

LUTHERAN
MUSIC
PROGRAM HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music
30th Anniversary Concert & Recital Series

Festival Concert Band

Jeffrey Scott Doebler, *conductor*

with special guests

David Oyen, *bassoon*
Beth Ray Westlund, *mezzo-soprano*

Center for Faith and Life
Luther College
Thursday, July 21, 2011
7:00 p.m.

This concert is sponsored in part by Matt & Heather (Groerich) McDermott and John Groerich

Rachel Weeping for Her Children: September 11, 2001 (2002)

Jesse Ayers
(b. 1951)

No applause, please. We will observe a time of silence.

America, the Beautiful (arr. 1963)

Samuel Augustus Ward
(1847-1903)
Lyrics by **Katharine Lee Bates**
(1859-1929)
arr. **Carmen Dragon**
(1914-1984)

Upon cue from the conductor, please sing along:

O beautiful, for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain.
America! America! God shed His grace on thee,
And crown they good with brotherhood
From sea to shining sea.

Sesqui-Centennial Exposition March (1926)

John Philip Sousa
(1854-1932)

Rahab (2010)

Jesse Ayers

Beth Ray Westlund, *mezzo-soprano*

Upon cue from the conductor, please sing along on these two stanzas of the hymn How Firm a Foundation:

Fear not, I am with thee; oh be not dismayed
For I am thy God and will still give thee aid.
I will strengthen thee, help thee, and cause thee to stand
Upheld by my righteous, omnipotent hand.
The soul that on Jesus hath leaned for repose
I will not, I will not desert to its foes;
That soul, though all hell should endeavor to shake,
I will never, no never, no never forsake.

INTERMISSION

The Grouchy Old Bear, Op. 210 (c. 1913)

Julius Fucik
(1872-1916)

David Oyen, *bassoon*

Ye Banks and Braes O'Bonnie Doon (1901)*

Percy Aldridge Grainger
(1882-1961)

In the Spring, at the Time When Kings Go Off to War (1986)

David Holsinger
(b. 1945)

* This selection was performed at the first LSM band concert in 1982.

Festival Concert Band

FLUTE

Samantha Bessey, *Oakland, MD*
Adele Burge, *Kirbyville, MO*
Kristina Butler, *Burnsville, MN*
Elizabeth Chamberlain (piccolo), *Federal Way, WA*
Leah DeSchepper, *Bloomington, MN*
Karina Keating, *Woodstock, IL*
Courtney Lee, *Puyallup, WA*
Abigail Morton, *Lafayette, LA*
Jeannette Rice, *Haysville, KS*
Ellen Scoleri,* *Calumet City, IL*
Anna Seamon (piccolo), *Wausau, WI*
Emily Sievert, *Frankenmuth, MI*
Rosa Theaker, *Placerville, CA*
Austin Theriot, *Lake Charles, LA*

OBOE

Hannah Johnsrud (English horn),* *Milton, WA*
Joshua Mundinger, *Boulder, CO*

BASSOON

Craig Butler,* *Saint Louis, MO*
Renaë Tuschner, *Lakeville, MN*
Evelyn Yee, *Auburn, CA*

CLARINET

Carmen Aleman, *Irvine, CA*♦
Micah Burge, *Kirbyville, MO*
Jennifer Crawford,* *Roselle, IL*
Elizabeth Dornbush, *Prophetstown, IL*
Destiny Dux, *Minnesota City, MN*
Carolyn Schafer, *Ellington, CT*
Kay Seidel, *Cheyenne, WY*
Dana Slotter, *Peoria, IL*♦
Mary-Ellen Tolliver, *Killeen, TX* +
Mikayla Whitten, *Lacey, WA*

BASS CLARINET

Jennifer Murray, *Florissant, MO*♦

ALTO SAXOPHONE

Makayla Eldred, *Clarence, IA*
Quinn Gingrich, *Elizabethtown, PA*
Christopher Hemstad, *Shoreview, MN*
William Radford, *Seattle, WA*
Brittany Robertson,* *Galesburg, IL*
Christian Vallery, *Hampton, IA*

TENOR SAXOPHONE

Alexander Arensmeier, *Fenton, MO*
Daniel Nicla,* *Devils Lake, ND*
Alexa Schroeder, *Claremore, OK*

BARITONE SAXOPHONE

Jarett Strauser, *Marion, IA*
Jules Streufert-Wold,* *Berwyn, IL*

TRUMPET

Erik Berthelsen, *Northfield, MN*
Sarah Hebert, *Lafayette, LA*♦
Joshua Ramsdell, *Seattle, WA*
Michael Solomon,* *Boone, IA*
Emily Young, *Lafayette, LA* +
Ricky Young, *Lafayette, LA* +

