



LUTHERAN  
SUMMER  
MUSIC



ACADEMY & FESTIVAL

**Intern/Counselor Recital**

**Cole Burger**, *piano*

**Julia Colbert**, *violin*

**Joy Fritz**, *piano*

**Sam Ghormley**, *trumpet*

**Seth Hartwell**, *tenor*

**Laura Potratz**, *mezzo-soprano*

**Emily Rock**, *piano*

**Rachel Schendel**, *oboe*

**Timothy Spelbring**, *piano*

**Nathan Zullinger**, *baritone*

*Featuring*

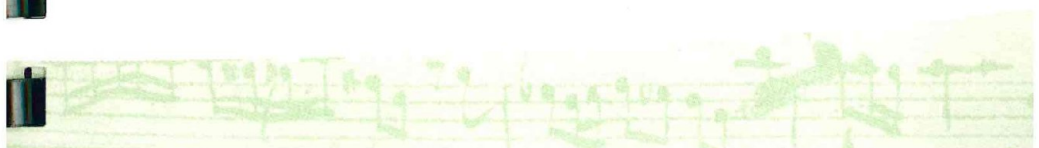
**Counselorium Percussionatus**

*Noble Recital Hall*

*Jenson-Noble Hall of Music*

*Luther College*

*Tuesday, July 8th, 7:30 p.m.*



# Program

Concerto in B Major  
I. Allegretto

Carl Philipp Emmanuel Bach  
(1714-1788)

Rachel Schendel, *oboe*  
Cole Burger, *piano*

Salut! demeure chaste et pure  
from *Faust*

Charles Gounod  
(1818-1893)

Seth Hartwell, *tenor*  
Cole Burger, *piano*

Concerto No. 5 in A Minor, Op. 37  
II. Adagio  
III. Allegro con fuoco

Henri Vieuxtemps  
(1820-1881)

Julia Colbert, *violin*  
Timothy Spelbring, *piano*

Linden Lea

Ralph Vaughan Williams  
(1872-1958)

The Ploughboy

Benjamin Britten  
(1913-1976)

Nathan Zullinger, *baritone*  
Joy Fritz, *piano*

Wie Melodien  
text by Klaus Groth

Johannes Brahms  
(1833-1897)

Laura Potratz, *mezzo-soprano*  
Emily Rock, *piano*

Variation Movements

Robert Henderson  
(b. 1948)

- I. Moving and in a singing style
- II. Very fast
- III. Fast and marked
- IV. Slow and in a lyric style
- V. Fast and rhythmic

Sam Ghormley, *trumpet*

Douze Études d'Exécution Transcendante  
XI. Harmonies du Soir

Franz Liszt  
(1811-1886)

Cole Burger, *piano*

Academy Chant '03  
based on *Camp Chant '96* by C.A. Grosso

arranged by the ensemble

Counselorium Percussionatus

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**Cole Burger** is currently a Teaching Assistant and Master's candidate in Piano Performance at the University of Texas at Austin. Cole received Bachelors' degrees in both Piano Performance and Economics from Northwestern University in 2002. He was the 1996 Lutheran Summer Music Academy Concerto Competition winner. Cole's piano teachers include David Renner, Dr. Sylvia Wang, Jane Chu-Harrington, and Tanya Ellezian.

**Julia Colbert** is currently a student at Valparaiso University where she is double majoring in Business and Music. She is a violinist in the VU Symphony Orchestra, the VU Chamber Orchestra, and VU's Chamber Music program. This past year Julia was a member of the VU track & field team as well. After attending LSM as a student from 1998-2001, this is her first summer as an intern. Also, Julia was the concertmistress of the LSM Symphony Orchestra in 2001.

**Joy E. Fritz** earned a BA in Music from Luther College and a MM in Choral Conducting from Northwestern University. She is currently a K-8 General and Vocal Music teacher in Winneconne, Wisconsin. She is also the Director of Music at Grace English Lutheran Church in Berlin, Wisconsin. In 2002, she co-founded the Central Wisconsin Youth Chorale, a community-based choir for singers in grades 4-9. Joy was a student at the Lutheran Summer Music Academy in 1991 and 1992!

**Sam Ghormley** is an alumnus of the 1996 Lutheran Summer Music Academy. He holds a Bachelor's degree in mechanical engineering from the University of Nebraska at Lincoln. He is currently working on a Master's degree in trumpet performance at the University of Cincinnati where he studies with Alan Siebert. He also plays in the top university orchestras, wind ensemble, and brass choir.

