



LUTHERAN  
SUMMER  
MUSIC

ACADEMY & FESTIVAL


**“Come to us,  
Creative Spirit”**

**Festival Choir Concert**

**David L. Mennicke, The Phyllis & Richard Duesenberg  
Festival Choir Director - *Concert Choir & Women's Choir*  
Conductor**

**Zebulon Highben, The Paul Bouman Chapel Choir Director -  
*Men's Choir Conductor***

*Main Hall  
Center for Faith and Life  
Luther College  
Friday, July 22nd, 7:00 p.m.*



This evening's concert is framed around LSM's theme hymn for 2005: "Come to us, Creative Spirit" (With One Voice #758). The four sections of the concert each tie in to phrases from the hymn's four stanzas by David Mobray. (For this concert, stanzas 2 and 3 are reversed.)

This hymn led us to use a variety of choral pieces to explore the themes suggested by each stanza:

- ❖ The first section is a gathering text, leading to an invocation of the Creator Spirit that is the source of our life and inspiration.
- ❖ The second section points to the Word of God made flesh, Jesus Christ, and connects that incarnation of God to each of us being made part of that Incarnate Word, the Body of Christ. By extension, our artistic creations born of the integrity of God's Spirit are also living examples of the Word being made flesh in the world.
- ❖ The third section is a celebration of these artistic gifts, and a call to be generous stewards of those gifts in collaborating and sharing them with the world to the glory of God.
- ❖ The final section is a doxology—calling us to proclaim this Creator Incarnate Spirit to the world in worship and lives of praise.

The wide variety of music in the concert (covering six centuries and seven languages) is an effort to express the diversity of the creative spirit. Our hope is that this program will inspire you to creative ways to approach your own spirituality.

Notes describing each of the pieces in the concert are on pages 11-13.

## I. Come to Us . . .

Come to us, Creative Spirit

Tune: CASTLEWOOD by Richard Proulx  
(pub. 1995)

**Come to us, Creative Spirit, in our Father's house;  
Ev'ry human talent hallow, hidden skills arouse,  
That within Your earthly temple, wise and simple, may rejoice.**

*. . . in our Father's House. . . within Your earthly temple. . .*

We wait for Thy loving kindness, O God

William McKie  
(1901-1984)

We wait for Thy loving kindness, O God: in the midst of Thy temple. Alleluia.  
O God, according to Thy Name, so is Thy praise unto the world's end.  
Thy right hand is full of righteousness: Alleluia.  
O Lord, send us now prosperity. Amen.

Psalm 100

René Clausen  
(pub. 1986)

Make a joyful noise to the Lord, serve the Lord with gladness!  
Come into His presence with singing, Alleluia!  
Know that the Lord is God, It is He Who made us, not we ourselves. Alleluia!  
We are His people, the sheep of His pasture, And we are His. Alleluia!  
Enter His gates with thanksgiving, And His courts with praise.  
Give thanks to Him, And praise His holy name. Alleluia!  
For the Lord is good, His mercy endures forever,  
And His faithfulness endures from generation to generation from age to age.

*. . . Creative Spirit. . .*

Komm, Heiliger Geist (sung in German)  
(from *Sinfonia Sacra III*, 1650) (*SWV 417*)

Heinrich Schütz  
(1585-1672)

*Komm, Heiliger Geist, Herre Gott,  
Erfüll mit deiner Gnaden Gut  
Deiner Gläubigen Herz, Mut und Sinn,  
Dein brünstig Lieb entzünd in ihn'.  
O Herr, durch deines Lichtes Glanz,  
Zu dem Glauben versammelt hast  
Das Volk aus aller Welt Zungen,  
Das sei dir, O Herr, zu lob gesungen.  
Alleluja!*

Come, Holy Ghost, Lord God,  
Fill with Your grace and goodness  
Your believers' heart, mind and being,  
With Your ardent love lighten them.  
O Lord, through Your bright light  
You have gathered the faithful from  
The people of all the world's tongues,  
So that to You, O Lord, praises are sung.  
Alleluia!

*Du heiliges Licht edler Hort,  
Laß uns leuchten des Lebens Wort,  
Und lehr uns Gott recht erkennen,  
Von Herzen Vater nennen,  
O Herr, behüt vor fremder Lehr,  
daß nicht Meister suchen mehr,  
Denn Jesum Christ  
mit rechtem Glauben  
Und ihm aus ganzer Macht vertrauen.  
Alleluja!*

Thou holy Light, noble Protector,  
Let us be lightened by the Word of Life,  
And teach us to rightly recognize God,  
To call You Father from the heart,  
O Lord, protect us from wrong teaching,  
That we no more seek another master,  
Since in Jesus Christ  
we can have firm belief,  
And cherish Him above all power.  
Alleluia!

