

The Reformation of Everything, 1517–2017: Symposium

Reformation Commemoration Concert

Tuesday, October 31, 2017

7:30 pm

Center for Faith and Life

Luther College

New Music by

James M. Stephenson

Pablo Gómez-Estévez ('17)

Daniel Kallman ('78)

John Kuntz ('19)

Caleb Linville ('19)

Sky Macklay ('10)

Mark Petering ('95)

Hunter Prueger ('18)

Daniel G. Raney ('92)

Concert Band

Joan deAlbuquerque, conductor

Cathedral Choir

Mark Potvin ('01), conductor

Collegiate Chorale

Jennaya Robison ('96), conductor

Student, Faculty and Guest Soloists



~ Program ~

this is most certainly true (Luther College consortium commission)

James M. Stephenson

Reformation Cantata (Luther College commission)

Here I Stand

Daniel G. Raney ('92)

Cathedral Choir

Jonathon Struve ('02), baritone; Beth Ray Westlund ('89), mezzo-soprano

Jessica Paul, piano; Jonathan Kuehner ('20), "Bobby"; David Judisch, "John"

Baritone Solo:

When our Lord and Master, Jesus Christ said
"Repent", he willed the entire life of believers be
one of repentance. [Luther, Thesis One—
paraphrased DGR]

Choir:

And those dying with lack of respect and
compassion, feel great fear-- and the smaller the
love the greater the fear. [Thesis Four]

Baritone Solo:

Humanity is to be taught that one who finds the
poor, displaced, and hated ones, yet falsely uplifts
their own spirit-- sticks in the mud. [Thesis Forty-
five]

Chorus:

Adama or Mayim? [*Trans: Mud or Water?*]
The greater the love, the greater compassion.

Chorus

He asks we take our stone:

The world's within our hands, we are trusted to
fill the image that our maker gave.

Lest we be all alone:

Lest we dare reject companions cleft from our own
flesh and bone.

A world within our hands.

Adama where we stand.

Parting the mayim radiant.

Mezzo-Soprano solo:

*(Krista Lynn Sandstrom, '92 in Memoriam—
based on a reflection by her husband, Christian
McGuire, '92.)*

When it's Winter in our world

And the water's turned to ice

And we think of those who have gone on.

May the glaze upon the path

Be a window from our heart

To see the ones for whom we cast our stone.

Texts By Martin Luther and Daniel G. Raney.

Dialogue adapted from "Grandfather's Storybook,
by D.G. Raney.

Wenn die Fülle der Zeit gekommen war

Caleb Linville ('19)

Disputation(s) on the Power (of Indulgences)
Cathedral Choir and Collegiate Chorale

Sky Macklay ('10)

Shattered Cathedral

Hunter Prueger ('18)

Sola Fide

Pablo Gómez-Estévez ('17)

Rachel Schwabenbauer ('19), flute; Garrett O'Connell ('19), oboe; Charles Craig ('18), clarinet
Timothy Radermacher ('18), bassoon; Anneliese Braaten ('18), horn
Thaddeus Guy ('18), vibraphone

Luther on Laughter (LOL)
Collegiate Chorale

Daniel Kallman ('78)

Nori Hadley ('97), fiddle; Andrew Murray ('18), guitar; Andrea Beckendorf ('93), bass

"If I am not allowed to laugh in heaven, I would not
like to go there." Martin Luther (sung in German)

When Mary and Susan and Emily
With their sweet round mouths sing "Ha, ha, he!"

When the green woods laugh with the voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it.

When the painted bird laughs in the shade,
Where our table with cherries and nuts is spread:
Come live and be merry, and join with me,
To sing the sweet chorus of "Ha, ha, he!"
William Blake (*Laughing Song* from "Songs of
Innocence", 1789)

When the meadows laugh with lively green,
And the grasshopper laughs in the merry scene,

Two Minds

John Kuntz ('19)

Reformation Festival (1517-2017)

Mark Petering ('95)

I. Alleluia

II. Bread for the World

III. Festival Hymn

Cathedral Choir and Collegiate Chorale; Michaela Gyure ('19), soprano

I was lost but now I'm free.
No one stands between God and me.
Christ has died to make us whole
So we live forever more.
No good work can justify
Grace that Christ has offered me.
Freely given I receive
God's own Son; He died for me.

