

WORLD PREMIERE

The
Passion
of Jesus
Christ

BY RENÉ CLAUSEN

FROM THE PRESIDENT

René Clausen's *The Passion of Jesus Christ* begins darkly, as it should. Long before the word invoked romance, *passion* meant suffering and, for many centuries, the suffering of Christ as he went to his brutal death. Weaving together scripture and hymns with text from Concordia religion professor Roy Hammerling, this drama never flinches from the harsh mystery of Jesus' final hours: O sacred head now wounded, with grief and shame weighed down. Clausen's Christ knows he will be betrayed, knows he will die and, on the cross, cries to God that he has been forsaken. Bach understood this in his *St. Matthew Passion*, as did Emily Dickinson when she caught our dread at this story:

After great pain, a formal feeling comes –
The Nerves sit ceremonious, like Tombs –
The stiff Heart questions 'was it He, that bore,'
And 'Yesterday, or Centuries before?'

As in the Clausen and Hammerling text, with the pain of Christ comes as well our own implication in his crucifixion. We are not exempt from blame, as we are not free of anger, fear, and doubt. In the most unsettling image of this Passion, the wretched Judas, hanged by his own hand, looks straight at us, his judges.

This drama knows what we also know deep in our hearts: that the power of Christianity arises in great part because it looks human suffering in the face – the face of God incarnate in Christ – and never denies it. As with Jesus, we are not to be spared the pain of loss, nor the confusion it engenders. No parent, no spouse, no partner, no grieving child will be spared. And yet, there, with us, is Christ, and with him, in him, through him, God.

To hear the Clausen Passion for the first time is to feel the stunning contrast of the fearful narrative with the heartravishing beauty of the music. Often, the choir and orchestra's lines and chords will echo the sharpness, even the fury, of Jesus' betrayal, judgment, mockery, and bitter death. But into that experience of ruin come scenes in music of almost unbearable tenderness, as when a woman pours out on him a costly ointment, preparing him for burial. Into that experience come hymns from which we draw consolation even in the midst of fierce action: *Ah, Holy Jesus; O Sacred Head; Were You There?* Into that experience comes new music that in its harmony alone offers a different world.

The great Passions are of Lent, not Easter. No *Hallelujah Chorus*. But, as with Bach, they see in Christ's faithfulness our hope and our assurance. At the opening of the Lutheran Vespers service, we pray, "Stay with us, Lord, for it is evening." So does the choir at the close of René Clausen's marvelous work: "Lord Jesus, stay with us, for quickly falls the evening." And Jesus responds – the Christ who has suffered for us and beside us –
"I am with you."

William J. Craft
President

PROGRAM NOTES

THE PASSION OF JESUS CHRIST

The biblical account of Christ's last days on earth is a moving and dramatic story of betrayal, denial, compassion, guilt, mercy, and forgiveness – to name just a few of the traits which comprise the emotional and moral complexities and ambiguities of the human condition. From the intimacy of the Last Supper with Christ and his disciples in the upper room, to the high drama of the trial before Caiaphas and Pontius Pilate accompanied by the jeering crowd and accusing scribes and elders, the events of Holy Week provide a rich and powerful story of crowd mentality together with individual tragic figures who grapple with their own dubious motivations and weaknesses.

The music of *The Passion of Jesus Christ* seeks to comment upon and amplify the shifting moods, scenes, and flow of events, from intimate moments to visceral confrontations. Beginning with Adam and Eve's fall from grace and eviction from Eden, their guilty plea remains our legacy, and is with us still today. Moments of sparse orchestration in which the timbres of individual instruments express subtle emotions are followed by nearly cacophonous and colorful use of the various families of the orchestra. The chorus is employed in a number of ways; at times serving as the narrator of the dramatic action, at others as the *turba* – or angry crowd, and still other times as a moralizing commentator. The solo material often reflects the inner angst of major characters in the drama, such as Peter, Judas, Pontius Pilate, and, of course, Jesus.

The intent is to draw you, the listener, into the journey of Christ's passion – to experience personally the gamut of emotions that pervade this, the greatest story ever told.

— René Clausen

HONORING CONCORDIA'S ANNIVERSARY AND OBSERVING THE REFORMATION

"The Passion of Jesus Christ" was created to honor the 125th year of Concordia College and acknowledge its Lutheran roots as we observe the 500th anniversary of the Reformation. The founders of the college interlaced the two events by selecting Oct. 31 in 1891 for the opening ceremony of the college. It was that same date in 1517 that Martin Luther nailed a copy of the "95 Theses" to the door of the All Saints Church (commonly known as the Castle Church).

"The Passion of Jesus Christ" was commissioned by John and Veronna Capone.

Read more about the Capones on Page 19.

