presents a

Student Composers Recital

Program

Suite for Percussion Trio .......................................................... Adam Schweyer (b. 2001)
I. Ostinato
II. Unison
III. Call & Response
IV. Accompanied Melody
V. Canon
VI. Free Form

Adam Schweyer, bongos
Caleb Pieper, tom-toms
Peter Stigdon, bass drum

Omnès una manet nox .................................................................................. Benjamin Verswijver (b. 2001)
Act I: The King’s Castle
Act II: The King’s Conquest
Act III: The People’s Lament

Andrew Kuhnau and Caleb Pieper, trumpets
Karolina Zawitkowska, horn
Andrew Schroeder, trombone
AJ Howard, tuba
since feeling is first
Miranda Flanagan, soprano
Ulysses Espino, guitar

since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;
wholly to be a fool
while Spring is in the world
my blood approves,
and kisses are a better fate
than wisdom
lady i swear by all flowers. Don’t cry
– the best gesture of my brain is less than
your eyelids’ flutter which says
we are for each other; then
laugh, leaning back in my arms
for life’s not a paragraph
And death i think is no parenthesis
- e e cummings

Isaiah 51:11
Joshua Teggatz and Sarah May, violins
Grace Conrad, viola
Rachel Misner, cello

Sax Solo in ?
Brooke Hockemeyer, alto saxophone

A Child’s Faith
I. Shalom, My Friends
II. This Is the Day
III. He’s Got the Whole World in His Hands
IV. Praise and Thanksgiving
V. I’ve Got Peace Like a River
VI. Have No Fear, Little Flock
VII. Ev’ry Time I Feel the Spirit
VIII. Listen, God Is Calling

Peter Stigdon, woodblock
Adam Schweyer, temple blocks
Caleb Pieper, bongos

Etude for Saxophone
Micah Brown, tenor saxophone
Sanctus and Credo from *Mass in Three Voices* .......................................................... Peter Stigdon
(b. 2002)

Adam Schweyer, tenor
Peter Stigdon, tenor
Andrew Schroeder, baritone

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnia et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quern omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.  
et incarnatus est de  
Spiritum Sanctum ex Maria Virgine:  
et homo factus est.

Crucifixus etiam pro nobis;  
sub Pontio Pilato passus,  
et sepultus est.  
et resurrectit tertia die,  
secundum Scripturas.  
et ascendit in coelum:  
se dent ad dexteram Patris.  
et iterum venturus est com gloria  
judicare vivos et mortuos  
cujus regni non erit finis.

Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre,  
et Filio simul adoratur et conglorificatur:  
qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptismam  
in remissionem peccatorum.  
et exspecto resurrectionem mortuorum.  
et vitam venturi saeculi. Amen.  
(from 1962 Edition of the Tridentine Ordo)

Holy, holy, holy,  
Lord God of hosts,  
Heaven and earth are full of Thy glory,  
Hosanna in the highest.  
Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

I believe in one God, The Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.

And in one Lord, Jesus Christ the  
Only-begotten Son of God.  
Born of the Father before all ages.

God of God, Light of Light,  
true God of True God.  
Begotten, not made,  
of one substance with the Father.  
By whom all things were made.  
Who for us men  
and for our salvation came  
down from heaven.  
And became incarnate by the  
Holy Spirit of the Virgin Mary:  
And was made man.

He was also crucified for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures.  
He ascended into heaven and  
sits at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead and  
His kingdom will have no end.

And in the Holy Spirit,  
the Lord and Giver of life,  
Who proceeds from the Father and the Son.  
Who together with the Father  
and the Son is adored and glorified,  
and who spoke through the prophets.

And one holy, Catholic and  
Apostolic Church.  
I confess one baptism  
for the forgiveness of sins  
and I await the resurrection of the dead  
and the life of the world to come. Amen.

~INTERMISSION~
Askew ................................................................. Benjamin Verswijver

Jonathan Kohrs, piano

Dissonance for String Quartet ...................................................... Adam Schweyer

Joshua Teggett and Sarah May, violins
Grace Conrad, viola
Rachel Misner, cello

Thirteen Layers of Part-writing Disaster .................................. Brinn Miller

Chloe Dugas and Rachel Mueller, flutes
Regan Edkin and Benjamin Verswijver, clarinets
Daniel Thoelke, bass clarinet
Tori Steele, bassoon

Constellations ........................................................................ Peter Stigdon

Sam Marquart and Andrew Kuhnau, trumpets
Andrew Schroeder, trombone
AJ Howard, tuba

Metropolitan Suite ................................................................. Jordan Holliday (b. 2001)