As a Christian I declare
Freedom from my earthly woes.
Mankind has no pow'r o'er me
Yet I serve humanity.
Suffering fools that would deny
Dignity, equality.
All God's people unify,
Praising Him who justifies.

As we look to futures bright,
We resist our deepest fears
That this world consumed with greed

Is beyond Christ's power to heal.
Jesus Christ shall reign again
In our hearts forevermore.
So ye Christians celebrate
Life renewed through Christ the King!

- Mark Petering
inspired by Martin Luther's life and writings
especially *On the Freedom of a Christian*
and Romans 1:17 which led to his Doctrine of
Justification
Soli Deo Gloria.

Dedicated to Luther College
Dedicated to my German-Lutheran
Grandfather ("Opa")
Erich Wolfgang Bergmann
b. Nov. 8, 1903 Schwarzburg, Thuringen,
Germany
d. April 18, 1994 Monroe, Michigan USA

~ Acknowledgements ~

Funding for this concert was provided by **The Marilyn Roverud Endowed Fellowship in Lutheran Studies** at Luther College. As a liberal arts institution and college of the church, Luther College recognizes a continued need for more informed interpreters of the role of Lutheran higher education. This fellowship was established in celebration of our namesake, Martin Luther, and in honor of the inspired leadership of Marilyn (Haugen) Roverud '66, to serve as a catalyst for lively and informed discussion about what it means to be a college of the church. The first recipient of this fellowship was Luther's Composer-in-Residence, **Brooke Joyce**, who first proposed the creation of a new cantata, composed by current and former Luther College composers, that would use Martin Luther's own words and music as starting points. Brooke wishes to thank his faculty collaborators, alumni composers, current composition studio members, guest and alumni performers, and the more than 250 student performers who learned nine new, challenging pieces in less than two months. *Soli Deo Gloria!*

~ Composer Biographies and Program Notes (in program order) ~

When Jim Ripley – director of instrumental studies at Carthage College – approached me about this project, I knew two things almost immediately: that I wanted to write a slow work, and that I wanted to experiment with a constant Bb throughout the entire piece. When he suggested the title of “**this is most certainly true**” – paying homage to the Lutheran faith – I knew that my Bb now had a part to play in this whole narrative. I chose to represent “true” with a Bb. Therefore, the Bb is sustained/repeated throughout each and every measure, while suspense, resolution, trials and tribulations surround it. So – in short: Bb remains most certainly true. Consortium members: Carthage College, Roanoke College, Wagner College, Augustana (SD) University, Augsburg College, Augustana (IL) College, Bethany College, California Lutheran University, Capital University, Concordia (IL) University, Concordia (MN) College, Grand View University, Gustavus Adolphus College, Lenoir-Rhyne University, Luther College, Gettysburg College, Midland University, Newberry College, Pacific Lutheran University, St. Olaf College, Susquehanna University, Texas Lutheran University, Thiel College, Valparaiso University, Wartburg College, Wisconsin Lutheran College, Wittenberg University. Leading American orchestras, instrumentalists and wind ensembles around the world have performed the music of Chicago-based composer **James M. Stephenson**, both to critical acclaim and the delight of audiences. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life’s work all the more remarkable. Recent and upcoming premieres include the St. Louis and Chicago Symphony, Minnesota Orchestra, and Cabrillo Festival, as well as the US “President’s Own” Marine Band. Over 150 orchestras and bands play his music annually.

Dr. Seuss observed, “Sometimes you will never know the value of a moment until it becomes a memory.” *Here I Stand* is about memories becoming values. Sitting at the rock pile with Grandpa, tossing stones into the stream. The love and wisdom Weston Noble brought into our lives. Common, rural messengers through whom God teaches us to be good neighbors. Tonight’s teacher, John Melrose, has more than a bit of Grandpa and Weston within. John observes: “Five hundred years—but things haven’t changed much,” whether it be 16th century abuse of power, World War II, McCarthyism—or the current hatred and fear destroying our national and global unity. The lessons have been taught—the moment is now—and understanding arrives when we most need it: “There is still a lot of work to do.”