CONCERT INFORMATION

DATES AND LOCATIONS

Orchestra Hall, Minneapolis
7:30 p.m. Saturday, April 8

Memorial Auditorium, Moorhead
7 p.m. Sunday, April 9

*The concert at Orchestra Hall is being recorded by Minnesota Public Radio
for possible future broadcast. Please silence all electronic devices.*

PERFORMERS

The Concordia Orchestra
The Concordia Masterworks Chorus

The Concordia Choir

Chapel Choir

Cantabile

Kantorei

René Clausen, Conductor

FACULTY SOLOISTS

Peter Halverson
David Hamilton
Holly Janz
Jonathan Lasch
Anne Jennifer Nash
Lucy Thrasher

STUDENT NARRATORS

Patrick Sorrells
Wyatt Steinke
Anita Ukpokolo

STUDENT SOLOISTS

Logan Barat
Claire Bias
Noah Bray
Sam Bullert
Isaiah Burkel
Tyler Eliason
Sam Gaines
Kira Graber
Levi Heath
Jack Johnston
Tyler Malmberg
Graham Remple
Andrew Swartchick
Nathan Thelen
Max Trochlil

REHEARSAL CONDUCTORS

Michael Culloton
Kevin F.E. Sütterlin

REHEARSAL ACCOMPANIST

Andrew Steinberg

PRODUCTION STAFF

Gordon Moe, Producer
Roxane Case
Kristen Hatfield
Renee Kelly
Sue LeGare
Kent Loken

PROGRAM

NARRATIVE INTRODUCTION

Dr. Michael Culloton

THE PASSION OF JESUS CHRIST

Texts drawn from The Holy Bible and the writings and compilations of Roy Hammerling¹

I

Chorus and Soloists

Guilty! Guilty! Guilty!
Who are the guilty?
The joyful life outcast. The garden's delight now past.
Guilty! cry the clothes of the animals slain,
Guilty! roars the thunder from the plain.
Guilty! Your eyes flickering back again.
Guilty! The angel's echoing refrain.
Hell bent, thorny path before them spread.
First Adam then Eve slowly sped, fleeing the tree of flowery dread.
Their feet stepping heel to head.
Alone, but together, entirely alone, but together, alone.
Then Adam turned to offer a guilty plea,
"Is it not you, O God, who abandoned me?"
"I am a worm and no man, my life, a bitter brew."
Who is truly guilty? O Master, without flaw?
We dare to call you guilty — we from you withdraw.

II

Soprano Solo

When Jesus had finished all these sayings, he said to his disciples:

Jesus

"You know that the Passover is coming, when I will be delivered up to be crucified."

Chorus

Then assembled the chief priests, and the elders of the people in the palace of the high priest, whose name was Caiaphas, and they plotted together, that they might kill him.

No, you will not, not on the feast day, lest the people riot.

Mezzo-soprano Solo

Now when Jesus was in Bethany, in the house of Simon the leper, came a woman up to him with an alabaster jar of very expensive ointment, and she poured it on his head, lovingly.

Chorus But when the disciples saw it, they had indignation, and said:
“Why is this waste? For this ointment may have sold for a large sum,
and the money given to the poor.”

Soprano Solo But Jesus was aware of them, and said to them:

Jesus “Why do you trouble this woman? For she has done a beautiful thing for me.

Chorus The poor are always with you, but you will not always have me.
The ointment on my body is to prepare me for my burial.”

Soprano Solo Then one of the twelve whose name was Judas Iscariot,
went to the chief priests, and said:

Judas “What will you give me if I deliver him to you?”
And they paid him thirty pieces of silver.
And from that moment, he sought a time to betray him.

III

Mezzo-soprano Solo After countless ages had entombed the ancient of days,
in a springtime, when the green blade rises,
there was one born of David’s kin; a healer,
who raised corpses out of dusty tombs and straightened limbs,
this carpenter from Nazareth.
So, when at long last he came to Jerusalem, the crowds ran to him, saying:

Chorus Hosanna! Hosanna! Hosanna!
Blessed is he who comes in the name of the Lord!

*Soprano and
Tenor Solo, Chorus* And so, Jesus flowed into Jerusalem amid a forest of festal palms.
O daughters of Sion, see your Lord humbly stumble along,
riding on an ass, not a chariot or war horse, but he tramples battlebows,
with the hooves of an ass.
Hosanna!
The mob, like patriots waving flags of allegiance, brandished their branches.
Could He be King?
Hosanna!
He will save us! He will surely save us!

IV

*Mezzo-soprano Solo
and Quartet* Now on the first day of the Passover, the disciples came to Jesus and said:
O dearest Master, where should we prepare the Passover?
“Go into the city to such a one, and say to him: the Teacher says,
my time is at hand. I will keep the Passover at your house. Go and make ready.”

*The Twelve Disciples
and Jesus* Namasté — Peace to you.

Soprano Solo and Chorus Gloaming doused the upper room, when the disciples had gone to their meat, and the Passover.
When it was evening, he sat with the twelve, and while they were eating, he said:

Jesus "Truly I say unto you, the hour is upon us, one of you will betray me, another deny, and the rest take flight."

Tenor and Bass Duet *Like a shot that scatters birds from trees their heads drew back
From reading the leaves, they fly to Him;
they flutter round the supper table, searching for an escape.
But He is present everywhere, like a haunting mist,
searching for an escape.ⁱⁱ*

The Twelve Disciples Is it I Lord?

Chorus Now as they were eating Jesus took bread and blessed it, then broke it, and gave it to them saying:

Jesus "Take and eat for this is my body.
Take and drink for this is my blood."
Namasté — Peace to you my friends.

"You will all fall away from me this night"

Peter Though they all fall away from you, I will never betray you.

Jesus Truly I say unto you, this very night before the cock crows, you will deny me, three times.

Peter Even if I must die with you, I will never forsake you, never.

Chorus Go to dark Gethsemane, all who fear the tempter's power.
Never, I will never forsake you.
Your Redeemer's conflict see, watch with him one bitter hour.
I will never forsake you.
Turn not from his grief away; learn from Jesus Christ to pray.
Never, I will never forsake you.
Never.ⁱⁱⁱ

Jesus My soul is sorrowful, even unto death;
remain here and watch with me.