*Du heilige Brunst, süßer Trost,  
Nun hilf uns fröhlich und getrost  
In deinem Dienst beständig bleiben,  
Die Trübsal uns nicht abtreiben.  
O Herr, durch dein' Kraft uns bereit'  
Und stärk des Fleisches Blödigkeit,  
Daß wir hie ritterlich ringen,  
Durch Tod und Leben zu dir dringen.  
Alleluja!*

Thou holy Fire, sweet Comfort;  
Now help us to joyfully and trustingly  
Remain steadfast in Your service,  
Tribulation never tearing us from You.  
O Lord, through Your Might prepare us  
And strengthen our flesh and blood  
That we here may valiantly contend  
Thru' death and life to strive after You.  
Alleluia!

*St. 1: 15th Cent. German hymn, st. 2-3: Martin Luther (1483-1546), trans. D. Mennicke*

*. . .every human talent hallow. . .*

## O Spirit of Life

Tune: O HEILIGER GEIST (*Geistliche Kirchengesäng*, 1623)  
arr. Johann Sebastian Bach (1685-1750), st. 2-4 alocatorically

O Spirit of life, O Spirit of God,  
In ev'ry need you bring us aid,  
Proceeding forth from God's great throne,  
From God, the Father and the Son;  
O Spirit of life, O Spirit of God.

O Spirit of life, O Spirit of God,  
Make us to love Your sacred Word;  
The holy flame of love impart,  
That charity may warm each heart.  
O Spirit of life, O Spirit of God.

O Spirit of life, O Spirit of God,  
Increase our faith in our dear Lord;  
Unless Your grace the power should give,  
None can believe in Christ and live;  
O Spirit of life, O Spirit of God.

O Spirit of life, O Spirit of God,  
Enlighten us by that same Word;  
Teach us to know God's radiant love,  
Lead us to Christ Who reigns above;  
O Spirit of life, O Spirit of God.

*Text by Johann Niedling (1602-1668), trans. John C. Mattes (1876-1948)*

*. . .hidden skills arouse. . .*

I'm gonna sing when the Spirit moves in my heart

Moses Hogan  
(1957-2003)

I'm gonna sing when the Spirit moves in my heart. I'm gonna sing 'til Jesus comes.  
It was grace that brought me, It was grace that taught me, It was grace that kept me,  
And it's grace that will lead me home, Hallelu!

I'm gonna pray when the Spirit moves in my heart. I'm gonna pray 'til Jesus comes.  
Can't you feel the Spirit movin'? Can't you feel it movin'?

I'm gonna shout when the Spirit moves in my heart. I'm gonna shout 'til Jesus comes.

## II. Word from God. . .

Word from God eternal springing, fill our minds, we pray;  
And in all artistic vision give integrity:  
May the flame within us burning kindle yearning day by day.

. . .eternal springing. . .

There Is No Rose (from *A Ceremony of Carols*)

Benjamin Britten  
(1913-1976)

There is no rose of such vertu as is the rose that bear Jesu. *Alleluja!*  
For in that rose contained was heaven and earth in little space. *Res miranda.* (miracle)  
By that rose we may well see there be one God in persons 3: *pares forma* (equally formed)  
The angels sung the shepherds to: Gloria in excelsis Deo. *Gaudeamus.* (be joyful)  
Leave we all this worldly mirth and follow we this joyful birth. *Transeamus.* (transformed)  
*Anonymous medieval text*

*Verbum Caro Factum est*  
(sung in Latin and Spanish)

anonymous villancico, 1556

*Verbum caro factum est  
Por que todos os salveis  
Y la Virgen le dezia:  
„Vida de la vida mia,  
Hijo mio, ¿que os haria,  
Que no tengo en qué os echéis?”  
O riquezas, temporales,  
¿No dareis unos pañales  
A Jesu que entre animals  
Es nascido segun véis?*

The Word was made flesh *John 1:14*  
For the salvation of all,  
And the virgin said unto Him:  
“Life of my life,  
my Son, what could I do for You?  
Yet I have nothing on which to lay You down.”  
Oh, temporal riches!  
Will you not give some swaddling clothes  
to Jesus, Who among the animals is born,  
is born, as you can see? *anonymous*

O Magnum Mysterium  
(sung in Latin)

Morten Lauridsen  
(pub. 1995)

*O magnum mysterium:  
Et admirabile sacramentum  
Ut animalia viderent Dominum natum,  
Jacentem in praesepio!  
Beata Virgo, cujus viscera  
Meruerunt portare  
Dominum Christum  
Alleluia!*

O great mystery  
And wondrous sacrament,  
That animals should see the newborn Lord,  
Lying in their manger!  
Blessed is the virgin whose womb  
Was made worthy to bear  
the Lord Christ.  
Alleluia!

*Antiphon for Christmas Vespers*

. . . in all artistic vision give integrity. . .

If Ye Love Me

Thomas Tallis  
(c. 1505-1585)

If ye love Me, keep My commandments, and I will pray the Father,  
And He shall give you another Comforter,  
That He may abide with you forever, ev'n the Spirit of Truth. *John 14:15-17a*

. . . *May the flame within us burning kindle yearning day by day.* . .