HORN

Matt Axdal, *Cottage Grove, MN*
Tyler Bruinsma, *Rochester, MN*
Ben Carpenter, *Dunbar, WI*♦
Will Doeblar, *Valparaiso, IN*
Lawton Hall, *St. Louis, MO* +
Leah Jorgensen, *Jacobus, PA*
Nicoletta Pignatello,* *Minneapolis, MN*
Della Woon, *Columbus, IN*

TROMBONE

Molly Barnes, *Seattle, WA*
Patrick Burke, *Chesterland, OH*
Nate Giesecke,* *Abilene, TX*
Alex Johnson, *Glyndon, MN*
Jacob Lindmark, *Shoreview, MN*
Samuel Morrison, *Walcott, IA*
Nathan Senkbeil, *Saint Louis, MO*

EUPHONIUM

Lauren Barclay, *Taneyville, MO*
Alex Cyert,* *Winona, MN*
Harold Saxe, *Shickshinny, PA*

TUBA

Keith Alcuis,* *Naples, FL*
Benjamin Hull, *Loomis, CA*
Eric Mueller, *Houston, TX*

PERCUSSION

John Carson (organ), *Northfield, MN*
Sylvia Kaare,* *Eden Prairie, MN*
Jason Laine, *Osage, MN*
John Posth, *Red Bud, IL*
Colin Tobin, *Olympia, WA*

* Principal

+ Counselor

♦ Intern

2011 LSM BAND INTERN

Sarah Hebert, *Lafayette, LA*

LSM WOODWIND, BRASS, AND PERCUSSION FACULTY

Heather Armstrong, *oboe*

Bruce Atwell, *horn*

Lucas Bernier, *percussion*

Dylan Chmura-Moore, *trombone*

Carmen Eby, *clarinet*

Suzanne Ernst, *flute*

Stephanie Frye, *tuba and euphonium*

Carol Hester, *flute*

Chisato Eda Marling, *saxophone*

Paul Morton, *trumpet*

David Oyen, *bassoon*

Program Notes

Our fanfare tonight is an excerpt from the third movement (*Allegro Spumante*) of *Satiric Dances for a Comedy by Aristophanes* (1975) by Norman Dello Joio (1913-2008). The work was commissioned by the Town of Concord, Massachusetts, to commemorate the community's bicentennial in 1975. Dello Joio earned degrees from the Juilliard School of Music and Yale University. He studied composition with Paul Hindemith, and served as dean of the School for the Arts at Boston University. The fresh harmonies and driving rhythms in this work are characteristic of Dello Joio's compositions. This movement is significant because it was performed on the first LSM Band concert in 1982.

Rachel Weeping for Her Children: September 11, 2001

In less than two months, it will have been ten years since our country was attacked on September 11. Like many artists, those tragic events compelled Jesse Ayers to create a work of art in response. *Rachel* is a brief and dissonant piece. Ayers used the phrases "Bitter grief, mixed with rage" and "With a sense of deep mourning" as suggestions for interpreting the two main sections of the composition. To represent his feelings, the composer employed pitch bending on vibraphone and flute, stopped horn, solos by English horn and bassoon, and the singing of the phrase "thine alabaster cities" from *America, the Beautiful*. The musicians are forcefully interrupted before they can utter the word "gleam." The gleam is stolen, replaced with desolation, death, and destruction.

The title is taken from the Old Testament prophet Jeremiah (35:15) and is quoted in the New Testament after King Herod orders the murder of all male children two years old and under, in the region of Bethlehem. "A voice was heard in Ramah, weeping and great mourning, Rachel weeping for her children; and she refused to be comforted, because they were no more." (Matthew 2:18) Ayers requests that there be no applause at the conclusion of the piece.

America, the Beautiful

While we mourn the tragedy of September 11, 2001, we rejoice in the resilience of our nation. Following the observation of a moment of silence after *Rachel Weeping*, we will proudly perform *America, the Beautiful*. This classic setting was done by Carmen Dragon, a celebrated American composer, arranger, and conductor. The tune (*Materna*) was composed by American composer and organist Samuel Augustus Ward, with lyrics written by American songwriter Katharine Lee Bates. Please sing with us!

Sesqui-Centennial Exposition March

America's Sesquicentennial Exposition was held in Philadelphia, and Sousa composed the *Sesqui-Centennial Exposition March* at the request of the event's organizers. We are playing this march to celebrate the 150th anniversary of Luther College. A number of Lutheran colleges and universities have recently observed or will soon observe their sesquicentennials: Wartburg College, 2002; Newberry College, 2004; Susquehanna University, 2008; Valparaiso University, 2009; Augustana College (IL), 2010; Augustana College (SD), 2010; Gustavus Adolphus College, 2012; Concordia University Chicago, 2014. Additionally, these Lutheran colleges commemorated their sesquicentennials several years ago: Capital University, 1980; Gettysburg College, 1982; Roanoke College, 1992; Wittenberg University, 1995; Carthage College, 1997; Muhlenberg College, 1998.