Sleeping Disciples Stars of evening, darkness draws us into sleep...

Jesus My father, if it be your will, let this cup pass from me,
yet not my will, but thine.

Are you still sleeping? The hour is at hand,
the Son of Man is betrayed into the hands of sinners.
Let us be going, see, my betrayer is at hand.

Chorus Who is he hiding in the garden?

Judas The one I kiss is the man. Arrest him!

Jesus Friend, do what you are here to do.

Soprano Solo Then immediately he went up to Jesus, and said:

Judas "Greetings, my teacher."

Soprano Solo And kissed him.

Chorus Then they came and laid hands on Jesus, and took him.
Those who laid hold of Jesus led him away to Caiaphas,
the high priest, where the scribes and elders were assembled.

Mezzo-soprano Solo But Peter followed him at a distance, to the courtyard of the high priest,
so he went in, and sat with the servants to see the end.



Chorus Now the chief priests, and the elders, and the council came together
to seek false words against him — against Jesus, to put him to death.
But they found none.

Mezzo-soprano Solo Even though many false witnesses came forward, they found none.
But at last, two came forward, saying:

Chorus This fellow said, “I could destroy
this Temple of God and in three days raise it up again.”

Soprano Solo Then the high priest arose, and said to him:

Tenor Solo Why do you answer nothing? What is it that these men testify against you?

Mezzo-soprano Solo But Jesus kept silent.

Tenor Solo I command you by the living God, are you the Christ? The Son of God?

Mezzo-soprano Solo Jesus said to him:

Jesus It is as you said, but now I say to you, you will see the Son of Man
seated at the right hand of power, and coming on the clouds of heaven.

Soprano Solo Then the high priest tore his clothes, his anger seethed inside him.

Tenor Solo He has spoken blasphemy! What further need have we of witnesses?

Soprano Solo They answered and said:

Chorus He is deserving of death.

Soprano Solo Then they spat on him, and beat him. And they struck him with their hands,
saying: “Prophecy to us, O Christ, who is the one who struck you?”
Now Peter was sitting outside in the courtyard, when a servant girl came to him and said:

Servant Girl You, you were also there with him, Jesus, the Galilean.

Soprano Solo But he denied it, before all of them, he denied it, saying:

Peter What are you saying? I do not know the man!

Soprano Solo Then another servant girl saw him, then she said to the people there:

Servant Girl This man was with Jesus.

Soprano Solo Again, he denied it with an oath.

Peter I do not know the man!

Chorus Certainly, you are one of them, your accent betrays you.
Then he began to curse and swear, "I do not know the man!"

Soprano Solo And immediately the cock crew, and Peter remembered the words of Jesus.

Jesus Before the cock crows you will deny me three times.

Chorus Then he went out and wept bitterly.

Mezzo-soprano Solo Then morning came, and the chief priests and the elders plotted together,
against Jesus, to kill him.

Chorus Then they laid hands on Jesus, and bound him. Then led him away to Pilate,
to put him to death.

Mezzo-soprano Solo When Judas, the betrayer, saw that Jesus was condemned, he repented,
and brought back the thirty pieces of silver to the chief priests and the elders saying:

Judas I have betrayed innocent blood.

Chorus But they said: What is that to us? See to it yourself.
He went into a rage. He threw down the silver on the floor.
Thirty silver pieces!
Then he went out and hanged himself! Ah, holy Jesus!
How have you offended?^{iv}

Narrator Alas, poor Judas, still softly swinging upon a branch, spitting
his death rattle at you, his judge.

Chorus and Judas Ah, holy Jesus, how have you offended?
Friends, why have you derided and rejected me?
That I am most afflicted by your hellish condemnations?
That we to judge thee have in hate pretended?
But how have I offended? Have I in hate pretended?
By foes derided, by thine own rejected, O most afflicted.
Who brought this fate upon me?^v Who is the guilty? Not I!
I, a decomposed branch, live only when engulfed in flame.
As darkness loves light; as cold loves fire; love I the Lord.
My heart is a cold fire.^{vi}

VI

Chorus Now Jesus stood before the governor, and the governor asked him:

Pilate Are you the king of the Jews?

Jesus You say so.

Narrator But when he was accused by the chief priests and elders, he did not answer.

Pilate Do you not hear the accusations against you?

Baritone Solo But he gave him no answer, not a single charge, so that the governor was greatly amazed.

Narrator It was the custom to release a prisoner for the crowd.

Baritone Solo Anyone they wanted: so after they had gathered, Pilate said to them:

Pilate So, whom do you want? Jesus or Barabbas?

Chorus Give us Barabbas!

Baritone Solo While he was sitting on the judgment seat, his wife sent word to him, saying:

Pilate's Wife Have nothing to do with that righteous man,
for I have suffered very much in a dream about him.

Baritone Solo So, he did ask once again.

Pilate Which of the two do you want? Barabbas or Jesus?

Chorus Give us Barabbas!

Pilate Then what shall we do with Jesus? Who is called the Messiah?

Chorus Let him be crucified!

Pilate Why? What evil has he done?

Narrator But they shouted all the more!

Chorus Let him be crucified!

Narrator So when Pilate saw that he could do nothing, but rather that a riot was beginning,
he took some water and washed his hands before the crowd, saying:

Pilate I am innocent of this man's blood, see to it yourself.

Chorus His blood be on us and all our children.

Baritone Solo So, he released Barabbas.

