



**FRIDAY
MAY 16, 2025**

MARTIN LUTHER COLLEGE

Commencement
CONCERT

7:30 PM AUDITORIUM



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PROGRAM

Chorale

Prof. Jon Hermanson, Conductor
Joseph Panning, Student Conductor

I Have Had Singing

Text by Ronald Blythe
from *Akenfield, Portrait of an English Village*
Setting by Steven Sametz

The singing.
There was so much singing then
And this was my pleasure, too.
We all sang, the boys in the field,
The chapels were full of singing.
Here I lie:
I have had pleasure enough;
I have had singing.

By and By

Spiritual
Setting by Carol Barnett

Oh by an' by, by an' by, I'm gonna lay down this heavy load.
I know my robe's gonna fit me well, I'm gonna lay down this heavy load.
'Cause I tried it on at the gates of hell, I'm gonna lay down this heavy load.

Oh by an' by, by an' by, I'm gonna lay down this heavy load.
Oh hell is a deep and dark despair, I'm gonna lay down this heavy load.
So stop, poor sinner, an' a-don't go there, I'm gonna lay down this heavy load.

Oh by an' by, by an' by, I'm gonna lay down this heavy load.
Oh one of these mornings, bright an' fair, I'm gonna lay down this heavy load.
Gonna take my wings and cleave the air, I'm gonna lay down this heavy load.

Oh by an' by, by an' by, I'm gonna lay down this heavy load.
Oh when I get to heaven gonna sing and shout, I'm gonna lay down this heavy load.
For there's no one there to turn me out, I'm gonna lay down this heavy load.
Oh by an' by, by an' by, I'm gonna lay down this heavy load.

The Road Home

Michael Dennis Browne

Tune: "Prospect" from *Southern Harmony* 1835

Adapted by Stephen Paulus

Tell me, where is the road
I can call my own,
That I left, that I lost
So long ago?
All these years I have wandered,
Oh when will I know
There's a way, there's a road
That will lead me home?

After wind, after rain,
When the dark is done,
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home.

Rise up, follow me,
Come away is the call,
With the love in your heart
As the only song;
There is no such beauty
As where you belong;
Rise up, follow me,
I will lead you home.

Männerchor

Prof. Adrian Smith, Conductor

The River

Words by Bill Cairns

Music by Susan Labarr

I grew from boy to man along the river.
My roots grew tangled with the willow tree.
The rocks and sand and mud were my foundation.
I thought the water flowed only for me.

The old men always warned, "Don't fight the river.
If you just give her time, she'll bring you in."
But times when you're adrift you get real anxious.
And there's a chance you won't get home again.

The river holds the secrets of a lifetime.
Its depths and shallows swirl with mystery.
Through flood or drought the water follows one law—
"Flow on" [in]to the everlasting sea.

Part of that river still pumps deep inside [of] me.
But I need more to make my spirit whole.
Baptize me once again in river water.
Let river mud anoint my prodigal soles.

I grew from boy to man along the river.
My roots grew tangled with the willow tree.
The rocks and sand and mud were my foundation.
I thought the water flowed only for me.
I grew from boy to man . . . I will get home again.

Piano: Laura Stelljes
Percussion: Caleb Krahn, Abraham Schlomer
Guitar: Luke Zondervan

Seize the Day

from Walt Disney's musical drama, *Newsies*

Words by Jack Feldman
Music by Alan Menken
Arranged by Roger Emerson

Open the gates and seize the day. Don't be afraid and don't delay.
Nothing can break us. No one can make us give our rights away.
Arise and seize the day.

Now is the time to seize the day.
Send out the call and join the fray.
Wrongs will be righted if we're united.
Let us seize the day.

Friends of the friendless seize the day.
Raise up the torch and light the way.
Proud and defiant we'll slay the giant.
Let us seize the day.
Neighbor to neighbor, father to son.
One for all and all for one.