I. New Orleans
II. Chicago
III. New York

Adam Schweyer, snare drum
Caleb Pieper, tenor drum
Peter Stigdon, timpani

Vignettes ................................................................................ Benjamin Smith (b. 2000)

I. Andantino
II. Moderato
III. Chorale

Benjamin Smith, piano
In Your Great Love We Are Secure ......................................................... Adam Schweyer

Melody Lipke, Brinn Miller, Cecily Peterson,
Andrew Schroeder, Jesse Schultz, Daniel Thoelke, choir
Peter Stigdon, organ

In Your great love we are secure
And fears cannot our hope subdue.
In what will pass or will endure
O Lord, we will abide in You.

When famine, sword, and danger loom
We trust most certain in Your name.
For trouble, demons, life and tomb
Are conquered in our gospel claim.

Lord, from the cross You did not spare
Your Son who died and rose again.
We now with glory ever share
In heavenly triumph without end.

If You then Lord are on our side
Then who would dare against us stand?
Your mighty arm our joy has won,
O Lord, You keep us in your hand.

- Melody Lipke

When I Survey the Wondrous Cross ...................................................... Peter Stigdon

Michelle Frerking, soprano
Brinn Miller, alto
Daniel Thoelke, tenor
Jesse Schultz, bass
Peter Stigdon, conductor

When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss
And pour contempt on all my pride.

See, from His head, His hands, His feet,
Sorrow and love flow mingled down!
Did e'er such love and sorrow meet
Or thorns compose so rich a crown?

Wanted it, Lord, that I should boast
Save in the death of Christ, my God;
All the vain things that charm me most,
I sacrifice them to His blood.

Were the whole realm of nature mine,
That were a tribute far too small;
Love so amazing, so divine,
Demands my soul, my life, my all!

- Isaac Watts

Not All the Blood of Beasts ................................................................….. Sam Marquart
(b. 1999)

Peter Stigdon, piano

The Four Elements .............................................................................. Benjamin Verswijver

I. Air
II. Earth
III. Fire
IV. Water

Adam Schweyer, congas
Caleb Pieper, bongos
Peter Stigdon, sandpaper blocks, claves, castanets, marimba
Variations on an Advent Hymn

Adam Schweyer

Theme
Var. I
Var. II
Var. III
Var. IV
Var. V
Var. VI
Finale

Come, Thou Long-expected Jesus,
Born to set Thy people free;
From our fears and sins release us;
Let us find our rest in Thee.
Israel's strength and consolation,
Hope of all the Earth Thou art,
Dear desire of ev'ry nation,
Joy of ev'ry longing heart.

Born Thy people to deliver;
Born a child and yet a king!
Born to reign in us forever,
Now Thy gracious kingdom bring.
By Thine own eternal spirit
Rule in all our hearts alone;
By Thine all-sufficient merit
Raise us to Thy glorious throne.

- Charles Wesley

Sam Marquart and Caleb Pieper, trumpets
Karolina Zawitkowska, horn
Andrew Schroeder, trombone
AJ Howard, tuba

Noticing as Art

Chloe Dugas
(b. 2000)

Lori Boyer, soprano
Jonathan Kohrs, piano

I wake in my mother’s bed seeing circles.
Above me, morning lays her hair all over
the ceiling, where the seafoam marries
the sky in its reflection, and they kiss in blue forever.
I have allowed my mother’s sheets to swallow
me, and I am happy in this warm white throat.
Where else would my knees feel safe
enough to melt into pools of calla lilies, all
rounded soft pink? Where would my skull
carve a bowl in the same spot my mother’s
russet head rolls to rest her smooth bank of cheek?
When the morning asks to baptize me, I
say yes.

I say make this bedroom heaven. And it is so.
I have awoken in my mother’s bed seeing circles
spinning. Someday they will spin while I am
still. But I know for now I will watch all the
colors bloom around me. I will find prayer in the
lines that travel in all directions, I will find salvation
in moments of first waking.

- Emma Harrington
Program Notes

Suite for Percussion Trio by Adam Schweyer
When I began work on this piece, I used Japanese Taiko drumming as an influence. Taiko drumming is an intense form of drumming that is extremely flashy, and aside from the rhythms being played, it is also visually very stimulating. The drummers tend to use extremely dramatic motions to strike the drums. My attempt was to recreate the sound of these unique Japanese instruments using western concert instruments. The instruments seen, the rhythms being played or even the techniques used are not a totally accurate representation of this style but were merely inspired by it. It is my hope that you enjoy this piece and that it may even inspire you to further explore the style of Japanese drumming. Note, the names of each movement reflect the compositional technique used in each.

