

# *Lutheran Summer Music 2001*

## **Concert Band**

with special guests

**Lutheran Summer Music Handbell Choir**

**Jeffrey Scott Doebler, *conductor***

*with Faculty Soloists:*

**Michael Acord, *clarinet***

**Lorraine Brugh, *organ***

**Sangeetha Rayapati, *soprano***

**Katherine Vogele, *flute***

**Kevin Wass, *tuba***

Central Lutheran Church  
Minneapolis, Minnesota  
Thursday, July 19, 8:00 p.m.



# Program

## *Part One: A Contemporary Band Concert*

Psalm 46 (1971)

John Zdechlik  
(b. 1937)

Lorraine Brugh, *organ*

Song, Fugue, and Finale (1972)

Alan Hovhaness  
(1911-2000)

From *Symphony 23 Ani*  
City of A Thousand and One Cathedrals

Make Me an Instrument of Thy Peace (1999)

Kevin McChesney

*Commissioned for the  
Columbine Benefit Project:  
Dedicated to the victims of the shooting at  
Columbine High School and to the victims  
of other acts of senseless violence.*

The Lutheran Summer Music Handbell Choir

Symphony No. II "The Big Apple" (1994)

Johan de Meij  
(b. 1953)

I. Skyline

INTERMISSION





**Selection**

The Whistler and Her Dog (1905)

Arthur Pryor  
(1870-1942)

Katherine Vogele, *flute*  
Kevin Wass, *tuba*

*On cue the audience is invited to whistle the second strain.*

**Encore**

Creole Belles (1900)

J. Bodewalt Lampe  
(1869-1929)

**Stars and Stripes Salute**

Battle Hymn of the Republic (1852)

Traditional American  
arr. Peter J. Wilhousky

*On cue the audience is invited to sing the final refrain.*

**Encore**

The Stars and Stripes Forever (1896)

J. P. Sousa

\* \* \* \* \*

***Abendmusik***

Songs of Grace and Songs of Glory (1892)

J. P. Sousa

Nearer My God To Thee

(as played at President Garfield's funeral)



## Program Notes

### *Psalm 46*

John Zdechlik holds a Ph.D. in composition from the University of Minnesota, and has been one of the leading composers of concert band music for thirty years. He recently retired from Lakewood Community College in White Bear Lake, Minnesota, where he was the director of bands and a music theory instructor.

*Psalm 46* is dedicated to Mr. Leon Titus and the Concordia College Band, St. Paul, Minnesota, and is based on the chorale melody, *A Mighty Fortress is Our God*. The work is divided into four sections, each a free variation of the basic melody. Section one begins with a broad fanfare and later develops into a faster jazz-like style. Sections two and three are more lyrical, with the third section ending in a quasi-recitative. The fourth section alternates the chorale phrases with a tarantella. (Information from John Zdechlik and Neil Kjos Music Company)

### *Song, Fugue and Finale From Symphony 23 "Ani" City of A Thousand and One Cathedrals*

*Ani* is the name of a ruined city, the capital of medieval Armenia, "city of a thousand and one cathedrals." This excerpt from the third movement is an elegiac song, gradually becoming powerful, defiant, and finally rejoicing in a victorious fugue. The Symphony ends with tumultuous bells.

Keith Brion (additional information within the Sousa information below) was a close friend of Hovhaness, and prepared this excerpt. Brion's performance of this selection was the first of the composer's music that Mrs. Hovhaness heard after his death, and she was very moved. (Information from Alan Hovhaness and Keith Brion)



## *Symphony No. II "The Big Apple"*

Commissioned and premiered by the United States Air Force Band, de Meij describes his second symphony as "an ode to New York: not strictly programmatic, but rather a musical interpretation of the spirit, glamour and indifference of one of the most fascinating cities in the world....The musical language running through the entire work is robust, angular and straightforward, unencumbered by depth or philosophical reflection. The symmetry of the New York street map together with the massive architecture of the skyscrapers provided the structure of the thematic material. For me, composing this work was both an exploration of various musical styles as well as a tribute to Aaron Copland, John Adams, and Leonard Bernstein."

