

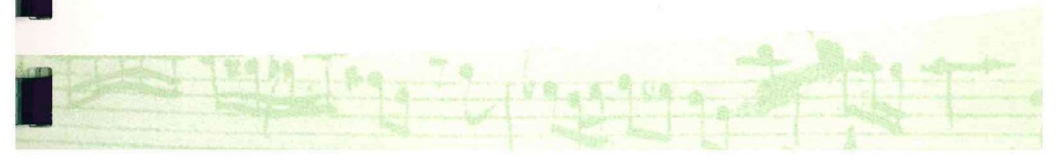


LUTHERAN  
SUMMER  
MUSIC

ACADEMY & FESTIVAL

**Student Recital**

*Choir Room  
Jenson-Noble Hall of Music  
Luther College  
Thursday, July 17th, 2:30 p.m.*



# Program

Shenandoah

American Folk Song  
arr. Jay Althouse

Kristen Heider, *mezzo-soprano*  
Du Huang, *piano*

Arabesque No. 1

Claude Debussy  
(1862-1918)

Jessica Werner, *piano*

Gruppe aus dem Tartarus

Franz Schubert  
(1797-1828)

Alex Fossey, *baritone*  
Brian DeYoung, *piano*

El majo discreto

Enrique Granados  
(1867-1916)  
poet – Fernando Periquet  
(1873-1940)

Jana Larson, *soprano*  
Du Huang, *piano*

Sonata, Op. 6

Ludwig van Beethoven  
(1710-1827)

I. Allegro molto

Jonathan Fraser, *piano*  
Alyssa Peterson, *piano*

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**The 2003 Lutheran Summer Music Festival:***

**Festival Band Concert**

Main Hall

Center for Faith and Life

Luther College

Thursday, July 17th, 7:00 p.m.

**Student Recitals**

Noble Recital Hall, Choir Room, Orchestra Room, Sundt Organ  
Room

Jenson-Noble Recital Hall

Luther College

Friday, July 18th

9:30 & 11:30 a.m., 1:00, 2:30 & 4:00 p.m.

**Festival Choir Concert**

Main Hall

Center for Faith and Life

Luther College

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**The 2003 Lutheran Summer Music Festival***





LUTHERAN  
SUMMER  
MUSIC

ACADEMY & FESTIVAL

**Festival Band Concert**

**Frederick Nyline, *conductor***

*Main Hall  
Center for Faith and Life  
Luther College  
Thursday, June 17th, 7:00 p.m.*



# Program

## Star Puzzle March

Soichi Konagaya  
(b. 1949)

This charming little march is based on the theme *Twinkle, Twinkle, Little Star* and will probably remind you of music from animated movies. It is a very cheerful piece. Soichi Konagaya studied percussion at Tokyo National University of Fine Arts and Music.

## Loch Lomond

Frank Tichelt  
(b. 1958)

At the time in Scottish history when *Loch Lomond* was a new song, the United Kingdom had already been formed. But the Highland Scots wanted a Scottish, not English, king to rule. Led by their bonnie Prince Charlie, they attempted unsuccessfully to depose Britain's King George II. The Highlanders were defeated on April 16, 1746, at the famous Battle of Culloden Moor.

It was this battle that indirectly gave rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned at England's Carlisle Castle. *Loch Lomond* tells the story of two Scottish soldiers who were imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend, if someone dies in a foreign land, his spirit will travel to his homeland by the "low road" or the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

## October

Eric Whitacre  
(b. 1970)

"October is my favorite time of month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds." --- Eric Whitacre



Godzilla Eats Las Vegas!

Eric Whitacre

**PART ONE**

FADE UP

It is a bright and sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really very bad.

CUT BACK TO BAND

A relaxed rhumba. Showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the conformation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, its:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSEUP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his patch. Not even the doggie escapes.

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for

CLOSE UP (stock footage)

Frank Sinatra (stomped)

CLOSE UP (stock footage)

Wayne Newton (stomped)

CLOSE UP (stock footage)

Liberace (stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until The City of Sin is leveled!

**PART TWO**

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The sphinx sits outside the Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinctress?) seduces the reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ship at Treasure Island.

ACTION SEQUENCE (montage)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous, VERY familiar sound.....

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?)

WIDE SHOT

The Show is over. The End.

FADE TO BLACK.

\*\*\* *INTERMISSION* \*\*\*



## Lassus Trombones

Henry Filmore  
(1881-1956)

A very popular trombone novelty that has long been performed. John Phillip Sousa was quoted as saying that he always wished that he had written *Lassus Trombone*. It is felt that the title comes from the word "molasses."

