Festival Choir Concert

followed by
Evening Prayer

Nancy Menk, conductor

THE PHYLLIS AND RICHARD DUESENBERG
CONCERT CHOIR CHAIR

with
Cheryl Lemmons, collaborative pianist
Daniel Greco, baritone
Christopher Wilson, timpani
Chad Fothergill, organ

Friday, 19 July 2019
7.00 PM

Chapel of the Resurrection
Valparaiso University

This performance is underwritten by Lutheran Colleges and Universities
Lutheran Summer Music gratefully acknowledges the twenty Lutheran Colleges and Universities that have underwritten tonight’s program

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We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off. Acknowledgments for tonight’s program begin on page 24 of this booklet.

Song of Mary (2000)  Richard Shephard, b. 1949

Performed in memory of Phyllis Duesenberg

My Lord and Savior is my song,
He fills my spirit with delight.
To raise me up his arm is strong,
The lowly precious is in his sight.
Magnificat anima mea Dominum. (My soul magnifies the Lord.)

My name shall live from age to age,
And every tongue his servant bless,
For mercy is their heritage
Whose hearts the Holy One confess.
Magnificat anima mea Dominum.

The proud beguiled by dreams of power
Divided and degraded lie:
He casts them down from throne and tower
And stoops to lift the humble high.
Magnificat anima mea Dominum.

He feeds the hungry at his board
And send the rich unfilled away,
And mindful of his promised word
Has answered Israel’s prayer today.
Magnificat anima mea Dominum.

With all the elders of our race,
And those unborn who seek his birth,
I sing the glory of his grace
Who brings eternity to earth.
Magnificat anima mea Dominum.

—Mary Holtby, after Luke 1: 46-55
Richard Shephard enjoys an international reputation as a composer of church music. For many years, he was the headmaster of the Minster School, York, and Chamberlain of York Minster, where he is now Director of Development. He is a Visiting Fellow of the Music Department at the University of York and a Visiting Professor at the University of the South, Sewanee, Tennessee. He has served on the Archbishop’s Commission on Church Music and on the Church Music Commission on Cathedrals. His Song of Mary, a metrical setting of the Magnificat, was commissioned by the Shrine of Our Lady of Walsingham to celebrate the Second Millennium of the Lord’s birth. It was first performed in York Minster in May of 2000.

**Indodana (2014)**

*arr. Michael Barrett, b. 1985, and Ralf Schmitt, b. 1977*

- *Ngob’umthatile umtwana wakho,*
  *uhlale nathi hololo helele*

  The Lord has taken his son who lived amongst us

- *Indodana ka nkulunkulu*
  *bayi’bethela hololo helele*

  The son of the Lord God was crucified

- *Hololo Baba Jehova*

  Hololo Father Jehovah

- *Zjem zja baba*

  Zjem zja father

  *Hololo* represents crying and has no translation
  *Zjem zja* is expressive with no meaning

*Indodana* is a traditional South African song arranged by Michael Barrett, who teaches at the University of Pretoria, and Ralf Schmitt, a renowned African choral music specialist. This moving song captures the lament of Mary and the other women after the death of Jesus and the pain of the tortured Christ as he cries out, “Holololo.”

**Aria Beert**

*Eli, Eli (2014)*

*arr. Wayland Rogers, b. 1941*

*Oh Lord, my God, these things that I pray never end*  
The sand and the sea, the rush of the waters  
The crash of the heavens, the prayer of the heart.

—Hannah Senesh, 1921–1944
Eli, Eli is a well-known Hebrew song by the Israeli composer David Zahavi on a poem by Hannah Senesh. Senesh was a Jewish Hungarian poet who emigrated to Israel (at that time, Palestine) in the 1930s, while still a teenager. During World War II, Senesh enlisted in the British army and volunteered for a commando mission. She parachuted into Yugoslavia and made her way into her native Hungary, then under Nazi occupation. Her goal was to save Hungarian Jews from being sent to the extermination camps, but it was not to be. She was captured, severely tortured and executed, though never betraying her comrades. She was only twenty-three years old. Eli, Eli was a poem reflecting her impressions while walking on the beach near the ancient Roman ruins of Caesarea in Israel. It is often sung on Yom Hashoah, the Holocaust Remembrance Day.

