

Lutheran Summer Music 2000

Festival Orchestra

Antoni Bonetti
conductor

Christopher M. Cock
guest conductor

Dennis Friesen-Carper
guest conductor

Chapel of the Resurrection
Valparaiso University
Valparaiso, Indiana
Saturday, July 29, 8:00 p.m.



Program

Symphonic Tribute

Nancy Pettersen

The Planets

Gustav Holst
(1874-1934)

- I. Mars, the Bringer of War
IV. Jupiter, the Bringer of Jollity

Mass in C Major, K. 317,
"Coronation Mass"

Wolfgang Amadeus Mozart
(1756-1791)

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord have mercy,
Christ have mercy,
Lord have mercy.*

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

*Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify
thee.*

Gratias agimus tibi
propter magnam gloriam tuam.
Domine deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

*We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only
begotten Son.*

Domine Deus, Agnus Dei
Filius Patris.
Qui tollis peccata mundi,

*Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of
the world,*

miserere nobis.
Qui tollis peccata mundi,

*have mercy upon us.
Thou who takest away the sins of
the world,
receive our prayer.*

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

Cum Sanctu Spiritu

in gloria Dei Patris. Amen.

*Thou who sittest at the right
hand of the Father,*

have mercy upon us.

For Thou alone art holy.

Thou alone art the Lord.

*Thou alone art the most high,
Jesus Christ.*

With the Holy Spirit

in the glory of God the Father.

Amen.

Concert Choir, Festival Choir, and Orchestra
Christopher M. Cock, *conductor*

Variations on a Shaker Melody
from *Appalachian Spring*

Aaron Copland
(1900-1990)

Psalm 146

Dennis Friesen-Carper

O praise the LORD. Praise the LORD, my soul. As long as I live I will praise the LORD. I will sing psalms to my God all my life long. Put no trust in princes, in any mortal, for they have no power to save. When they breathe their last breath, they return to the dust; and on that day their plans come to nothing. Happy are those whose helper is the God of Jacob, maker of heaven and earth, the sea, and all that is in them. Happy are those whose hope is in the LORD their God, who maintains faithfulness forever and deals out justice to the oppressed. The LORD feeds the hungry and sets the prisoner free. The LORD restores sight to the blind and straightens backs which are bent; The LORD loves the righteous and watches over the stranger; The LORD gives heart to the orphan and widow but turns the course of the wicked to their ruin. The LORD shall reign forever, and ever, thy God, O Zion, for all generations.

Glory be to the Father, Son and Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end.
Amen.

Concert Choir, Festival Choir, and Orchestra
Dennis Friesen-Carper, *conductor*

INTERMISSION

Symphony No. 8 in G Major, Op. 88

Antonín Dvorák
(1841-1904)

IV. Allegro ma non troppo

La Calinda from *Koanga*

Frederick Delius
(1862-1934)

Concerto for Double Bass

Jan Vanhal
(1739-1813)

Allegro moderato

Nam-gyun Kim, *bass*
Winner, 2000 LSM Concerto Competition

Powerhouse (Rhumba)
Perpetuum Mobile for Orchestra

Graeme Koehne
(b. 1956)

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Program Notes

Nancy Petterson is a school string specialist, in Rochester, New York.

Gustav Holst was an English composer of Swedish descent. His parents were both musical and he gained early experience as an organist, pianist and conductor. From 1905 until his death, he was music master at St. Paul's Girls' School in London, for which he wrote his *St. Paul's Suite* for strings. Several people spoke of the "waste" of so much of his life, insisting that if he had not worn himself out teaching children and amateurs he could have lived longer and written better music. He himself would probably not have agreed with them. Teaching was a necessary part of his life as a musician, and he was never interested in sparing himself.

Variations on a Shaker Melody is an excerpt from *Appalachian Spring* which was composed in 1943-44 as a ballet for Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The ballet was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., on October 30, 1944.

The original scoring called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer especially for performance by school and community orchestras.

The Shaker Melody on which the variations are based is entitled "Simple Gifts." It was a favorite song of the Shaker sect, from the period 1837-1847. The melody and words were quoted by Edward D. Andrews in his book of Shaker rituals, songs, and dances, entitled *The Gift to Be Simple*. The words of the song are as follows:

'Tis the gift to be simple, 'tis the gift to be free,
 'Tis the gift to come down where we ought to be,
 And when we find ourselves in the place just right,
 'Twill be in the valley of love and delight.
 When true simplicity is gain'd,
 To bow and to bend we shan't be asham'd,
 To turn, turn will be our delight
 'Till by turning, turning we come round right.