Open the gates and seize the day. Don't be afraid and don't delay.
Nothing can break us. No one can make us give our rights away.
Neighbor to neighbor, father to son.
One for all and all for one.

Piano: Luke Staude

Hosanna Ringers

Prof. Craig Hirschmann, Conductor

Oblivion

Astor Piazzolla

Arranged by Douglas Anderson

Shepherd's Hey

English "Morris dance" song

Arranged by Percy Aldridge Grainger

Arranged by Cathy Moglebust

Women's Choir

Prof. Jon Hermanson, Conductor

Abigail Schmitz, Student Conductor

Goodnight Moon

Text by Margaret Wise Brown

Music by Eric Whitacre

In the great green room
There was a telephone
And a red balloon
And a picture of—
The cow jumping over the moon

And there were three little bears
 sitting on chairs
And two little kittens
And a pair of mittens
And a little toy house
And a young mouse
And a comb and a brush
 and a bowl full of mush
And a quiet old lady who was
 whispering "hush"

Goodnight room
Goodnight moon
Goodnight cow jumping over the moon
Goodnight light
And the red balloon

Goodnight bears
Goodnight chairs
Goodnight kittens
And goodnight mittens

Goodnight clocks
And goodnight socks
Goodnight little house
And goodnight mouse

Goodnight comb
And goodnight brush
Goodnight nobody
Goodnight mush
And goodnight to the old lady
 whispering "hush"

Goodnight stars
Goodnight air
Goodnight noises everywhere

Piano: Kathryn Carlovsky

Bring Me Little Water, Silvy

Huddie W. Ledbetter
Arranged by Moira Smiley

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

Hallelujah

Text by Charles Wesley
Music by William Walker
Arranged by Jean S. Applonie

And let this feeble body fail, and let it faint or die;
My soul shall quit this mournful vale, and soar to worlds on high,
And I'll sing hallelujah, and you'll sing hallelujah,
And we'll all sing hallelujah, when we arrive at home.

O what are all my suff'rings here, if Lord, Thou count me meet
With that enraptured host appear, and worship at Thy feet!
And I'll sing hallelujah, and you'll sing hallelujah,
And we'll all sing hallelujah, when we arrive at home.

Give joy or grief, give ease or pain, take life or friends away,
But let me find them all again, in that eternal day.
And I'll sing hallelujah, and you'll sing hallelujah,
And we'll all sing hallelujah, when we arrive at home.

College Choir

Prof. Adrian Smith, Conductor

Time

Words and Music by Jennifer Lucy Cook

Time, like money or borders between one country and another, is one of those funny human-made concepts that dictate our lives but are fundamentally meaningless if we didn't all agree to go along with it. And yet, we experience aging, the changing of seasons, and growth, undeniably. The line between time's reality and its invention is blurry, and there was no better way I could think of to depict that than by writing a repeating lyric that erodes as the piece unfolds. As lyrics disappear, phrases take on new meaning, like the way a 30th birthday differs from a fifth birthday, or how old memories can appear sharper than yesterday's. We lose time when we try to keep it, we spend time as we try to save it—and since it insists upon eluding us, we can only notice the fact that time has been winking at us all along. This wit, this relentlessness, and this freedom is the spirit behind *Time*, and this piece is my way of winking back. —Jennifer

Time, you can spend it, when you spend it then you're running out of
Time, you can save it but to save it is to take a little
Time, in a minute, when you're in it, can you feel the passing
Time is an illusion, there's confusion when they tell you now it's
Time to get older, time to work and time to waste and there's no
Time left to hold her, time to tell him how you feel while there's still
Time, three two one eleven thirty, two AM, then dinner
Time now to kill, I said I will and still it flies and flies, oh
Time.