Bow Down Low

Bow down low and bend your head, for to sweep the Lord’s house clean.
Yes, I’ve come to wash and clean from this floor the stains of sin.
Sweep high, sweep low, sweep clean as you go.
Bow down low and bend your head, for to sweep the Lord’s house clean.

The United Society of Believers in Christ’s Second Appearing, commonly known as the Shakers, was a Protestant sect founded in England in 1747. The French Camisards and the Quakers, two Protestant denominations, both contributed to the formation of Shaker beliefs. The name “Quaker” was derived from their process of worship, where their violent “tremblings” and “quakings” predominated. This form of worship changed in the 1740s, though it was retained by one group in Manchester, England. The “Shaking Quakers,” or Shakers, split from mainstream Quakerism in 1747 after being heavily influenced by Camisard preaching.

The Shakers practiced communal living, where all property was shared. They didn’t believe in procreation, and therefore had to adopt children and recruit converts into their community. Like the Quakers, the Shakers were pacifists who had advanced notions of gender and racial equality. The Shakers believed in opportunities for intellectual and artistic development within the Society. Simplicity in dress, speech, and manner was encouraged, as was living in rural colonies away from the corrupting influences of the cities.

Spontaneous dancing was part of Shaker worship until the early 1800s, when it was replaced by choreographed dancing. Spontaneous dancing returned around the 1840s, but by the end of the nineteenth century dancing ceased during worship. The Shakers composed thousands of songs, and created many dances as well. Both were an important part of the Shaker worship services. In Shaker society, a spiritual
“gift” could also be a musical revelation, and they considered it important to record musical inspirations as they occurred.

Jonah Hackbart-Morlock  
Ogechi Onyewuchi  
Chloe Ouellette  
_Soloists_

**I Just Come from the Fountain**  
Arr. Undine Smith Moore, 1904–1989

Oh, I just come from the fountain,  
Lawd, His Name so sweet.  
Brother (Sister, People) do you love Jesus?  
I know my soul love Him too,  
Oh, glory, His Name so sweet!

_African American musical pioneer Undine Smith Moore inspired and influenced black musicians across the country. Along with many choral pieces and arrangements, she also composed music in other genres, employing a broad range of expressive styles. A professor of music at Virginia State University for more than forty years, she numbered among her students the jazz pianist Billy Taylor and a host of others who became famous in their own ways._

**Unclouded Day (2010)**  
Arr. Shawn Kirchner, b. 1970

O they tell me of a home far beyond the skies,  
They tell me of a home far away;  
And they tell me of a home where no storm-clouds rise,  
O they tell me of an unclouded day.

_Chorus_  
O the land of cloudless days,  
O the land of an unclouded sky,  
O they tell me of a home where no storm-clouds rise,  
O they tell me of an unclouded day.

O they tell me of a home where my friends have gone,  
They tell me of a land far away,  
Where the tree of life in eternal bloom  
Sheds its fragrance through the unclouded day.
They tell me of a King in his beauty there,
They tell me that mine eyes shall behold
Where He sits on the throne that is bright as the sun,
In the city that is made of gold!

—Josiah K. Alwood

This arrangement by American composer Shawn Kirchner is the first movement of *Heavenly Home: Three American Songs*. Composed for eight-part *a cappella* chorus, it is a setting of a gospel tune by J. K. Alwood. Bluegrass vocal stylings combine with counterpoint and fugue in a crescendo that peaks at the words “in the city that is made of gold.” It was first performed in 2010 by the Los Angeles Master Chorale.

**INTERMISSION**

**Daniel Greco**  
*Baritone*

**Christopher Wilson**  
*Timpani*

*Five Mystical Songs* (1906–11)  
Ralph Vaughan Williams, 1872–1958

I. *Easter*

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.
IV. *The Call*

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

V. *Antiphon*

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

—George Herbert, 1593–1633
Here, English composer Ralph Vaughan Williams sets texts by seventeenth-century, Welsh-born English poet and Anglican priest George Herbert, from his 1633 collection The Temple: Sacred Poems. The first song, Easter, reflects the poet’s joy at the Resurrection. Michael Kennedy, in his study of the composer, wrote that the melody Vaughan Williams matched to Herbert’s summation of his own religious life, The Call, is “one of those simple tunes which came naturally to him and are entirely personal, yet sound as if they had always existed.” The closing Antiphon is a hymn of exultation—let all the world in every corner sing—that creates what Kennedy described as “a mood of bell-ringing, cymbal-crashing celebration.”