Cantique de Jean Racine  
(sung in French)

Gabriel Fauré  
(1845-1924)

*Verbe égal au Très-Haut  
Notre unique espérance  
Jour éternel de la terre et des cieux  
Nous rompons le silence,  
De la paisible nuit,  
Divin Sauveur jette sur nous les yeux!*

Word equal to the Most High,  
Our only hope,  
Eternal day of the earth and of the heavens,  
As we break the silence,  
Of the peaceful night,  
Divine Savior, cast Your eyes upon us.

*Répands sur nous le feu de ta  
grâce puissante,  
Que tout l'enfer fuie au son,  
de ta voix  
Dissipe le sommeil d'une  
âme languissante  
Qui la conduit à l'oubli de tes lois!*

Return to us the fire of Your  
powerful grace,  
So that all hell will flee at the sound  
of Your voice,  
Disperse the slumber which leads  
our languishing souls  
To stray from the path of Your law.

*Ô Christ sois favorable à ce  
peuple fidèle  
Pour te bénir maintenant rassemblé,  
Reçois les chants qu'il offer  
à ta gloire immortelle  
Et de tes dons qu'il  
retourne comblé!*

O Christ, show Your favor to Your  
faithful people,  
Who have assembled together to worship You.  
Receive the songs we offer up  
To Your immortal glory,  
And may they return laden with the  
gift of Your grace. *Tran. Theresa FitzPatrick*

. . . *fill our minds, we pray.* . .

Wana Baraka  
(sung in Swahili)

Traditional Kenyan, arr. Shawn Kirchner  
(pub. 2002)

*Wana baraka wale waombao;  
Yesu mwenyewe alisema. Alleluya!  
Wana amani wale waomboa;  
Wana furaha wale waomboa;  
Wana uzima wale waomboa.*

They have blessings, those who pray;  
Jesus Himself said so. Alleluia!  
They have peace, those who pray;  
They have joy, those who pray;  
They have well-being, those who pray.

— Intermission —

### III. Make your offering

Poet, painter, music-maker, all your treasures bring;  
Craftsman, actor, graceful dancer, make your offering;  
Join your hands in celebration: let creation shout and sing!

*. . .Poet, painter, music-maker. . .*

Easter (No. 1 of *Five Mystical Songs*)

Ralph Vaughan Williams  
(1872-1958)

Rise heart; thy Lord is risen. Sing His praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With Him may'st rise;  
That, as His death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art,  
The cross taught all wood to resound His name  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long;  
Or since all music is but three parts vied,  
And multiplied;  
O let Thy blessed Spirit bear a part,  
And make up our defects with His sweet art.

*Text by George Herbert (1593-1632)*

*Pause*

*. . .actor, graceful dancer. . .*

*Yo le Canto Todo el Dia*

David Brunner  
(pub. 1997)

*Ya me voy de corazón,  
Ya me voy con un tambor,  
Yo le canto todo el día,  
Con cariño y alegría,  
Ya me voy con un tambor,  
Con cariño y emoción.,*

So I am moving with my heart,  
So I am leaving with my drum,  
I sing to you all day long  
With affection and joy,  
So I am leaving with a drum  
With affection and emotion.

*Anonymous Venezuelan text*

...craftsman...

*El Yivneh Hagalil*

Hebrew folksong; arr. Peter Sozio  
(pub. 1985)

*El yivneh Hagalil,  
Baruch Yivneh Hagalil.  
Adon olom, asher molach.*

God will build Galilee,  
Blessed is the building of Galilee.  
The Lord of the Universe.

...let creation shout and sing!

*Praise Him!*

Michael Cox  
(pub. 1992)

Praise ye the Lord! Praise God in His sanctuary: Praise Him!  
Praise Him in the firmament of His pow'r.  
Praise Him for His mighty acts: Praise Him for His excellent greatness.  
Praise Him with the sound of the trumpet.  
Praise Him with the timbrel and dance:  
Praise Him with stringed instruments and organs.  
Praise Him with the loud cymbals.  
Praise Him with the high sounding cymbals.  
Let everything that hath breath praise Him. Praise ye the Lord! *Psalm 150*

#### IV. Glory be expressed. . .

In all places and forever glory be expressed  
To the Son, with God the Father and the Spirit blessed:  
In our worship and our living keep us striving for the best.

...In all places and forever. . .

How Can I Keep From Singing?

Quaker Tune, arr. Brad Ellingboe  
(pub. 1998)

My life flows on in endless song above earth's lamentation.  
I hear the real, tho' far-off hymn, that hails a new creation.  
No storm can shake my inmost calm while to that rock I'm clinging.  
Since Christ is Lord of heav'n and earth, How can I keep from singing?  
Thru' all the tumult and the strife, I hear the music ringing!  
It sounds and echoes in my soul. How can I keep from singing?  
What tho' the tempest 'round me roar, I hear the truth; It liveth.  
What tho' the darkness 'round me close, Songs in the night it giveth.  
*text by Robert Lowry (1826-99)*



... To the Son, with God the Father and the Spirit blessed. . .