The Grouchy Old Bear (Der Alte Brummbär)

The Grouchy Old Bear is a novelty bassoon solo that gives us the privilege of working with faculty artist David Oyen. Czech composer Julius Fucik is revered in his homeland—much like John Philip Sousa in the United States—for his long list of compositions for band (which number more than 300) and his career as a band conductor. Most of us know Fucik for his most famous work, the popular circus march *Entry of the Gladiators*, which is also known as *Thunder and Blazes*.

Rahab

It is truly a privilege for us to present the world premiere of Jesse Ayers' newest major work for band, *Rahab*, with faculty artist Beth Ray Westlund. Ayers teaches at Malone College in Ohio. He is an award-winning composer with great sincerity in creating artistic music for concert band that also recounts stories from the Bible. Ayers' most recent awards include the 2011 American Prize for Orchestral Composition and a 2010 MacDowell Colony Fellowship (where he composed much of *Rahab*).

Ayers' large compositions for concert band employ the technique he refers to as "surround-sound." Tonight, in fact, you will feel like you are within the walled city of Jericho—with rams' horns blowing and the army marching around and around, causing the walls to come "tumbling down." With Ray singing the part of Rahab, and Ayers' libretto, *Rahab* is really a one-act opera. In 2000, the LSM Band and I performed *and they gathered on Mount Carmel*, Ayers' musical representation of Elijah. I had the honor of conducting the premiere recording of this work, as well as the premiere performance of his other surround-sound band composition, *Jericho*.

Here are Ayers' notes on *Rahab*: "The story of Rahab is found in the Old Testament in Joshua 2:1-21 and Joshua 6:25. On the eve of the destruction of Jericho (when the 'walls came tumbling down'), Rahab, a harlot whose house is on the great, impregnable city wall, encounters two Israelites sent by Joshua to spy out the land. She hides them from the King's men, saving their lives, and in exchange, she is spared when the city is destroyed. It is hoped that the present musical depiction of these events will transport the audience to ancient Jericho and help them live the story through the eyes of Rahab. Her story is fascinating, but does not end with her exodus from the doomed city. Her name surfaces not once, but three times in the New Testament! (Matthew 1:5, Hebrews 11:31, James 2:25)"

Ye Banks and Braes O'Bonnie Doon

Percy Grainger considered folk singers to be "the kings and queens of song...lords in their own domain—at once performers and creators." And it was for concert band—"a vehicle of deeply emotional expression"—that Grainger created some of his most memorable folk song settings. *Ye Banks* is a slow, sustained Scottish folk tune. His original setting, also completed in 1901, was for men's chorus and whistlers. His characteristic use of tone colors can be heard throughout the work, especially in muted brasses and with the organ accompaniment.

In the Spring, at the Time When Kings Go Off to War

David Holsinger is an award-winning composer who teaches at Lee University in Tennessee. His works range from extremely complicated (like *In the Spring*), to pieces for young bands, to a series of hymn songs for band. He is one of the most popular band composers of the last 25 years.

The publisher, Southern Music Company, describes this work as follows:

In the Spring, at the Time When Kings Go Off to War, the 1986 American Bandmasters Association/Ostwald Award Winner, is a programmatic work based on I Chronicles 20:1-3 (NIV translation), which depicts the assault of King David's army, led by his commander, Joab, upon the cities of the Ammonites. The three verses recall the siege of Rabbah and its destruction, King David's seizure of the jewel-encrusted crown of the Ammonite King, the plunder and slave consignment of the survivors of all the doomed Ammonite towns, and the triumphal return of David's army to the walls of Jerusalem.

Using a variety of compositional resources and textures, from melodic diatonicism to "sound mass clusters," plus vocal permutations from within the playing ensemble, the composer has woven an image-laden pageant of sound where we actually "see with our ears" the army's preparation for battle, its colorful charge from Jerusalem, the warfare, the chaos, the pathos, and the triumph.

Our **Abendmusik** is a beautiful setting of *Finlandia*, arranged by Robert W. Smith. Smith teaches at Troy University in Alabama. He is one of our most prolific band composers, with over 600 publications in print.

—Jeffrey Scott Doebler

David Oyen, bassoon

David Oyen is associate professor of music at Morehead State University. He studied bassoon with Robert Wisneskey, Gary Echols, Günter Pfitzenmaier, Stephan Krings and Christopher Weait. He has performed with the Springfield (Ohio) Symphony Orchestra, the Columbus (Ohio) Symphony Orchestra, the Lexington Philharmonic, the West Virginia Symphony, the Seneca Chamber Orchestra, the Huntington Symphony Orchestra (West Virginia), and the Baird Winds. Oyen is an active member of the International Double Reed Society and has performed at several of their conferences. He is the current president of the Kentucky Music Teachers Association.