Amazing Grace! (2009)  
The Southern Harmony  
arr. Mack Wilberg, b. 1955

Amazing grace! How sweet the sound  
That saved a wretch like me.  
I once was lost, but now am found,  
Was blind, but now I see.

The Lord has promised good to me  
His word my hope secures;  
He will my shield and portion be,  
As long as life endures.

Yea, when this flesh and heart shall fail,  
and mortal life shall cease,  
I shall possess within the veil,  
A life of joy and peace

When we’ve been here ten thousand years  
Bright shining as the sun.  
We’ve no less days to sing God’s praise  
Than when we’ve first begun.

We’ve no less days to sing God’s praise  
Than when we’ve first begun.  
Begun, begun, begun, begun, begun

—John Newton
Amazing Grace is one of the most recognizable English-language songs and has been recorded over 6,600 times. Mack Wilberg, director the Mormon Tabernacle Choir, arranged this version, which starts with the men singing in unison, gradually adds vocal parts, and builds to an awe-inspiring culmination of harmonies. Of the hymn itself Wilberg noted that “it’s a perfect marriage of text and tune … it just resonates in a way that few other hymns do,” adding: “it has universal appeal.” The lyrics were written by English poet and clergyman John Newton and published in 1779. Growing up without religious faith, Newton wrote the words from personal experience. His spiritual conversion came while he was aboard a ship during a violent storm and called out to God for mercy. Although the hymn has been set to more than twenty melodies, it was set to a tune named “New Britain” in 1835, the melody most commonly heard today.

EVENING PRAYER

Since the days of the early church, Christian communities have gathered to mark the rising and setting of the sun with services of morning prayer (Matins) and evening prayer (Vespers).

The texts for evening prayer not only give thanks for natural and practical light, but for the light of Christ that dispels darkness and death forever. Bathed in light, we offer prayer and praise with the psalmist who sings, “let my prayer rise up like incense, the lifting up of my hands as the evening sacrifice” (Ps. 141:2).

Another staple of evening prayer is the Magnificat, the Song of Mary found in the Gospel of Luke, a canticle that celebrates the Lord’s incarnation as fulfillment of the salvation promise.

All who gather are invited to fully participate in worship. Responses for the assembly are printed in bold typeface. All of the service music is printed in this bulletin.
What Wondrous Love Is This
Paul Albright, soloist

Please stand at the start of the introduction

Thou that hast giv’n so much to me,
give one thing more, a grateful heart, not thankful
when it pleaseth me as if thy blessings had spare days;
but such a heart whose pulse may be thy praise.
At the sound of the bell, all are invited to turn toward the chancel to face the procession.

Dialogue:

Jesus Christ is the light of the world, the light no darkness can overcome.

Stay with us, Lord, for it is evening, and the day is almost over.

Let your light scatter the darkness and illuminate your church.

Hymn of Light:

Joyous light of glory:

of the immortal Father; heavenly, holy blessed

Jesus Christ. We have come to the setting of the sun, and we look to the evening light. We sing to God, the

Father, Son, and Holy Spirit: You are worthy

of being praised with pure voices forever. O Son of God,
We give you thanks, O God, for in the beginning you called light into being, and you set lights in the sky to govern night and day. In a pillar of cloud by day and a pillar of fire by night you led your people into freedom. Enlighten our darkness by the light of your Christ; may your Word be a lamp to our feet and a light to our path; for you are merciful, and you love your whole creation, and with all your creatures we give you glory, through your Son Jesus Christ, in the unity of the Holy Spirit, now and forever.