## The Heart of the Morn

H. Owen Reed  
(b. 1910)

The sounds from the percussion section in the opening of the composition can be thought of as morning sounds. Everyone hears different sounds at sunrise. The composer gives to the listener a beautiful plaintive melody to accompany the mental journey through the beginning of the day. The piece is based on the song, *Michigan Morn*, from the folk-opera *Peter Homan's Dream*, and the suite for band, *The Touch of the Earth*.

## Sunrise at Angel's Gate

Philip Sparke  
(b. 1951)

"Sunrise and sunset are the best times to view the Grand Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in this piece, I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky, and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

The faster section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides." --- Philip Sparke

## Children's March

Percy Grainger  
(1882-1961)

In this work, cast in a sunny, care-free mood, the composer has carried into practice certain theories with regard to scoring for the military band. We find in *Children's March* a more liberal and more highly specialized use of such instruments as the bassoons, English horn, and the lower saxes than is usual in writing for a military band. The march was first performed by the Goldman Band in 1919 with the composer at the piano.

## Armed Forces Salute

Traditional

## 2003 Lutheran Summer Music Festival Band

### Flute

Stephanie Hunt  
Heather Hazard, *picc.*  
Julie Lange  
Rebecca Quesada  
Evan Brown  
Joy Hansen  
Megan Glass  
Kate Selby  
Krista Somers  
Rebecca Grupe  
Emily Odgren  
Morgan Lamborn  
Kendra Berentsen

### Clarinet

Ashley Fewins  
Claire Butchkoski  
John Larison  
Christina Vandre  
Dana Raabe  
Julie Moore  
Crystal Bongers  
Miriam Dixon

### Oboes

Scott Wollett  
Lawrence Collard  
Kathleen Sanford (EH)  
Emily Marcus  
Kelsey Stoerzinger (EH)  
Celeste Levitz-Jones  
Magdalena Brown  
Helen Stewart  
Samantha Sedlak

### Bassoon

Kallie Knutson  
Jennifer Chlan  
Lacey Wallace

### Saxophone, Alto

Julie Roth  
Tom Hisgen  
Alyssa Peterson  
Lily Klecan

### Saxophone, Tenor

Richard Beu

### Saxophone, Baritone

Robert Chambers  
Tom White

### Horn

Daniel Schroder

Kirsten Cowan  
John Gravelle  
Anna Baseley  
Brita DeLaet

### Trumpet

Chris Little  
Paul Killinger\*  
Elizabeth Moore  
Tim Honig  
Nicholas Ellison\*  
Melissa Bowden  
Andrew Temme  
Andrea Doerr  
Rebecca Belanger  
Andrew Prahlow  
Nicole Koehler

### Trombone

Hans Erickson  
Aaron Bahr  
Emily Attwood  
Jordan Even  
Kristen Heider  
Andrew Organ  
John Eliason  
Emily Fink  
Steve Will

### Bass Trombone

Dan Hubert  
Drew Thompson

### Euphonium

Angie Clark  
Jonathan Bartz

### Tuba

Elspeth Taylor  
Max Brown  
Nathan Truningger

### Percussion

Nathan Braden  
Alex Heetland  
David Solomon  
Meredith Sorenson  
Jonathan Wessler

### Electric/String Bass

Derek Carlson

### Piano

Du Huang  
Meg Scholke

\*Faculty/Staff/LSM Alum

Frederick Nyline has served as festival director, guest conductor, clinician, and adjudicator throughout the United States, Canada, Europe, and the Pacific Rim, including Alaska, Hawaii, Korea, Japan, Okinawa, Taiwan, the Philippines, Singapore, Malaysia, and Shanghai. He has been a guest faculty member at the University of Illinois, Musashino Academia Musicae in Tokyo, and served for nearly ten years on the faculty of the University of Minnesota as Associate Director of Bands. Nyline is currently in his 30th year as conductor of the Luther College Concert Band.

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

Kayl R. Soukup  
Luther A. Tollefson & Marilee T. Tollefson  
Della D. Wiedenheft  
Rev. Theodore L. & Abigail Wuerffel  
Joel & Shirley Youngquist

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**Student Recitals**

Noble Recital Hall, Choir Room, Orchestra Room, Sundt Organ Room  
Jenson-Noble Recital Hall  
Luther College  
Friday, July 18th  
9:30 & 11:30 a.m., 1:00, 2:30 & 4:00 p.m.

**Festival Choir Concert**

Main Hall  
Center for Faith and Life  
Luther College  
Friday, July 18th, 7:00 p.m.

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Main & Recital Halls  
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Luther College  
Saturday, July 19th  
9:00 & 10:30 a.m., 12:00 & 2:30 p.m.

**Collegium Musicum**

Main Hall  
Center for Faith and Life  
Luther College  
Saturday, July 19th, 11:00 a.m.