The first movement, Skyline, depicts the massive facade and the global contours of New York. The syncopated, restless interval structure of the first theme, heard in the horns, is known as the "skyline motif." It follows the contours of the impressive silhouette of the Big Apple, and from this motive all other themes are distilled. The recurrent use of repeated sound patterns bears a certain resemblance to minimal music, and there are also rhythmic influences of such musical styles as jazz and ragtime.

*The Big Apple* was a finalist in the Fourteenth International Composition Competition (Italy, 1993), where it earned an honorable mention.

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. (Information from Johan de Meij)

## *A Sousa Style Concert*

Conductor's Comments: What is a Sousa Concert really all about?

I have had the great privilege of working closely with Keith Brion for the last two years, and I look forward to learning from him again this February. Mr. Brion is probably the world's leading authority on the music and performance practice of John Philip Sousa. In fact, as founder and conductor of The New Sousa Band



(NSB), he "is" Sousa by portraying the March King in concerts with the NSB and as a guest conductor around the world. In Valparaiso, Mr. Brion has conducted our combined Luce Concert Band and Community/University Concert Band in six concerts during the last two years, all of which have taken place at the historic Memorial Opera House where Sousa's Band performed on four occasions. Mr. Brion has also supervised the recording of *The Stars and Stripes Forever* with the VU Chamber Concert Band (to be released in 2002 on the same recording as *The Big Apple*).

Sousa's Band was renowned for its unique professional sound and innovative programming. Most of the arrangements and interpretations used in tonight's concert are those used by The New Sousa Band. Mr. Brion and his research partner, Loras Schissel, have analyzed all of the available sources to learn how each of the works was performed by Sousa's Band. These sources include, but have not been limited to: interviews with former Sousa Band performers, examination of the original Sousa scores and parts, audio recordings, photographs, and even some early video. What they have found is that some of our "traditional" performance practices were not what Sousa would have approved.

Sousa was probably the most popular performer of his day; perhaps the most popular in the world. One reason for this was his almost scientific manner of programming. He mixed classics with marches and popular tunes in a very audience-friendly way. Behind the scenes, though, he had it all planned: key relationships, encores, pacing, solos, patriotic music, etc.

Sousa concerts were non-stop and "rapid fire." The program would list several numbers to be performed, but most of those selections also included one or more encores. Rather than being printed in the program like, as in tonight's, the encores would be announced by the placing of "encore cards" on an on-stage easel. At the end of each piece, Sousa would take two quick bows, then wheel around and give the downbeat for the next selection or encore. The LSM Band and I will do our best to keep up this brisk pace. My goal in the Sousa part of our concert has been to give our students some knowledge of authentic performance practice.



Sousa might start his concerts with a classic overture. I don't know if he would have ever performed *Thus Spake Zarathustra*, but I couldn't resist this selection in the year 2001! The Foshay Tower has been a Minneapolis landmark since utilities magnate Wilbur Foshay built it in the 1920s. Sousa was commissioned to compose this march and his Band premiered it for the grand opening on Labor Day, 1929. When the stock market crashed a month later and Mr. Foshay's finances were found to be rather corrupt, Sousa stopped performing the march and hid it in his home. It was published in 1988 in an edition by Daniel Dorff.

The *Concertino for Clarinet* may be most famous clarinet solo of all time. It was composed for H. Baermann, the famous nineteenth century clarinetist. Sousa might have used a piece like this to feature one of his many virtuoso soloists. His Band would have rivaled almost any professional ensemble in the world at that time. In the LSM Band, several of our clarinetists and our clarinet instructor, Michael Acord, will play the solo together. Henry Fillmore wrote a great deal of music, but is most known for his characteristic trombone pieces, sometimes referred to as "smears." You'll hear lots of smears, also known as glissandos, in *Teddy Trombone*.