Beth Ray Westlund, mezzo-soprano

Mezzo-soprano Beth Ray Westlund is an alumna of Lutheran Summer Music and also served on the voice faculty in 2000 and 2003. An associate professor of music at her alma mater Luther College, she teaches studio voice and diction. Prior to this, she was assistant professor of voice at Ithaca College School of Music in Ithaca, New York. She earned the M.M. and D.M.A. degrees at the University of Texas at Austin. Ray Westlund is active as a recitalist, oratorio soloist, and clinician, appearing regionally and nationally. While on sabbatical leave in spring 2010, she researched the dramatic context surrounding Handel operatic arias.

Jeffrey Scott Doebler, conductor

Jeffrey Scott Doebler serves as director of music education and bands at Valparaiso University, where he also conducted the handbell choir for many years. His previous experience includes public school teaching in Emmetsburg, Iowa, and Shakopee, Minnesota. He is equally effective when working with younger students, older students, and professional musicians. Doebler earned music education degrees from Luther College (B.A.), Valparaiso University (M.M.), and the University of Minnesota (Ph.D.). He has served Lutheran Summer Music as concert band conductor, handbell choir conductor (founder), summer program director, and faculty affairs coordinator.

Doebler's career of nearly 30 years in music education has achieved a unique balance of conducting, teacher preparation, leadership in the profession, and working with musicians from the beginning through professional levels, but all aspects of his vocation have had an ultimate focus on teaching. He has been recognized for teaching excellence by peers, colleagues and students. During the sesquicentennial year of Valparaiso University, he was named one of the 150 most influential people in VU's first 150 years. In 2008, Doebler was the recipient of the Carlo A. Sperati Award from Luther College, for outstanding achievement in the field of music. In 2006, he was named Outstanding University Music Educator of the Year by the Indiana Music Educators Association, and also received the Chicagoland Outstanding Music Educator Award from Quinlan & Fabish Music. Doebler is the 2005 recipient of the Valparaiso University Alumni Association Distinguished Teaching Award. Also in 2005, Sigma Alpha Iota presented him its national award, Friend of the Arts. In 2001, he received the Phi Mu Alpha Sinfonia Orpheus Award "for significant and lasting contributions to the cause of music in America."

Doebler is active throughout the year as a guest conductor, consultant, and clinician, and has appeared professionally in over 25 states, Canada, Malta, Australia, New Zealand, and China. In a typical year, Doebler works with over 3,000 students. He has served as a community music conductor, church music director, and director of Royal Brass Ensembles for the Minnesota Renaissance Festival. As a high school teacher, 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. Doebler has conducted in many famous venues around the world, including the Sydney Opera House (Australia), Severance Hall (Cleveland, Ohio), and the Oriental Performance Hall (China).

Doebler is a former president of the Indiana Music Educators Association, and currently serves as state editor. He is president-elect of the Indiana Bandmasters Association (IBA). For the IBA, he regularly conducts the All-Region and All-District Honor Bands, and he conducted the All-State Band in 2011. Doebler is founder and conductor of a professional-level concert band, Windiana, which has completed six concert tours of China, performing live and on television for millions of people.

*Special thanks to Luther College, Decorah, Iowa for the use of instruments and
Valparaiso University, Valparaiso, Indiana for the use of music.*

Libretto from Rahab

Empty
Nothing left inside
There's no quenching of the thirst
Deep in my soul

Broken
Pieces in the dust
Who can mend a shattered life?
Can I ever be whole?

Dreams have worn away,
Like fading epitaphs on weathered tombstones
Life a graveyard of buried hopes
Is there no way out?

Am I nothing more than merchandise,
A woman for rent?
My heart cries out for help,
But no one listens.
The women shun me,
The men just use me,
Our gods are made of wood -- ha!
Ears that cannot hear
Eyes that can not see
Soon we will be like them
We will all be dead!

They are coming! They are here!
Those former slaves of Pharaoh
Who worship only one god.
They have destroyed King Sihon.
King Og is dead.
Jericho is next.
We will soon all be dead.

We have heard what their god did to Egypt
About the plagues and
the parting of the sea
Their god is no wooden god like ours
Their god hears and sees.
Hears ... sees ... hears ... sees.
Can He see Rahab?
Can He hear Rahab?

God of the Israelites,
Do you see Rahab?
God, who heard the cries the Hebrew
slaves in Egypt
Do you hear Rahab?
And if You hear, will you listen?
Listen to the cry of only a woman?
Listen to the prayer of one not an Israelite?
Will You listen to the plea of a harlot?

