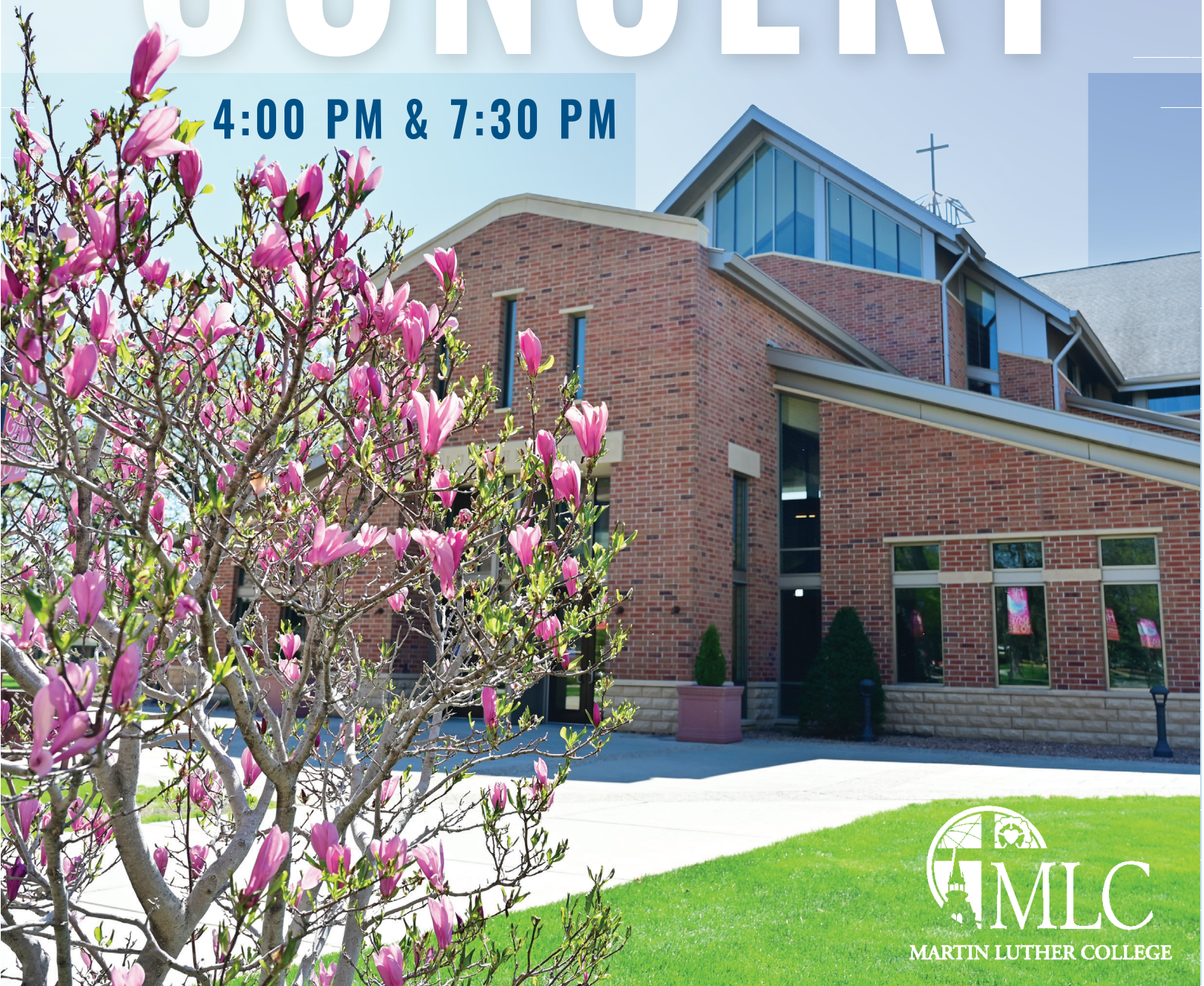


MARTIN LUTHER COLLEGE CHAPEL OF THE CHRIST

FRIDAY, MAY 14, 2021

Commencement **CONCERT**

4:00 PM & 7:30 PM



MARTIN LUTHER COLLEGE

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PROGRAM

Wind Symphony

Prof. Miles Wurster, Conductor

Children's March "Over the Hills and Far Away" (1919)

Percy Aldridge Grainger

Sheltering Sky (2012)

John Mackey

Arabesque (2008)

Samuel R. Hazo

Chorale

Prof. Jonathan Laabs, Conductor

Sure On This Shining Night

James Agee

Morten Lauridsen

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Arrangement: © Copyright 2005 by Songs of Peer, Ltd.

**Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.**

**The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.**

**Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.**

Piano—Elizabeth Stuebs

Dwijavanthi

An Indian Raga
Arranged by Ethan Sperry
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India has a rich and deep musical tradition dating back thousands of years. Like the West, India has a large and structured set of music schools and conservatories where students are trained to be virtuoso musicians beginning at a very early age. But unlike Western schooling, which is based on learning to read and interpret written sheet music, Indian musical instruction is based almost exclusively on aural tradition and improvisation. Most Indian ensembles consist of one or two percussionists to provide the rhythm and one or two melodic instrumentalists (violin, flute, sitar...) or vocalists to provide the melody, which is superimposed over a *shruti* box that drones the root and fifth of the scale for the duration of the piece. Indian music is based on the melody creating and resolving dissonance with this drone rather than on functional harmony. The melodic players or singers either perform in unison or alternate, often imitating each other; they rarely create harmony or polyphony.

The term *raga* generally refers to the specific scale upon which a piece of Indian music is based. There are well over 400 specific ragas which have been defined and named in the classical Indian tradition. Some are seven notes ascending and the same seven notes descending like Western scales, but others contain more or fewer notes with a variety of chromaticisms, and others have different patterns when the melody ascends or descends. ***Dwijavanthi*** is a complex South Indian variation on the more common raga Harikāmbhoji, where both the third and seventh scale degrees can be altered.

This arrangement asks the choir to use their voices to simulate all the elements of a small Indian ensemble. Some voices use harmonic overtone singing (notated as “R”) to simulate the droning of the shruti box. Others use vocables like “dng” and “k” to imitate the sounds of Indian drums like tabla with their voices. Other syllables used in this piece such as “Ta-na-na” and “Ta-ki-ta” are NOT purely nonsense syllables like “doo-doo-doo”. These syllables are taken from a rhythmic solfege language used by musicians in India called *sollokattu*. These syllables would be taught to percussionists or dancers in India to embody the rhythms they play or dance to, much like Kodaly’s use of “Ta-ta-tee-tee-ta” to denote a rhythmic pattern. Drummers or dancers often speak these syllables out loud as they practice and some even use them in performance, first speaking the sollokattu and then playing the rhythm.

The only word in this piece is “Thillana”, which is a South Indian (Carnatic) musical form in which a simple melody is introduced and then is repeated with increasingly complex ornamentation or elaboration at increasingly faster speeds. Thus, this arrangement is a *Thillana* based on the raga scale ***Dwijavanthi***.

Notes by Ethan Sperry

Männerchor

Prof. Adrian Smith, Conductor

What Shall We Do with a Drunken Sailor?

Traditional Sea Chantey
Arranged by David Eddleman
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“What Shall We Do with a Drunken Sailor?” is a sea shanty. The shanty was sung to accompany certain work tasks aboard sailing ships, especially those that required a bright walking pace. It is believed to have originated in the early 19th century or before—during a period when ships’ crews, especially those of military vessels, were large enough to permit hauling a rope while marching along the deck. David Eddleman’s setting allows the audience to actually see and hear the dilemma of the song being played out—from the mumblings of the sailors on board to the stomps of their boots on the deck.

**What shall we do, what shall we do with a drunken sailor?
Way, hey, and up she rises, earlye in the morning.
Put ’im in the longboat till he’s sober, earlye in the morning.
Way, hey, and up she rises, earlye in the morning.**

**What shall we do, what shall we do with a drunken sailor?
Put ’im in the scuppers, put ’im in the scuppers with a hosepipe on ’im,
earlye in the morning.
Way, hey, and up she rises, earlye in the morning.**

**What shall we do, what shall we do with a drunken sailor?
Pull out the plug and wet ’im all over, earlye in he morning
Way, hey, and up she rises, earlye in the morning.
What shall we do with a drunken sailor?**

Pirate Song

Tim Y. Jones
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The composer of this piece simply writes, “because sometimes you just need to say ‘Arrrr.’”

**A pirate sang a song to me.
He sang of life upon the sea.
He sang to me with graveled tones.
He sang to me of Billy Bones.
Pirates make me happy.**

**A pirate sang a song to me.
He had no leg below his knee.
He sang the song the best he could.
His tongue was also made of wood.
For romance, find a pirate.**

**My pirate comes from Tripoli.
My pirate curses saltily.
My pirate is not snooty.
My pirate shakes his booty.
My pirate swabs the deck like no one else can swab the deck.**

My pirate sang a song to me.
Land lubber sea lubber dog scurvy yo ho
His face was kind of barnacley.
Port side aft side other side yo ho
He told me that my parrot stank.
And so I made him walk the plank.