Pilgrim's Hymn  
(from the opera, *The Three Hermits*)

Stephen Paulus  
(pub. 1997)

Even before we call on Your name To ask You, O God,  
When we seek for the words to glorify You, You hear our prayer;  
Unceasing love, O unceasing love, Surpassing all we know.  
Glory to the Father, And to the Son, And to the Holy Spirit.

Even with darkness sealing us in, We breathe Your name,  
And through all the days that follow so fast, We trust in You;  
Endless Your grace, O endless Your grace, Beyond all mortal dream.  
Both now and forever, And unto ages and ages, Amen.

*Text by Michael Dennis Brown.*

... in our worship and our living keep us striving for the best. . .

Psalm 90 (excerpt)

Charles Ives  
(1874-1954)

Return, O Lord, how long? And let it repent Thee concerning Thy servants.  
O satisfy us early with Thy mercy; that we may rejoice and be glad all our days.  
Make us glad according to the days wherein Thou hast afflicted us,  
And the years wherein we have seen evil.  
Let Thy work appear unto Thy servants, and Thy glory unto their children.  
And let the beauty of the Lord our God be upon us:  
And establish Thou the work of our hands upon us;  
Yea, the work of our hands establish Thou it. Amen.

*Psalm 90:13-17*

When in Our Music God is Glorified

Emily Crocker  
(pub. 1995)

When in our music God is glorified,  
And adoration leaves no room for pride,  
It is as though the whole creation cried: Alleluia!

How often, making music, we have found  
A new dimension in the world of sound  
As worship moved us to a more profound Alleluia!

So has the Church, in liturgy and song,  
In faith and love, through centuries of wrong,  
Borne witness to the Truth in every tongue: Alleluia!

Let every instrument be tuned for praise!  
Let all rejoice who have a voice to raise!  
And may God give us faith to sing always: Alleluia!

*text by Fred Pratt Green (1903-2000)*

***Soli Deo Gloria!***

## Notes

"We Wait for Thy lovingkindness" is by Sir William McKie, who was the head church musician at London's Westminster Abbey from 1941-63. He wrote this piece for the 1947 wedding of H.R.H. Princess Elizabeth to Lt. Philip Mountbatten.

René Clausen has been the conductor of the Concordia (Moorhead) Choir since 1986. He wrote "Psalm 100" on a commission from the Kansas Boys Choir.

"*Komm, Heiliger Geist*" is from Heinrich Schütz's Opus 12, *Symphoniae Sacrae III*. A setting of a Reformation era chorale text for Pentecost, the piece combines all the techniques Schütz acquired in his two visits to Venice. The verses are set in small ensembles of voices, continuo, and violins in the concerted fashion of the early Italian opera composer, Claudio Monteverdi, in his 1627-28 trip to Venice. The "Alleluia" refrains are written for three choirs singing massive chords back and forth (antiphonally) to each other; this is the *cori spezzatti* (divided choirs) method he learned while studying with Giovanni Gabrieli from 1609-1612. The triple meter dance is highly appropriate for this invocation of the Third Person of the Trinity.

J.S. Bach arranged the 1623 tune O HEILIGER GEIST in a four-part choral setting to the words, "*O Jesulein Süß*" ("O dear, sweet Jesus"). This version from *With One Voice* #680 puts Bach's setting to words that match the original melody's publication. Following a presentation of the chorale, we will perform the remaining stanzas in an aleatoric fashion that has been pioneered by contemporary Scandinavian composers. Within each of the three choirs, each singer will have the freedom to sing each phrase at his/her own tempo. The effect is evocative of the disciples speaking in tongues at the first Pentecost.

Moses Hogan wrote dozens of spiritual arrangements and compositions that were performed by his New Orleans-based Moses Hogan Chorale. His work has led to a revival of the spiritual as an artistic form in the past two decades. His energetic spiritual, "I'm Gonna Sing When the Spirit Moves in my Heart," sets up an infectious syncopated ostinato pattern for each refrain to accompany the melody. At the words, "can't you feel the spirit movin'," each choir part enters in sweeping lines that sound like Pentecost's "rush of a mighty wind." In keeping with the Spiritual/Gospel tradition, he layers a stratospheric soprano line onto the final refrain, and ends with a quiet blues-inspired moan.

"There is No Rose of such Vertu" is from 20th century British composer Benjamin Britten's *A Ceremony of Carols*. Inspired by a book of Christmas poetry, he wrote these pieces during his return voyage from America to Britain in 1942. The nearly constant C-F half notes in the bass of the harp part are reminiscent of a cradle rocking.

"*Verbum Caro Factus est*" is from the collection, *Villancicos de diversos autores*, published in Venice in 1556. These villancicos were folk-like Spanish choral pieces that alternated solos or duets with choral refrains. They were often sung outside of cathedrals at church festivals, contributing to a fair-like atmosphere.