Daniel G. Raney is a Jack-of-All-Trades, Master-of-None. He grew up on a farm in Minnesota. He holds a B.A. from Luther College, and a Master of Music in Composition from Florida State University. He currently divides his attention between music composition, arranging, copying, and various remodeling and skilled handyman jobs. His ensemble music has been performed by Celebration Iowa Singers and Jazz Band, the Luther College Concert Band, and the Luther College Jazz Orchestra. His performance activities include several bands, brass quintets, and a Civil War era band.

Wenn die Fülle der Zeit gekommen war translates as “when the fullness of time had come.”

This phrase is found in many places throughout the Bible, and is usually associated with some form of radical change. It is based around the idea of a season of time reaching its end and a new season of time beginning. For this reason, there are three main sections to the piece, with each section representing a period of time in history.

Having grown up in a musical family, **Caleb Linville’s** natural inclination has always been towards composition. At the age of seven, he started taking piano lessons, and thus, started learning the complex language which is music. Throughout his childhood, Caleb continued to compose little songs and notate them on paper. At the age of twelve, he decided that he “wanted to become a composer when he grew up.” He is currently a junior at Luther College and studies music composition with Brooke Joyce.

Disputation(s) on the Power (of Indulgences) is a sonic depiction of the mounting theological tension between the 16th century church’s practices and Martin Luther’s interpretation of scripture. The brass chords are orchestrations of the naturally-occurring harmonic series. Within this framework, the choir members make individual interpretive choices about their pitches and entrances that accumulate and grow into massive textures, clusters, and consonances.

Sky Macklay is a composer, oboist, and installation artist originally from Minnesota and currently pursuing her DMA at Columbia University. Her recent projects include an opera set in a uterus, two interactive installations of harmonica-playing inflatable sculptures, and a reed quintet commissioned by Chamber Music America. Her orchestra piece *Dissolving Bands* won the Leo Kaplan award from ASCAP and her string quartet *Many Many Cadences*, recorded on Spektral Quartet’s Grammy-nominated album, also received an ASCAP award.

Martin Luther’s 95 Theses inspired a revolution, and revolutions are often accompanied by destruction and violence. In particular, the reformation saw a rise in iconoclasm—the destruction of religious idols in the name of God. Martin Luther was known to have spoken out against the riots that vandalized cathedrals and broke stained glass windows. *Shattered Cathedral* attempts to capture this unique and interesting trend through the mutation of Catholic symbolism and imagery, including the shattering of stained glass.

Hunter Prueger is a senior music composition student at Luther College. Under the tutelage of Brooke Joyce, he has composed works for acclaimed ensembles such as Sō Percussion and the Luther College Concert Band. In 2016 Hunter received a grant to create and score the indie game *Aila*. He also studied with Tom Lopez and Stefano Sacher at the International Music Festival of the Adriatic in the summer of 2017.

Sola fide, in English *by faith alone*, is a piece for wind quintet and vibraphone. My idea was to connect the current Syrian refugee crisis with Lutheranism using Luther’s doctrine that we are saved by faith alone. The piece features two highly melodic themes presented with jazz-influenced harmonies and a driving ostinato, which keep the audience engaged with its optimistic and graceful character.

Pablo Gómez-Estévez is a student composer from the Dominican Republic. At Luther College, he is noted for his academic and artistic achievements. His compositions have been performed at Luther College, Berklee College of Music, Boston Conservatory, and in the Dominican Republic. In 2016, he received the Presser Scholar Award, an award that celebrates his dedication to excellence both as musician and scholar. Pablo is a member of the prestigious honor societies Phi Beta Kappa and Pi Kappa Lambda.

While I may have fallen victim to “fake news” as I have yet to discover absolute proof that Martin Luther actually said the above quote (and what an enormous relief to have finally confessed that sin publicly!), I did enjoy treating it as an advanced counterpoint assignment, setting it in a strict fugal style (channelling Bach, another towering Lutheran figure), and contrasting it with a pseudo bluegrass setting of William Blake’s *Laughing Song*. Tittering while listening is allowed.

Daniel Kallman is grateful for the musical mentorship he received from so many Luther grads during his pre-college years, for all six of the Dorian summer camps and four winter festivals he attended, and for the four most musically fulfilling years of his life at Luther College in the 1970s. He works as a full-time composer in a variety of styles and mediums, primarily writing for youth, school, college, church and community ensembles.