Soprano Solo and Chorus O sacred head now wounded, with grief and shame weighed down. ^{vii}
Then they took Jesus to the pretorium, then the soldiers gathered around him.
Now scornfully surrounded with thorns thine only crown.
And they stripped him, and put a scarlet robe on him, when they had twisted
a crown of thorns, and put it on his bleeding head, they put a reed in his right hand.
O sacred head, what glory, what bliss till now was thine.
Then they took a knee, and bowed before him. And they mocked him, saying:
"Hail the King of the Jews!"
I joy to call thee mine.
Then they spat on him, and they took the reed, and struck him. They mocked him.

Solo Quartet and Chorus Who was the guilty?
Under the weight of the cross, he labored, exhausted.
Who brought this upon thee?
He was beaten and bruised, bleeding, bleeding,
Alas, my treason, Jesus has undone thee.
'Twas I, Lord Jesus, I it was denied thee.
Reeling under the strain, bleeding, bleeding,
I crucified thee! ^{viii}

VII

- Solo Quartet and Chorus* Were you there when they crucified my Lord?
Oh, sometimes it causes me to tremble.
Were you there when they crucified my Lord?
Were you there when they nailed him to the tree?
Oh, sometimes it causes me to tremble.
Were you there when they nailed him to the tree? ^{ix}
- Chorus* And when they came to a place called Golgotha, the place of the skull, they gave him sour wine mixed with gall to drink. And when he tasted it he would not drink. Then they crucified him—they crucified Jesus. And they mocked him, and beat him, and drove nails through his flesh.
- Baritone Solo* Jesus, between heaven and earth, hung upon the tree, born of the seed from Eden, and cut into a rugged cross.
- Jesus* Father, what was my betrayal? Which nailed foot ever went astray?
Why this bitter grail?
- Narrator* So, they divided his garments among them, casting lots,
that it might be fulfilled which was spoken by the prophet:
- Chorus* They divided my garments among them, and for my clothing they cast lots.
- Narrator* And they put up over his head the accusation against him.
- Chorus* This is Jesus, King of the Jews.
You who destroy the temple, and build it in three days,
If you are the Son of God, save yourself.
- Baritone Solo* If you are the Son of God, come down from the cross.
- Narrator* Likewise, the chief priests, and the scribes and the elders mocked him, saying:
- Chorus* He saved others, himself he cannot save.
If he is the King of Israel come down from the cross.
He trusted God, let God deliver him now, for he said:
- Jesus* I am the Son of God.
- Narrator* Now from the sixth hour until the ninth, there was a great darkness over all the land.
At about the ninth hour, Jesus cried out with a loud voice:
- Jesus* *Eli, Eli, lama Sabachthani!*
- Baritone Solo* That is to say:
- Chorus* My God, my God, why has thou forsaken me?
- Narrator* Then Jesus cried out again in a loud voice, and the veil of the temple was torn in two, and the earth quaked and the rocks were split; but his cries continued:

Jesus and Chorus

My God, why have you forsaken me?
Why are you so far from helping me?
Guilty!
I cry by day but you do not answer, by night and you are lost to me.
The sun blisters overhead, hope bleeds slowly into the dirt that covers us all.
I am done with this dust.^x
Father, forgive them, for they know not what they do.
It is finished.
Father, into your hands I commend my spirit.
Then he inclined his head and gave up his spirit.

VIII

Solo Quartet and Chorus Be thou my consolation, my shield when I must die.
Christ has risen. Do not be afraid! He is not here.
Remind me of your passion when my last hour draws nigh.
He is not here! He is risen!
Oh, make me yours forever, and I should fainting be;
Lord, let me never, never outlive my love for thee.
Do not be afraid! He is risen!^{xi}

Narrator Then Jesus came and spoke to them saying:

Jesus Go make disciples of all nations, teaching them to observe all things
I have commanded you; and lo, I am with you always.

Chorus Stay with us, for quickly falls the evening.
Stay with us, Lord, Jesus, stay with us,
for quickly falls the evening.^{xii}

Jesus I am with you.

Notes:

ⁱ Note: biblical texts are from the New Revised Standard Version and at times are altered for poetic purposes.

ⁱⁱ Rainer Maria Rilke, "The Last Supper" translated by Albert Ernest Flemming, <https://allpoetry.com/poem/8505569-The-Last-Supper-by-Rainer-Maria-Rilke>

ⁱⁱⁱ Hymn by James Montgomery (1825) "Go to Dark Gethsemane."

^{iv} Hymn by Johann Heermann (1630), Robert Bridges (1897) "Ah Holy Jesus."

^v Hymn by Johann Heermann (1630), Robert Bridges (1897) "Ah Holy Jesus."

^{vi} D.B. Lutyen in his play *Judas Iscariot* (London: Eyre & Spottiswoode, 1951).

^{vii} Hymn attributed to Bernard of Clairvaux; Translation James W. Alexander (1830), "O Sacred Head, Now Wounded."

^{viii} Hymn by Johann Heermann (1630), Robert Bridges (1897) "Ah Holy Jesus."

^{ix} Traditional African-American Spiritual. First published in 1899.

^x Lucille Clifton, "jasper texas 1998" for j. byrd from *Blessing the Boats: New and Selected Poems 1988-2000* (New York: BOA Editions Ltd., 2000). <https://www.poetryfoundation.org/poems-and-poets/poems/detail/49491>

^{xi} Hymn attributed to Bernard of Clairvaux; Translation James W. Alexander (1830), "O Sacred Head, Now Wounded."

