

*Lutheran Summer Music 2001*

**Festival Choir Concert**

**David Mennicke**  
*conductor*

Chapel of the Incarnation  
Olson Campus Center  
Luther Seminary  
St. Paul, Minnesota  
Friday, July 20, 8:00 p.m.



# Program

## I. Songs of the Father: Words of the First Testament

### Praise to the Lord

Hugo Distler (1908-1942)  
tune: LOBE DEN HERREN  
*Ernewertes Gesangbuch*, 1665

Praise to the Lord, the Almighty, the King of Creation!  
O my soul, praise Him, for He is thy Health and Salvation!  
All ye who hear! Now to His temple draw near!  
Joining in glad adoration!  
Praise to the Lord, Who o'er all things so wondrously reigneth.  
Who, as on wings of an eagle, uplifteth, sustaineth;  
Hast thou not seen, how thy desires all have been  
Granted in what He ordaineth.

*-Joachim Neander (1650-1680)*

*trans. Catherine Winkworth (1829-1878)*

### Avinu Malkeynu

*sung in Hebrew*

Max Janowski (1972)

Avinu Malkeynu, sh'ma koleynu.

Avinu Malkeynu

chatanu l'fanecha

Avinu Malkeynu, chamol aleynu

v'al olaleynu v'tapeynu.

Avinu Malkeynu, kaley dever

v'cherev v'raav meyaleynu.

Avinu Malkeynu, kaley chol tsar

umastin meyaleynu.

Avinu Malkeynu, kotveynu

b'seyfer chayim tovim.

Avinu Malkeynu, chadesh aleynu.

shanah tovah.

*Our Father, our King, hear our prayer.*

*Our Father, our King,*

*we have sinned before Thee.*

*Our Father, our King, have mercy upon us*

*and upon our children.*

*Our Father, our King, keep far from*

*our country pestilence, war and  
famine.*

*Our Father, our King, cause all hate*

*and oppression to vanish from the  
earth.*

*Our Father, our King, inscribe us for*

*blessing in the Book of Life.*

*Our Father, our King, grant unto us*

*a year of happiness.*

*-from the liturgy for Rosh Hashanah,  
the Jewish festival of the new year*



**Oh Lord, in Thee Have I Trusted**  
from *Te Deum Laudamus*

George Frideric Handel  
(1685-1759)

Oh Lord, in Thee have I trusted, let me never be confounded.  
-*Psalm 31:1 (KJV)*

## **II. Songs of the Son:** Words of the New Testament

**The Glory of the Father**

Egil Hovland  
(b. 1957)

The Word was made flesh and dwelt among us;  
We beheld the glory of the Father, full of grace and truth.  
In the beginning was the Word, the Word was with God.  
In Him was life; and the life was the light of all.  
He came to His own, and His own received Him not.  
-*adapted from John 1:14, 1, 4, 11*

**The Seven Words of Christ on the Cross**

Heinrich Schütz  
(1585-1672)

### **Introit**

Since Jesus on the Cross was hung, By anguish sore His body hung  
In pain and bitter torment. Then ponder well within thy heart,  
His seven blessed sayings.

### **Symphony**

#### **The First Word**

*Evangelist:* And it was close upon the third hour when they crucified  
the Lord and Jesus said:

*Jesus:* **Father, Father, Father, forgive them, for they do not know  
what they do.**

### **The Second Word**

*Evangelist:* There stood by the cross of Jesus, Mary His mother, Mary, His mother's sister, the wife of Cleophas, and Maria Magdalena. When Jesus therefore saw His mother, and beside her the disciple John, whom He loved, He said unto His mother:

*Jesus:* **Woman, behold thy son.**

*Evangelist:* And then He said to the disciple:

*Jesus:* **Beloved, this is thy mother.**

*Evangelist:* From that moment, John took to him the mother.

### **The Third Word**

*Evangelist:* And then one of the evildoers who had been crucified with Him railed on Him and said:

*Thief on the Left:* If Thou art Christ, if Thou art Christ, if Thou art Christ, then help Thyself, then help Thyself and us.