My life heads toward ruin.
Those I've touched,
I've turned toward ruin.
And soon this great city
will be a great ruin.
God, will you have mercy and deliver me
From all this ruin?

Life should be a blessing.
Instead of ruin, I ought to sow blessing.
Remove this curse of ruin,
and let me be a blessing.
God, will you have mercy and deliver me
From all this ruin?
From all this ruin?
Save me from ruin!

Transform me
Into a vessel of blessing

Spoken:

Those two seem anxious not to be noticed.
Especially by the King's men.
Strange, their footwear is Egyptian make.
I've seen it on travelers who come to me
for ... for comfort.
But those men are no Egyptians.
Where would they get ...
[gasp] E-gyp-tian ...

The Hebrew tribes from Egypt,
They are here!
Those men are surely two Israelites.
Judgment is near
I hoped their God might hear me.
They must be here to spy.
Jericho will fall.
We will all, all of us die

But why would their God, who sees all,
need spies?
What could they tell Him
He does not already know?
Why would He send them?
Why would God need them?
Why would God send spies?
Why would God ... send ...
Did He hear Rahab?
Did He send these men as a sign to Rahab?

Is this a sign from their God?
Did He listen to my prayer?
Is He reaching out to me?
Do I help them, do I dare?

I will lose my head if I am caught
But surely I will die if I stay here
I will lose my chance if they are caught
I must try to keep them safe while they are here.

This is my chance to live
This is my chance to bless
This is a chance to sow good
My chance to flee ruin and death
To flee ruin

Quickly, follow me. I will hide you.
No time for questions.

Quickly, up to the roof.
Lie down.
I will cover you with my stalks of flax.
I fear we were spotted
The soldiers may come looking
I will not betray you.
The door! It's them. Do not move a muscle

[to God]
Let them be dull witted.

[to the soldiers]
So many at once?
Come inside.
I have sweet wine
Come, and I will dance.

Spies?! Israelites?!
Heaven help me. [double entendre]
Yes, they were here.
How was I to know who they were.

They left at dusk,
Just before the city gate was closed.
If you hurry, you can overtake them.
Hurry! Hurry! Hurry!

[to the spies]

We are safe for a little while.
I sent them chasing down the road
to the fords.
I have a plan for your escape
I can get you out of the city alive
I can save your lives
I can be a blessing

My house is on the wall.
I have a rope
I can lower you out of my window
Go to the hill country, yonder
Hide in the caves there for ... three days.
By then the pursuers will have returned.
And you can safely make your way
back to your people.

None of this is happenstance
Who do you think had led you to my house?
Who pre-ordained I have a window
on the wall?
Who made the guards blind when they
came for you?
Your God has ordained for me to find you
So I can help you ...
And you can help me

Have I been faithful not to betray you?
Have I risked my life to save you?
Will you also be faithful to Rahab?
Will you promise that you will spare me?

Swear to me by the name of your God,
Swear by the God who parted the sea,
Swear by the One God,
The God who hears and sees,
That you will spare me

Do you see this, my scarlet rope
I wrap this end around my wrist like this
And the other I wrap around yours
As a sign of the covenant that binds us

I will tie this scarlet rope
In my window to mark my house for you
And let it be that I and all my kin
Gathered with me in the house
where we stand
This house marked by the blood red
scarlet rope
That death will pass over this house.

Do not be surprised I said "pass over."
We have heard, even in Jericho,
How death passed over the housed
of you Hebrews
When it took the first born of all Egypt.

Now out the window while it is still dark
Do not forget the oath you swore
to spare me
And when you come back,
I want to go with you
And live among your people and your God
And your people will become my people
And your God will become my God

[while this well-known quote was spoken
by Ruth and not Rahab, it is used here
to suggest the Rahab's attitude and actions
passed on a generational blessing to Ruth,
her future daughter-in-law]

God be with you.

PART TWO

Three weeks.
Three weeks since they left
from my window.
Waiting. Watching.
Will their memory fade
of their promise to Rahab?
I must trust in their God.
I must trust in their ... *my* God.

And now every day for the past seven days
They come.
Day after day for the past seven days,
They march around the city.
They come, they march, they go
Day after day.
Have they noticed my
scarlet rope in the window?

And now on this seventh day
They keep marching and marching and
Marching and marching
Around and around and around
This is the seventh time 'round.
How long will they keep marching?

They are stopping.
They are turning toward the wall.
Those must be their priests
stepping out in front
Holding trumpets.

My body shakes with fear!
Dear God remember me!
Dear God remember me!

The house is shaking.
Everything is shaking!
This is going to collapse.
The spies said I must be inside this house,
But if this falls down, I will be crushed.
Stay in and die, or go out and die?
God *must* know where I am.
I will stay inside.
I am in His hands now.