**Seth Hartwell** recently graduated from Valparaiso University with a degree in Music Education, and will be teaching band and choir for IKM Community Schools in southwest Iowa during the 2003-2004 school year. This is Seth's second year as a counselor and sixth year of involvement with the Lutheran Summer Music Academy & Festival.

**Laura Potratz** is currently a junior organ performance major at Valparaiso University where she studies organ with Lorraine Brugh and voice with Maura Janton Cock. Laura has been involved in VU's choirs as well as playing violin and viola in the VU Symphony Orchestra. She has been cast in musical theater productions at Valparaiso and the University of Northern Iowa. This past year she enjoyed the privilege of performing Poulenc's organ concerto with the VU Symphony. 2003 is Laura's fifth year at the LSM Academy.

**Emily Rock** is a recent graduate from Luther College with a Music Management major. She will be starting her graduate work at the University of Bowling Green, Ohio in the fall of 2003 and plans on pursuing a Master's degree in Piano Pedagogy.

**Rachel Schendel** is a 2003 graduate of Augustana College (Sioux Falls, SD). She has a degree in Elementary Education and minored in Deafness Studies. During her four years at Augustana, Rachel was principal oboist of the Augustana Concert Band and Augustana College-Community Orchestra. Rachel was Augie's Ultimate Frisbee captain and enjoys competing in triathlons. She attended the Lutheran Summer Music Academy for four years -- three as a student and one as an intern.

**Timothy Spelbring** is a recent graduate of the Oberlin Conservatory of Music where he studied organ performance with David Boe. Spelbring is the winner of numerous competitions and has performed nationally in venues from Seattle to Boston. A church musician, he is the former Music Director of Christ Episcopal Church in Oberlin, Ohio.

**Nathan Zullinger** is currently studying choral conducting at Boston University with Dr. Ann Howard Jones. He received his undergraduate degree in music education from Messiah College, Grantham, PA. His professional experience includes two years teaching at the middle school level as well as instructing high school and college students. He is active as a conductor, singer, and accompanist.

*We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are 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  
**The 2003 Lutheran Summer Music Festival:***

**Movēre Woodwind Quintet Recital**

Noble Recital Hall  
Jenson-Noble Hall of Music  
Luther College  
Wednesday, July 9th, 7:30 p.m.

**Bach Cantata Vespers**

Main Hall  
Center for Faith and Life  
Luther College  
Thursday, July 10th, 7:30 p.m.

**Omega String Quartet Recital**

Noble Recital Hall  
Jenson-Noble Hall of Music  
Luther College  
Friday, July 11th, 7:30 p.m.

*This concert is the thirteenth event of  
**The 2003 Lutheran Summer Music Festival***

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LUTHERAN  
SUMMER  
MUSIC

ACADEMY & FESTIVAL

**Movēre Woodwind Quintet**

**Katherine Vogle**, *flute*

**S. Blake Duncan**, *oboe*

**Michael Acord**, *clarinet*

**David Oyen**, *bassoon*

**Bruce Atwell**, *horn*

With

**Miko Kominami**, *piano*

*Noble Recital Hall*

*Jenson-Noble Hall of Music*

*Luther College*

*Wednesday, July 9th, 7:30 p.m.*



# Program

Serenade

Ferenc Farkas  
(1905-2000)

- I. Allegro
- II. Andante espressivo
- III. Saltarello-Allegro vivace

Summer Music, Op. 31

Samuel Barber  
(1910-1981)

Sextet in B-flat Major, Op. 6

Ludwig Thuille  
(1861-1907)

- I. Allegro moderato
- II. Larghetto
- III. Gavotte-Andante quasi allegretto
- IV. Finale-Vivace

Up Tempo

Alec Wilder  
(1907-1980)



**Michael Acord** is currently Associate Professor of Music at Morehead State University and Principal Clarinet of the Lexington Philharmonic Orchestra. In addition to studio clarinet teaching, Acord teaches Music History, conducts the MSU Clarinet Choir, and performs regularly with the Baird Winds Faculty Woodwind Quintet. He also performs with the Lexington Philharmonic Woodwind Quintet, Opera of Central Kentucky, The Central Kentucky Chamber Players, and Southern Ohio Light Opera. Acord earned a Bachelor of Music Education degree from Morehead State University, a Master of Music degree in Clarinet Performance from Michigan State University, and has also studied at the Eastman School of Music. His principal teachers include William Bigham, Elsa Ludwig-Verdehr, and Stanley Hasty. This is Acord's sixth year teaching at Lutheran Summer Music Festival.