*Evangelist:* And then answered the other, chiding Him, and said:

*Thief on the Right:* O thou, hast thou then no fear of God, seeing thou dost share the same punishment? Indeed, we are justly condemned, for we deserve punishment for deeds which we have done; but remember, not a thing amiss hath this man done.

*Evangelist:* And unto Jesus he said:

*Thief on the Right:* Lord, remember me, Lord, remember me, Lord remember me when Thou comest to Thy kingdom.

*Evangelist:* And Jesus said:

*Jesus:* **Truly, I say to thee, today thou shalt be with Me in paradise.**

### **The Fourth Word**

*Evangelist:* And at about the ninth hour He cried aloud and said:

*Jesus:* **Eli, Eli, Eli, lama sabachthani?**

*Evangelist:* Which is interpreted:

*Jesus:* **My God, My God, My God, why hast Thou forsaken Me?**

### **The Fifth Word**

*Evangelist:* And after this, when Jesus, knew that all things were done, that the Word might be fulfilled, said He:

*Jesus:* **I thirst!**

*Evangelist:* Now one among the soldiers present ran in haste, filled a sponge with vinegar and hyssop and brought it and put it on a reed and held it to His lips and gave Him to drink.



**The Sixth Word***Evangelist:* Now when Jesus had received the vinegar, He said:*Jesus:* It is finished.**The Seventh Word***Evangelist:* And once again He cried aloud and said:*Jesus:* Father, into Thy hands I commit my spirit.*Evangelist:* And after He had thus spoken, He inclined His head and gave up His spirit.**Symphony****Conclusion**

All who hold the Savior's atonement dear  
 And oft recall the Seven Words,  
 They will receive God's blessing  
 Both here, on earth, by God's good grace,  
 And there in the life everlasting.

**Festival Alleluia (with Easter verse)**

*written for the 1999 papal mass  
 in St. Louis, Missouri*

James J. Chepponis

adapt. Mark Bender

*Choir sings antiphon once, then congregation repeats antiphon:*

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*Choir:* Since Christ was raised from the dead, He cannot die again;  
 Death no longer has dominion over Him. (Romans 6:9)

**All: Antiphon**

*Choir:* This is the day the Lord has made;  
 Let us rejoice and be glad in it. (Psalm 118:24)

**All: Antiphon****INTERMISSION**

### III. A View of Earth: Secular Songs

#### The Urchin's Dance (1985)

Stephen Chatman

from *An Elizabethan Spring*

By the moon we sport and play, With the night begins our day:  
As we dance the dew doth fall; Trip it, little urchins all.  
Lightly as a little bee, Two by two, and three by three,  
Trip it, little urchins all, and about go we.

#### Dirait-on (1993)

Morten Lauridsen

from *Les Chansons des Roses*, movement 5

*sung in French*

Abandon entouré d'abandon,  
tendresse touchant aux tendresses. . .  
C'est ton intérieur qui sans cesse  
se caresse, dirait-on;

*Abandon surrounding abandon  
tenderness touching tenderness. . .  
Your oneness endlessly  
caresses itself, so they say;*

se caresse en soi-même,  
par son propre reflet éclairé  
Ainsi tu inventes le thème  
du Narcisse exaucé.

*self-caressing  
through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled.*

-Rainer Maria Rilke

-tr. by Barbara & Erica Muhl

#### Turn the World Around

words and music by Harry Belafonte  
and Robert Freedman, arr. Larry Farrow

We come from the fire, living in the fire,  
go back to the fire, turn the world around.  
We come from the mountain, living in the mountain,  
go back to the mountain, turn the world around.  
Oh, so is life. Ah, so is life.  
Do you know who I am? Do you know who you are?  
See we one another clearly, Do we know who we are?  
Water make the river, river wash the mountain,  
Fire make the sunlight, turn the world around.  
Heart is of the river, body is of the mountain,  
Spirit is the sunlight, turn the world around.