^{xii} Hymn by Henry Francis Lyte, cf. William Henry Monk (1847) "Abide with Me."

The Concordia Choir performs on StageRight Choral Risers.

BIOGRAPHIES



RENÉ CLAUSEN

Dr. René Clausen is in his 31st year conducting The Concordia Choir and is only the third conductor since the choir's founding in 1920. He also serves as the artistic director of the award-winning Concordia Christmas Concerts, which are broadcast on public television and radio stations nationwide. The American Choral Directors Association has recognized Clausen's prominence in choral music composition. He was commissioned to compose the Raymond W. Brock Memorial Commission for the national ACDA convention in New York City. Clausen's composition MEMORIAL was inspired by the terrorist attacks of Sept. 11 and premiered Feb. 14, 2003, by The Concordia Choir and The Concordia Orchestra. The Kansas City Chorale recording "Life and Breath: Choral Works by René Clausen" won two Grammy Awards in 2013. Clausen graduated from St. Olaf College, Northfield, Minn., and received his Master of Music and Doctor of Musical Arts degrees from the University of Illinois, Urbana.



KEVIN F.E. SÜTTERLIN

Dr. Kevin F.E. Sütterlin, the director of The Concordia Orchestra and orchestral activities, is an internationally sought-after clinician and teacher. The German conductor has taught and performed across the globe including Austria, China, Germany, Italy, Romania, Slovenia, Switzerland and the United States. Most recently, Sütterlin served the University of Memphis – Rudi E. Scheidt School of Music as chief assistant conductor of the symphony orchestra, acting music director of the chamber orchestra, and acting music director of opera. Sütterlin recently completed his Doctor of Musical Arts degree in orchestral conducting from the University of Memphis – Rudi E. Scheidt School of Music, and holds a Master of Music degree in orchestral conducting from the University of Memphis and a Bachelor of Arts in music in instrumental conducting with secondary majors in voice and piano from the Hochschule Luzern – Musik in Lucerne, Switzerland (Lucerne University of Applied Sciences and Arts – Conservatory of Music).



MICHAEL CULLOTON

Dr. Michael Culloton is an assistant professor of music at Concordia College. He conducts the Chapel Choir, Kantorei, and Cantabile, mentors music education students, teaches church music courses, and advises the student chapter of the American Choral Directors Association. Culloton is also the artistic director and conductor of the Fargo-Moorhead Choral Artists and conducts the Trinity Lutheran Church Cathedral Choir. Previous to this appointment, he was the artistic director and conductor of Choral Arts Ensemble and Honors Choirs of Southeast Minnesota, both based in Rochester (Minn.), for eight years. He earned his Bachelor of Music degree from Concordia and his Master of Music degree from the University of Arizona, where he studied with Maurice Skones. Culloton completed his Doctor of Musical Arts degree through North Dakota State University, where he studied with Jo Ann Miller and Michael Weber.



PETER HALVERSON

Peter Halverson has enjoyed a long and successful career having performed over 70 roles in opera, operetta, musical theater and oratorio. He has sung throughout the United States including performances at Lincoln Center, Carnegie Hall, Kennedy Center, Pittsburgh Opera, Utah Opera, Berkshire Opera, Florentine Opera, Madison Opera, Chattanooga Opera, Tacoma Opera, Dallas Symphony, San Antonio Symphony, New Mexico Symphony, New West Symphony, Erie Philharmonic, Santa Rosa Symphony, Huntsville Symphony, Oregon Bach Festival, San Luis Obispo Mozaic Festival and Crested Butte Summer Festival. He has also appeared numerous times with the Minnesota Opera, Minnesota Orchestra, the Saint Paul Chamber Orchestra, Skylark Opera, Minnesota Chorale, VocalEssence, Fargo-Moorhead Opera and the Fargo-Moorhead Symphony. As winner of the 2005 Yrjö Kilpinen International Art Song Competition, he gave a recital tour in Finland of Finnish and American repertoire. He is in his 34th year teaching at Concordia College and was awarded this year with a 125th Anniversary Flaar Faculty Award.



DAVID HAMILTON

David Hamilton's distinctive, elegant, lyric tenor voice has been heard at the Metropolitan Opera, San Diego, Washington, Vancouver, Opera Company of Philadelphia, Teatro Bellini in Catania, Opera Theatre of Saint Louis, and New York City Opera. His broad repertoire as an orchestral soloist has led to engagements with the Israel Philharmonic Orchestra and the symphony orchestras of Baltimore, Pittsburgh and Indianapolis. He sang the title role in "Roméo et Juliette" for Edmonton Opera, Peter Quint in "The Turn of the Screw" for Manitoba Opera, and Don José in "Carmen," among others. Hamilton is also an accomplished recitalist. Of note among his recitals across North America were the world premieres of Hugo Weisgall's song cycle "Lyrical Interval" and René Clausen's "To Think of Time." Among the awards he has received are First Prize in the 1984 Paris International Voice Competition, the Eleanor Steber Award, and grants from the Jerome, Sullivan and Puccini Foundations. Hamilton is currently professor of voice at Concordia College and is general director of the Fargo-Moorhead Opera.