Piano—Laura Stelljes

Hosanna Ringers

Prof. Craig Hirschmann, Conductor

All You Need Is Love

Lennon and McCartney

Arranged by John A. Behnke

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Sweet Caroline

Neil Diamond

Arranged by Nicholas A. Hanson

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Women's Choir

Prof. Jonathan Laabs, Conductor

Bring Me Little Water, Silvy

Huddie W. Ledbetter

Arranged by Moira Smiley

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Bring me little water, Silvy
Bring me little water now
Bring me little water, Silvy
Ev'ry little once in a while

Bring it in a bucket, Silvy
Bring it in a bucket now
Bring it in a bucket, Silvy
Ev'ry little once in a while

Silvy come a runnin'
Bucket in my hand
I will bring a little water
Fast as I can

Can't you see me comin'
Can't you see me now
I will bring a little water
Ev'ry little once in a while

High Flight

John G. Magee, Jr.

Karen Linford Robinson

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John Gillespie Magee, Jr. entered flight training in 1941 when he was eighteen years old, and soon was sent to England to join the No. 412 Fighter Squadron, RCAF. He was assigned to fly the Supermarine Spitfire and flew air defense over England against the German Luftwaffe. As he orbited and climbed upward to 30,000 feet in a test flight, a poem came to his mind; back on the ground in a letter to his parents he included the poem, explaining: "It started at 30,000 feet, and was finished soon after I landed."

Just three months later, John Magee was killed in an air collision with another plane. His poem "High Flight" has become a mantra for pilots, and has been called the most famous aviation poem ever written.

**Oh! I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds — and done a hundred things
You have not dreamed of — wheeled and soared and swung
High in the sunlit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft through footless halls of air.**

**Up, up the long delirious, burning blue,
I've topped the windswept heights with easy grace
Where never lark, or even eagle flew —
And, while with silent lifting mind I've trod
The high untresspassed sanctity of space,
Put out my hand and touched the face of God.**

Piano—Kathryn Carlovsky

College Choir

Prof. Adrian Smith, Conductor

Let the River Run

Carly Simon

Arranged by Craig Hella Johnson

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Originally recorded by singer-songwriter Carly Simon, "Let the River Run" gained notoriety by accompanying the opening footage in the 1988 romantic comedy *Working Girl*, starring Harrison Ford, Melanie Griffith, and Sigourney Weaver. Since the film is set in Manhattan and the opening scene shows a Manhattan-bound ferry, Carly Simon wrote "Let the River Run" as "a hymn to New York with a contemporary jungle beat under it," inspired by the film's script as well as Walt Whitman's poetry. The song includes such compelling text as "the new Jerusalem" and "silver cities rise," allusions to Manhattan. The song would go on to receive numerous accolades, including an Academy Award for Best Original Song, a Golden Globe, and a Grammy.

This particular version of "Let the River Run" was arranged by Craig Hella Johnson, founder and artistic director of Conspirare. As Simon intended, the arrangement begins with percussion to evoke this "Concrete Jungle," soon followed by stacked entrances from each voice part.

The opening voices build and “come through the fog,” finally arriving at the first, grand imperative to “Let the River Run.” Throughout the song, the choir invites and calls us, as dreamers, to “come” and enjoy all that this seemingly idyllic city has to offer.

Coming to the edge, running on the water,

**Let the river run,
Let all the dreamers wake the nation.
Come, the new Jerusalem.**

**Silver cities rise;
The morning lights the streets that meet them.
Sirens call them on with a song.**

**It’s asking for the taking, trembling, shaking.
Oh, my heart is aching.
We’re coming to the edge, running on the water,
Coming through the fog, your sons and daughters.**

**Let the river run,
Let all the dreamers wake the nation.
Come, the new Jerusalem.**

**Silver cities rise;
The morning lights the streets that meet them.
Sirens call them on with a song.**

**Coming to the edge, running on the water,
Coming to the edge, running on the water, come, come!**

Percussionists—Jacob Bitter, William DeMarce, Philip Snyder

Dawn

Robert Bode
Eric William Barnum
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“Dawn” is a musical meditation on the coming light-filled day and all the possibilities that it possesses. The music has a Scandinavian flavor with a warm and inviting tone quality throughout. The aleatoric ending represents clouds of color forming and disappearing, ending in a tranquil silence.