## IV. A Glimpse of Heaven: Songs of Christ's Return

**Wachet Auf!**

Johann Sebastian Bach (1685-1750)

from *Cantata 140, movements IV & VII*

Tune: WACHET AUF

Philipp Nicolai (1556-1608)

Zion hört die Wächter singen,  
Das Herz tut ihr vor Freuden springen,  
Sie wachet und steht eilend auf.  
Ihr Freund kommt vom Himmel prächtig

*Zion hears the watchmen singing,  
Her heart for joy is springing,  
She wakes and quickly rises up.  
Her friend comes from heaven,  
glorious.*

Von Gnaden stark, von Wahrheit mächtig,  
Ihr Licht wird hell, ihr Stern geht auf.

*In grace strong, in truth, mighty.  
Her Light is bright, her Star goes  
up.*

Nun komm, du werthe Kron',  
Herr Jesu, Gottes Sohn.  
Hosianna!  
Wir folgen All' Zum Freudensaal  
Und halten mit das Abendmahl!

*Now come, You worthy Crown,  
Lord Jesus, God's own Son!  
Hosanna!  
We follow all To the hall of joy  
To join the evening feast!  
(Eucharist)*

Gloria sei dir gesungen  
Mit Menschen und Englischen Zungen  
Mit Harfen und mit Cymbeln schon.  
Von zwölf Perlen sind die Pforten,  
An deiner Stadt; wir sind Konsorten  
Der Engel hoch um deinen Thron.

*"Gloria!" To You be sung  
By mortals' and angels' tongues  
With harps and with cymbals, too.  
Of twelve pearls are the portals  
In your city; we are consorts with  
The angels high around Your  
throne.*

Kein Aug' hat je gespürt,  
Kein Ohr hat je gehört  
Solche Freude.  
Des sind wir froh, Io, Io!  
Ewig in dulci júbilo.

*No eye has ever seen,  
No ear has ever heard  
Such joy!  
So, we are joyful, Joy, joy!  
Forever in sweet jubilation.*

-Philip Nicolai

-tr. D. L. Mennicke

**Come Away to the Skies***A Supplement to Kentucky Harmony*

arr. David Mennicke

chorale tune: NUN DANKET ALLE GOTT

Johann Crüger (1598-1662)

Come away to the skies, My beloved, arise  
 And rejoice in the day you were born.  
 On this festival day, Come exulting away,  
 And with singing to Zion return.

For Thy glory we were First created to share  
 Both the nature and kingdom divine.  
 Now created again 'Til our lives may remain  
 Throughout time and eternity Thine.

We with thanks do approve  
 The design of that love  
 Which has joined us to Jesus' name;  
 So united in heart,  
 Let us nevermore part,  
 'Til we meet at the feast of the Lamb.

Now thank we all our God  
 with hearts and hands and  
 voices;  
 Who wondrous things  
 things has done  
 In whom this world rejoices  
 -Martin Rinkart (1596-1649)  
 tr. Catherine Winkworth  
 (1829-78)

"Hallelujah!" We sing To our Father and King,  
 And our rapturous praises repeat:  
 To the Lamb that was slain, Hallelujahs again,  
 Sing all heaven and fall at His feet.  
 -Charles Wesley (1707-1788)

**Soon and Very Soon (1954)**

André Crouch

Arr. Jack Schrader

Soon and very soon, we are going to see the King; Hallelujah! Hallelujah!  
 No more crying there, we are going to see the King; Hallelujah! Hallelujah!  
 No more dying there, we are going to see the King; Hallelujah! Hallelujah!



**E'en So, Lord Jesus, Quickly Come (1954)**

Paul Manz

Peace be to you and grace from Him Who freed us from our sins,  
Who loved us all and shed His blood That we might saved be.

Sing holy, holy to our Lord, The Lord almighty God,  
Who was and is and is to come, Sing holy, holy Lord.

Rejoice in heaven All ye that dwell therein,  
Rejoice on earth ye saints below, For Christ is coming soon.