Amen. (sung)
“Let My Prayer Rise Before You”

Group I  Festival Choir
Group II  Assembly

All Let my prayer rise before you as incense; the lifting up of my hands as the evening sacrifice. O Lord, I call to you; come to me quickly; hear my voice when I cry to you. All Let my prayer rise before you as incense; the lifting up of my hands as the evening sacrifice. Set a watch before my mouth, O Lord, and guard the door of my lips. Let not my heart incline to
Silence, followed by 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)
“What Joyous Song Unfolding”

Stanza 1  All, in unison
Stanza 2  All, in harmony
Stanza 3  All, in unison
Stanza 4  All, in harmony

1. What joy - ous song un - fold - ing has called us in the night;
2. The moun - tains sing the sto - ry; the for - ests clap their hands;
3. Then let us breathe to - geth - er to praise the God of Life,
4. God, may our hearts be grate - ful, and may our words be true.

what lov - ing voice im - plor - ing has drawn us in - to light:
the stars sing forth God’s glo - ry; the seas, the hills, the lands.
and so con - spire to sun - der dis - har - mo - ny and strife,
May all our songs be no - ble and draw us deep in you.
1 John 3:1–3

Response: Thanks be to God.

The reading is followed by silence for reflection

Jesus said, I am the light of the world.

Whoever follows me will never walk in darkness.
gospel canticle

Please stand as the canticle is introduced; the refrain and verses are sung by all

REFRAIN

My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior.

VERSES

1. My soul proclaims the greatness of the Lord,
2. You have mercy on those who fear you,
3. You have filled the hungry with good things

my spirit rejoices in God my Savior,
from generation to generation.
and sent the rich away empty.

for you, Lord, have looked with favor
on your lowly servant.
You have shown strength with your arm
You have come to the aid of your servant Israel,

From this day all generations will call me bless’d:
and scattered the proud in their conceit,
to remember the promise of mercy,
In peace, …

... let us pray to the Lord.

Lord, have mercy.

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 name/s and all the saints, we commend ourselves, one another, and our whole life to you,

Through Christ our Lord.

To you, O Lord.

The litany may be followed by one or more additional prayers to which we respond

Amen. (sung)

The prayers conclude with the Lord’s Prayer

Our Father in heaven, hallowed be your name,
your kingdom come, your will be done,
on earth as in heaven. Give us today our daily bread.

Forgive us our sins as we forgive those who
sin against us. Save us from the time of trial
and deliver us from evil. For the kingdom, the pow’r, and the glory are yours, now and forever. Amen.

Let us bless the Lord. Thanks be to God.

Almighty God, the Father, + the Son, and the Holy Spirit, bless and preserve us. Amen.

The service continues with a hymn, printed on the following page
“Christ, Mighty Savior”

1. Christ, mighty Savior, Light of all creation,
   you make the daytime radiant with the sunlight and to the night give

2. Now comes the day’s end as the sun is setting,
   reception; while in the heavens praise you, with all creation

3. Therefore we come now evening rites to offer,
   fenses, strength for our weak hearts, Jesus, in light or darkness

4. Give heed, we pray you, to our supplication,
   that you may grant us pardon for of rest ing in the peace of

5. Though bodies slumber, hearts shall keep their vigil,
   glowing adornment, stars in the heavens. choirs of stars appearing hollow the night-fall.

The peace of Christ be with you all.

And also with you.

*The greeting of peace may be shared by all*
SERVING TODAY

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The Rev. Paul E. Hoffman
*The Phyllis and Richard Duesenberg Endowed Chaplain Chair*

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Laura Potratz
*Sponsored by Charles and Mary Sukup in memory of Eugene Sukup*

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Fernanda Van Atta
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cantor
Alexander Paul

lector
Lorelai Ingram

ACKNOWLEDGMENTS, SOURCES, AND PERMISSIONS


artwork
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thou that hast given so much to me

joyous light of glory

psalm 141

what joyous song unfolding
my soul proclaims the
greatness of the lord


christ, mighty savior


ACKNOWLEDGMENTS

CONDUCTOR

Nancy Menk holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary’s College, Notre Dame, Indiana, where she is Professor of Music, Director of Choral Activities, and Chair of the Music Department. She also teaches graduate conducting at the University of Notre Dame. She is founder and conductor of the South Bend Chamber Singers, an ensemble of 32 select singers from the Michiana area. Both the Saint Mary’s Women’s Choir and the South Bend Chamber Singers regularly commission, perform, and record new works. Dr. Menk is also conductor of the 110-voice Northwest Indiana Symphony Chorus. She has conducted All-State Choirs in Colorado, Delaware, Indiana, Kentucky, North Dakota, Maryland, and Pennsylvania. Menk is Editor of the Saint Mary’s College Choral Series, published by earthsongs. In October 2016, she became the first woman to program and lead a subscription concert of the South Bend Symphony Orchestra. In March 2019, she made her sixth Carnegie Hall appearance conducting a program of music for women’s voices and orchestra.
ENSEMBLE

