

LUTHERAN
SUMMER
MUSIC
ACADEMY & FESTIVAL

Festival Band Concert

Jeffrey Scott Doebler, *conductor*

followed by Evening Prayer

Thursday, 26 July 2018
7.00 PM

Chapel of the Resurrection
Valparaiso University

This performance is underwritten by Valparaiso University

PROGRAM

We ask that all members of the audience refrain from photographing or recording the performance; a 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. Additional information about tonight's program is found on page 16 of this booklet.

Warriors of Prey (1999) Quincy C. Hilliard, b. 1954

Yao Nationality Dance (1952, arr. 2011) Mao Yuan, b. 1926
Liu Tieshan
arr. Yu Jianfang

Trauersinfonie (1844) Richard Wagner, 1813–1883

Performed in memory of Carlos Messerli, 1927-2017, founding executive director of Lutheran Music Program

March: When the Boys Come Sailing Home (1918) John Philip Sousa, 1854–1932

Lincolnshire Posy (1937) Percy Aldridge Grainger, 1882–1961
ed. Frederick Fennell

II. *Horkstow Grange* (The Miser and His Man: A Local Tragedy)

V. *Lord Melbourne* (War Song)

VI. *The Lost Lady Found* (Dance Song)

INTERMISSION

Carmen Fantaisie Brillante (1900)

Hannah Leffler, *flute*

Francois Borne, 1840–1920

tr. Marc Oliver

Based on music from the opera (1875) by Georges Bizet, 1837–1875

Such Small Things (2017)

with the Lutheran Summer Music Handbell Choir

Nathan Daughtrey, b. 1975

Highlights from West Side Story (1957)

I Feel Pretty

Maria

Tonight

Leonard Bernstein, 1918–1990

arr. Ted Ingram

Intrada: Adoration and Praise (1980)

Chad Fothergill, *organ*

Claude T. Smith, 1932–1987

EVENING PRAYER



OPENING

abendmusik

All Through the Night (arr. 1958)

Festival Concert Band

Jeffrey Scott Doebler, *conductor*

Welsh folk song

arr. Albert Oliver Davis, 1920–2004

"Thou That Has Given So Much to Me"

Carl Schalk, b. 1929

Please stand at the start of the introduction

Thou that hast giv'n so much to me,
give one thing more, a grate-ful heart, not thank-ful
when it pleas-eth me as if thy bless-ings had spare days;
but such a heart whose pulse may be thy praise.

The musical score is written in G minor (three flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The score is divided into four systems. The first system contains the first line of the lyrics. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line and includes a double bar line at the end.

dialogue

At the sound of the bell, all are invited to turn and face the procession

Jesus Christ is the light of the world, **the light no darkness can o-ver-come.**
Stay with us, Lord, for it is evening, **and the day is al-most over.**
Let your light scat - ter the darkness **and illu - mine your church.**

The musical score is written in G minor (three flats) and 4/4 time. It consists of a vocal line on a treble clef staff. The score is divided into three systems. The first system contains the first line of the lyrics. The second system contains the second line. The third system contains the third line and includes a double bar line at the end.

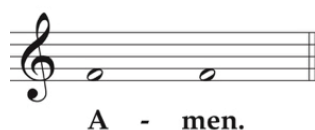
hymn of light

Joy-ous light of glo - ry:
of the im-mor-tal Fa - ther; heav-en - ly, ho - ly bless - ed
Je - sus Christ. We have come to the set-ting of the sun,
and we look to the eve-ning light. We sing to God, the
Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy
of be-ing praised with pure voic-es for - ev - er. O Son of God,
O giv-er of life: The un - i-verse pro-claims your glo - ry.

thanksgiving for light

The Lord be with you. And al-so with you.
Let us give thanks to the Lord our God.
It is right to give our thanks and praise.

We give you thanks, ... now and forever.