E'en so, Lord Jesus, quickly come, And night shall be no more,  
They need no light nor lamp nor sun, For Christ will be their all.

*-Paul and Ruth Manz, based on Rev. 22*

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**Now Sing We with Creation**

J. S. Bach

Closing Chorus of *The Christmas Oratorio*

Tune: HERZLICH TUT MICH VERLANGEN  
(O Sacred Head, Now Wounded)

Now sing we with creation,  
Praise God from Whom joy flows;  
For Christ has dashed in pieces  
The cause of all our woes.  
Sin, death, and hell and Satan,  
Have all been overthrown,  
With God we have our dwelling,  
God's people now are home.  
*-tr. D. L. Mennicke*

***Soli Deo Gloria!***

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## Program Notes

### I. Songs of the Father: Words of the First Testament

Hugo Distler's setting of *Lobe den Herren* is a miniature of his style, exhibiting his penchant for syncopated, complex rhythms as a means to make centuries-old chorales come alive. Distler was a church musician in Lübeck in the years leading up to World War II. When faced with being forced to serve in the military for the Nazi regime, he chose to take his own life.

*Avinu Malkenu* is a setting one of the prayers for Rosh Hashanah. The solo lines are in the Jewish cantorial style, using a free, ornamental rhythm with modal harmonies. The piano part is reminiscent of the opening of Rachmaninoff's *Piano Concerto No. 2*.

Handel wrote tonight's setting of the *Te Deum Laudamus* in celebration of the British victory at Dettingen in 1743. Tonight we perform only the closing movement of this canticle.

### II. Songs of the Son: Words of the New Testament

Egil Hovland is a contemporary Scandinavian composer who is noted for his experimental, often atonal music. *The Glory of the Father* is a short motet in a rather conservative, tonal style that opens with chant-like music set in quasi-organum (parallel moving lines). This Incarnation text from the Gospel of John also reveals Christ's pending sacrifice ("and His own received Him not."). The brightness of the returning E Major chord could also indicate the resurrection that follows that sacrifice.



Heinrich Schütz wrote *The Seven Words of Christ from the Cross* in 1645. This cantata-like work is a Gospel harmony, drawing from each of the four Gospels to produce the seven sayings of Christ from the cross. The opening chorus sets a devotional character, followed by a short “Symphony” for strings alone. In Passion-like fashion, the story is sung by soloists that narrate and play characters in the account. Nearly a century before Bach does a similar thing in his *St. Matthew Passion*, Schütz accompanies the words of Christ with a “halo” of string accompaniment. He repeats the “Symphony” to set off the 7 words section, concluding with a triumphant closing chorus that looks to heaven.

Chepponis wrote the *Festival Alleluia* for a mass celebrated by Pope John Paul II in St. Louis, Missouri in 1999. This setting has been adapted by Mark Bender, cantor at St. Paul’s Lutheran Church in Des Peres, Missouri, a suburb of St. Louis.

### III. A View of Earth: Secular Songs

Stephen Chatman’s *Urchin’s Dance* is a 20th century quasi-madrigal setting of an anonymous 16th century text. Its parallel motion lines and sudden dynamic shifts match the sprightly nature of the text.

*Dirait-on* is the fifth and last movement of Morten Lauridsen’s *Les Chansons des Roses* on texts by the 19th century poet Rainer Maria Rilke. Lauridsen is on the faculty of the School of Music at the University of Southern California. The poem refers to the Greek mythological character Narcissus, who was so self-absorbed that he ignored the love of others, including the Nymph Echo; at his rejection, she faded into nothing but her pleading voice. Narcissus’ self-occupation so angered the goddess Nemesis that she caused him to fall in love with his own reflection in a



stream of water. Wrapped up in viewing his own reflection, he languished by the stream and died. On that very spot, a Narcissus flower grew up, with its blossom bowed down to the water. The frequent imitations in Lauridsen's setting call to mind Narcissus's reflection and Echo's fading voice.

*Turn the World Around* is a song written and made popular by Harry Belafonte. This choral arrangement follows the version the Albert McNeill Singers popularized on their tour programs.