Two Minds is two dimensional. The name, *Two Minds*, is derived from the separation between woodwind and brass sections. This is to convey Martin Luther’s two minds – academic (woodwinds) and religious (brass). The second dimension lies in the ABA’ form of the piece. This is to communicate Luther’s initial frustration with the Catholic Church (A), the spread of his thoughts through his *Ninety-Five Theses* (B), which ultimately opened a dialogue that ignited the reformation (A’).

John Kuntz is a Junior music composition major and piano student. Most notably, he was featured as a showcase artist in MPR’s *Minnesota Varsity Competition*. During his time at Luther, John has participated in many compositional projects such as performing in composition workshops, presenting original electro-acoustic music in both performance and sound installation, and collaborating with students on various orchestration projects. John hopes to attend graduate school in either composition or music therapy.

Reformation Festival is inspired by Martin Luther’s life and writings, especially *On the Freedom of a Christian* and Romans 1:17 which inspired his Doctrine of Justification. Mark Petering’s words (and music) reflect the universal and international scope of the impact of Luther’s beliefs: “As a Christian I declare freedom for my earthly woes. Mankind has no power over me yet I serve humanity.” The composer has donated a portion of his commission to Bread for the World, a Lutheran hunger-relief organization. The work is dedicated to both Luther College and Mr. Petering’s German Lutheran grandfather Erich Bergmann who immigrated to this country in 1923.

Mark Petering's music is available on iTunes and Google Play and has been recorded by Frank Almond (owner of the famous stolen/recovered Stradivarius); Jason DePue of the Philadelphia Orchestra; the Czech National Symphony; and the Colburn Orchestra. His work *Train and Tower* was named a Top 10 orchestral composition evoking railways in the October 2008 edition of Gramophone Magazine in the UK by preeminent London critic Jeremy Nicholas. Petering is listed at #8 with Hector Berlioz at #9. His sheet music is available at imslp.org (please search "Mark Petering").

~ Ensemble Biographies ~

The **Luther College Concert Band** was formed in 1878, laying the foundation for what would become the college's long-standing tradition of musical excellence. Directed by Joan deAlbuquerque, Concert Band is now one of the oldest touring organizations in the nation and ranks among the country's outstanding undergraduate college bands. From its beginnings as a student-directed brass and percussion ensemble formed with instruments from a discontinued community band, Concert Band rose to its current position of prestige with deAlbuquerque through the influential directorships of Carlo Sperati (1905-1943), Weston Noble (1948-1973), and Frederick Nyline (1973-2011). A current roster is available at <http://www.luther.edu/music/concert-band/roster/>

The **Collegiate Chorale** is composed of select junior and senior singers. The choir features 100 mixed voices performing sacred choral works of a variety of periods and styles. In recent years, the Collegiate Chorale has performed in concert with the American Symphony Orchestra at Lincoln Center's Avery Fisher Hall, New York City, and with the Cedar Rapids (Iowa) and La Crosse (Wisconsin) symphony orchestras. The choir recently appeared in concert with *The Philadelphia Brass*, premiering a newly commissioned work, *The Creation of the World*, by renowned American composer Daniel Pinkham. In March of 2004 the choir performed at the American Choral Directors Association Convention in Sioux Falls, South Dakota. Collegiate Chorale is conducted by Dr. Jennaya Robison. A current roster is available at <https://www.luther.edu/music/collegiate/roster/>

Cathedral Choir is one of six auditioned choirs at Luther College in Decorah, Iowa. The ensemble is comprised of select singers drawn mostly from the rich talent of the college's sophomore class. Cathedral Choir participates actively in campus worship, in the *Christmas at Luther* concerts, and at special events and concerts during the academic year, including an annual spring tour. The choir was honored to perform at the 2010 North Central American Choral Directors Association conference in Minneapolis, conducted by Eric Whitacre, in a session focusing on his compositional process. Active in the creation of new music, Cathedral has premiered choral works by Ola Gjeilo, Mack Wilberg, Daniel Kallman, Sir David Willcocks, Gwyneth Walker, Ben Allaway, Daniel Pinkham, Eric Whitacre, Stephen Paulus and Amy Engelsdorfer, Sandra Peter and Jennaya Robison. Cathedral Choir is conducted by Mark Potvin. A current roster is available at <https://www.luther.edu/music/cathedral/roster/>