HOLLY JANZ

Lyric mezzo-soprano Dr. Holly Janz has performed with opera companies across the country including Winter Opera St. Louis, Skylark Opera, Fargo-Moorhead Opera, Wichita Grand Opera, and Union Avenue Opera. In addition to her operatic stage credits, Janz is a compelling concert artist in both oratorio and recital. Orchestral credits include the Indianapolis Chamber Orchestra, the Indianapolis Philharmonic Orchestra, the Greater Grand Forks Symphony, the Fargo-Moorhead Symphony as well as the Central Wisconsin Symphony Orchestra. Performances for the 2016-17 season include the roles of Nancy in "Albert Herring," Valencienne in "The Merry Widow," La Suora Zelatrice in "Suor Angelica," and the Mother in "Amahl and the Night Visitors," as well as alto soloist in Beethoven's "Mass in C Major," Mozart's "Requiem," and Handel's "Messiah." A native of Marshfield, Wis., Janz received degrees in vocal performance from the University of Wisconsin-Stevens Point (B.M.), the University of Colorado (M.M.) and the University of Kansas (D.M.A.). She is an associate professor of voice at Concordia College.



JONATHAN LASCH

Dr. Jonathan Lasch, assistant professor of voice, joined the faculty at Concordia in 2015. Lasch has been described by critics as possessing a voice of “arresting color and heft” and “a tour de force” (Cincinnati Enquirer) and “master of the stage” (CentralJersey.com). Most recent performances include the title role in “Le nozze di Figaro” with the Princeton Music Festival, Sharpless in “Madame Butterfly” with the Fargo-Moorhead Opera, “Messiah” with Houston Symphony and Calvin Oratorio Society, “Elijah” with Smith College, bass soloist in Beethoven’s “9th Symphony” with Adrian Symphony and Yamadori in “Madame Butterfly” with Baltimore Lyric Opera. While maintaining a professional performing career, he completed his academic studies at The Hartt School/University of Hartford (B.M. and M.M.), CCM/University of Cincinnati (Artist Diploma) and recently completed his D.M.A. with the University of Michigan. Lasch has studied with some of the best baritone pedagogues of today including Stephen Lussmann, Stephen King, William McGraw, Mark Schnaible, and Mark Oswald.



ANNE JENNIFER NASH

Dr. Anne Jennifer Nash joined the voice faculty of Concordia in 2012 as assistant professor of voice where she teaches studio voice, diction, and opera scenes. Engagements in 2016-17 include the role of Pamina in “Die Zauberflöte,” a recital at Washington State University, “Sister: Show Me Eternity,” a multi-university touring collaboration on the life of poet Emily Dickinson, and a performance of songs of Peruvian composer Armando Guevara Ochoa, at the 2017 CMS International Conference in Sydney, Australia. She has appeared with Opera Philadelphia, Florentine Opera, Opera New Jersey, and Opera Saratoga, among others. Nash can be heard on the 2016 release of “New American Song@SongFest,” singing “Donal Oge,” by Libby Larsen, which she premiered at Pepperdine University in 2011. Upcoming recording projects include the Lotte Lehmann Foundation commission “The Blue Symphony,” by Allen McCullough, which she premiered in 2016 at Concordia College. She holds an M.M. degree from the Peabody Conservatory, B.A. degrees in music and French literature from Dickinson College, and a D.M.A. in voice performance from the University of Michigan.



LUCY THRASHER

Soprano Lucy Thrasher is associate professor of voice at Concordia College, where she currently teaches private voice and opera workshop. She was the co-founder and director of the Young Artist Program for Pine Mountain Music Festival, Houghton, Mich., from 1998-2014, where she also appeared in opera/theater roles such as Musetta in “La Boheme,” Susanna in “Le nozze di Figaro” and Desiree in “A Little Night Music,” and as soloist with the festival symphony in Sibelius’ “Luonnotar.” Favorite roles performed with regional opera companies include Despina, Norina, Gretel, and the title role in Lehar’s “The Merry Widow.” She continues to perform cabaret recitals, and has recorded a CD, “Cabaret from Schoenberg to Sondheim,” with pianist Stephen Sulich. She is a graduate of Concordia College and the University of Colorado, Boulder.

STUDENT MUSICIANS

THE CONCORDIA ORCHESTRA

Dr. Kevin F.E. Sütterlin, Music Director

VIOLIN I

Michael Miller, co-concertmaster
% Ben Ehrmantraut, co-concertmaster
Hunter Huff Towle, assoc. concertm.
Rebecca Kendall, assistant principal
Solveig Lange
Allegra Bentrim
Karl Peterson
Clara Lee

VIOLIN 2

John Rose, co-principal
Adam Domitz, co-principal
@ Michael Abramyan, assoc. principal
Rachel Tetlie, assistant principal
Annika Johnson
Anna Knutson
Josiah Kohlmeyer
Joseph Christy

VIOLA

Cullen Knowles, co-principal
Arne Woinarowicz, co-principal
Will Huff Towle
Emily Anderson
Blake Scheib

CELLO

§ Becca DeLay, principal
Colten Dahle, assoc. principal
William Harvey
Jeremy Mattson
Matt Clarke

BASS

Eric Millette, co-principal
Michael Janning, co-principal
@ Rich Gonzales
David Holtey
Kenneth Hoversten

FLUTES

Alexandra Brouillard, co-principal
Erica Lindsay, co-principal
Morgan Trainor

OBOES

Morgan Hinton, principal
Jacob Dungan

ENGLISH HORN

Leah Benthin, oboe co-principal

CLARINETS

Matthew Boeckers, principal
James Dundas, assoc. principal

BASS CLARINET

Jeremy Storbakken

BASSOONS

Isaac McMahon, principal
Jack Fiskum

CONTRABASSOON

^ Dr. Cody Hunter

FRENCH HORNS

Emily Ihde, co-principal
Jackson Richards, co-principal
Kyle Winge, assoc. principal
Emma Klitzke
Katarina Schwartz