#### IV. A Glimpse of Heaven: Songs of Christ's Return

Bach's *Cantata 140* was written in 1731 for the Last Sunday of the Church Year. This cantata is based on the great Reformation era chorale by Philipp Nicolai, known to us as "Wake, Awake, For Night Is Flying" (LBW 31), often referred to as "The King of Chorales." Movements 4 and 7 present unmistakable images of the feast here below that looks forward to the heavenly feast to come.

The fourth movement is the well-known setting of the chorale Bach later transcribed for organ in the Schübler Chorales. Here, stanza two of the chorale is set for unison string accompaniment. To continue the dialogue idea, we here are alternating the chorale phrases between men and women. Each choral phrase ends with a half note, except the last. At their final arrival into the Banquet Hall, the choir sings a complete whole note.

The last movement is a broad setting of the hymn. A solo violin also plays the melody up an octave where we really can't even hear it. Perhaps that inaudible melody is a hint of the heavenly music of the spheres, expressing the joy (*Freude*) that "no ear has ever heard." Bach, the Fifth Evangelist, offers us a teasing taste of this heavenly joy.



*Come Away to the Skies* is a text by Charles Wesley set here to an early American folk tune. At the line "we with thanks do approve..", the arrangement quotes the text and tune of the chorale, "Now Thank We All Our God." The "Hallelujah" of the last verse is repeated in the women's voices, with a high B reaching toward heaven on the last chord.

*Soon and Very Soon* is a Gospel piece by André Crouch. This text is a paraphrase of passages referring to Christ's coming in the Biblical Book of Revelation.

*E'en So, Lord Jesus* is also based on a Revelation passage. Ruth Manz wrote the words while tending to her deathly ill infant son, John, and her husband Paul wrote the music that same night after taking over her vigil with the baby. The child recovered and is a Lutheran pastor today. The piece is dedicated to "those who prayed for John."

The final movement of Bach's *Christmas Oratorio* is a triumphant chorale setting with brilliant orchestral interludes between phrases. In keeping with Bach's theology, the chorale is the great passion hymn, "O Sacred Head Now Wounded." For Bach, the purpose of the Incarnation is Christ's redemptive death. This death, however, is not a source of defeat, but is God's ultimate victory, reflected in the energetic, major key fanfares of the music. This victory is complete in that heaven is now open to all believers.

*-Program Notes by David Mennicke*

## Lutheran Summer Music 2001 Concert Choir

### Soprano

Aimee Anthony	Bridget Oelrich
Kendra Berentsen	Anna Poganski
Jessica Brinkley-c, s	Julie Sheline
Kristen Jones-c, s	Elizabeth Tuazon-t, s
Brittany Kallman-c, s	Kendra Syversen
MaryLynn Mennicke-c	Mariella Volker
Susanna Mennicke-c, s	Sarah Wall
Courtney Mumm-c	Carla Wesby
Debbie Norris	

### Mezzo

Andrea Arntsen-Harris-c, s	Jocelyn Lovell
Meghan Austinson-c, s	Laura Potratz-c, o
Erin Dillane	Crystal Robinett-c, s
Leah Doerr-c, p, s	Amanda Rowles
Sarah Duncan	Jessica Shelvik
Catherine Eden-c, s	Laura Thatcher
Alison Harvey-f	Cheryl Wilkerson
Adrienne Henze-c, s	Erika Wolson

### Alto

Lisa Blotevogel	Reena Linke
Hannah Braun-v	Kristi Lock
Julia Colbert-v	Emily Nelson-c, s
Katelyn Cowan	Laura Olzerowicz-c, s
Christina Haile	Talitha Ortiz
Kaila Hochhalter	Linnea Swanson
Ruth Hook-s	Shandra Taylor
Ashley Jordan-s, t	Darshena Wood-c, s
Megan Kessler	Rebekah Zemek



**Tenor**

Andy Awad-c  
 Bjorn Arneson  
 Devin Bowen-c  
 Jonathan Jank-c  
 Brian Johnson