Audience stands and sings

(How Firm a Foundation)

**Fear not, I am with thee,
Oh be not dismayed,
For I am thy God
And will still give thee aid.
I will strengthen thee,
help thee
And cause thee to stand,
Upheld by My righteous
Omnipotent hand.**

**The soul that on Jesus
Hath leaned for repose
I will not, I will not
Desert to its foes.
That soul, though all hell
Should endeavor to shake
I will never, no never,
No never forsake.**

Rahab, coughing

The dust ... I can hardly breathe
But my house ... is still ... standing

Here they come!
They are attacking

The door!
Do not kill me,
I am Rahab
My scarlet rope!
Thank God, it is you
You have remembered me
Lead me away
From all this ruin

My god! The wall!
The entire wall
Is gone!

Look, do you see?
Can you see the outline through the cloud of dust?
There remains one portion of the wall

That has not collapsed.
Do you see it?
Do you see that only section of
wall still standing?
Do you see what hands from its window?
My scarlet rope!
That is *my* house!
The house of Rahab still stands.

Transform me now into a vessel of blessing.

*Singer steps out of character and speaks
to the audience*

Rahab *did* become a blessing,
And her descendants blessed
the entire world.
She married into the nation of Israel
And had a son, named Boaz.
Boaz grew to manhood and lived in the
little town of Bethlehem.
There met a young impoverished
Moabite widow named Ruth.
One of the great love stories of the Bible.

Boaz and Ruth had a son named Obed,
Who had a son named Jesse,
Whose youngest was named David
...King David!
The great-great grandson of Rahab of Jericho.
And from this line of Rahab and King David
Comes the Messiah, *the* blessing.

So the God who really sees and hears
turned Rahab's life from despair to hope,
from ruin to blessing.

May the Lord be as gracious to you
As He was to Rahab.
May the Lord come to your aid
In your day of distress,
And may the Lord transform your
despair into hope,
Your ruin into blessing.

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*The composer thanks Alexandra Gomez
Robbins, Justin Sherrin, and William Vollinger
for their valuable suggestions for the libretto*

We ask that all members of the audience refrain from photographing or recording the performance. A high-fidelity CD recording of the performance may be ordered. An order form will be available following the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off.

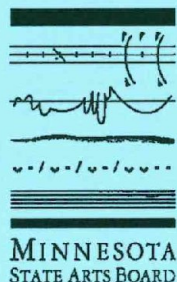
You are invited to attend the upcoming events of the
**Lutheran Summer Music
30th Anniversary Concert & Recital Series:**

Festival Choir Concert
Center for Faith and Life
Luther College
Friday, July 22, 2011
7:00 p.m.

Collegium Recital
Noble Recital Hall
Luther College
Saturday, July 23, 2011
9:30 a.m.

Jazz Ensemble Concert
Center for Faith and Life
Luther College
Saturday, July 23, 2011
1:00 p.m.

Lutheran Music Program is a fiscal year 2011 recipient of an Institutional Support grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008.



**LUTHERAN
MUSIC
PROGRAM** HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music
30th Anniversary Concert & Recital Series

Student Recital

featuring the studio of
Du Huang

Friday, July 22, 2011 at 10:15 a.m.
Noble Recital Hall, Luther College

This recital is sponsored in full by Steve and Karen Anderson

Sonatina in F
Allegro assai

Ludwig van Beethoven
(1770-1827)

Keith Lozano, *piano*

Prélude from *Pour le Piano*

Claude Debussy
(1862-1918)

Joy Knoppel, *piano*

Gypsy Rondo

Franz Joseph Haydn
(1732-1809)

Madelynn Schwartz, *piano*

Berceuse, Op. 57

Frédéric Chopin
(1810-1849)

Josh Mundinger, *piano*

Prelude, Op. 28, No. 3

Frédéric Chopin
(1810-1849)

Rêverie

Claude Debussy
(1862-1918)

Christian Vallery, *piano*

Sonate, Op. 10, No. 3
Presto

Ludwig van Beethoven
(1770-1827)

Elise Duvall, *piano*

Hungarian Rhapsody No. 6

Franz Liszt
(1811-1886)

Matt Axdal, *piano*

Du Huang has presented solo piano performances at the Grosser Saal of the Konzerthaus in Vienna, Salle Cortot in Paris, Shanghai Music Hall and Beijing Music Hall in China, and numerous concert venues in the Czech Republic. Huang also performs actively as a member of the *Unison Piano Duo*; their concert performances have been broadcast on Minnesota Public Radio, Wisconsin Public Radio, and Iowa Public Television. Huang earned B.M. and M.M. degrees from the University of Cincinnati College-Conservatory of Music. He received his D.M.A degree from the State University of New York -Stony Brook. He is currently an associate professor of music at Luther College.