About two-thirds of the way through the program, Sousa would usually feature a female vocalist. Sangeetha Rayapati will sing a song that takes place at Luna Park (later Coney Island) in New York. It's a story of a young man who is interested in a young woman. Unfortunately, she is not interested in him, and she uses the excuse: *I've Made My Plans for the Summer*. The encore, *Power and Glory*, was also known as *March of the Mitten Men*. Mr. Mitten, a business colleague of Sousa's, was fond of the hymn *Onward Christian Soldiers*. Sousa surprised him with this march that contained Mitten's favorite hymn.

Arthur Pryor played trombone in Sousa's Band, then also led his own band. His most famous piece was the novelty, *The Whistler and His Dog* (appropriately renamed for tonight's concert). This is the audience participation number! I'll give you a cue to whistle along. The fact that Sousa might have performed a



novelty number like this again demonstrates his audience awareness. *Creole Belles* is a song that was one of the big hits of the ragtime era. Thus, it was also a precursor to early jazz. Its rhythm is that of the cakewalk, which was a contest in which the plantation slave couple with the best dance steps would "take the cake." Incidentally, J. B. Lampe, the composer, has a Minnesota connection. He lived in St. Paul, and he and his father took part in establishing what is now the Minnesota Orchestra. The younger Lampe played in the first violin section at age sixteen.

Having grown up within view of the U.S. Capitol, having been aware of the Civil War, and then being the director of the U.S. Marine Band, Sousa was a patriotic American through and through. He certainly must have heard and performed *The Battle Hymn of the Republic*. And we could not end our concert without our National March, *The Stars and Stripes Forever*. Most of our piccolo and flute players will be playing the solo.

Finally, our Abendmusik, *Nearer My God To Thee*, comes from a medley of well-known hymns entitled, *Songs of Grace and Songs of Glory*. Sousa and his business manager believed that they needed Sunday concerts for financial reasons, so Sousa arranged this and other works to forestall potential criticism from clergy. The work was very popular and was played by Sousa's Band for many years. One particularly important performance occurred during the 1893 World's Columbian Exposition in Chicago, where crowds exceeding 100,000 sang along with the Band.

-Jeffrey Scott Doebler

# Lutheran Summer Music 2001 Concert Band

## FLUTE

Katy Ableidinger\*  
Kendra Berentsen  
Jessica Brinkley  
Evan Brown  
Amanda Carpenter  
Katie Dargatz  
Joy Hansen  
Angela Kordahl  
Ty Krueger  
Debbie Norris  
Rebecca Quesada, *piccolo*  
Katie Weckworth, *piccolo*

## CLARINET

Juliana Arrighi  
Kori Chapman  
Natalie Clark\*  
Rebecca Collins  
Patricia Hanke  
John Larison  
Sarah Larson  
Hayley Sampson  
Jessica Sauve  
Stacey Solt  
Eric Sorum  
Julie Streib  
Kate Vernor  
Tim Walck

## OBOE

Melody Drumm, *English horn*  
Kirsten Eilertson\*  
Monica Gibbs  
Sarah Vail  
Ryan Welsh  
Kristina Wright-Peterson

## BASSOON

Michael Beaver  
Katelyn Cowan\*

## ALTO SAXOPHONE

Leah Barteld  
Melinda Belanger  
Thalia Escobedo  
Sarah Liegl\*

## TENOR SAXOPHONE

Andrew Arzberger

## BARITONE SAXOPHONE

Robert Chambers  
Brett Hochhalter

\* *denotes principal*



**TRUMPET**

Aimee Anthony  
Sean Collins  
Paula Johnson  
Alex Jones  
David Kordahl  
Kevin Larsen  
Tim Lomakin  
Carissa Schlichtmann  
Jordan Sparkman  
Jesse Vargas\*