Morten Lauridsen is a composition professor at the University of Southern California and composer-in-residence for the Los Angeles Master Chorale. He wrote "*O Magnum Mysterium*" on a commission from Marshall Rutter for his wife, Terry Knowles. The piece features Lauridsen's trademark love of diatonic dissonance (particularly 9th chords) and lyrical lines that alternate 4ths and stepwise motion. LSM voice faculty member Catherine McCord Larsen sang in the world premiere of this piece with the Chorale on December 18, 1994.

"If ye love me" is a chestnut "full anthem" (i.e., written for choir only with no soloists) by the Renaissance English composer Thomas Tallis, famous also for his TALLIS' CANON. The repeat of the last half is typical for these English Tudor period anthems.

Gabriel Fauré originally wrote the "*Cantique de Jean Racine*" for choir and full orchestra. This harp arrangement is by Marilyn Marzuki. The text was originally a medieval Latin hymn, which the 17th century French dramatist, Jean Racine, translated it into French.

"*Wana Baraka*" is a popular Kenyan religious song in Swahili. The arranger is Shawn Kirchner, a California composer, conductor, singer, and church musician.

"Easter" is the first of Vaughan Williams' *Five Mystical Songs* on texts by the 17th century Anglican poet/priest George Herbert. Herbert was a student of John Donne, and his poetry is passionate and mystical. Vaughan Williams' setting shows his neo-romantic style, with lush orchestration, powerful dynamic contrasts, and rich tonal harmony.

David Brunner, Director of Choral Activities at the University of Central Florida, has many published choral pieces. "*Yo le canto todo el dia*" was commissioned by the Miami Choral Society and evokes Venezuelan melodies and rhythms.

"*El Yivneh Hagali!*" is a Hebrew folksong that calls to mind the Israeli circle dances performed on a kibbutz. Peter Sozio combines it with the first eight notes of the hymn ADON ALOM. This Hebrew hymn of God's power was originally part of nighttime prayer, but has been part of the morning Hebrew service since the 15th century.

Michael Cox is Professor of Music Theory and Composition at the Southwestern Baptist Theological Seminary's School of Church Music. He has written many pieces for men's choir. "Praise Him!" was written for the Oklahoma Baptist University Bison Glee Club's 50th Anniversary in 1988. Its mixed meter rhythms propel the piece forward to a powerful ending.

Brad Ellingboe set the Quaker folksong/Lowry text "How Can I Keep from Singing?" for the 1997 Florida ACDA Male Honor Choir. Ellingboe, a prolific composer and arranger, is the Director of Music at St. Paul Lutheran Church in Albuquerque and Professor of Music at the University of New Mexico.

"Pilgrim's Hymn" is the closing chorus from St. Paul-based composer Stephen Paulus' church opera, *The Three Hermits*. The opera is based on an apocryphal Russian story of three religious hermits living on an isolated island who pray in a very simple fashion: "Three are ye, Three are we, Lord have mercy." A somewhat pompous church bishop, on hearing of their prayer, decides to teach them the proper way to pray using the Lord's Prayer. He has himself

rowed out to the island by an entourage of pilgrims. The three hermits are very happy to receive the bishop's instruction, but they have difficulty remembering how to say the words. Finally, the bishop (after much exasperation) believes he has taught them the prayer. After he leaves on his boat, the hermits immediately forget what comes after "Who art in heaven," so they walk on water to catch up to the bishop for renewed instruction. The dumbfounded bishop, humbled by this saintly display, returns to his own church a wiser believer. The text of this hymn, sung at the end of the opera by the pilgrims who accompanied the bishop in the boat, sums up the hermits' more simple approach to prayer. "The spirit also helps us in our weakness, for we do not know how we ought to pray." (Romans 8:26)

Charles Ives originally composed "Psalm 90" before 1902 for his father's church choir (Ives wrote that they "had a hard time" with the piece). On learning that his manuscript had been thrown out when the church moved, he recomposed it in 1922-23. The section we are performing is largely a four part chorale with a few angular lines and cross rhythms. Ives' famous polytonality and polyrhythms can be heard primarily in the chime parts that are in different keys and meters from the choir. Ives indicates that the voice of God is present in the constant low C pedal in the organ part. Ives' wife recalled him saying that it was the only one of his works with which he was satisfied.

Emily Crocker is a choral conductor and music educator from Milwaukee. She set Fred Pratt Green's text, "When in our Music God is Glorified" to the hymn tune, SINE NOMINE, adding brass parts and additional material. The piece was commissioned for the Texas Private School Music Educators Association 1995 All-State Choir.

### Acknowledgements

My heartfelt thanks to my colleagues of the LSM faculty and staff for their continual support this summer. Special thanks to Liz Drotning, Matt Hare, Ray Iwazumi, Brian Leeper, Cheryl Lemmons, Jeff Meyer, Paul Morton, Clinton Niemann (percussion playing, coaching and logistics), Elinor Niemisto (harp coaching), Chris Teeuwssen (organ coaching), and Ayako Yonetani. Thanks to Zebulon Highben for directing the Men's Choir—we are all richer for your contributions this summer. Thanks also to the voice faculty for developing the singers over these four weeks.