Omnes Una Manet Nox by Benjamin Verswijver
"One Night is Awaiting Us All." This piece for brass quintet was the combination of many inspirations and attempts to create a cohesive work with motifs, sections, and an underlying story. Each instrument has a character it represents: the Evil King represented by French horn, the Narrator represented by tuba, the Peasant represented by trombone, and The People of the Village represented by both trumpets. We meet all the characters, the King attacks the village, the Village mourns, and then we move back to the Evil King’s kingdom, where the narrator provides an epilogue to the story and the piece.

since feeling is first by Anaka Riani
This is the third in the set of three pieces written for the composer’s fiancé, Jamie. This is written in a similar style to Gabriel Fauré, with blocked guitar chords and an aria-like melody. The text is a poem by e e cummings. The text is provided for further reflection.

Isaiah 51:11 by Samantha English
This string quartet is based on the following biblical text, found in the book of Isaiah:

“Those whom the LORD has rescued will return. They will enter Zion with singing; everlasting joy will crown their heads. Gladness and joy will overtake them, and sorrow and sighing will flee away.”

It was written during my first and second semesters of online classes. Though the piece is mostly in a minor key, there are many instances throughout that provide relief to this tension. The pandemic of Covid-19 has put many people in a dark place. We are locked in our homes, unable to interact with our friends and extended family, loved ones have gotten sick and died, and still the pandemic has not run its course. This piece was written to reflect that even in the darkest, most tense times, God provides us relief in the smallest moments of a hug from a loved one or a visible smile from a stranger. God never guaranteed our lives would be easy, but He promised that after all of our earthly sufferings, we will join Him in paradise. This performance is in dedication to my grandfather, who was called home to be with the Lord on December 23, 2020.

Sax Solo in by Brendan Krueger
My composition prompt being atonal, I decided to soften the harshness by using linear transitions and following tritones with consonances. To continue keeping the composition interesting, I also implemented whole tone scales and a sprinkling of tonal moments to further break up the continued atonality and “cleanse the palette,” so to speak. While this may bend the rules of atonality, in context it sounds just as out of place as atonal moments would sound in a diatonic composition. Beyond that, the rhythms and instrument choice were inspired by jazz, as that genre made it easiest to handle the jagged thematic content without feeling like the composition was running up and down a chromatic scale.
A Child's Faith by Brinn Miller
This is a percussion suite with its inspiration drawn from Matthew 18:3, "Truly, I say to you, unless you turn and become like children, you will never enter the kingdom of heaven." I took a bunch of children's songs and hymns and stripped away all of the pitch and was left with only a rhythmic representation of it. This uses a play on childlike faith as those who know the songs will most likely be able to hear the melody even though the piece itself does not contain it. The rest of the accompanying parts are supposed to represent an active imagination that runs wild throughout each movement to create a vivid experience. Both of those elements combined create a truly childlike faith. Enjoy!

Etude for Saxophone by Benjamin Smith
The A section of the etude opens with an octave leap, this gesture is repeated in the lower register, becoming the main motive. The rest of the etude manipulates this motive. A variety of forceful rhythms and tempo changes, as well as a repetition of the transposed melodic lines, are all techniques which are implemented to play with the motive. I'm very grateful to Micah Brown for picking up my piece and for all his hard work.

Mass in Three Voices by Peter Stigdon
The Credo and Sanctus are two movements from a full setting of the mass, the first three movements which premiered last semester. Each movement is set in a straightforward fashion to allow for use in worship, with the three voice texture requiring fewer singers. In addition to worship, the piece is alternatively intended to be sung straight through in a concert setting. The Sanctus is the most harmonically bold of the pieces, representing the alien nature of the song first sung by the company of heaven. In the Credo, the three Persons can be distinguished with the low voice representing the Father, the middle voice representing the Spirit, and the upper voice representing the Son.

Askew by Benjamin Versweijver
This piece, made as part of the dissonance piece assignment, is an experimentation with dissonant and clustered chords, as well as chromatic voice-leading. The piece was named after the extra bass-notes that come after every cadence to shift, or “tilt,” the feeling of that chord.