**From the door’s soft opening
And the day’s first sigh,
Filling the room,
I see before me
A life of doors,
One opening on another:
Doors upon doors,
And sighs upon sighs,
Rising in a tide of mornings,
Rising, until that final sigh,
And the last morning,
And the last holy breath,
Whispering “this...”**

Of Crows and Clusters

Based on “Two Old Crows” by Vachel Lindsay

Norman Dello Joio

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This nonsensical text dates from the early twentieth century, when poet Vachel Lindsay, like many Americans, was enamored of fantasies like *Alice in Wonderland*.

Here, we’ve two bumbling black birds sitting on a fence, “thinking of cause and effect ... effect and cause, and of nature’s laws.” One of them stutters, the other mutters, a bee buzzes by and scares them both off, and that’s that.

Don’t look for ultimate meaning here—just enjoy the wit and snap of a great composer having fun with a goofy poem.

Two old crows sat, sat on a fence rail.
Thinking of cause and effect.
Two old crows, weeds and flowers,
Thinking of effect and cause and of nature’s laws.
One of them stuttered, and one of them muttered,
Each of them thought far more than he uttered.
One crow asked the other crow a riddle;
asked the muttering crow of the stuttering crow:
“Why does a bee have a sword to his fiddle?”
“Bee-cause,” said the stuttering crow,
“B-B-B-B-Bee-cause,” Said the muttering crow,
“Tell me, O! tell me why a bee has a sword to his fiddle?”
“Bee-cause,” said the other crow.
Just then a bee flew close to their rail:
Those two black crows turned pale,
And away did sail.
Why does a bee have a sword to his fiddle?
Why? Bee-cause!

Pianist—Laura Stelljes

PERFORMING GROUPS

Wind Symphony

Flute

Carolyn Bauer
Megan Buth*
Hannah Esmay
Sarah Kramer
Maddie Neyhart
Meg Stangl
Elena Thoma
Maria Werre

Oboe

Ryan Kluba

Bassoon

Jared Dobberstein

Clarinet

Hannah Broring
Hannah Mayer
Aimee Olsen*
Bill Wang
Natalie Zirbel

Bass Clarinet

Sydney Peterson

Alto Saxophone

Emma Dorn
Ashlee Olsen*

Tenor Saxophone

Josh Zander

Baritone Saxophone

Christopher Robbert

Trumpet

Joey Behm*
Sam Eickhoff
Joseph Grambsch
Ethan Mallow
Alicia Mengel
Josiah Winkel

Horn 1

Josie Bieberitz
Katelyn McGurk
Kara Peter
Evan Vant Hul*

Trombone

Josh Bannick
Carl Boeder*
Noah Cook
Leah Kuchenbecker
Bethany Valleau
Gus Wenz

Bass Trombone

Ben Hillmer

Euphonium

Brooke Flunker
Aaron Jobs*
Matthew Springer

Tuba

Andrew Kramer*
Noah Ungemach

Percussion

Zach Cole
Will DeMarce
Chloe Grunewald
Mikayla Kiedrowski
Jordan Massiah+
Robert Reinke
Jacob Schwark+

*Principal

+Co-principal

Hosanna Ringers

Samantha Bunke
Jared Dobberstein
Michaela Johnson
Mikayla Kiedrowski
Ryan Kluba

Leah Kuchenbecker
Anna Martin
Chloe Robbert
Joel Sauer
Hannah Schneekloth

Jacob Schwark
Matthew Springer
Amanda Sutton
Isaiah Zabell

Women's Choir

Soprano 1

Margaret Beam
Emma Berg
Emily Ciha
Charis Glende
Michelle Goens
Leah Klammer
Alyssa Mueller
Pearl Rouleau
Sadie Schultz
Hannah Westra
Rebekah White

Soprano 2

Michaela Albrecht
Anna Bilitz
Naomi Bridgemen
Allonna Fick
Hannah Foley
Stephanie Hintz
Lisa Hoffer
Makayla Kaiser
Lydia Krenke
Grace Russell
Hannah Sieh
Claire Tomhave
Alyssa Walther
Madeline Walz
Amber Wenman

Alto 1

Madeline Abel
Anna Borgwardt
Natasha Cabeza
Grace Deck
Makayla Demler
Hannah Domke
Janae Jensen
Mara Klatt
Rebecca Klement
Kaitlyn Martin
Taylor Natalie
Allyana Rautenberg
Kaitlyn Rodmyre
Katlyn Schwab
Hannah Stahmann
Katie Tauscher