Thanks to Peter Wessler for his efficient and thoughtful coordination of scheduling and equipment. Kendall Thompson and Tom Henning of the Luther College CFL facilities staff have provided good advice and much cheerful hard work.

The counselors and interns have been tremendous assets to the Concert Choir. Thanks especially to choir aides Matt McKenna and Austen Wilson for logistical help and for leading sectionals along with Shannon Johnson and Seth Hartwell.

Finally, thanks to the students. You are a joy and a privilege to work with—talented, positive, focused, and kind. What a blessing you have been to me and to each other! I hope you can carry our experiences together into your future music-making. Take care, and God bless!

David Mennicke, The Phyllis & Richard Duesenberg Festival Choir  
Director - 2005 LSM Concert Choir Director

## 2005 Lutheran Summer Music Festival Choir

### Soprano

Elise Atchley  
 Katelyn Bailey  
 Rachel Barkel-s  
 Rosie Brand  
 Jennifer Dailey  
 Laura Dietmeyer-a, s  
 Katie Engquist  
 Ashley Ewing-p  
 Ashley Fewins-a  
 Megan Glass-f  
 Amy Graves  
 Alyssa Hansen-p, s  
 Sara Harper  
 Adrienne Henze-l  
 Yvette Hershey-p  
 Hannah Jensen-Reinke-l  
 Shannon Johnson-u  
 Lily Klecan-s  
 Morgan Lamborn  
 Jana Larson-i, p  
 Jessica Beth Lemmons-d, s  
 Shannon Mellgren  
 Christine Mennicke-s  
 Vanessa Oelrich  
 Catherine Wehrspann  
 Shiann Wingfield

### Alto

TeiAwnna Barclay-l  
 Rachel Bingaman  
 Loie Davis  
 Liz Drotning-c, u  
 Sarah Duncan-s  
 Mackenzie Eckberg  
 Kristina Eldrenkamp-p  
 Danya Etter-s  
 Emily Gray-p  
 Margaret Harper-o  
 Leigh-Anne Hemenway-l  
 Dayna Jondal  
 Abby Kelm-s  
 Katherine Lantis  
 Lacey Looper  
 MaryLynn Mennicke-s  
 Jenny Nam  
 Leta Oelrich-p  
 Andrea Petska-u  
 Naomi Rogers  
 Chelsea Slosberg  
 Mikki Sodergren-s  
 Anna Wicks-s  
 Taylor Wilcox  
 Amanda Wills-l

### Tenor

John Andert-s  
 Marko Bajzer-s  
 Zach Busch-s  
 Seth Hartwell-u  
 Jason Kornelis-s  
 Eric Mosley  
 Tom Oelfke-s  
 Chris Pillsbury-p, r  
 Eric Sayre  
 Michael Schaner-o

### Bass

James Bloemendal-u  
 Stephen Duncan  
 Alex Fossey-i, s  
 Daniel Frerichs  
 John Gravelle-i, s  
 Matthew Heider  
 Matt McKenna-p, u  
 Chris Nord-s  
 Matt Peterson-s  
 Samuel Phillips-b  
 Andrew Schaeffer-o  
 Taylor Thoenes-s  
 Matt Topolski  
 Aaron Wilkerson  
 Nick Wills  
 Austen Wilson-u

a-clap b-bass c-cello d-dance f-flute i-intern l-bells o-organ  
 p-percussion s-solo or small ensemble r-rehearsal accompanist u-counselor

**Sectional leaders:** Seth Hartwell, Shannon Johnson, Matt McKenna, Austen Wilson

### Additional guest performers (in order of appearance):

Prof. Clinton Niemann: marimba, chimes  
 Stephanie Benson: bassoon

Mary Ann Lucas: oboe  
 Peter Torvik: percussion

Dr. Ayako Yonetani, Dr. Ray Iwazumi: violin

Dr. Matt Hare: bass

John McColley, Erin Bonawitz: harp

Katie Rader: viola

Dr. Jeffrey Meyer: Festival Orchestra conductor

Prof. Brian Leeper: baritone

Prof. Cheryl Lemmons: piano/rehearsal accompanist

Kelsey Stoerzinger: oboe

Bryce Johnson, Aaron Norlund: trumpets    Katelyn Benedict: horn

Tom Oelfke: trombone    Joseph Lasko: tuba    (Dr. Paul Morton, ensemble coach)