PSALMODY

psalm 141

Group I *North Side (Harre Union side)*

Group II *South Side (Helge Center side)*

Let my prayer rise be-fore you as in-cense; the lift-ing up of my
hands as the eve-ning sac-ri-fice. I O Lord, I call to you; come to me
quick-ly; hear my voice when I cry to you. Let my prayer rise be-
fore you as in - cense; the lift-ing up of my hands as the
eve-ning sac-ri-fice. II Set a watch be-fore my mouth, O Lord,
and guard the door of my lips. I Let not my heart in-cline to

an - y e - vil thing; let me not be oc - cu - pied in wick - ed -
ness with e - vil - do - ers. III But my eyes are turned to you, Lord God;
in you I take ref - uge. Strip me not of my life.
All Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;
as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.
Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

Silence, then psalm prayer

Let the incense of our repentant prayer ascend before you, O God, and let your lovingkindness descend upon us, that with purified hearts we may sing your praises with the church on earth and the whole heavenly host, and may glorify you forever and ever.

Amen. (*sung*)

hymn

“The Day You Gave Us, Lord, Has Ended”

Stanza 1 *Unison*

Stanzas 2–4 *Harmony*

Stanza 5 *Unison*

1. The day you gave us, Lord, has end - ed;
2. We thank you that your church, un - sleep - ing
3. As to each con - ti - nent and is - land
4. The sun, here hav - ing set, is wak - ing
5. So be it, Lord; your realm shall nev - er,

the dark - ness falls at your be - hest.
while earth rolls on - ward in - to light
the dawn leads on an - oth - er day,
your chil - dren un - der west - ern skies,
like earth's proud em - pires pass a - way;

To you our morn - ing hymns as - cend - ed;
 through all the world its watch is keep - ing,
 the voice of prayer is nev - er si - lent,
 and hour by hour, as day is break - ing,
 but stand and grow and rule for - ev - er,

your praise shall hal - low now our rest.
 and nev - er rests by day or night.
 nor dies the strain of praise a - way.
 fresh hymns of thank - ful praise a - rise.
 till all your crea - tures own your sway.



WORD

reading

Colossians 1:3-6; 3:16-17

Response: Thanks be to God.

silence for reflection

The time of silence concludes with a scriptural dialogue

Long ago God spoke to our ancestors
 in many and various ways by ¹ the prophets,
but in these last days God has spoken to us by ¹ the Son.

After a brief introduction, all sing



My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen - er - a - tions will call me bless - ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er - a - tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-ceil. He has cast down the might-y from their thrones,



and has lift-ed up the low-ly. He has filled the hun-gry with good things,



and the rich he has sent a-way emp-ty. He has come to the

help of his ser-vant Is-ra-el, for he has re-mem-bered his
 prom-ise of mer-cy, the prom-ise he made to our fore-bears,
 to A-bra-ham and his chil-dren for-ev-er.
 Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it;
 as it was in the be-gin-ning, is now, and will be for-ev-er. A-men.



PRAYERS

litany


Each petition concludes

... let us pray to the Lord.
 Lord, have mer-cy.

Help, save, comfort and defend us, gracious Lord.

A time of silence follows

Giving thanks for all who have gone before us and are at rest, rejoicing in the communion of [names and] all the saints, we commend ourselves, one another, and our whole life to you,



through Christ our Lord.

To you, O Lord.

The musical notation consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics 'through Christ our Lord.' The middle and bottom staves are piano accompaniment, with the middle staff showing chords and the bottom staff showing a bass line. The lyrics 'To you, O Lord.' are placed between the piano staves.

The litany may be followed by one or more additional prayers, and concludes with the Lord's Prayer



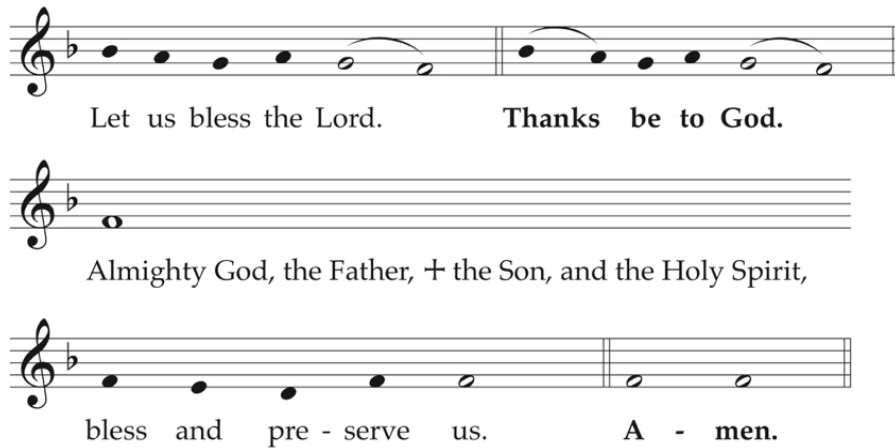
Our Fa - ther in heav - en, hal - lowed be your name,
your king - dom come, your will be done,
on earth as in heav - en. Give us to-day our dai - ly bread.
For - give us our sins as we for - give those who