**Bruce Atwell** is currently Assistant Professor of Music at the University of Wisconsin, Oshkosh, where he teaches private horn students, music theory, and MIDI studio techniques, and coaches student chamber ensembles. He is an active chamber musician and holds the Principal Horn chairs in the Milwaukee Ballet Orchestra, the Oshkosh Symphony, and the Fox Valley Symphony. Atwell possesses a Bachelor of Music degree from California State University-Northridge, a Master of Music in Horn Performance from the University of Wisconsin-Milwaukee, and a Doctor of Musical Arts from the University of Cincinnati College - Conservatory of Music. Atwell recently completed a book of etudes relating natural horn technique to modern horn technique.

**Blake Duncan** is currently serving as an adjunct faculty member at Bradley University where he teaches double reeds, music technology, and music appreciation. He holds the Solo English horn chairs of the Illinois Symphony, the Peoria Symphony Orchestra, and the Cedar Rapids Symphony, and he performs with the Prairic Ensemble Chamber Orchestra as principal oboe. Duncan is currently the organist/choirmaster at St. Matthew's Episcopal Church in Bloomington, IL.

Acclaimed by New York Concert Review as "both a virtuosic and a musicianly performer," **Miko Kominami** is fast emerging as one of the North America's most engaging pianists. As a winner of the Artists International Award, Kominami gave her New York Debut Recital at Carnegie's Weill Recital Hall in 1996. Since then, she has concertized throughout North America, and won numerous prizes including a Canada Council Arts Grant, and First Prize at the 1996 Concerto Soloists' Competition in Philadelphia. Kominami holds both Bachelor and Master of Music Degrees from the Juilliard School in New York City, as well as the Piano Performance Certificate from the Royal Conservatory of Music in Toronto.

**David Oyen** is assistant professor of Bassoon and Music Theory at Morehead State University. He is bassoonist with the Baird Winds and has performed with the Lexington Philharmonic, the West Virginia Symphony, the Kentucky Center Chamber Players, The New Sousa Band, and The New Columbian Wind Band. Oyen performed at the 1997, 2001, and 2003 International Double Reed Society Conferences. He holds the Doctor of Musical Arts degree from The Ohio State University, where he studied with Christopher Weait.

**Katherine Vogle** currently serves as Principal Flute of the South Dakota Symphony Orchestra (SDSO). An active clinician/educator, she is also a frequent soloist with the SDSO, serves as flutist with the acclaimed Dakota Wind Quintet, and often performs as a substitute with the Minnesota Orchestra. In addition to other honors, Katherine has performed throughout the South Pacific, including Australia, the Fiji Islands, and New Zealand. She recently represented the United States as Principal Flute of the American Flute Ensemble during their 2002 tour of France. She has recorded for the Innova label and looks forward to the June 2003 release of her second CD through the SDSO. This is Katherine's fourth summer with the Lutheran Summer Music Academy & Festival.

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**Bach Cantata Vespers**

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Center for Faith and Life  
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**Omega String Quartet Recital**

Noble Recital Hall  
Jenson-Noble Hall of Music  
Luther College  
Friday, July 11th, 7:30 p.m.

**Praetorius Brass Ensemble Recital**

Main Hall  
Center for Faith and Life  
Luther College  
Sunday, July 13th, 7:30 p.m.

*This concert is the fourteenth event of  
**The 2003 Lutheran Summer Music Festival***

LUTHERAN  
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FESTIVAL



# LUTHERAN SUMMER MUSIC

ACADEMY & FESTIVAL



*Annunciation*

Botticelli (1445-1510)

**Bach Cantata Vespers**

**10 July 2003**

## Bach Cantata Vespers

Organ Prelude Praeludium in D (BWV 533) J. S. Bach (1685-1750)

*Please stand and face the vesper candle*

Leiter (Leader):                      Gemeinde (Congregation):

Herr, bleibe bei uns;      denn es will Abend werden,  
Lord, stay with us;      for the evening has come,

Leiter:

und der Tag hat sich ge-nei-get.      Gott, gedenke mein nach deiner Gna-de.  
and the day is almost over.      God, remember me after your grace.

Gemeinde:

Herr, erhöre mich mit deiner treuen Hil-fe.  
Lord, grant me your true assistance.