Dissonance For String Quartet by Adam Schweyer
Western music has thrived on the resolution of dissonance to consonance for multiple centuries now. Being told to write a piece where this cannot happen, in fact, is not allowed to happen in the slightest, presents a daunting task. Within the Western system of tonal harmony, a chord can be created from each scale degree, by stacking thirds onto the given pitch. This creates a triad for each scale degree, and each triad, or chord, can be extended to include a seventh, or potentially even further. Without altering pitches, these chords will either have the quality of major, minor, or diminished. Over the past several centuries composers have perfected the flow of these chords from one to the next. Certain chords follow nicely into certain other chords, while others do not. Adding sevenths into the mix adds dissonance. What we end up with is a sort of personality for each chord. While different chords share the same quality, within a given tonal center each chord has its own sort of feeling. This is where my approach to this piece comes in. Using the system in place, I replaced each existing chord, except rather than the chords being based on a specific interval, each chord is to in some sense relate to the original chord which it is representing. I did this by making some chords more dissonant than others and attempting to consider how the chords lead into each other in the original system. For instance, the tonic or I chord uses the major second since it is a more consonant sounding dissonance. Each chord has its own unique “seventh” as well. The purpose of using strings for this piece is to mellow out the sound of the dissonances, and my hope is that the final product is more beautiful than expected.
Thirteen Layers of Part-writing Disaster by Brinn Miller
Due to a misunderstanding of directions over zoom, I wrote a dissonance piece according to as many part-writing rules as possible. That made this project extremely difficult, but it led to a very dense texture which ultimately lends itself to the mood of the piece. Many versions then ensued in an attempt to make the part-writing monster sound intentional and slightly more pleasant. Eventually, thirteen versions later, we settled on this version for wind sextet. Thus, the title: Thirteen Layers of Part-writing Disaster. Enjoy!

Constellations by Peter Stigdon
This piece was written using a base set of eight chords that are not related in the traditional Western sense. The dissonances in each of these chords are brought out by the use of brass, which gives them a cosmic quality. In this way, each chord can be seen as an arrangement of stars, each forming a unique constellation.

Metropolitan Suite by Jordan Holliday
I want you to do something for me. When you listen to this piece, close your eyes for a little bit. Imagine you’re on the streets of a big city—maybe it’s Chicago, maybe it’s New York. It can really be any urban setting. So you’re exploring the city, when you come across a large crowd blocking the sidewalk. You can’t see through everyone, but you can see many people recording something. And cutting through the chatter of the crowd and the sounds of the city, you hear drumming. The crowd shifts, and for a second you catch a glimpse of the street drummers, playing on their buckets. That particular piece of imagery is what inspired this piece. Enjoy!

Vignettes by Benjamin Smith
These pieces are episodic, each one presenting a new texture and a new environment. There are two common themes: longing and mystery. I took an experimental design for writing by not assigning a key signature for the Andantino and Moderato. The third piece, while not a true chorale, moves between two and five real parts, much like a chorale for keyboard might do.

In Your Great Love by Adam Schweyer
The scripture verses that inspired this text (Romans 8:31–39) possess a deep richness of imagery and convey an unshakable conviction of faith in Christ. The hymn compels the listener to contemplate the certainty of God’s love for us through the vivid details in this Romans passage, assuring the listener that no earthly or spiritual power can ever separate us from that great and consuming love. As the third verse briefly traces the death and resurrection of Christ, we are invited to look forward to the glory of heaven that we inherit through our salvation by faith. In its conclusion, “In Your Great Love We Are Secure” celebrates the marvelous joy of life in Christ, and affirms our confidence in our rescuer and redeemer. (Melody Lipke)

When I Survey the Wondrous Cross by Peter Stigdon
This setting of Lowell Mason’s Hamburg tune uses the first verse directly taken from the hymn in Lutheran Service Book. Stanzas 2-4 are choral settings of this Isaac Watts hymn, and still use the Mason melody. The verses can be used individually, although they are cohesive enough to perform in succession. In the second stanza, the minor harmonization and solo melody line bring out the penitential and introspective nature of the text. The moving inner voices of the third stanza represent the flowing of Christ’s blood. The final stanza reflects the broad imagery of the text, the love that “demands my soul, my life, my all”!
Not All the Blood of Beasts by Sam Marquart
Not All the Blood of Beasts is a prelude designed for intensity and used as a powerful reminder of our salvation. It is reflective of a constant building of pressure that exists within. The fact is that we are helpless—always. A well-known hymn tune is used motivically throughout in all the extreme ranges of the piece—low, middle, and high—as a constant reminder that even in our most anxious moments, Christ is present throughout.

The Four Elements by Benjamin Verswijver
This piece was inspired mainly by folk songs, and strives to create the atmosphere of a few musicians telling a story by a fire, using wooden instruments. Throughout, the congas and bongos remain consistent, but there are additional instruments to represent each element: sandpaper blocks for air, claves for earth, castanets for fire, and marimba for water.