The musical notation is a single vocal line in G major (one flat) with lyrics. The lyrics are: 'Our Fa - ther in heav - en, hal - lowed be your name, your king - dom come, your will be done, on earth as in heav - en. Give us to-day our dai - ly bread. For - give us our sins as we for - give those who'.



sin a - gainst us. Save us from the time of tri - al
and de - liv - er us from e - vil. For the king - dom, the pow'r,
and the glo - ry are yours, now and for - ev - er. A - men.

blessing



Let us bless the Lord. **Thanks be to God.**
Almighty God, the Father, † the Son, and the Holy Spirit,
bless and pre - serve us. **A - men.**

"In Our Day of Thanksgiving"



1. In our day of thanks-giv - ing one psalm let us of - fer
 2. In the morn - ing of life, and at noon, and at eve - ning,
 3. These stones that have ech - oed their prais - es are ho - ly,
 4. Sing praise, then, and thanks that God's love here has found them



for the saints who be - fore us re - ceived the re - ward;
 they were gath - ered to heav'n from our wor - ship be - low;
 and dear is the ground where their feet have once trod;
 whose jour - ney is end - ed, whose per - ils are past;



when the shad - ow of death fell up - on them, we sor - rowed,
 but not till God's love, at the font and the al - tar,
 yet here they con - fessed they were strang - ers and pil - grims,
 they be - lieved in the light; and its glo - ry is round them,



but now we re - joice that they rest in the Lord.
 had clothed them with grace for the way they should go.
 and still they were seek - ing the cit - y of God.
 where the clouds of earth's sor - row are lift - ed at last.

The greeting of peace may be shared by all

SERVING TODAY

leader

Rev. Dr. Craig Mueller

The Phyllis and Richard Duesenberg Endowed Chaplain Chair

organ	Chad Fothergill <i>The Regina Holmen Fryxell and Patricia Schad Leege Organ and Church Music Chair</i>
cantors	Kristoffer Jacobson Noah Smith
reader	Jordan Holliday
candle bearer	Malik Epps
bell	Ogechi Onyewuchi

ACKNOWLEDGEMENTS

Liturgical texts and prayers from *Evangelical Lutheran Worship* and *Sundays and Seasons*, © Augsburg Fortress. Material reprinted under Augsburg Fortress Liturgies Annual License SAS006481, One License A-709357, and Augsburg Fortress Hymns License 14057.

joyous light of glory	Text: <i>Phos Hilaron</i> , Greek hymn, ca. 3rd century. Translation and music by Roger T. Petrich, b. 1938. Text and music © 1978 <i>Lutheran Book of Worship</i> , admin. Augsburg Fortress. Reprinted from <i>Evangelical Lutheran Worship</i> , Hymn 229.
let my prayer	Text: Psalm 141, adapt. Music: David Schack, b. 1947, © 1978, 2006 Augsburg Fortress. Reprinted from <i>Evangelical Lutheran Worship</i> , p. 312.
the day you gave us	Text: John Ellerton, 1826–1893, alt. Music, ST. CLEMENT: Clement C. Scholefield, 1839–1904. Reprinted from <i>Evangelical Lutheran Worship</i> , Hymn 569. Transcription for concert band by Jeffrey Scott Doebler, 2018.
my soul proclaims	Text: Traditional <i>Magnificat</i> , adapt. from Luke 1:46–55. Music: Dale Wood, 1934–2003, © 1978 <i>Lutheran Book of Worship</i> , admin. Augsburg Fortress.
our father in heaven	Plainsong arr. Regina Fryxell, 1899–1993, and Richard Hillert, 1923–2010. Reprinted from <i>Evangelical Lutheran Worship</i> , © 1958, 1978, 2006 Augsburg Fortress.
in our day of thanksgiving	Text: William Henry Draper, 1855–1933. Music, ST. CATHERINE’S COURT: Richard Strutt, 1848–1927. Reprinted from <i>Evangelical Lutheran Worship</i> , Hymn 429.