Leiter:

Ehre sei dem Vater und dem Sohne und dem Heiligen Gei-ste;  
Glory to the Father and to the Son and to the Holy Spirit.

Gemeinde:

wie im Anfang, so auch jetzt und alle Zeit und in Ewigkeit. A - men.  
as it was in the beginning, is now and will be forever. Amen.

## Motet

Verbum supernum prodiens

Josquin Desprez (c. 1450-1521)

*Verbum supernum prodiens  
Nec Patris linquens dexteram,  
Ad opus suum exiens,  
Venit ad vitae vesperam.*

The supreme Word proceeds forth  
leaving not the ruling Father's side  
accomplishing his work on earth and  
comes to bring life at evening.

*Text by St. Thomas Aquinas (1227-1274)  
Tr. Brian Johnson*

## Cantata

Wie schön leuchtet der Morgenstern (BWV 1)

J. S. Bach

Chorale text and tune by Philipp Nicolai (1556-1608)

### I. Choir/Orchestra

*Wie schön leuchtet der Morgenstern  
Voll Gnad und Wahrheit von dem Herrn,  
Die süße Wurzel Jesse.  
Du Sohn Davids aus Jakobs Stamm.  
Mein König und mein Bräutigam  
Hast mir mein Herz besessen  
Lieblich!  
Freundlich!  
Schön und herrlich,  
Groß und ehrlich,  
Reich von Gaben,  
Hoch und sehr prächtig erhaben.*

How lovely shines the Morning Star  
full of grace and truth from the Lord,  
the sweet root of Jesse.  
You Son of David from the stem of Jacob,  
my King and my Bridegroom  
has possessed my heart.  
Lovely!  
Friendly!  
Fair and wonderful,  
great and truthful,  
rich with gifts,  
high and very exalted.

### II. Recitativo (tenor)

*Du wahrer Gottes und Marien Sohn,  
Du König derer Auserwählten,  
Wie süß ist uns dies Lebenswort,  
Nach dem die ersten Väter schon  
So Jahr als Tage zählten,  
Das Gabriel mit Freuden dort  
In Bethlehem verheißen.  
O Süßigkeit, o Himmelsbrot,  
Das weder Grab, Gefahr, noch Tod  
Aus unsern Herzen reißen.*

You true Son of God and Mary,  
You King of the chosen,  
how sweet to us is your Word of Life,  
by which our forefathers already  
their years as days had counted,  
which Gabriel with joy there  
in Bethlehem did announce.  
O sweetness, O heavenly bread,  
that neither grave, nor fear, nor death  
can ever tear from our hearts.

### III. Aria (soprano)

*Erfüllet, ihr himmlischen  
göttlichen Flammen  
Die nach euch verlangende gläubigen Brust.  
Die Seelen empfinden  
die kräftigsten Triebe,  
der brünstigen Liebe.*

Fill, you heavenly  
Godly flames,  
which the believing breast longs for.  
The souls shall feel  
the mightiest passion  
of the most burning love.

### IV. Recitativo (bass)

*Ein ird'scher Glanz, ein leiblich Licht,  
Rührt meine Seele nicht;  
Ein Freudenschein ist mir  
von Gott entstanden.  
den kein vollkommnes Gut,  
des Heilands Leib und Blut,*

An earthly glow, a body's light,  
does not move my soul.  
A joyful light to me  
appeared from God,  
for a fulfilling gift,  
the Savior's flesh and blood,

*ist zur Erquickung da.  
So muß uns ja der überreiche Segen,  
Der uns von Ewigkeit bestimmt,  
Und unser Glaube zu sich nimmt,  
Zum dank und Preis bewegen.*

**V. Aria (tenor)**

*Unser mund und Ton der Saiten  
Sollen dir für und für  
Dank und Opfer zubereiten.  
Herz und Sinnen sind erhoben,  
Lebenslang mit Gesang  
Großer König, dich zu loben.*

which is my awakening.  
So then the highest Kingdom's blessing,  
which to us from eternity was promised,  
and through our faith we take hold of,  
moves us to thanks and praise.

Our mouth and the sound of the strings  
shall to Thee forever and ever  
thanks and offerings prepare.  
Heart and senses are lifted up  
our whole life long with song,  
Great King, to praise you.