**HORN**

Marta Haalboom  
Afton Hamilton  
Jestina Hansen  
Jim Lee  
Ryan McDermott  
Kendra Syversen\*  
Katie Wagner

**TROMBONE**

Aaron Bahr  
Andrew Burrus  
Nathan Deepe  
Dustin Giffin  
Emily Moore  
Dennis Smith\*  
Drew Thompson

**BASS TROMBONE**

Dan Hubert  
Tim Norris

**EUPHONIUM**

Matt Cuttell

**TUBA**

Keith Larsen  
D.J. Livengood  
Nathan Porath\*

**ELECTRIC BASS**

Jeffrey Lehmker

**PERCUSSION**

Jonathan Fritzler  
Dan Lutton  
Elizabeth Tuazon\*  
Ruth Hook (piano)

*\* denotes principal*

## LSM 2001

### HANDBELL CHOIR

Kendra Berentsen

Naomi Bowman

Robert Chambers

Melody Drumm

Christena Estby

Marta Haalboom

Joy Hansen

Amy Hanson

Sarah Liegl

Becky Lorenz

Carolyn Peterson

Hayley Sampson

Erika Wolson

Rebekah Zemek

### FACULTY SOLOISTS

**Michael Acord**, clarinet, is an assistant professor of music at Morehead State University in Kentucky. He also serves as principal clarinet of the Lexington Philharmonic Orchestra. An active soloist and chamber musician, he is a graduate of Morehead State University and Michigan State University.

**Lorraine Brugh**, organ, is an assistant professor of music and the Kruse Organ Fellow at Valparaiso University in Indiana. She directs the liturgical choir, and teaches organ, church music, and music theory. Dr. Brugh is an ELCA Associate in Ministry. She holds a Ph.D. in religious studies from Garrett Evangelical Theological Seminary and Northwestern University. Dr. Brugh is the first person to be named The LSM Paul Bouman Director of Chapel Music.

**Sangeetha Rayapati**, soprano, will be on the faculty of Augustana College in Rock Island, Illinois, this fall. She holds bachelor's degrees in music performance and nursing from Valparaiso University, and is a candidate for the DMA degree at the University of Minnesota. Professor Rayapati has been an active performer and teacher in the Twin Cities area, having sung with the Minnesota Opera, Minnesota Chorale, Kenwood Chamber Orchestra, and Voices of Vienna. In 2000, she was a finalist for the National Association of Teachers of Singing Artist Award.



**Katherine Vogele**, flute, serves as principal flute in the South Dakota Symphony and the Dakota Wind Quintet. An active performer and clinician throughout South Dakota and the Twin Cities, she has performed with the Minnesota Orchestra, toured as a concerto soloist throughout Malaysia, and has recorded for Minnesota Public Radio and the Innova Label. Professor Vogele is instructor of flute at the University of Sioux Falls, and maintains an active flute and piano studio.

**Kevin Wass**, tuba, holds degrees from Dana College and Indiana University, and is a candidate for the DMA degree at the University of Michigan. He has served as a public school music teacher for several years, and will join the faculty of Texas Tech University this fall as professor of tuba. Professor Wass was the winner of the 2000 Arnold Jacobs Mock Orchestral Audition at the International Tuba and Euphonium Conference in Canada, and has been a finalist and semi-finalist at other international competitions.

*Special thanks to...*

Counselors Christian Witschy and Becky Lorenz, and Intern Natalie Clark, who prepared folders, supervised set-up each day, moved equipment, took attendance, and accomplished many other tasks on behalf of the LSM 2001 Concert Band.

Studio faculty and sectional instructors: Michael Acord, Bruce Atwell, Todd Craven, Blake Duncan, Paul Morton, David Oyen, Laurie Penpraze, Melissa Reiser, Robert Stacke, Katherine Vogele, 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 2001 Concert Band.