Psalm 146

In 1996, Christopher Cock suggested that I write a setting of one of the celebrative psalms for the LSM Festival Choir. We had recently collaborated in the premiere of my *Festival Psalm Sequence*, which was commissioned for the dedication of the VU Center for the Arts. This setting of Psalm 146 was begun that summer, utilizing the seminal pitch motive of the *Psalm Sequence*, C D F# G. When Victor Gebauer invited me to serve as Composer-in-Residence for LSM 2000, I revisited those sketches, and in consultation with the conductors chose this project as the centerpiece for the month.

As a work for worship or performance, *Psalm 146* is an exuberant and accessible song of timeless praise. As a teaching piece, it demonstrates the application of twentieth-century pitch manipulation techniques and rhythmic and orchestrational language to tonal, but non-triadic, pitch materials, all in expression of this wonderful text. It was conceived to showcase the unique combination of musical aspiration and spiritual confidence that characterizes LSM and so many of its campers. The orchestration was completed on the 20th, with minor revisions made over the weekend.

I have appreciated the opportunity to serve as resident composer, and would like to express my deep gratitude to the many students and faculty who have brought their marvelous musicianship to the "new songs" of this month. I would like especially to thank the members of the Symphony and Festival Choir who have brought so much care and enthusiasm to their performance of this challenging work.

Dennis Friesen-Carper
 Valparaiso University
 July 20, 2000

Antonin Dvorák composed his Symphony No. 8 in G Major, Op. 88 in the peaceful rusticity of Villa Rusalka. None of his other symphonies reflects the Bohemian landscape as profoundly as the Eighth. Thematic material is leisurely paced, instrumentation varies frequently ("like the changes of the color of the sky" Dvorák shared with his son Otakar), and his notoriously thick textures are perfectly balanced by more delicate orchestration. He made sketches between September 6 and 23, 1889, and finished the scoring on November 8. Dvorák revealed his reasons for writing this symphony on the manuscript: "For being admitted to membership of the Emperor Franz Josef's Czech Academy of Science, literature and the Arts." In 1891, he submitted the Symphony No. 8 as his "exercise" before receiving his honorary doctorate from Cambridge University.

Frederick Delius was born in Bradford in 1862 and died at Grez-sur-Loing, near Paris, in 1934. Besides an enormous output of choral and instrumental music he wrote six operas. In Act II of the third of these, *Koanga* (1895-97), slaves on a plantation sing and dance "La Calinda" at the wedding festivities of Koanga and Palmyra. This dance is adapted here for concert purposes.

Jan Vanhal was born in Bohemia but moved to Vienna to pursue a career in music. He composed in all of the popular genres of his day, producing over 700 compositions including 100 symphonies and 100 string quartets. While often overshadowed by those of his contemporaries Mozart and Haydn, Vanhal's works display a unique Czech flavor, with the use of the folk melodies and rhythms of his native land.

Graeme Koehne was born in Adelaide, Australia, and studied composition under Richard Meale. In 1984 he travelled to the United States to accept a Harkness Fellowship at Yale University. During his two years there he worked with Louis Andriessen and with Virgil Thomson, whose influence is immediately discernible in the radically simplified, direct, and anti-Modern style of some of Koehne's subsequent scores. Koehne is currently a Senior Lecturer in Composition at the University of Adelaide.

The composer has supplied the following note on *Powerhouse*:

Powerhouse, a companion piece to *Unchained Melody* (1990), is a perptuum mobile for large orchestra. Its essential material is derived from the gestures and rhythms of Latin-American music, specifically the rhumba. Rhythmically the music is unified by the constant presence of the rhumba's *clave* beat.

A four-note motive of two interlocking minor thirds (C sharp-E, D-F) provides the basic pitch material for the piece.

The title *Powerhouse* will be familiar to those who, like me, have taken an interest in the music of Carl Stalling, the composer for the great Warner Brothers cartoons of the 1940's and 50's. Stalling made extensive use of a piece, *Powerhouse*, composed by Raymond Scott in 1937.

While my composition makes no direct reference to the original work, it aims to reflect the extraordinary energy, theatricality, and rapid changes of mood which characterize the music of both Stalling and Scott. For me, the melding of different types of musical character, form, and temperament generates a multi-dimensionality, a genuine complexity far more exciting than the superficial notational mannerisms which are often passed off as representing musical complexity.