**VI. Chorale**

*Wie bin ich doch so herzlich froh,  
Daß mein Schatz ist das A und O,  
Der Anfang und das Ende.  
Er wird mich doch zu seinem Preis  
Aufnehmen in das Paradeis  
Des klopf ich in die Hände.  
Amen! Amen!  
Komm, du schöne Freudenkrone,  
Bleib nicht lange!  
Deiner wart ich mit Verlangen.*

How joyful I will be in my heart  
that my Beloved is the Alpha and Omega,  
the beginning and the end.  
He will in His glory  
take me up into paradise  
where I will be held in His hands.  
Amen! Amen!  
Come, You lovely crown of joy,  
do not stay away for long!  
I await You with longing!  
*Tr. by David Mennicke and Rebecca Turner*

**Hymn of the Day**

Organ Prelude "Wie schön leuchtet der Morgenstern"  
Georg Dietrich Leyding (1664-1710)

LBW # 76 "O Morning Star, How Fair and Bright"  
WIE SCHÖN LEUCHTET

- Stz. 1 All  
Stz. 2 Low voices, **all join at "Now through daily . . ."**  
Stz. 3 Organ  
Stz. 4 All  
Stz. 5 High voices, **all join at "Amen! Amen! . . ."**  
Stz. 6 All

## Pulpit Hymn

Organ Prelude "Herr Jesu Christ, dich zu uns wend"

Georg Böhm (1661-1733)

"Lord Jesus Christ, With Us Attend"

All in unison

Lord Je - sus Christ, with us at - tend, Thy Ho - ly Spir - it to us send; With  
help and grace guide us a - right; In - to the way of truth in - vite.

The image shows a musical score for a hymn. It consists of two systems of music, each with a vocal line (treble clef) and an organ accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal lines. The first system of music ends with a fermata over the final note. The second system of music also ends with a fermata over the final note.

Epistle I Timothy 3: 16

Lord's Prayer

*Offered in silence*

Sermon and Prayer

Canticle

"Magnificat" (Tone #8)

Organ stanzas by H. Scheidemann (1596-1663)

*Magnificat anima mea Dominum*

*Et exultavit spiritus meus in Deo salutari meo.*

(Organ) *Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.*

*Quia fecit mihi magna qui potens est, et sanctum nomen eius.*

*Et misericordia eius a progenie in progenies timentibus eum.*

(Organ) *Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles.*

(Organ) *Esurientes implevit bonis et divites dimisit inanes,*

*Suscepit Israel puerum suum recordatus misericordiae suae,*

(Organ) *Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.*

My soul magnifies the Lord,  
And my spirit rejoices in God my Savior.

(Organ) For he has regarded the low estate of his handmaiden:

for, behold, from henceforth all generations shall call me blessed.

For he that is mighty has done to me great things; and holy is his name.

And his mercy is on them that fear him from generation to generation.

(Organ) He has shown the strength of his arm;

he has scattered the proud in the imagination of their hearts.

He has put down the mighty from their thrones, and exalted them of low degree.

(Organ) He has filled the hungry with good things;

and the rich he has sent empty away.

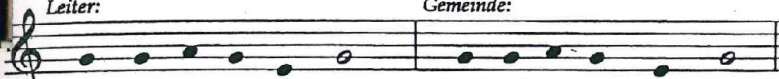
He has come to the help of his servant Israel, in remembrance of his mercy;

(Organ) As he spoke to our fathers, to Abraham, and to his seed forever.

## Blessing

Leiter:

Gemeinde:



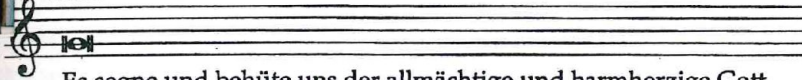
Laßt uns prei-sen den Herrn!

Gott sei e - wig - lich Dank!

Let us give praise to the Lord.

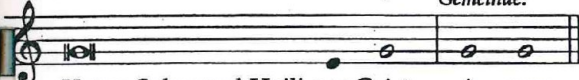
To God be eternal thanks!

Leiter:



Es segne und behüte uns der allmächtige und barmherzige Gott,  
The almighty and merciful God, Father, Son and Holy Spirit,

Gemeinde:



Vater, Sohn und Heili-ger Geist. A - men.  
bless and preserve you.