John Lehmkuhl  
 Alex Jones-c, s  
 Scott Stever-c  
 Ryan Welsh-c, s

**Bass**

Luke Armstrong  
 Tom Awad-c  
 Aaron Bahr-c  
 Michael Beaver-c, s  
 Evan Brown-c, s  
 Mark Fideldy  
 Bishara Harouny-p

Brett Hochhalter  
 Bill Helmcke  
 John Larison-c, s  
 D.J.Livengood-c  
 Eric Sorum-c  
 Josiah Telschow-c, s  
 Paul Willis-c, s  
 Jonathan Wessler-c,o

*c: Chamber Choir (section III pieces)*

*p: piano*

*o: organ*

*s: vocal soloists*

*v: violin soloists*

*t: percussion*

*f: flute*

## Lutheran Summer Music Festival Orchestra

### VIOLIN I

Julia Colbert  
 Hannah Braun  
 Shawna Riss  
 Holly Airheart  
 Kristen Jones  
 Emily Nelson  
 David Kordahl

### VIOLA

Heather Williamson  
 Caitlin Colbert  
 Elizabeth Roth  
 Sarah Duncan  
 Kristen Gleason  
 Ruth Hook

### STRING BASS

Aaron Brown  
 Krista Lewandowski  
 Mariella Volker  
 Derek Carlson

### FLUTE

Abigail Walk  
 Cara Shackelford  
 Carolyn Peterson, *piccolo*  
 Alison Harvey

### OBOE

John Groerich—*co principal*  
 Erika Strandjord—*co principal*  
 Talitha Ortiz  
 Mary Ann Lucas

### VIOLIN II

Rebecca Burgess  
 Katy Wojcicki  
 Angela Kordahl  
 Rachel Jensen  
 Darshena Wood  
 Andrew Webb  
 Dan Logas  
 Ashley Strong  
 Matthew Voogt

### CELLO

Rebekah Degner  
 Erin Dillane  
 Ashley Jordan  
 Molly McGowan  
 Amy Hanson  
 Josiah Telschow

### HORN

Heather Groerich  
 Amy Landwehr  
 Devon Bowen  
 Aaron Laws  
 Katie Wagner  
 Kendra Syversen

### TRUMPET

Jesse Vargas  
 Jonathan Jank  
 Kevin Larsen



**CLARINET**Natalie Clark—*co-principal*John Allegar—*co-principal*

Kate Vernor

Julie Streib

John Larison—Bass Clarinet

**BASSOON**

Drew Thompson

Ty Krueger

Katelyn Cowan

Megan Aberle

**TROMBONE**

Dennis Smith

Emily Moore

Tim Norris

**TUBA**

Nathan Porath

**PERCUSSION**

Jonathan Fritzier

Daniel Lutton

**Bach Cantata No. 140 Orchestra****Violin I**

Tze Yean Lim

Holly Airheart

Julia Colbert

Hannah Brown

**Violin II**

Antoni Bonetti

Shawna Riss

David Kordahl

**Viola**

J. David Arnott

Heather Williamson

**Cello**

Karen Becker

Elizabeth Schuller

Rebekah Degner

**Oboe**

S. Blake Duncan

Anna Nekola

**English Horn**

Kirsten Eilertson

**Bassoon**

David Oyen

**Horn**

Bruce Atwell

**Organ**

Laura Potratz

**Bass**

Aaron Brown

**Schütz Cellist**

Rebekah Degner

**Bach/Handel Clarino Trumpet**

Todd Craven

Paul Morton

**Festival Alleluia Brass**Jesse Vargas, *trumpet*Jordan Sparkman, *trumpet*Heather Groerich, *horn*Dennis Smith, *trombone*Nathan Porath, *tuba***Chepponis Organist**