LSM 2000 Orchestra

VIOLIN I

Andrew Parsons, *concertmaster*
 Jeun Hwang, *co-concertmaster*
 Julia Colbert
 Beth Schoening
 Christina Cress
 Joshua Zimmerman
 Tracy Skadeland
 Kathryn Wojcicki
 Katherine Segerdell
 Emily Nelson
 Rachel Jank
 Claire Pong

VIOLIN II

Sara Thorell
 Felicia Feldman
 Sarah Dupuis
 Tim Bass
 RuthAnn Reshan
 Katie Foster
 Anna Laino
 Elizabeth Enrico

VIOLA

Heather Williamson *
 Todd Kauffman
 Brian Linert
 Ruth Hook
 Elizabeth Roth
 Andrew Shears
 Kate Pearson
 Anne Jackson
 Caitlin Colbert
 Kristen Gleason

CELLO

Tom Niemisto *
 Jessica Ziebarth
 Carolyn McIntyre
 Melissa Grams
 Ashley Jordan
 Dan Cobbler
 Rebekah Degner
 Bethany Ketcher
 Allison Van Haute
 John Thorell
 Erin Dillane
 Molly McGowan
 Megan Gleason
 Leslie Godfrey

STRING BASS

Nam-gyun Kim *
 Krista Lewandowski
 Kristen Jacobsen
 Graham Hoerauf

HARP

Emily Williams

KEYBOARD

Nicholas Walther

ORGAN

Michael Costello

FLUTE

Colleen McHenry *
 Sara Wolfgram
 Heidi Dietz
 Anna Veith
 Kim Storeygard, *piccolo*

OBOE

John Groerich*
 Rachel Schendel
 Lindsey Austin
 Erika Strandjord
 Leslie Godfrey, *English horn*

CLARINET

Molly Thaumert *
 Julie Streib
 Kate Vernor
 Andrew Henderson
 Michael Acord, *bass clarinet*

BASSOON

Celeste Pape *
 Drew Thompson
 Mark Peters
 Mary Pfotenhauer

TRUMPET

Chris Gilmore *
 Paul Killinger
 Adam Gerling
 Kevin Larsen

HORN

Jonas Thoms *
 Heather Groerich
 Luther Cameron
 Pamela Colden
 Marta Haalboom
 Amanda Witt

TROMBONES

Dennis Smith *
 Dan Hubert
 Emily Moore

EUPHONIUM

Amanda Lundgren

TUBA

Nathan Porath

PERCUSSION

Michelle Balmer
 Nicholas Ross
 Joey Kluesener
 Kristen Meyer
 Mary Williams

**denotes principal*

LSM 2000 Concert Choir

SOPRANO

Aimee Anthony
 Andrea Arntsen-Harris
 Katherine Baltrush
 Kelly Bixby
 Lori Bormet
 Kia Cartwright
 Summer Foster
 Tammy Hartwig
 Adrienne Henze
 Kirsten Illsley
 Jolene Logelin
 Kate Matlack
 Yarissa Millan
 Courtney Mumm
 Andrea Petska
 Anna Poganski
 Katie Reinkensmeyer
 RuthAnn Reshan
 Kara Robinson
 Katherine Segerdell
 Tiana Toso

TENOR

Aaron Bahr
 Ben Dahlke
 Chris Gilmore
 Seth Hartwell
 Ty Krueger
 Benjamin Mueller
 Dan Pieper
 Ryan Welsh

ALTO

Michelle Balmer
 Emily Bodling
 Kelly Cartwright
 Julia Colbert
 Julie Ditzenberger
 Rebecca Elfman
 Angela Gerds
 Kaarin Graff
 Sarah Harrold
 Carrie Hendrickson
 Ruth Hook
 Anne Jackson
 Anna Johnson
 Diane Keisler
 Laura Potratz
 Mary Williams

BASS

Tom Awad
 Michael Banks
 Michael Beaver
 Dan Cobbler
 Michael Costello
 Joel Bejot
 Adam Hart
 Tom Niemisto
 Kurt Schmidt
 Andrew Sneegas
 Jacob Sperati
 Josiah Telschow
 Jonas Thoms
 Jonathon Wessler

LSM 2000 Festival Choir

SOPRANO

Katy Ableidinger
 Emily Ballentine
 Rachael Berkley
 Elizabeth Cramer
 Christina Cress
 Kristin Gleason
 Emma Heetland
 Ashley Jordan
 Krista Lewandowski
 Sarah Lynch
 Deborah Lyons
 Belinda Martz
 Courtney Mumm
 Emily Nelson
 Rebecca Pransky
 Kim Storeygard
 Susan Todd
 Anna Veith
 Rachael Wind
 Erica Wolson
 Rebekah Zemek
 Jessica Ziebarth

TENOR

Josh Bellin
 Michael Duncan
 Mete Taye

ALTO

Caitlin Colbert
 Erin Dillane
 Megan Gleason
 Christina Haile
 Kristin Jacobsen
 Jocelyn Lovell
 Kristin Morrow
 Courtney Mullen
 Debbie Norris
 Crystal Robinett
 Michelle Schneider
 Heidi Sanders
 Sara Thorell
 Sarah Williams

BASS

Andrew Awad
 Chris Hammond
 Ryan McDermott
 Michael Schulz
 Luke Tegtmeier
 Josiah Telschow

Antoni Bonetti is Head of Orchestral Studies at St. Peters Lutheran College and founder and Music Director of the Brisbane Sinfonia. He has conducted in concert both the Queensland Symphony Orchestra and the Queensland Philharmonic Orchestra, as well as light opera seasons for the Ignations Opera company. Bonetti has participated in various symposiums for professional conductors with such acclaimed conductors as Ginluigi Gelmetti. He has performed, conducted, adjudicated, and given master classes across Australia and New Zealand, as well as throughout Europe.