2019 Lutheran Summer Music Festival Concert Choir

* denotes section leader

**Soprano 1**
Susanna Bischof, Paragould, AR
Sarah Burger, Columbia, SC
Raena Cole, Garden Valley, CA
Abby Gerth, Ankeny, IA*
MacyLynn Keller, Nampa, ID
Anne Thorsen, Bellingham, WA

**Soprano 2**
Megan Benkendorf, Uniontown, MO
Aria Beert, Rockford, IL*
Maya Jaramillo, Escondido, CA
Sarah Nedrow, Olympia, WA
Chloe Ouellette, Manassas, VA
Adriana Prusak, Winter Springs, FL

**Alto 1**
Kait Alschwede (counselor), Phoenix, AZ
Carolina Bowen, Salem, VA
Aubrianna Churchill, Bloomington, MN
Lydia Domines, Elizabethtown, PA
Abbey Kelley-Lanser, Hopkinton, MA*
Kuwon Kim, Shoreline, WA
Ogechi Onyewuchi, Chicago, IL

**Alto 2**
Paul Albright (fellow), Boston, MA
Katie Benkendorf, Uniontown, MO*
MacKenzie Hieber, St. Louis, MO
Isabella Palmer, Russellville, AR
Ella Pike, Lincoln, NE
Molly Syring, Satellite Beach, FL

**Tenor 1**
Andrew Blake, Iowa City, IA
Samuel Doyle, Olympia, WA
Nathaniel Driver, Valparaiso, IN*
Mason Hinkle, Logansport, IN
Thomas Schulteis, Parker, CO

**Tenor 2**
Andrew Clark, Chicago, IL
Tony Ding, Orlando, FL
Elijah House, Olympia, WA
Tre Lee, Broadview, IL
Alex Moe, Wadena, MN

**Bass 1**
Ajene Cooks, Chicago, IL
Jonah Hackbart-Morlock, Emmetsburg, IA
Alexander Paul, Florissant, MO
Aaron Rieger, Melrose Park, IL
Hudson Werich, Bluffton, IN

**Bass 2**
Andrew Beckman, Fort Worth, TX*
Zach Diedrich (counselor), Bloomington, MN
Joseph Johnson, Maywood, IL
Michael McKenzie, (counselor), Belchertown, MA
G. Sander Owens, Holland, MI
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Stacy Maugans, saxophone
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  Scott and Jane Sodergren
  in honor of Mikki Sodergren
Nancy Menk, choir
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Courtney Miller, oboe
  Kreedo Academy
Jorge Montilla, clarinet
  Dr. Sallie Streib
  in memory of Dr. Erich Streib
Paul Morton, trumpet
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Kevin Sütterlin, orchestra
  The Phyllis and Richard Duesenberg Orchestra Chair
Adrienne Williams, violin
  Anonymous in honor of Phyllis and Richard Duesenberg and Eldon and Donna Balko
Christopher Wilson, percussion
  Christine and William Drotning
  in memory of Eric Drotning
Jacqueline Wilson, bassoon
  Melba Panhorst
IN APPRECIATION

_Lutheran Summer Music_ gratefully acknowledges:

the eLJay Foundation for underwriting the livestreaming of tonight’s performance;
and Saint Mary’s College for the use of music.

**ANNUAL FUND DONORS**

1 July 2018–30 June 2019

*LSM is thankful for all gifts, but space limits the listing here to gifts of $200 and above*

**About the Annual Fund**

As a nonprofit organization, Lutheran Music Program is sustained by the generosity of parents, friends, and alumni who make contributions of all sizes to our Annual Fund. These gifts provide student scholarships and bridge the gap between tuition revenue and actual operating expenses. We receive the majority of our charitable gifts between now and the end of our fiscal year (30 September). If you would like to support LSM by making a tax-deductible gift, visit [www.lutheransummermusic.org](http://www.lutheransummermusic.org) and click “Support” or find a member of the LSM staff after the concert. Thank You!

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Please direct any errors or omissions to Lisa Hartwig at lhartwig@lutheransummermusic.org.