## Sending Hymn

Organ Prelude

LBW # 86 "The Only Son from Heaven"

HERR CHRIST DER EINIG GOTTS SOHN

## Organ Postlude

Toccata in F (BWV 540)

J. S. Bach

+++



## Worship Leaders

Light	Becky Schultz	
Preacher	Chaplain Brian T. Johnson	
Organists	David Eaton, Norma Aamodt-Nelson and Christiaan Teeuwssen	
Soloists	Tenor recitative	Edwin Anderek
	Soprano aria	Karen Wilkerson
	Bass recitative	Stafford Turner
	Tenor aria	Seth Hartwell
Orchestra	Horn I	Bruce Atwell
	Horn II	Marc Schweikert
	English Horn I	Blake Duncan
	English Horn II	John Groerich
	Bassoon	David Oyen
	Concertante Violin I	Ayako Yonetani
	Concertante Violin II	Marion Judish
	Tutti Violin I	Holly Airheart and Julia Colbert
	Tutti Violin II	Peter Wessler and Candace Lozito
	Tutti Viola	Coca Bochonko and Peter Calhoun
	Cello	David Cedel
	Bass	Andi Beckendorf
		Schola Cantorum
Cantata Choir	Conductor, David Mennicke	
<b>Sopranos</b>		<b>Tenors</b>
Caroline Bailey		Bjorn Arneson
Rachel Conway		Nathan Braden
Ashley Fewins		Ryan Crane
Kristen Jones		Sean Dennison
SuZanne Kelley		Hans Erickson
Kim Klotz		Seth Hartwell
Amanda Rowles		Alex Heetland
Katheryn Selby		Timothy Spelbring
Miranda Shank		
Meredith Sorenson		
Christiana Williams		
Elizabeth Yellen		
<b>Altos</b>		<b>Basses</b>
Madeleine Clemens		Aaron Bahr
Emily Fink		Evan Brown
Joy Fritz		Cole Burger
Krista Halvorson		Alex Fossey

**Altos (cont.)**

Joy Hansen  
Joanna Kieschnick  
Julie Managan  
Christine Mennicke  
MaryLynn Mennicke  
Susanna Mennicke  
Laura Potratz  
Krystal Waters

**Basses (cont.)**

Jonathan Fraser  
Ryan Hostler  
John Larison  
Matthew Peterson  
Nathan Truninger  
Stafford Turner  
Jonathan Wessler  
Nathan Zullinger

**Bach Cantata Notes**

J. S. Bach's cantata, "Wie schön leuchtet der Morgenstern", was first performed in Leipzig on March 25, 1725, for the feast of the Annunciation, when the angel Gabriel announced to Mary that she would bear the Messiah. The first and last movements are based on Philipp Nicolai's 16<sup>th</sup> century chorale, "O Morning Star, How Fair and Bright" (LBW # 76), known as the *Queen of Chorales* for its bridal imagery. Similarly, Nicolai paints a picture of the bridegroom Christ in the *King of Chorales* "Wachet Auf!" (Wake, Awake).

The piece is scored for a festive orchestra of two solo violins, two oboe da caccia (here played on English horns), two horns, strings, continuo, SATB choir, and soprano, tenor, and bass soloists.

Movement I has orchestral interludes in a concerto grosso form with the solo groups of instruments alternating with the full orchestra (like the Brandenburg concertos). The choral sections are in the form of a chorale prelude; the alto, tenor, and bass singing imitative lines based on the chorale melody while the cantus firmus is sung by soprano voice in augmentation (long notes). This concerto grosso/chorale prelude hybrid is cast in a lilting 12/8 dance rhythm.

Using imagery of love, fire, and heavenly bliss, movements II and IV are secco recitatives accompanied only by chords in the organ/cello basso continuo group. Movement III is for soprano and oboe da caccia solos in a courtly dance rhythm (Gavotte) full of flaming sixteenth note melismas. Movement V, a minuet, unites the tenor and the strings (mund und saiten) in praise of God. The text for Movement VI is stanza five of Nicolai's chorale set homophonically for SATB choir and full orchestra. A solo horn weaves a melody around the other parts bringing the cantata to its completion.

*Notes – David Mennicke*

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*We give our thanks for the support of this cantata to:*

*Sandra J. Thompson*

*David Johnston*

*Valparaiso Project on the Education and Formation of People in Faith*

*Dr. Dorothy C. Bass, director*

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Luther College

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**Praetorius Brass Ensemble Recital**

Main Hall

Center for Faith and Life

Luther College

Sunday, July 13th, 7:30 p.m.

**Festival of Hymns**

Main Hall

Center for Faith and Life

Luther College

Monday, July 14th, 7:30 p.m.

*This liturgy is the fifteenth event of  
The 2003 Lutheran Summer Music Festival*