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**LUTHERAN
MUSIC
PROGRAM** HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music
30th Anniversary Concert & Recital Series

Student Recital
featuring the studio of
Kerry Walters
with
Jessica Paul, piano

Friday, July 22, 2011 at 10:15 a.m.
Choir Room, Luther College

The Lamb

Poor Wayfaring Stranger

Sarah Gruendler, *soprano*

Come, O Thou Traveler Unknown

Kayleigh Shaffer, *soprano*

Things My Heart Will Know

Naquisha Blue, *soprano*

Si mes vers avaient des ailes

Into the Night

Naomi Terpening, *soprano*

Where E'er You Walk

Across the Western Ocean

Quinn Gingrich, *tenor*

Theodore Chanler
(1902-1961)

American Folk Ballad
arr. Jay Althouse

Scottish Melody
arr. K. Lee Scott

Mark Patterson
(b. 1960)

Reynaldo Hahn
(1874-1947)

Clara Edwards
(1887-1974)

George Frideric Handel
(1685-1759)

Celius Dougherty
(1902-1986)

O mio babbino caro

Giacomo Puccini
(1858-1924)

Goodnight My Someone

Meredith Wilson
(1902-1984)

Laura Thoms, *soprano*

The Sun Whose Rays Are All Ablaze

W.S. Gilbert & Arthur Sullivan
(1836-1911) (1842-1900)

Mariä Wiegenlied

Max Reger
(1873-1916)

Isabel Nord, *soprano*

Sebben crudele

Antonio Caldara
(1670-1736)

The Lass from the Low Countree

John Jacob Niles
(1892-1980)

Sarah Goertz, *soprano*

The Twenty-Third Psalm

Traditional Hymn Tune
arr. Jay Althouse
Jay Althouse
(b.1951)

Gentle Mary

Mikayla Whitten, *soprano*

If Somebody There Chanced to Be

W.S. Gilbert & Arthur Sullivan

Si mes vers avaient de ailes

Reynaldo Hahn

Danielle Tobin, *soprano*

Adieu

Gabriel Fauré
(1845-1924)

Teresa Procter, *mezzo-soprano*

Kerry Walters is associate professor of music at Bradley University in Peoria, Illinois where she chairs the voice area, directs the Women's Choir and Opera Workshop, and teaches diction, vocal pedagogy, and literature. She holds the D.M.A. degree from the University of Cincinnati College-Conservatory of Music and is a frequent concert singer in the Central Illinois region. Her research into the music of Clara Schumann and Cécile Chaminade has led to a very successful collaboration with Lutheran Summer Music piano faculty member Denise Parr-Scanlin. The two presented their research at the March 2011 national Music Teachers National Association/National Association of Teachers of Singing convention.



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Bel piacere

George Frideric Handel
(1685-1759)

On My Own from *Les Misérables*

Claude-Michel Schönberg
(b. 1944)

Emily Sievert, *soprano*
Elise Duvall, *piano*

Volksliedchen

Robert Schumann
(1810-1856)

Cloud Shadows

James Rogers
(1857-1940)

Liz Drollinger, *mezzo-soprano*
Cheryl Lemmons, *piano*

Un moto di gioja

Wolfgang Amadeus Mozart
(1756-1791)

Mother Sorrow

Edvard Grieg
(1843-1907)

Cady Thomas, *soprano*
Cheryl Lemmons, *piano*

Quella fiamma

Benedetto Marcello
(1686-1739)

The Blue-Bell

Edward McDowell
(1860-1908)

Erika Tobin, *mezzo-soprano*
Elise Duvall, *piano*

O Peace, Thou Fairest Child of Heaven

Thomas Arne
(1710-1788)

Si mes vers avaient des ailes!

Reynaldo Hahn
(1874-1947)

Rosie Linsner, *soprano*
Brooke Joyce, *piano*

Nuit d'étoiles

Claude Debussy
(1862-1919)

Kaia Sand, *soprano*
Cheryl Lemmons, *piano*

Plaisir d'amour

Johann-Paul Maartini
(1741-1816)

Green Finch and Linnet Bird from *Sweeny Todd*

Stephen Sondheim
(b.1930)

Alma Neuhaus, *mezzo-soprano*
Brooke Joyce, *piano*

Chi vuol la zingarella

Giovanni Paisello
(1740-1816)

Kasey Shultz, *mezzo-soprano*
Cheryl Lemmons, *piano*

Nina

Legrenzio Vincenzo
(1719-1762)

There You'll Be

Diane Warren
(b. 1956)

Hope Wittmus, *mezzo-soprano*
Brooke Joyce, *piano*

Laurie's Song from *The Tender Land*

Aaron Copland
(1900-1990)

Molly Barnes, *soprano*
Brooke Joyce, *piano*

Catherine McCord Larsen, soprano, is an active soloist in performances of oratorio, Baroque opera, chamber music and contemporary avant garde. She is on the voice faculty at Northwestern College in St. Paul, Minnesota, and is a former member of the Dale Warland Singers and Los Angeles Master Chorale. As a member of the Screen Actors Guild, McCord Larsen has recorded several motion picture soundtracks and national commercials. This is her eighth season with Lutheran Summer Music.