Ballade to the Moon

Words and Music by Daniel Elder

“Ballade to the Moon” is the first in a cycle of nocturnes for mixed chorus and piano, exploring observational and psychological experiences associated with love, nature, darkness, and light. The texts are original and approach these themes in different ways; this piece depicts a moonlit walk through woods and fields, while exploring the love felt for the narrator’s surroundings. The beauty of the text is in its obscurity—the narrator could be referring to nature or to a romantic attraction. The night seems to call, “Come and dream in me!” Under deep forest cover, the narrator entreats the stars, “O share thy light!” until the twinkling stars gleam in the open meadow, luring, “Come and sing with me!” Love for the surrounding dusky beauty causes the narrator to weep with joy, with only the moon as witness.

Each stanza consists of four lines of iambic tetrameter followed by a separate, brief entreaty, then the final three lines (the last being a refrain). This recalls the form of the fourteenth-century ballades of French poet and composer Guillaume de Machaut, hence the title of this piece. –Daniel Elder

On moonlit night I wander free, my mind to roam on thoughts of thee.
With midnight darkness beckoning my heart toward mystic fantasy:
Come and dream in me!

How beautiful, this night in June!
And here, upon the velvet dune,
I weep with joy beneath the moon.

The path lies dark before my sight, and yet, my feet with pure delight
Trode onward through the blackened vale, beneath the starry sky so bright.
O share thy light!

These woods, their weary wanderer soon
in awe and fearful wonder swoon;
I weep with joy beneath the moon.

And as the darkened hours flee, my heart beats ever rapidly.
Though heavy hang my eyes with sleep, my singing soul, it cries to thee:
Come and sing with me!

The twinkling sky casts forth its tune:
O must I leave thy charms so soon?
I weep with joy beneath the moon.

Piano: Laura Stelljes

Ob-la-di, Ob-la-da

Words and Music by John Lennon and Paul McCartney
Arranged by Bill Ives

Desmond has his barrow in the marketplace;
Molly is the singer in a band.
Desmond says to Molly, "Girl, I like your face,"
And Molly says this as she takes him by
the hand:
"Ob-la-di, Ob-la-da, life goes on—bra,
la la how the life goes on."

Desmond takes a trolley to the jeweler's store,
Buys a twenty-carat golden ring.
Takes it back to Molly waiting at the door,
And as he gives it to her, she begins to sing:
"Ob-la-di, Ob-la-da, life goes on—bra,
la la how the life goes on."

In a couple of years, they have built a home sweet home.
With a couple of kids running in the yard of Desmond and Molly Jones.

Happy ever after in the marketplace;
Desmond lets the children lend a hand.
Molly stays at home and does her pretty face,
And in the evening she still sings it with the band:
"Ob-la-di, Ob-la-da, life goes on—bra, la la how the life goes on."

String Bass: Michael Schmitz

Alumni Recognition

Michelle Markgraf, Director of Alumni Relations

10-Minute Intermission & Offering

A freewill offering will be gathered to support student financial aid at MLC.
We are offering three options:

- You may contribute at the door
- You may contribute from your cell phone: Text **AID** to 507.233.4344
- You may scan the QR code to the right and select the **MLC Financial Aid** designation on the drop down menu



Wind Symphony

Dr. Miles Wurster, Conductor

Symphonic Suite from *Robin Hood: Prince of Thieves*

Michael Kamen
Arranged by Paul Lavender

Combined Groups

Dr. Miles Wurster, Conductor

Hymn to the Fallen from *Saving Private Ryan*

Music by John Williams
Transcribed for Concert Band by Paul Lavender

“Hymn to the Fallen” (1998) from the film *Saving Private Ryan*, is a memorial for all the soldiers who sacrificed themselves on the altar of freedom in the Normandy Invasion on June 6, 1944. Steven Spielberg comments on Williams’ film score:

“It’s a piece of music and a testament to John Williams’ sensitivity and brilliance that, in my opinion, will stand the test of time and honor forever the fallen of this war and possibly all wars. *Saving Private Ryan* possibly contains the least amount of score. Restraint was John Williams’ primary objective. He did not want to sentimentalize or create emotion from what already existed in raw form. *Saving Private Ryan* is furious and relentless, as are all wars. But where there is music, it is exactly where John Williams intends for us the chance to breathe and remember.”