# 2005 Lutheran Summer Music Festival Orchestra

## **Violin I**

Daniel Colbert, Sarasota, FL, concertmaster  
Tiffany Hsu, Orlando, FL

Heather Harrast, Cedar Falls, IA  
Heidi Klett, Wadena, IA

Curie Ham, Orlando, FL  
Katherine Palmisano, Elkhorn, NE

Wesley von Dassow, Sarasota, FL  
Anna DuBois, Coralville, IA

Greg Schultz, Grand Forks, ND  
Ellisa Palmer, Forest Lake, MN

## **Violin II**

Goheun Lee, Orlando, FL, principal  
Katie Schwarzmann, Platteville, WI

Emily Albrecht, Fargo, ND  
Erin Milliren, Seattle, WA

Emily Gray, Huntingburg, IN  
Alexandra Azzi, Stuart, FL

Crystal Cabello, East Dundee, IL  
Miranda Mattox, Blooming Prairie, MN

Andrew Webb, St. Louis, MO  
Danielle Jondal, Austin, MN  
Brooke Helgerson, Grad Forks, ND

## **Viola**

Katie Rader, Albuquerque, NM, principal  
Elyse Dalabakis, Sarasota, FL

Gabrielle Baker, Dade City, FL  
Mary Lang, Perkasi, PA

Sarah Duncan, Normal, IL  
Dayna Jondahl, Austin, MN

Allyssa Sellers, Owatonna, MN  
Christopher Schaupp, Wausau, WI

Justin Carlson, St. Louis Park, MN  
Erik Streufert, Faribault, MN

Christopher Nord, Eagan, MN

## **Cello**

Alexandra Gates, Sarasota, FL, principal  
Harrison Haines, Camp Hill, PA

Erin Dillane, Hershey, PA  
Hilary James, Golden, CO

Jason Kornelis, Sioux Center, IA  
Amanda Pieper, Sun Prairie, WI

Stefan Stephenson-Moe, Sarasota, FL  
Jaci Wilkinson, Decorah, IA

## **Double Bass**

Samuel Phillips, Plymouth, MN, principal  
Greg Miller, Iowa City, IA  
Derek Carlson, St. Louis Park, MN

## **Flute**

Kristina Eldrenkamp, Newton, MA, principal  
Brooke Helgerson, Grand Forks, ND  
Jennifer Easler, Pensacola, FL  
Megan Glass, St. Louis, MO

## **Clarinet**

Ashley Fewins, Mason City, IA, principal  
Kaitlin Mansfield, Ashland, KY  
William Polzin, Byron, MN, assistant

## **Oboe**

Mary Ann Lucas, Barnhart, MO, co-principal  
Kelsey Stoerzinger, Inver Grove Heights, MN,  
co-principal  
John Groerich, St. Louis, MO  
Lauren Donnelson, Plano, TX

## **Bassoon**

Richie Beu, Yorba Linda, CA, principal  
Stephanie Benson, Beavercreek, OH  
Marko Bajzer, Rochester, MN  
Stephen Duncan, Normal, IL

## **Horn**

Katelyn Benedict, N. Hollywood, CA, principal  
Lawton Hall, St. Louis, MO  
Thomas Rieger, Hershey, PA  
Nicholas Wills, Pella, IA

## **Trumpet**

Aaron Norlund, Englewood, FL, co-principal  
Bryce Johnson, Bradenton, FL, co-principal  
Andrew Prahlow, St. Louis, MO

## **Trombone**

Andrew Organ, Hoffman Estates, IL, principal  
Andrew Doescher, La Crosse, WI  
Nikki Windle, Bradenton, FL, bass

## **Tuba**

Joe Lasko, Lakeville, MN, principal

## **Percussion**

Christina Applegate, Tustin, CA  
Paul Bernard, Savage, MN  
Bryce Culhane, Broken Arrow, OK  
Jeanna Mack, Gilbert, PA  
Christoph Stephenson-Moe, Sarasota, FL

## **Harp**

Erin Bonawitz, Myrtle Beach, SC  
Jon McColley, Tampa, FL

## **Keyboard**

Zach Busch, Delafield, WI  
Matt Peterson, Roseville, MN

## David Mennicke

Dr. David L. Mennicke is in his 17th year as Director of Choral Studies at Concordia University, St. Paul, where he is also Music Department Chair. His choirs have performed for numerous MMEA/ACDA conventions, Minnesota Orchestra concerts, Poland's Gaude Mater Festival, and the 2004 Pentecost Vespers at the St. Thomas Kirche in Leipzig, Germany. Concordia's Christus Chorus has been invited to perform in a November 2006 concert in honor of F. Melius Christiansen at Orchestra hall in Minneapolis, along with the college concert choirs of St. Olaf, Concordia (Moorhead), Augsburg, and Gustavus Adolphus. A 1983 summa cum laude graduate of St. Olaf College, he taught 7-12 grade music in Benson, MN. His M.M. and A.Mus.D. degrees are from the University of Arizona. He is Director of the Adult and Youth Choirs at Bethlehem Lutheran Church in Minneapolis.