Alto 2

Kassidy Aguilar
Paige Biesterfeld
Kaitlin Butler
Abbie DiGiovanni
Kaitlin Emerson
Maya Habben
Emily Kell
Abigail Kesting
Abigayle Koch
Elise Matthies
Jillian Micheel
Tatiana Parker
Madelyn Plitzuweit
Hannah Schroeder
Abigail Winkel

Chorale

Soprano

Carolyn Bauer
Annette Bayer
Josephine Bieberitz
Hannah Esmay
Brooke Flunker
Michelle Goens
Madelyn Holtz
Sarah Kramer
Natalie Mapes
Lynsey Marohn
Megan Mielke
Chantel Moldan
Madelyn Neyhart
Nicole Porter
Kendra Rivera
Rebecca Rivera
Chloe Robbert
Alyssa Roethke
Meg Stangl
Elizabeth Stuebs
Alexis Waack
Megan Wassermann

Alto

Hannah Bartmann
Risa Fellers
Ruth Gehring
Claire Herman
Mikayla Kiedrowski
Jee Ah Larsen
Marissa Marten
Grace Nelson
Leah Nushart
Ashley Peterson
Alyssa Tessmer
Bethany Valleau
Grace Waldschmidt
Tina Wang
Jamee Wohling

Tenor

Garrett Bretschneider
Zachary Cole
Noah Cook
Jace Fellers
Benjamin Hahm
Isaiah Hahm
Aaron Jobs
Christian Koelpin
Jacob Schwark
George Sims
Noah Vogt
Shawn Zumbach

Bass

Joshua Bannick
Ethan Coffee
Nathan Curtis
Elijah Dorn
Paul Frick
Jonathan Gumm
Seth Marquardt
Jayden Mielke
Malachi Mortensen
Alexander Pilling
Robert Reinke
Nicholas Schroeder
Bill Wang
Douglas Zabel

Männerchor

Tenor 1

Brian Friesenegger
Zaine Gehl
Liam Kopp
Micah Larsen
Joel Sauer
Matthew Speidel
Camden Sulzle

Tenor 2

Aaron Bode
Jacob Clarke
Owen Eubank
Eli Fendel
Corran Schmidt
Noah Uhlenbrauck

Bass 1

Kyle Doering
Josiah Koelpin
Reagan Moore
Colin Neville
David Rutschow
Lucas Stiles
Ashton Thornton

Bass 2

Eric Bartsch
Paul Frick
Noah Kvidt
David Martin
Max Nordlie
Josiah Wordell

College Choir

Soprano 1

Adia Gabb
Rachel Goddard
Elizabeth Kassuelke
Madison Leckwee
Rebecca Loescher
Emmalee Mindock
Dana Pietrzyk
Lauren Stuebs
Carley Techlin
Maria Werre

Alto 1

Grace Bain
Emma Dorn
Diana Escalona
Rebecca Krug
Leah Kuchenbecker
Livia Lickteig
Ashlee Olsen
Elena Thoma
Lydia Wilde

Tenor 1

Carl Boeder
Mark Burger
Derek Gulrud
Luke Schultz
Josiah Winkel

Bass 1

Joseph Behm
Nathaniel Brauer
Samuel Eickhoff
Colin Krueger
Jonathan Marquardt
Jonah Plocher
Jacob Price

Soprano 2

Molly Bauer
Samantha Bunke
Regina Lou
Aimee Olsen
*Kaitlyn Roux
Kristin Uher
Natalie Zirbel

Alto 2

Margaret Gabb
Rebecca Heyer
Mollie Hinz
Michaela Johnson
Haley Martin
Alicia Mengel
Natasha Oblender
Kara Peter
Amanda Rehberger
Sydney Stobb

Tenor 2

Dallas Biga
William DeMarce
Josiah Klatt
Ronny Nguyen
Noah Ungemach
Evan Vant Hul

Bass 2

Jacob Bitter
Ryan Kluba
Andrew Kramer
Jonas Landwehr
+Benjamin Roekle
Philip Snyder
Matthew Springer
Joseph Wessel
Isaiah Zabell

+President

* Secretary



MARTIN LUTHER COLLEGE

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The mission of Martin Luther College is to train a corps of Christian witnesses who are qualified to meet the ministry needs of the Wisconsin Evangelical Lutheran Synod and who are competent to proclaim the Word of God faithfully and in accord with the Lutheran Confessions in the Book of Concord. To fulfill this mission, Martin Luther College carries out all instruction and programs of student life according to the gospel as revealed in the inspired and inerrant Word of God.