FESTIVAL CONCERT BAND

* denotes section leader

flute	Megan Benkendorf, Uniontown, MO Andrew Clark, Chicago, IL Bailey Dusso, Rockton, IL Jackie Essman, Grand Prairie, TX* Jonah Hackbart-Morlock, Emmetsburg, IA	Lorelei Ingram, Boyertown, PA Alexandria Kirch (<i>counselor</i>), Park Falls, WI Brooke Livingston, League City, TX Stephanie Poore (<i>piccolo</i>), Falls Church, VA
oboe	Alexis Doremus (English horn), Dubuque, IA*	Sarah Miller, Waterloo, IA
bassoon	Jeffrey Raub, Easton, PA	
clarinet	Grant Dusso, Rockton, IL* Emily Giannotta, Berwyn, IL	Thomas Johnson (<i>counselor</i>), Omaha, NE
alto saxophone	Sarah Benz (<i>intern</i>), Kewaskum, WI	Joshua Burke, Chesterland, OH*
tenor saxophone	Nathaniel Lin, Valparaiso, IN	
baritone saxophone	Alexander Paul, Florissant, MO	
trumpet	Tali Duckworth, Carmel, IN Madeline Pawlak, Fort Wayne, IN Jonathan Weinrich, Port Orange, FL	Brandon White (<i>intern</i>), Lafayette, LA * Alex Wu, Hong Kong
horn	Cami Heinisch (<i>intern</i>), Montgomery, IL Jordan Holliday, Berkeley, IL Karl Holtz, Neenah, WI	Ellen Linder, Auburn, CA James Linder, Auburn, CA*
trombone	Gillian Ciarelli, Port Orchard, WA Preston Dusso, Rockton, IL	Mackenzie Hieber, Oakville, MO Tarkel Price, Northfield, MN*
euphonium	William Rudzinski, Imperial, MO	Matthew Yee, Auburn, CA*
tuba	Andrew Beckman, Fort Worth, TX	Nathaniel Schmidt, Gahanna, OH*
contrabass	Matthew Jahnke, West Fargo, ND	
percussion	Logan Huffman, Rockford, IL Evan Mills (<i>counselor</i>), El Dorado Hills, CA Jared Reiling, Crystal Lake, IL*	Evan Streufert-Wold, Berwyn, IL Jackson Wilhelm, Ballwin, MO

studio faculty

Bruce Atwell, *horn*
Thomas Bandar, *viola*
Lori Baruth, *clarinet*
Monte Belknap, *violin*
Stephanie Frye-Clark, *low brass*
Greg Hamilton, *cello and contrabass*
George Hogan, *bass*
Penny Hogan, *soprano*

Catherine McCord Larsen, *soprano*
Hannah Leffler, *flute*
Stacy Maugans, *saxophone*
Courtney Miller, *oboe*
Paul Morton, *trumpet*
David Oyen, *bassoon*
Michael Scarbrough, *baritone*
Aaron Ziegler, *percussion*

C O N D U C T O R

Jeffrey Scott Doebler serves as professor of music and 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. Dr. Doebler holds music education degrees from Luther College (B.A.), Valparaiso University (M.M.), and the University of Minnesota (Ph.D.). He is a native of Palatine, Illinois.