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Stephanie Frye and Paul Morton

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Noble Recital Hall, Luther College

This recital is sponsored in full by Steve and Karen Anderson

Sailor's Song

Robert Schumann
(1810-1856)
arr. Donald Little

Benjamin Hull, *tuba*
Cheryl Lemmons, *piano*

Honor and Arms

George Frideric Handel
(1685-1759)
arr. Kevin Kaisershot

Lauren Barclay, *euphonium*
Cheryl Lemmons, *piano*

Hasse Suite

Passepied

Johann Adolph Hasse
(1699-1783)
arr. W.M. Gower

Harold Saxe, *euphonium*
Cheryl Lemmons, *piano*

Romance and Scherzo

Sol Cohen
(1891-1988)

Eric Mueller, *tuba*
Cheryl Lemmons, *piano*

Tuba Concerto

Allegro deciso

Edward Gregson
(b.1945)

Keith Alcius, *tuba*
Cheryl Lemmons, *piano*

Beautiful Colorado

Joseph de Luca
(1890-1935)

Alex Cyert, *euphonium*
Cheryl Lemmons, *piano*

Petite Piece Concertante

Guillaume Balay
(1871-1943)

Erik Berthelsen, *trumpet*
Jessica Paul, *piano*

Andante and Allegro

Guy Ropartz
(1864-1955)

Josh Ramsdell, *trumpet*
Jessica Paul, *piano*

Sonata for Trumpet in Bb and Piano
Mit Kraft

Paul Hindemith
(1895-1963)

Michael Solomon, *trumpet*
Jessica Paul, *piano*

Sonata for Trumpet in Bb and Piano
Andante
Trauer Musik

Paul Hindemith

Sarah Hebert, *trumpet*
Jessica Paul, *piano*

Stephanie Frye is an active soloist, chamber musician, orchestral performer and teacher throughout the Midwest. She is currently pursuing a D.M.A. degree in tuba performance at University of Wisconsin-Madison, studying with John Stevens. Stephanie is a member of the MadTown LowDown Tuba-Euphonium Quartet and the Sweet Thunder Tuba-Euphonium Quartet, is the regular tubist with the Manitowoc Symphony Orchestra, and has performed with the Milwaukee, Green Bay, and Fox Valley symphony orchestras. Frye currently maintains a private studio of Madison area tuba and euphonium students and is the brass sectional coach for the Wisconsin Youth Symphony Orchestras.

Paul Morton serves as professor of trumpet and jazz studies at the University of Louisiana at Lafayette. In Lafayette he performs with the Acadiana Symphony, the Rapides Symphony, the Louisiana Brass Quintet, and the UL Lafayette Faculty Jazz Combo. He regularly performs and presents master classes across the United States. International engagements have included performances in Russia, Belgium, Hong Kong, and Canada. In March 2011, Morton served as brass adjudicator and clinician at the 63rd Hong Kong Schools Music Festival. Morton has been on the Lutheran Summer Music faculty since 1996.



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Capriccio for Solo Clarinet in A

Heinrich Sutermeister
(1910-1995)

Jennifer Murray, *clarinet*

Wessex Pastorale

H.C.L. Stocks
arr. Daniel Bonade
(1896-1976)

Elizabeth Dornbush, *clarinet*

Three Hungarian Folk Songs

Béla Bartók
(1881-1945)
arr. Eric Simon

Micah Burge, *clarinet*

Sonata in F Minor for Clarinet and Piano, Op. 120, No. 1
Allegro appassionato

Johannes Brahms
(1833-1897)

Jennifer Crawford, *clarinet*

Sonata in F Minor for Clarinet and Piano, Op. 120, No. 1

Vivace

Johannes Brahms

(1833-1897)

Carmen Aleman, *clarinet*

Adagio Tarantella

Ernesto Cavallini

(1807-1874)

Carolyn Schafer, *clarinet*

Grand Duo Concertante, Op. 48

Andante con moto

Rondo: Allegro

Carl Maria von Weber

(1786-1826)

Dana Slotter, *clarinet*

Carmen Eby is professor of clarinet at Guilford College in Greensboro, North Carolina. She is principal clarinet with the Roanoke Symphony and Opera Roanoke. She frequently performs with the Greensboro Symphony, Winston-Salem Symphony, and numerous other orchestras and chamber ensembles around the country. She holds the A.B.D and M.M. in clarinet performance from The Ohio State University and received her undergraduate degree at Luther College.



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