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Chorale

Soprano 1

Chloe Berg
Sarah Felsing
Emma Frey
Mary Hahm
Adelyn Kemnitz
Maran Luckwaldt
Mary Niebuhr
Elizabeth Oakland
Alexandra Schroeder
Taylor Schuettpehlz
Mariah Schultz
Sandra Toyoda-Bell
Emily Wittig
Ella Wurster

Soprano 2

Elizabeth Aston
Abigail Boxrud
Madelyn Fischer
Cassondra Goeglein
Hosanna Halldorson
Lindsay Hatton
Charis Headrick
Sophia Horn
Elizabeth Kanzenbach
Nina Litherland
Bethany Munson
Alyssa Rogne
Katie Rosenau
Heidi Schindler
Heidi Schmidt
Alexis Screnock
Magdalyn Spike
Aliya Sulzle
Aryana Taylor
Mary (Yi Le) Wang
Kayla Whitmer

Alto 1

Noelle Berg
Karynn Bretschneider
Laura Faught
Mara Haefner
Maddilyn Holicky
Anna Kramer
Emma Grace Kramer
Jessica Laridaen
Anika Metzger
Isabel Neumann
Cassandra Peil
Amber Rusch
Emma Schroeder
Bailey Schwab

Alto 2

Allyson Bullington
Hannah Christensen
MacKenna Dressel
Emily Garrett
Matteah Gehl
Alexis Gosch
Emily Hacker
Lillian Heldt
Cora Hinz
Leah Horn
Maeva Lopez Vicente
Emma Niebuhr
Ella Rosenau
Lillian Ruddat
Megan Steinke
Maria Vik

Tenor 1

Malachi Hulse
Jack Pittenger
Vincent Rowe
Micah Schibbelhut
Kenneth Stepleton

Tenor 2

Jake Albrecht
Elijah Bagasao
Aidan Berg
Garrett Bretschneider
Matthew Colson
Sam Hansmann
Atticus Lawrenz
Caleb Pavelchik

Bass 1

Jeremiah Bauer
Samuel Brown
Samuel Daley
Daniel Ertman
Michael Forrester
Noah Gruetzmacher
Aaron Grunewald
Noah Lukasek
Cuauhtemoc Ramirez
Daniel Reinke
Nicholas Russ
Joseph Schroeder

Bass 2

Caleb Foxen
Micah Gray
Jacob Guenther
Josiah Guenther
Jack List
Luke McCauley
Caleb Rimpel
Luke Rogotzke

Männerchor

Tenor 1	Tenor 2	Bass 1	Bass 2
Juan Carrasquero	Austin Haley	Aidan Draper	Preston Ballentine
Brandon Mensching	Phillip McCaskill	Noah Koelpin	Jared Henning
Deiondre Parks	Noah Micheel	Carson Mattek	Caleb Pausma
Owen Schultz	Zair Palacios	Benjamin Pearson	Ryan Schmidt
Aleksei Soloviyov	Abraham Schlomer	Nathan Vance	Silas Vogel
Corey Tipton	Louis Schultz	Benjamin Vasold	Luke Zondervan
	Ziyan Xu	Weihan Wang	

Hosanna Ringers

Micah Gray	Grant Klas	Lillian Ruddat
George Hogan	Nina Litherland	Bethany Schneekloth
Madelyn Italiano	Emma Niebuhr	Grace Seim
Elizabeth Kanzenbach	Mary Niebuhr	Josiah Smith
		Magdalyn Spike