Professor Doebler's career of 36 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. Dr. Doebler has been recognized for excellence in teaching by peers, colleagues, and students. He was a quarter-finalist for the Grammy Music Educator Award in 2014, and was the 2005 recipient of the Valparaiso University Alumni Association Distinguished Teaching Award. Dr. Doebler received the 2008 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 Education Association, and also received the Chicagoland Outstanding Music Educator Award from Quinlan & Fabish Music. In 2005, he was inducted into Phi Beta

Mu, international band conductors fraternity, and Sigma Alpha Iota presented him its national award, Friend of the Arts. In 1999, Dr. Doebler received a First Annual Students' Choice Teacher of the Year Award from Alpha Phi Omega and Mortar Board. In 2010, the Dunes Moraine District of the LaSalle Council, Boy Scouts of America, honored Dr. Doebler with the Silver Seagull Award, in honor of his many years as Assistant Scoutmaster, Acting Scoutmaster, Webelos Leader, and Den Leader. In 2001, he received the Orpheus Award "for significant and lasting contributions to the cause of music in America," by the Valparaiso University Chapter of Phi Mu Alpha Sinfonia. It is believed that this was the first Orpheus Award bestowed by the VU Chapter in its then 40-year history.

Professor Doebler is active throughout the year as a guest conductor, consultant, and clinician, and has appeared professionally in nearly 30 states, Canada, Malta, Australia, New Zealand, and China. In a typical year, Dr. Doebler will work with over 3000 students. He has served as a community music conductor, church music director, and also as director of Royal Brass Ensembles for the Minnesota Renaissance Festival. As a high school teacher, Dr. Doebler earned a reputation for leading the transformation of struggling bands into model programs. He was also active in site-based management and district-wide strategic planning. At the university level, his interpretations, repertoire selection, conducting, and leadership have been highly praised. Dr. Doebler has conducted and prepared ensembles for performances in the Sydney Opera House (Australia), Severance Hall (Cleveland), Orchestra Hall (Chicago), Pritzker Pavilion (Chicago), St. George's Basilica (Malta), Oriental Performance Hall (Shanghai), Shanghai Conservatory, Grand Opera Theatre (Hangzhou), Wrigley Field (Chicago), Orchestra Hall (Minneapolis), Ordway Music Theatre (St. Paul), EPCOT, Disneyland, and for events such as the International Special Olympics, and the NCAA National Gymnastics and Volleyball Championships. In 2005-2015 and 2018, Dr. Doebler traveled to China as an invited lecturer and guest conductor on American music education and concert band music. In 2010, he presented information about these tours at the 29th World Conference of the International Society for Music

Education. In July of 2006, Professor Doebler served as director of the jazz bands for the National Youth Gathering of the Evangelical Lutheran Church in America in San Antonio.

Dr. Doebler is a former president and state editor of the Indiana Music Education Association (IMEA). He designed the IMEA All-State Future Music Educators Colloquium, a program that has been replicated in many other states. Earlier this year, Dr. Doebler served as conductor of the IMEA All-State Handbell Choir, believed to be the first such ensemble in the nation. In past years, he has served IMEA as convention chair, All-State Future Music Educators Colloquium chair, contributing editor, convention future planning chair, professional development chair, and co-chair of the strategic planning steering committee. Dr. Doebler is a past president of the Indiana Bandmasters Association (IBA). For the IBA, he regularly conducts the All-Region and All-District Honor Bands, he conducted the All-State Band in 2011, and the Junior All-State Band in 2014. He is the first person to conduct at all four levels of IBA honor bands. A leader in Indiana's teacher education reform project, Dr. Doebler served as chair of both the Fine Arts Advisory Group and the Licensure Committee of the Indiana Professional Standards Board. He has served Lutheran Summer Music, the national Lutheran high school music camp, as concert band conductor and guest conductor, handbell choir conductor (founder), summer program director, and faculty affairs coordinator. Dr. Doebler is founder and conductor of a professional-level concert band, Windiana, which debuted in 2001 at the Indiana Convention Center. In 2006-15 and 2018, Windiana completed highly-acclaimed concert tours of China. They also toured Australia and New Zealand in 2007, and toured Hawaii in 2016 to honor the 75th anniversary of the Pearl Harbor attack. Windiana performed for the national convention of the Association of Concert Bands in 2011 and the National Chinese Language Conference in 2009. Dr. Doebler is also conductor of the Michigan City Municipal Band, which is celebrating its sesquicentennial season this summer.