TRUMPETS

Jake Schmitz, principal
Miles Otstot
Kristine Strege

TROMBONES

§ Cole Bartels, principal
Bjorn Hagen
Ben Verbridge, bass trombone

TUBA

Jake Pavia, principal
Sean Poyette

TIMPANI

Daniel Kocher, principal

PERCUSSION

Andrew Johnson
Natalie Fideler

HARP

Helen Hill

* Section Leader
Student Manager

% President
@ Board Member

§ Librarian
^ Guest Musician

THE CONCORDIA CHOIR

Dr. René Clausen, Conductor

SOPRANO 1

Jessica Anderson
Sarah Hill
@ Megan Hovinen
Berit Johnson
Alexandra Larson
Hannah Mathes
Jessica Mooberry
Rachel Rosson
Sarah Schauer

SOPRANO 2

Olivia Berglund
\$* Aspen Bue
Rachel Crippen
Lily Erdal
Zoe Mischlian
Emily Neer
Hannah Noyes
Katherine Westhoven
Hannah Zehms

ALTO 1

@ Mikayla Bergeron
Reyna Bergstrom
@ Sadie Cheslak
Lauren Chicos
* Rachel Coppock
Kira Graber
Grace Murray
@ Madeleine Peterson
Monica Shukle

ALTO 2

Ali Carlson
Breck Cogswell
@ Melissa Gebhardt
Meia Kjellberg
Laura LeGare
Kelsey Lindell
Rachael Schauer
Abby Weber

TENOR 1

Troy Bialka
Noah Bray
@ Tyler Eliason
Landon Franke
Tyler Malmberg
% Kyle Stengel
Andrew Swartchick
Cory Wentland

TENOR 2

Ronald Allen
Logan Barat
Gregory Fensom
Casey Haack
Benjamin Maurer
* Shawn Neisen
Joshua Palmquist
Patrick Sorrells
Aaron White

BARITONE

* Samuel Christenson
Benjamin Dyrhaug
Samuel Gaines
Caleb Heaton
Joshua Prichard
Graham Remple
Nathan Thelen

BASS 2

Collin Asheim
Samuel Bullert
Caleb Camrud
Levi Heath
John Huebner
Jason Miller-Dunbar
Nicolas Restad
Wyatt Steinke
Johnathan Wagner

CONCORDIA CHAPEL CHOIR

Dr. Michael Culloton, Conductor

SOPRANO 1

Emily Breitbach
Sarah Dotzler
Elise Haugen
Amy Johnson
Hannah Kulus
Brenna McEntee
Kayli McIntyre
Emma Newton
Annika Tureson
Erica Volz
Emily Walker
Anne Wasiluk

SOPRANO 2

Allison Cress
Emily Herman
Maggie Kielas
Amy Leopold
Amanda Randall
Jessica Shamdas
Katrina Shumway
Alyssa Yapp
* Kristin Young

ALTO 1

Katie Beedy
Rosie Breimhurst
Leah Jensen
Gallie Judnick
Jill Kadrmas
Mariah Norell
Claire Studt
Tricia Tauer
Maddy Thor

ALTO 2

Brittany Ault
Katie Berdan
Ellie Boese
* Tatum DeBlicke
Alexandra Frosлие
Jackie Hanson
Kaiya Ruff
Amie Schulz
Allie Thom
Madison Wilts

TENOR 1

Noah Banks
Joel Crane
Dylan Faleide
Brennan Harvey
Isak Johnson
Matt Kindem
Toby Kindem
* Edward Shilts
Josh Woodley

TENOR 2

Charles Brantner
Isaiah Burkel
Grant Curtis
Curt Koopmeiners
Quentin Markfort
Connor Poland
Tyler Ronsberg
Joseph Sodegren
Logan Tillma

BARITONE

Lucas Abraham
Chris Cartwright
Danny Houseman
Lewis Johnson
* Kennedy Niska
Kyle Ronsberg
Kasey Stevens
% Carl Tiede

BASS

Christian Belz
Ethan Clements
Ty Duncan
Connor Engel
Tanner Garrigan
Alec Johnson
Anthony Smith
Benjamin Stubbs
Dezmond Ward
Ben Zeipelt

* Section Leader

Student Manager

% President

@ Board Member

\$ Librarian

KANTOREI

Dr. Michael Culloton, Conductor

SOPRANO 1

Claire Bias
Grace Dosdall
Kaitlen Ege
Celestine Holguin
Madeline Kadlec
Amber Kavie
Nicole Kotila
* Emily Lech
Shawna Pantzke
Samantha Parsons
Hannah Staehling
Molli Strandberg

SOPRANO 2

Madison Asher
* Paula Asmus
Kaitlin Cole
Alyssa Dalen
Sonja Flancher
Alexis Huseby
Alyna Kleinwolterink
Emily Laaveg
Elaine Laliberte
Tessa Larson
Maggie Melkert
Marissa Senstad

ALTO 1

* Audrey Cummings
Emma Goos
Allison Holt
Signe Johnson
Sally Nelson
Carmen Peterson
Amanda Perlenfein
Abby Pladson
Angie Summers
Irene Williams
Morgan Wilson

ALTO 2

Emily Anderson
Hannah Banks
Jaime Cain
Afton Eisch
Emily Erickson
Mikayla Jackson
Sarah Johnson
Irina Lagogianni
Emily Mastin
Lindsay Schneider