Women's Choir

Soprano 1	Soprano 2	Alto 1	Alto 2
Olivia Bovee	Brenna Antonson	Abigail Backus	Allison DeRosier
Elsa Brauer	Nelly Düll	Hannah Berg	Emma Groth
Sydney Buch	Jemimah Habben	Elizabeth Beussman	Mikaela Koester
Hannah Hartwig	Alaina Hackmann	Bella Blumer	Samantha Miller
Rachel Huff	Ella Hunter	Marissa Buege	Grace Powers
Greta Mensching	Olivia Klabunde	Julia Ewart	Erin Pulice
Ella Ristow	Chloe Koschnitzke	Emily Leyrer	Kylie Roekle
Emma Robbert	Myra Liermann	Ella Schmidt	Emily Schulz
Meredith Schultz	Elly Meissner	Allison Schroeder	Sophia Thiel
Jenna Weigand	Sera Sagong	Ava Schroeder	Estella Wendland
	Emily Uhlhorn	Kierah Schultz	Wilhelmina Wenz
	Charlotte Wodsedalek	Ella Slangor	
		Morgan Wolf	

College Choir

Soprano 1

Ella Bergemann
Faith Blauert
Ruby Freese
Katelyn Gilkey
Greta Kopp
Nicole Schumann
Estrella Strackbein

Soprano 2

Carissa Avery
Madelyn Italiano
Naomi Kassulke
Abbee Olsen
Emma Pufahl**
Bethany Schneekloth
Bethany Spike
Nicole Trapp

Alto 1

Eva Doeblen
Lydia Meyer
Grace Seim
Alana Sulzle
Hope Sulzle
Katie Ungemach
Hazel Wagie
Micaiah Wagner

Alto 2

Mora Enoka
Dorothea Grubbs
Meghan Johnson
Elise Nolte
Zoe Scharf
Ella Schlei
Abigail Schmitz
Lilianne Zimpelmann

Tenor 1

Jacob Bergstrom
Isaiah Carlovsky
George Hogan
Jason Horn
Caleb Jensen
Joshua Kallies
Eli Krueger
Luke Staude

Tenor 2

Ryan Boggs*
Caleb Carlovsky
Benjamin Loescher
Matthew Marquardt
Joseph Schultz
Eric Smith
Micah Vanderhoof

Bass 1

Hans Boeder
Jesse Childress
Adam Conrad
Corey Deyo
Caleb Krahm
Wenda Liu
Isaiah Ruddat
Josiah Smith
Sebastian Smith

Bass 2

Isaac Boettcher
Benjamin Foster
Grant Klas
Zachary Maedke
Timothy Manning
Matthew Nygaard
Joseph Panning
Lucas Prange
Noah Sulzle

*Choir President

**Choir Secretary

Wind Symphony

Piccolo

Madelyn Italiano
Emma Pufahl

Flute

Evelyn Frantzen
Madelyn Italiano
Emma Pufahl*
Ella Rosenau
Nicole Trapp
Micaiah Wagner

Oboe

Ella Wurster

Clarinet

Meghan Johnson
Lillian Ruddat
Bethany Schneekloth
Nicole Schumann*

Bass Clarinet

Cheyenne McGillis

Contrabass Clarinet

Bethany Schneekloth

Alto Saxophone

Cora Hinz
Joseph Panning*
Brooke Parkhurst

Tenor Saxophone

Joseph Schroeder

Baritone Saxophone

Grant Klas

Trumpet

Joshua Kallies
Martin Krenz
Luke Rogotzke
Katie Rosenau*
Eric Smith
Josiah Smith

Horn

Jason Horn
Sebastian Smith
Katie Ungemach*

Trombone

Reese Collins
Benjamin Foster*
Nina Litherland
Micah Schibbelhut
Grace Seim
Kenneth Stepleton
Maria Vik

Bass Trombone

Adam Conrad

Euphonium

Noah Gruetzmacher*
Leah Horn

Tuba

Jeremiah Bauer
Micah Gray*

Percussion

Natalie Baye
Elizabeth Kanzenbach
Naomi Kassulke
Caleb Krahn^
Emma Niebuhr^
Mary Niebuhr
Vincent Rowe

*Denotes Principal

^Denotes Co-Principal



MARTIN LUTHER COLLEGE

The mission of Martin Luther College is to train men and women to meet the public ministry needs of the Wisconsin Evangelical Lutheran Synod.