## THE CONDUCTOR

**Jeffrey Scott Doebler** is director of music education and bands at Valparaiso University, where he also conducted the Handbell Choir from 1992-2000. His previous experience includes public school teaching in Emmetsburg, Iowa, and Shakopee, 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 has conducted and prepared ensembles for performances in Severance Hall (Cleveland), Orchestra Hall (Chicago), Wrigley Field (Chicago), Orchestra Hall (Minneapolis), Ordway Music Theatre (St. Paul), EPCOT America Gardens Stage, and the Disney Hall of Presidents, and for events such as the International Special Olympics, and the NCAA National Gymnastics and Volleyball Championships.

Dr. Doebler is president 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 has served Lutheran Summer Music as concert band conductor and guest conductor, handbell choir conductor (founder), summer program director, and faculty affairs coordinator.

Dr. Doebler has recently formed a professional concert band, *Windiana*, which debuted in January at the Indiana Convention Center for the IMEA State Convention. In addition to concerts in the northwest Indiana and Chicago area, this ensemble plans to prepare for performances at national conventions of band and music education organizations.

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. In 2001 he received the Orpheus Award "for significant and lasting contributions to the cause of music in America," by the Valparaiso University Chapter of Phi Mu Alpha Sinfonia. It is believed that this was the first Orpheus Award bestowed by the VU Chapter in its 40-year history.

*Partial support of this program has been provided by:*

**Judith M. Duda**

**Ray and Arlene Avischious**

*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.  
A brochure will be available following the performance.*

*You are invited to attend the next events of  
**Lutheran Summer Music 2001:***

**Student Recitals**

Hoversten Chapel, Sateren Recital Hall, and Choir Room  
Foss, Lobeck, Miles Center, Augsburg College  
Friday, July 20, 9:30 & 11:30 a.m., 1:00, 2:30, 4:00 p.m.

**Handbell Choir Concert**

Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Friday, July 20, 5:30 p.m.

**Festival Choir Concert**

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

*This concert is the nineteenth event of the  
twentieth season of  
**Lutheran Summer Music***



# *Lutheran Summer Music 2001*

## **Student Recital**

Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Minneapolis, Minnesota  
Friday, July 20, 9:30 a.m.



# Program

Concert Piece

Paul Veronge de la Nux  
(1853-1910)

Keith Larsen, *trombone*  
Laurie Penpraze, *piano*

Concert Etude

Alexander Goedicke  
(1877-1957)

Cara Schlichtmann, *trumpet*  
Esther Wang, *piano*

Concerto in F Minor

Georg Philipp Telemann  
(1681-1767)

I. Allegro

Sarah Vail, *oboe*  
Merilee Klemp, *piano*

Allegretto, Op. 116

Benjamin Godard  
(1849-1895)

Joy Hansen, *flute*  
Katherine Vogele, *piano*



Cantabile et Presto

Georges Enescu  
(1881-1955)

- I. Andante ma non troppo
- II. Presto

Katie Dargatz, *flute*  
Timothy Schorr, *piano*

Concerto in C Minor

Benedetto Marcello  
(1686-1739)

- I. Moderato

Melody Drumm, *oboe*  
Merilee Klemp, *piano*

Six Metamorphoses after Ovid, Op. 49

Benjamin Britten  
(1913-1976)

- II. Phaeton

Tim Walck, *soprano saxophone*

Suite – City Scenes

Terence J. Thompson  
(b. 1928)

- I. A Stroll in the City
- II. Blowing the Blues
- III. Hot Potato Boogie

Hayley Sampson, *clarinet*  
Patricia Hanke, *clarinet*  
Kori Chapman, *clarinet*  
Rebecca Collins, *clarinet*

\* \* \* \* \*

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

Friday, July 20, 11:30 a.m.,  
1:00, 2:30, and 4:00 p.m.

**Handbell Choirs Concert**

Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Friday, July 20, 5:30 p.m.

**Festival Choir Concert**

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

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