Variations on an Advent Hymn by Adam Schweyer
Advent is a season of eager waiting, for both Christ’s coming as true man here on Earth, as well as his coming at the end times. This piece is a reflection on the text from the hymn “Come, Thou Long-Expected Jesus” (LSB 338). Each of the variations serves the text in a different way. Prominent throughout is the regal sound of the perfect interval, often used as a fanfare, to usher in the long-expected King. Certain sections are meant to sound mysterious, or even otherworldly. This is seen in the greatly exaggerated use of parallelism, the Neapolitan chord, muted trumpet fanfares, and even stacked fifths, and is derived from the great mystery that is the small Child born of a virgin, yet King in eternity. In summary this piece is meant as a reflection of the anticipation and importance of Christ’s coming on Earth, the appreciation of his reign in us now, and the wait for his coming at the end times and his reign into eternity.

Noticing As Art by Chloe Dugas
As you listen to this melody, I invite you to let the words wash over you and bring you into your swirling thoughts. Imagine a dream of being wrapped in the arms of a loving maternal figure in your life and the melancholy feeling this brings when you awake alone. Use this time to reminisce and allow your emotions to surface in quiet waves. A note from the nationally recognized poet, Emma Harrington: “Noticing As Art” reflects on a moment in time when the speaker allows themselves to notice ordinary surroundings as something beautiful and special. Even the small, plain things in a bedroom come to life with grateful attention.

Composer Biographies

Chloe Dugas is a senior at Concordia, currently pursuing a music major with a minor in math. She is originally from Louisiana, but is currently living in the middle of a corn field in Iowa. She has played flute, alto flute, and piccolo in the Wind symphony and Chamber Orchestra for the past two years, along with singing in Laudate and Schola Cantorum. This is her third semester of composition lessons, so please don’t judge too harshly!

Samantha English is from Grant Park, IL and is a third year Music Education major. This is her third semester of composition. Her primary instrument is clarinet, but she vows never to write for it. Her ideal career is to teach middle school band and she enjoys listening to film scores, so excuse her if you hear familiar themes!
Ulysses Espino is a senior composer and musician from Chicago, Illinois. He plays the double bass, electric bass, guitar, piano, ukulele, and mandolin. He is currently in the Wind Symphony and Chamber Orchestra, as well as three groups outside of Concordia University. The genres of music that influence his compositions come from branches within the worlds of jazz and classical music. He is currently preparing for his senior composition recital.

What do you get when a math teacher marries a music teacher? An aspiring aerospace engineer who decides calculus is not what he wants to do for the rest of his life and becomes a church musician instead. Yes, you get a Jordan Holliday. He is currently a sophomore at Concordia and is enrolled in the Director of Parish Music program. Though he has composed pieces prior to coming to college, this is his second semester of composition lessons and he is learning a lot!

Brendan Krueger is from a mid-Michigan town called Frankenmuth. Currently, he studies music education. In the future, he hopes to teach music either in the early ages or in the teenage years. He also hopes to find time to continue to compose and share his work while he teaches.

Sam Marquart is a senior music major from Ft. Wayne, Indiana. His primary instrument is trumpet, and he is a member of the Wind Symphony. This is his sixth semester studying composition. He is currently preparing for his senior composition recital.

Brinn Miller was born and raised in Fort Wayne, Indiana. She is currently studying music education with LTE (Lutheran Teacher Education) at Concordia Chicago in the hopes of someday becoming a high school choir director. She is a member of Kapelle and plays violin in the Chamber Orchestra.

Anaka Riani is a senior at Concordia and has been composing since she made up a song about snow when she was seven years old. She has since written numerous arrangements and original compositions. Tonight’s pieces were written in the last few months. This is her third semester of composition lessons.

Adam Schweyer is a sophomore majoring in music education. He has loved music for many years and wishes to spend his life sharing the gift of music with others.

Benjamin Smith is originally from Kyle, Texas. He is a sophomore Bachelor of Arts (Liberal Arts) music major with emphasis in piano, organ and composition.

Peter Stigdon is a junior in the Director of Parish Music program. While also privately studying organ, harp, and voice, he balances a fourth applied lesson, composition, with grace and poise. In the future, Peter hopes to pursue composition more seriously, potentially at the graduate level, and his current ambition is to write an opera.

Benjamin Verswijver is a sophomore music education student trying his hardest to get out of college in four years. He was born in Gent, Belgium, and then moved at a very young age to Texas, eventually finding his way up to Chicago for school at Concordia.

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All composers are students of Jonathan Stahlke or Jonathan Kohrs.