Lorraine Brugh

\* \* \*

**Faculty/staff musical acknowledgements**

Thanks to Carla Wesby and Jessica Shelvik, counselors and assistants with the Concert Choir, for all of their help this summer with choir logistics, sectionals, and all-around music-making. Counselors Bill Helmcke and John Lehmkuhl, staff member Bjorn Arneson, and Pastor Brian Johnson helped round out the men's section of the choir. Thanks also to the voice faculty (Brian Leeper, Sangeetha Rayapati, Kerry Walters, and Karen Wilkerson) for help in sectionals, coaching of students for solos (24 in this concert!) and collegial support as a voice department and performing ensemble. Esther Wang coached the student accompanists. Toni Bonetti prepared the orchestra for this collaboration, and Paul Morton coached the brass ensemble. Special thanks to the instrumental faculty who assisted in the Bach and Handel pieces. Finally, thanks to Brian Johnson for conceiving of and arranging the service of light that graced the second section of the concert.

**OUR CONDUCTOR**

Dr. David L. Mennicke is a Professor of Music at Concordia University, St. Paul, where he has been Director of Choral Studies since 1989. He is also is the Director of Adult Choirs at Bethlehem Lutheran Church in Minneapolis. A Minnesota native, Mennicke graduated *summa cum laude* with a major in vocal music education from St. Olaf College in 1983.



After teaching junior and senior high school vocal music in Benson, Minnesota, he earned his master's and doctoral degrees from the University of Arizona. He has studied with such eminent conductors as Kenneth Jennings, Helmuth Rilling, Robert Shaw, and Maurice Skones. He is in demand as a guest conductor, clinician, adjudicator, and tenor soloist.

Under Mennicke's direction, the Christus Chorus has been selected to perform for several state-wide American Choral Directors Association (ACDA) and Minnesota Music Educators Association (MMEA) conventions and clinics, the 1993 LCMS Great Commission Convocation, and the 1991 Bi-annual Conference of the North American Academy of Liturgy. The Concordia, St. Paul choirs have performed many times by invitation with the Minnesota Orchestra, and the Christus Chorus performed at the invitation of the Polish government at their International Sacred Music Festival, *Gaude Mater*, Cjechochowa, Poland. In April the choirs presented an acclaimed performance of J.S. Bach's *St. John Passion* with soloists and orchestra under Mennicke's direction.

In November of 1992, he was named "Outstanding Young Director of the Year" by the ACDA of Minnesota. In 1996, he received the first ever ACDA of Minnesota "Creative Programming Award," jointly sponsored by the Plymouth Music Series of Minnesota. The prize was for "excellence in performance and programming of high quality, diverse choral literature at the collegiate level." His guest conducting experiences include the ACDA All-State Elementary Honor Choir, the National Lutheran Choir, the LCMS Great Commission Convocation and Youth Gatherings, and numerous high school and church festivals.

Mennicke has services, music education materials, choral arrangements, and articles published by Concordia Publishing House, Morningstar Music and others. He is a member of the Grammy Award-winning professional choir of the Oregon Bach Festival. He and his wife, Katherine, live in New Brighton, Minnesota, with their three daughters.

*Partial support for this program has been given by:*

**Anonymous**  
*To the glory of God*

**Daniel T. Moe**

**Joel and Shirley Youngquist**

**Betty M. Franke**  
*in Loving Memory of James F. Franke*

**Richard and Phyllis Duesenberg**

*We ask that all members of the audience refrain from photographing or recording the performance. Cell phones, beepers, etc. 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 2001:**

**Student Recitals**

Hoversten Chapel, Sateren Auditorium, Choir Room M3, Theater  
Foss, Lobeck, Miles Center and the Music Building  
Augsburg College

Saturday, July 21, 9:00 & 10:30 a.m., 12:00, 2:30 & 4:00 p.m.

**Jazz Ensemble**

Sateren Auditorium

Foss, Lobeck, Miles Center

Augsburg College

Saturday, July 21, 1:00 p.m.

**Festival Orchestra Concert**

Si Melby Hall Auditorium

Augsburg College

Saturday, July 21, 8:00 p.m.

*This concert is the thirty-second event of the  
twentieth season of*  
**Lutheran Summer Music**