PROGRAM NOTES

by Jeffrey Scott Doebler

Remembering Carlos Messerli

I chose two of our selections tonight to remember Dr. Carlos Messerli, founding executive director of Lutheran Music Program. I had the privilege of working with Dr. Messerli in my first experience with LSM (1994), and I was pleased to interact with him at LSM in subsequent years. *Trauersinfonie* was composed to honor a revered artist, so it is a fitting tribute to Dr. Messerli. The themes and texts of *Lincolnshire Posy* don't suggest a tribute, but I selected that work because of Dr. Messerli's reaction to the Grainger composition and others in the 1997 LSM Concert Band performance. In his comments to me after that concert, Dr. Messerli recognized and appreciated the artistic nature of the concert band repertoire we presented. I've always appreciated and been inspired by his understanding of our commitment to model exemplary concert band literature.

Fanfare

Our fanfare tonight is the premiere of *Luther Fanfare* (2015), which was composed for the LSM Concert Band by Michael Boo. As we approach the end of this year of celebrating the 500th anniversary of the Reformation, Michael has given us a fanfare based on Martin Luther's *A Mighty Fortress is Our God*. At our Half-Session Concert on July 14, we combined band, orchestra, choir, organ, and congregation to premiere Michael's setting of *O God, Our Help in Ages Past* (LSB 733, ELW 632). I've had the privilege of premiering about 70 of Michael's compositions and arrangements all around the world.

Warriors of Prey

Grammy Award-nominated composer and active guest conductor Quincy Hilliard teaches at the University of Louisiana-Lafayette and has written music for bands of all levels. He earned the Ph.D. in music theory and composition from the University of Florida. A painting by Don Li-Leger, *Wolfpack in Snowstorm*, was the inspiration for *Warriors of Prey*. As you hear the methodical lines and the sudden contrasts in dynamics, you'll be able to imagine the wolves stalking their prey.

- Yao Nationality Ddance* The 2.6 million Yao people, mostly farmers, live in the mountainous terrain of south and southwest China. The majority branch of the Yao is also known as Mien. The beautiful melodies in this popular dance were arranged for orchestra in 1952. The band setting was created by Senior Colonel Yu Jianfang, former conductor of the premier military band in China.
- Trauersinfonie* *Trauersinfonie* was written by Richard Wagner for the funeral procession of composer Carl Maria von Weber. Legendary conductor Richard Franko Goldman wrote: "Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Wagner took a leading part. Besides reading a solemn oration, Wagner composed the march for the torchlight procession. This march, scored by Wagner for large wind band, was based on two themes from Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer."
- When the Boys Come Sailing Home* On November 11 of this year we will celebrate the 100th anniversary of Armistice Day, marking the end of World War I. Among many ways of supporting the war effort, Maestro Sousa led the band at the Great Lakes Naval Training Center. *When the Boys Come Sailing Home* celebrates the war's end. It was originally a joyous victory song for soprano voice and piano, then Mr. Sousa scored it for band.
- Lincolnshire Posy* Born in Australia, Percy Grainger was known as an innovative composer, virtuoso pianist, and folk music researcher/arranger, as well as one of the first to use the phonograph in the collection of folk songs. Mr. Grainger was a master of wind instrument scoring techniques, creating unique combination of tone colors. *Lincolnshire Posy* is considered one of the first great original masterpieces for the concert band. Of the work, Percy Grainger wrote: "This bunch of musical wildflowers (hence the title) is based on folk songs collected in Lincolnshire, England. . . and the work is dedicated to the old folk singers who sang so sweetly to me. Indeed, each number is intended to be kind of a musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his

regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. . . For these folk singers were kings and queens of song!”

*Carmen Fantaisie
Brillante*

The solo is a virtuosic treatment of several themes from Georges Bizet’s famous opera, *Carmen*. Arranger Francois Borne was a French flutist, composer, and teacher. He performed with the orchestra of the Grand Theatre Bordeaux, and is credited with making technical improvements to the flute.

Such Small Things

Nathan Daughtrey is an active percussionist and composer who earned the D.M.A. degree from the University of North Carolina at Greensboro. He is the head of product development and a composer for C. Alan Publications. Dr. Daughtrey’s favorite moment of the day comes when his four-month-old daughter, Penelope, “wakes up full of smiles and optimism.” The title of the composition comes from a text by Brian Andreas: “For a long time, there were only your footprints & laughter in our dreams & even from such small things, we knew we could not wait to love you forever.” We are dedicating tonight’s performance of *Such Small Things* to Thomas and Anne Marie Bandar in honor of their newborn daughter, Eliana.