ACDA of Minnesota named him "Outstanding Young Director of the Year" in 1992 and recipient of their "Creative Programming Award" in 1996. He was the guest conductor of the 1999-2000 Minnesota ACDA/MMEA All-State Children's Choir and guest conductor of the National Lutheran Choir in 1998. He has been guest conductor and/or clinician for over 100 choral/vocal festivals. A tenor soloist, he is a member of the Grammy Award-winning Oregon Bach Festival Chorus and a section leader in the Minnesota Chorale. He has arrangements and articles published by Concordia, Morningstar, ALCM, and AGEHR.

David resides in New Brighton, Minnesota with his wife, Katherine, and their three daughters, Susanna (19), MaryLynn (17), and Christine (15).

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This event is supported through the generosity of Ruth and Ed Fromm

With additional support from Bartlett and Barbara Butler  
in honor of Paul Bouman

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*You are invited to attend the next events of  
**The 2005 Lutheran Summer Music Festival:***

**Student Recitals**

Noble Recital Hall, Choir Room, Orchestra Room  
Jenson-Noble Hall of Music

Main Hall  
Center for Faith and Life

Luther College  
Saturday, July 23<sup>rd</sup>  
9:00 & 10:30 a.m., 12:00 & 2:30 p.m.

**Collegium Musicum**

Noble Recital Hall  
Jenson-Noble Hall of Music  
Luther College  
Saturday, July 23<sup>rd</sup>, 10:00 a.m.

**Jazz Ensemble**

Main Hall  
Center for Faith and Life  
Luther College  
Saturday, July 23<sup>rd</sup>, 1:00 p.m.

**Festival Orchestra Concert**

Main Hall  
Center for Faith and Life  
Luther College  
Saturday, July 23<sup>rd</sup>, 7:00 p.m.

*This concert is the thirty-sixth event of  
The 2005 Lutheran Summer Music Festival*







LUTHERAN  
SUMMER  
MUSIC



ACADEMY & FESTIVAL

**Student Recital**

*Orchestra Room  
Jenson-Noble Hall of Music  
Luther College  
Saturday, July 23rd, 9:00 a.m.*



# Program

Canonic Sonata, No. 1

Georg Philipp Telemann  
(1681-1767)  
ed. Frank Proto

II. Adagio

Derek Carlson, *double bass*  
Greg Miller, *double bass*

Black is the Color of My True Love's Hair

John Jacob Niles  
1882-1934

Jason Kornelis, *tenor*  
Brian Leeper, *piano*

Quella Fiamma

Francesco Conti  
(1681-1732)  
attributed to Benedetto Marcello  
ed. Carl Banck

Alyssa Hansen, *soprano*  
Brian Leeper, *piano*

Concerto in G Major

Georg Philipp Telemann  
(1681-1767)

I. Largo  
II. Allegro

Justin Carlson, *viola*  
Melinda Fossell, *piano*

Wie Melodien zuht es mir

Johannes Brahms  
(1833-1897)  
poetry by Klaus Johann Groth

Love's Philosophy  
from *Three Songs, Op. 3*

Roger Quilter  
(1877-1953)  
poetry by Percy B. Shelley

Laura Val Dietmeyer, *soprano*  
Brian Leeper, *piano*

Suite No. 1

J.S. Bach

(1685-1750)

arr. Jean-Marie Londiex

- I. Allemande
- II. Courante
- III. Menuet I – Menuet II
- IV. Gigue

Ashley Ewing, *baritone saxophone*

Bring Him Home  
from *Les Misérables*

Claude-Michel Schönberg

(b. 1944)

Lyrics by Herbert Kretzmer  
and Alain Boublil

Abby Kelm, *alto*  
Melinda Fossell, *piano*

Lied der Mignon  
(Mignon's Song)

Franz Schubert

(1768-1827)

compiled by Joan Frey Boytim

Ashley Fewins, *soprano*  
Melinda Fossell, *piano*

Sarabande from the 6<sup>th</sup> Cello Suite, BWV 1012  
for Cello Quartet

J.S. Bach

(1685-1750)

arr. Colin Hampton

Alix Gates, *cello*  
Harrison Haines, *cello*  
Hilary James, *cello*  
Erin Dillane, *cello*  
Jason Kornelis, *cello*  
Amanda Pieper, *cello*  
Jaci Wilkinson, *cello*  
Stefan Stephenson-Moe, *cello*

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*You are invited to attend the next events of  
**The 2005 Lutheran Summer Music Festival:***

**Festival Orchestra Concert**

Main Hall

Center for Faith and Life

Luther College

Saturday, July 23<sup>rd</sup>, 7:00 p.m.

**Festival Brass**

Center for Faith and Life

Luther College

Sunday, July 24<sup>th</sup>, 8:30 a.m.

**Musical Offering**

Main Hall

Center for Faith and Life

Sunday, July 24<sup>th</sup>, 9:00 a.m.

**Festival Worship**

Main Hall

Center for Faith and Life

Sunday, July 24<sup>th</sup>, 10:00 a.m.

*This concert is the thirty-seventh event of  
**The 2005 Lutheran Summer Music Festival***