**Jazz Ensemble**

Noble Recital Hall  
Jenson-Noble Hall of Music  
Luther College  
Saturday, July 19th, 1:00 p.m.

**Festival Orchestra Concert**

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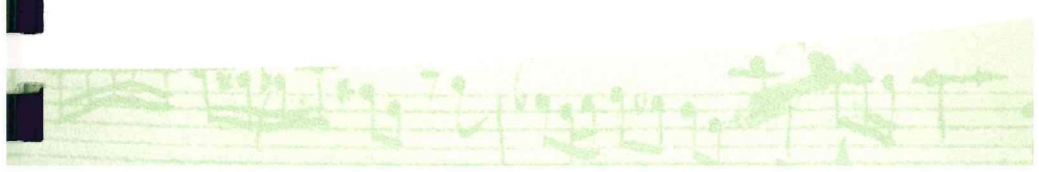


LUTHERAN  
SUMMER  
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ACADEMY & FESTIVAL

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*Choir Room  
Jenson-Noble Hall of Music  
Luther College  
Friday, July 18th, 9:30 a.m.*





# Program

Morceau Symphonique

Alexandre Guilmant  
(1837-1911)  
arr. E. Falaguerra

Kristen Heider, *trombone*  
Cole Burger, *piano*

Solo per fagotto

Vladislav Shoot  
(b. 1941)

Drew Thompson, *bassoon*

Sonata No. 5

Johann Ernest Galliard  
(1678-1749)

- I. Adagio
- II. Allegro e staccato

John Eliason, *trombone*  
Cole Burger, *piano*

Quintet in B-Flat Major, Op. 56, No. 1

Franz Danzi  
(1763-1826)

- I. Allegretto

Passacaille

Adrien Barthe  
(1828-1898)

Stephanie Hunt, *flute*  
Kate Velazquez, *oboe*  
Dana Raabe, *clarinet*  
Kallie Knutson, *bassoon*  
Kirsten Cowan, *horn*

Contrapunctus IX

Johann Sebastian Bach  
(1685-1750)  
arr. Robert Nagle

The Washington Post March

John Phillip Sousa  
(1854-1932)  
arr. Empire Brass

Melissa Bowden, *trumpet*  
Tim Honig, *trumpet*  
Anna Baseley, *horn*  
Jordan Even, *trombone*  
Max Brown, *tuba*  
David Solomon, *percussion*

Monochrome III

Peter Schickele  
(b. 1935)

2003 Lutheran Summer Music Festival Clarinet Choir  
Michael Acord, *director*

Crystal Bongers, Claire Butchkoski, Natalie Clark, Sean Dennison, Ashley  
Fewins, Tyler Groshong, John Larison, Sam Michael, Julie Moore, Christina  
Nickerson, Vanessa Oelrich, David Oyen, Dana Raabe, Christina Vandre

\*\*\*\*\*

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LUTHERAN  
SUMMER  
MUSIC  
FESTIVAL





LUTHERAN  
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MUSIC

ACADEMY & FESTIVAL

**Student Recital**

*Orchestra Room  
Jenson-Noble Hall of Music  
Luther College  
Friday, July 18th, 9:30 a.m.*



# Program

Concerto Wolfgang Amadeus Mozart  
(1756-1791)

I. Allegro aperto

John Groerich, *oboe*  
Miko Kominami, *piano*

Sonata for Oboe and Piano Francis Poulenc  
(1899-1963)

I. Élégie

Mary Ann Lucas, *oboe*  
Miko Kominami, *piano*

Orientale, Op. 50 Cesar Cui  
(1835-1918)  
"The Kaleidoscope" arr. Jay Arnold

Samantha Sedlak, *oboe*  
S. Blake Duncan, *piano*

Sonate for English Horn and Piano Paul Hindemith  
(1895-1963)

- I. Langsam
- II. Allegro pesante

John Groerich, *english horn*  
Miko Kominami, *piano*



L'Horloge de Flore

Jean Françaix  
(1912-1997)

- I. 3 heures
- II. 5 heures

Martha Schwehn, *oboe*  
Stephanie Hanusa, *flute*  
Jeffery Meyer, *piano*

String Quartet in C Major, No. 19

Franz Joseph Haydn  
(1732-1809)

- II. Poco adagio cantabile
- IV. Finale – Presto

Daniel Colbert, *violin*  
Diane Temme, *violin*  
Lyndie Walker, *viola*  
Spencer Wakefield, *cello*

Suite Francaise

Francis Poulenc  
arr. by Powning

- I. Complainte
- II. Branzle de Bourgogne
- III. Pavane
- IV. Petite Marche Militaire

Martha Schwehn, *oboe*  
Scott Wollett, *oboe*  
John Groerich, *english horn*  
Christiana Williams, *bassoon*

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