*Highlights from
West Side Story*

The world is celebrating Leonard Bernstein’s 100th birthday this year. Maestro Bernstein—conductor, composer, pianist, television personality, author, and music educator—was considered one of America’s greatest musicians. His 1957 musical, *West Side Story* (with lyrics by Stephen Sondheim, b. 1930) was inspired by William Shakespeare’s *Romeo and Juliet*. The setting was 1950s New York City, and the characters were teenagers from rival street gangs.

*Intrada:
Adoration and Praise*

Intrada: Adoration and Praise is a setting of the hymn *Praise to the Lord* (LSB 790, ELW 858). Although the composer of the tune is unknown, the melody first appeared in the *Stralsund Gesangbuch* in 1655. Claude T. Smith was one of America’s finest and most prolific band composers. He also taught music in the public schools and at the university level, mostly in Missouri.

IN APPRECIATION

Lutheran Summer Music also acknowledges the following individuals, foundations, congregations, colleges and universities, and corporations for their generous philanthropic support from 1 July 2017–1 July 2018. While all gifts are greatly appreciated, contributions of \$200 or more are listed here because of space limitations. Thank you to all LSM supporters!

\$10,000 and greater

Anonymous	Rupert Dunklau Foundation	Sukup Family Foundation
Doris Christopher	Mark and Kathy Helge	Elftmann Family Foundation
Jay Christopher	Karl and Shirley Kreft	Ben and Reba Williams
Phyllis and Richard Duesenberg	Dieter and Pam Nickel	

\$2500–\$9999

Anonymous	Lloyd and Mary Gran	Lutheran Hymn Festival, Inc.
Brian and Kim Becker	William and Beverly Heyne	Jami and Sarah McLaren
Richard and Sandra Carlson	Martin Jean	Kurtis and Becky Schultz
Donald and Deborah Christian	David Johnston	THRIVENT
eLJay Foundation	David and Cynthia Krause	Robert and Julie Uplinger
Katherine Gastler	Thomas and Sylvia Luekens	Sheilah and Ralph Wasch
Grace Lutheran Church, River Forest	Lutheran Arts	Allison and Gary Yee

\$1000–\$2499

Anonymous	Robin High	Nordson Corporation
Mary Anna Anderson	Donald and Margaret Hinchey	Mark Oswood
Steven and Karen Anderson	Jim and Debbie Hushagen	David and Joan Totten Fund, Our Savior's, Milwaukee
Appalachian Home Technologies	Dietrich Jessen	Melba Panhorst
James and Susan Bachman	Richard and Mary Koehneke	Ralph and Judith Pesonen
Martin and Jill Baumgaertner	William Lamm	Carol Quigg
Lynn and Steve Blackledge	LCMS Foundation, Norman and Elda Held Fund	Robert and Helen Rowe
Geoffrey and Amy Boers	David and Patricia Leege	C. B. Rykken
Mary Bricker	Philip and Judith Leege	David Schack and Claire Bushong
Christ Evangelical Lutheran Church, Elizabethtown	Karl and Jill Maurer	Scott and Jane Sodergren
	Matt and Heather Groerich McDermott	Charles and Mary Sukup

William and Christine Drotning	Susan Messerli	Nancy Tagge
Melody Drumm	Virginia and Mark Meyer	Rueben and Mary Walter
Mark and Rebecca Duesenberg	Kenneth and Cindy Mueller	Leroy and Jane Wilke
Robert Duesenberg	Michael and Sharon Mullins	Jeffrey and Claudia Wood
First Citizen's National Bank, Mason City	Larry Neeb	
Lois Hannewald		