TENOR 1

Cole Eischens
Josh Fuller
Mitchell Graber
Aaron Nibbe
Zachary Rude
Alex Stokes
Keith Sullivan
Maxwell Trochlil

TENOR 2

Andrew Brooks
Mark Fitterer
*# Jack Johnston
Nicholas Malisani
Grant Matzke
Anthony Rattana
Blake Scheib
Josh Soine

BASS 1

* Erik Belz
Kenneth Hoversten
Daniel Kaupa
Jack Mullally
Gian-Paolo Paz
Mark Schwandt
Caleb Stiles

BASS 2

Jackson Booth
Kade Davidson
Keaton Erickson
Drew Hoek
Samuel Holten
Micah Johnson
Nicholas Larson
Isaac Lenarz
Colt Lien
Jeremy Mattson
Benjamin Ott
Barret Salberg

CANTABILE

Dr. Michael Culloton, Conductor

ALTO 1

Hayley Broich
Amber Cotto-Thorner
* Kelly Heinonen
Emalie Kleinsasser
Raelin Kronenberg
Esmerelda Mancilla
Christine Miller
Kaitlin Molden
Anna Niehaus
Tresa Reuter
Kate Rinke
Kelly Riordan
Abigail Roberts
Bailey Roth
Amy Simon
Andrea Tedrick
Judy Zhu

ALTO 2

Sarah Anderson
Christine Buching
* Leah Chouinard
Gabriela Deifelt Streese
Pateece Englemeyer
Allison Johnson
Olivia LePage
Caytlin Lindeland
Maquala McGouldrich
Alycia Moen
Marina Que
Lauren Richardson
Emily Ronsberg
Anita Ukpokolo
Brittney Vance
Janey Walquist

SOPRANO 1

Heather Boyum
Micaela Cruz
Nicole DeBoer
Lindsay Galbraith
Miranda Garman
Krisanna Gross
Megan Han
Katie Heyer
* Alison Kveene
Laura Lemke
Ivy Mattson
Carleen Olson
Abigail Romans
Megan Smith
Maret Wibel

SOPRANO 2

* Hannah Allen
Alexis Anderson
Ellen Anderson
Mary Asfeld
Phelan Barlow
Allison Chudy
Kailynn Ebert
Anna Finck
Jennifer Gravelle
Hannah Lindgren
Yuzhu Lu
Jenna Luedtke
Natasha McJunkin
Ashley Nathe
Ashley Olson
Kaitlin Rubash
Lexi Scanlon
Anna Sprunger
Annie Weier

A LEGACY OF SONG AND SCHOLARSHIPS

Pastor Paul Bortnem seemed to know people wherever he went. His passion for his ministry was evident through the people who gravitated toward him. In addition to his extensive background in languages and his biblical study, he also had a love of science and mathematics and the desire for women to have equal access to STEM opportunities.

When Paul passed away from cancer in 2014, his sister Veronna Capone and her husband, John, wanted to honor Paul's family and keep his legacy alive in a meaningful way. They consulted Paul's wife, Rosine, and adult children, Peter Bortnem '90 and Rebekah (Bortnem) Lundstrom '92, along with their spouses, Kristin (Anderson) Bortnem '97 and Mark Lundstrom '92, to see what seemed most appropriate. Their answer was to create endowed scholarships in STEM for women and to honor his love of music, through the commissioning of a musical work.

"Music was really important to Paul and church music in specific," John says. "He enjoyed singing. He also had such a love of science and math, so it seemed like a very appropriate combination and I think it's something Paul would enjoy."

In addition to the scholarships, the Capone's gift is being used for the commissioning of "The Passion of

Jesus Christ," composed by Dr. René Clausen. While the trial and eventual crucifixion of Jesus is a deep and heavy story, Clausen says creating the piece is anything but dark.

"It's a joyful process," Clausen says. "This is our 125th year as a college and it's coming into the 500th anniversary of the Reformation. It's an opportunity to create a piece of new art that can celebrate the college and our Lutheran heritage."

More than 400 Concordia choir and orchestra members will perform the hour-long piece at Orchestra Hall in Minneapolis and on campus in April.

"Our connection to Concordia is really Paul and Rosine's children, Peter and Bekah, and their spouses, who are all Concordia graduates," Veronna says. "And Concordia provided them with good educations."

In addition to honoring Paul's memory, John and Veronna wanted to uphold Paul and Rosine's dedication to education by giving back to the college that was instrumental to the Bortnem family.

"They are really good people, with really good values," John says, "and that's what got me interested in giving to Concordia."

2017-18 REFORMATION OBSERVANCES

- August** **"Reformation & Resilience: Lutheran Higher Education for Planetary Citizenship"**
A book of essays created by Concordia faculty and staff
- Sept. 19-20** **2017 Faith, Reason and World Affairs Symposium**
"Reformation: Transforming the World One Door at a Time"
As we observe the 500th anniversary of the Reformation, we will take some time to examine the lessons learned from history while debating how best to reform our current world.
Speakers include Dr. Elizabeth A. Eaton, presiding bishop of the ELCA; Dr. Cynthia Moe Lobeda, Pacific Lutheran Theological Seminary, Berkeley; and Jim Ziolkowski, author "Walk in Their Shoes: Can One Person Change the World?" and founder, president, and CEO of buildOn; in addition to several concurrent speakers.
- Sept. 20** **Reformation Observation Worship Service**



CONCORDIA
COLLEGE

Moorhead, Minnesota