During more than a decade at St. Peters, Bonetti has built the program to encompass many orchestras and string ensembles. St. Peters Orchestra has toured Gemany, Denmark, France, England, and New Zealand. The orchestra has also made national tours including performances in most Australian capital cities, and has been broadcast nationally on ABC radio. In addition to his conducting duties at St. Peters, Bonetti also teaches both violin and viola and coaches chamber ensembles.

London born, Bonetti studied violin with Robert Pikler in Sydney, Australia, and played with the Sydney Symphony Orchestra. In Europe he freelanced with various orchestras including the Philharmonia, the Royal Philharmonic Orchestra, and the London Mozart Players. Bonetti accepted a position as concertmaster of the Norrlands Opera (Sweden), and then joined the Mannheim Chamber Orchestra. Returning to Australia, he accepted the position of concertmaster of the Queensland Theatre Orchestra (now Queensland Philharmonic) and also lectured in violin and viola and baroque ensemble at the Queensland Conservatory of Music at Griffith University. He and his wife Ruth, a clarinetist, form the nucleus of Quartetto Bonetti. He also plays with other chamber groups and in solo performances. Bonetti has also lead various Baroque ensembles in Germany, Sydney, and Brisbane.

Partial support for this program has been provided by:

Ray and Arlene Avischious

Dr. Arvin and Judie Hahn

Ernest and Eloise Caltvedt

in honor of their daughter, Siri Caltvedt

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:*

Festival Brass

Chapel of the Resurrection Porch
Valparaiso University
Sunday, July 30, 8:30 a.m.

Musical Offering

Chapel of the Resurrection
Valparaiso University
Sunday, July 30, 9:00 a.m.

Festival Worship

Chapel of the Resurrection
Valparaiso University
Sunday, July 30, 10:00 a.m.

*This concert is the fifty-third event of the
nineteenth season of
Lutheran Summer Music*

Rhythms of Life † Seasons of Faith

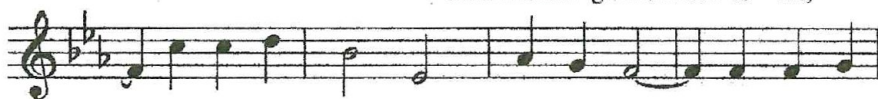
Evening Prayer † Lutheran Summer Music † 29 July, 2000

Gratitude

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



Thou that hast giv'n so much to me,



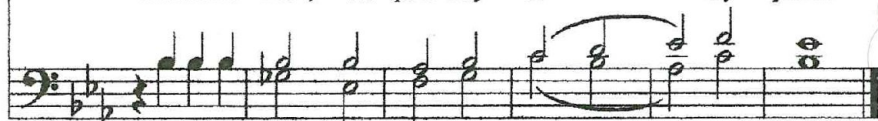
Give one thing more, a grate-ful heart, Not thank-ful



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.

Please stand as able to face the evening candle as it is carried in.

SERVICE OF LIGHT *Lutheran Book of Worship p. 142*

Please be seated.

PSALMODY

Psalm 141 "Let my prayer rise..."

p. 145

Women sing [I], men sing [III], all join at "Glory to the Father"

Silence for meditation follows the psalm, concluded by the psalm prayer, to which the congregation responds: Amen

READINGS + Philippians 4:4-7

- L** The Word of the Lord.
- C** Thanks be to God.

Silence for meditation follows the reading.

A reading from "Thoughts in Solitude" by Thomas Merton

Silence for meditation follows the reading; then:

- L** In many and various ways God spoke to the people of old by the prophets.
- C** But now in these last days God has spoken to us by the Son.

Please kneel as able.

PRAYERS

THE LORD'S PRAYER "Our Father, ..."

p. 152

Please rise, leaving the kneelers in place until after the Blessing.

BENEDICAMUS AND BLESSING

HYMN TO DEPART

WOV 797

"O God, Beyond All Praising"

The hymn will be accompanied by the LSM 2000 Festival Orchestra.

<i>Presider</i>	Chaplain Joseph R. Cunningham
<i>Organist</i>	Professor Florence Jowers
<i>Choir Director</i>	Dr. Lorraine Brugh
<i>Cantor</i>	Adrienne Henze
<i>Lector</i>	Tim Bass
<i>Candle Bearer</i>	Carolyn McIntyre
<i>Incense Bearer</i>	Naomi Bowman