\$500–\$999

Anonymous	Concordia University— Wisconsin	Mr. and Mrs. George Pauli
William and Deborah Anderson	Conn-Selmer, Inc.	Pilgrim Lutheran Church, Carmel
Augsburg University	Victor and Marilyn Gebauer	Norm and Kathy Porath
Augustanta University	Philip and Betty Gehring	Dr. and Mrs. Donald Prahlow
Thomas Bandar and Anne Marie Frohnmayer	Gustavus Adolphus College	Karen Rayapati
Jolita and Dale Benson	Dan and Emily Hellerich	Hilbert and Joan Reimer
Bethany Lutheran	Rob and Linda Hofstad	Roanoke College
Carla Blumberg	Marlys Hyslop	Robert and Julia Rose
Mark Boelke	InFaith Community Foundation	Saint Olaf College
Paul Bouman	Nancy Jones and Michael Hovland	Beverly Schauer
Cole Burger	Craig Kitt	Catherine Schauer
Glenn and Dorothy Burroughs	Philip Kuehnert	Thomas and Kathleen Schmidt
California Lutheran University	Lenoir-Rhyne University	Allan and Letitia Spelbring
Capital University	Mr. and Mrs. Matt Linder	Susquehanna University
Carthage College	John and Joyce Povlacs Lunde	Karin Swenson Moore
John and Beth Nelson Chase	Luther College	Texas Lutheran University
Christ Lutheran Church, Orland Park	Lutheran Church of the Resurrection, Roseville	Thiel College
Concordia College	Richard Mathes	Edward and Hildred Tornberg
Concordia University—Chicago	Richard and Kathleen Mueller	Valparaiso University
Concordia University—Irvine	Muhlenberg College	Ronald and Kendra Vance
Concordia University— Nebraska	Sandra Nekola	Wagner College
Concordia University—New York	Newberry College	Wartburg College
Concordia University—Saint Paul	Glenn and Patricia Ohlmann	Wittenberg University
Concordia University—Texas	One Smooth Stone	Stanley and Karla Woell
	Mr. and Mrs. W. G. Osladil	Evelyn Yee
	Pacific Lutheran University	

\$200–\$499

Anonymous	Walter Harmer	Craig Mueller
Matt Axdal	Jeff and Holly Held	Ronald and Janet Mueller
Glen and Linda Bahr	Michael and Jeanne Held	Dorothy Mundt
John and Carol Beilharz	Hazel Henry	Paul Neukirch
Richard and Hazel Bimler	Zebulon Highben	Louis and Gloria Nuechterlein
Soren Bjornstad	Richard and DeAnn Hilfiker	David Oyen
Douglas and Christine Blake	Ida Hoffarth	William and Kathleen Parsons
Craig and Donna Blomquist	Stephen and Elizabeth Hogberg	Melvin and Jean Peterson
Marc and Christine Chason	Danny Holliday	Bryan Hansen
Jeffrey and Dawn Daehn	David and Carole Hoyem	David and Polly Piehler
Mr. and Mrs. Robert Dana	Amanda Husberg	Douglas Reeves
Jacqueline Darroch	Scott Hyslop	Michael and Dawn Rickman
Marva Dawn	Roland Jank, Jr.	Donald and Doris Rotermund
Robert and Deborah Dillane	Justin and Cassica Jobe	R. and Jane Rudolf
Harmony Drumm	Phyllis Kersten and Louise Williams	Judith Ryan
Judy Duda	Lyle Killey	Ed Schaeffer
Phyllis Eggers	James and Sarah Klein	John and Connie Schoening
William and Gail Eifrig	Philip Klintworth	Eunice Seeber
Robert and Susan Ellefson	Gregory and Barb Krohn	Martin and Joanne Seltz
Grace Ellison	Todd Kunau	Al and Ruth Senske
Federated Mutual Insurance Co.	Robert Lange	Greg and Alayne Smith
David and Carol Finanger	Michael and Mary Alice Long	Wayne and Barb Sodergren
Ronald Fossell	Margaret Lukas	Mr. and Mrs. Albert Taube
Margaret Garmatz	Lutheran Women’s Missionary League–Indiana District	Perry and Erica Thomas
Eric and Pauline Gruenler	Jay and Cynthia McLaren	Luther and Marilee Tollefson
Paul Haberstock	Al and Mary Agnes McQuinn	Joel and Deanna Wehrspann
Rev. and Mrs. John Halvorson	Jean Minsch	Eileen Widmann
John and Elizabeth Harkins	Paul and Barbara Mockett	

Special thanks to Valparaiso University for the use of instruments, and to the Valparaiso University music library for the sharing of music.