organ*

Hornpipe

Robin Dinda
(b. 1959)

Carolyn McIntyre, *organ*

All Glory Be to God on High

J. S. Bach

Sarah Lynch, *organ*

Ich ruf zu dir, Herr Jesu Christ

J. S. Bach

Luke Tegtmeier, *organ*

Prelude and Fugue in F Major, BWV 556

J. S. Bach

Allison Van Haute, *organ*

* * * * *

We ask that all members of the audience refrain from photographing or recording the performance. Cell phones, beepers, alarms, and similar devices must be turned off.

A high-fidelity recording of this performance may be ordered. Following the performance, order forms will be available from the ushers.

*You are invited to attend the next events of
Lutheran Summer Music 2000:*

Student Recitals

Duesenberg Recital Hall, University Theater,
and Choir Room 1519
Valparaiso University Center for the Arts
Saturday, July 29, 10:30 p.m.

Jazz Band Concert

University Theater
Valparaiso University
Saturday, July 29, 1:00 p.m.

Student Recitals

Duesenberg Recital Hall, University Theatre,
and Choir Room 1519
Valparaiso University Center for the Arts
Saturday, July 29, 2:30 p.m.

*This concert is the thirty-eighth event of the
nineteenth season of
Lutheran Summer Music*