



# Lament

*A Journey from Grief to Hope*

Presented by The Church Van



Jennifer Stucki, oboe & English Horn

Kathryn Eagles, alto flute

Elise Cole, cello | Yuan Li, piano

Joel Stucki, narrator

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"Where words fail, music speaks." ~ Hans Christian Anderson

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Dear Audience,

Thank you so much for taking the time to be here. This performance is presented as a benefit concert for World Relief, whose mission is to boldly engage the world's greatest crises in partnership with the Church. In light of recent cuts to foreign aid and the resulting termination of many refugee programs, this event seeks to raise awareness and stand in solidarity with those most affected. As these needs grow, it's a critical time for the Church to stand in the gap and to embody compassion, offer refuge, and uphold the dignity of the vulnerable. Through music and reflection, this program traces a path through sorrow toward the enduring hope found in God's presence and justice. In Romans 8, we're reminded that creation groans and the Spirit intercedes for us with wordless prayers. Lament is part of that sacred groaning—a powerful form of action through which we join God's heart for a hurting world. This program offers space to respond in prayer and lament for global crises, suffering, and injustice, while also providing tangible ways to support World Relief's vital work with the vulnerable. Together, we grieve what is broken and look with hope toward restoration.

To donate to World Relief visit [worldrelief.org](https://worldrelief.org) or scan the QR code below.



# Program & Notes

## Part I: Songs from the Shadows

### A Lament for God's Silence

#### Psalm 13

*Trois Pièces: I. Moderato* by Nadia Boulanger (1887-1979), arranged  
for oboe by Jennifer Stucki

*“How long, O Lord? Will You forget me forever?  
How long will You hide your face from me?”*

The book of Psalms is full of “songs” and poems of lament, praise, as well as expressions of faith and hope. In this particular psalm, the author expresses fear, anger, and weariness. It is a general expression of confusion over why God allows pain and why it takes so long sometimes for the pain to subside.

Nadia Boulanger was a French composer and pianist. She is one of the most influential and pivotal teachers in composition in the early 20th century. She taught renowned composers and conductors such as Aaron Copland, Daniel Barenboim and many more. *Trois Pièces* was originally written for cello and piano. This short piece is the first of the three pieces and closely mirrors the same mood as the Psalm in that it starts out with a sense of yearning and longing, but ends on a glimmer of hope.

# A Lament for A People In Exile

## Lamentations 1:1-3

*From Jewish Life: 1. Prayer* by Ernest Bloch (1880-1959), arranged for English horn by Jennifer Stucki

*“How lonely sits the city that was full of people! How like a widow has she become, she who was great among the nations! She who was a princess among the provinces has become a slave. She weeps bitterly in the night, with tears on her cheeks; among all her lovers she has none to comfort her; all her friends have dealt treacherously with her; they have become her enemies.”*

The book of Lamentations serves as a poignant poetic reflection on the mourning of Jerusalem, which faced invasion and destruction at the hands of the King of Babylon, leading to the exile of the Jewish people. This event was not only a devastating humanitarian crisis and a profound loss of homeland, but it also represented a spiritual disaster; the perceived absence of God (the temple) and uncertainty regarding His promises. Though this lament was penned in response to Jerusalem's ruin, its haunting themes resonate with the ongoing refugee crises in our world today. The raw grief expressed in these chapters urges us to recognize the humanity in refugees, inspiring us to respond with empathy, justice, and solidarity.

“Prayer” is the first piece of a set of three pieces for cello and piano called *From Jewish Life* written by Ernest Bloch. He was a Swiss-born American composer born to Jewish parents. While he drew inspiration for his compositions from many sources, much of his music was inspired by Old Testament themes. *From Jewish Life* has many motifs and themes that are derived from Jewish folk tunes and hymns.

# A Lament for Violence and Injustice

Habakkuk 1:2-4; 3:17-19

*I Will Not Be Sad In This World* by Eve Beglarian for alto flute and  
soundtrack

*“How long, Lord, have I called for help, And you do not here?  
I cry out to You, “Violence!” Yet you do not save.*

Habakkuk, the prophet cries out in anguish over the injustice, violence, and corruption he sees, wondering why God seems silent and inactive. This lament reflects a deep struggle with the tension between God’s justice and the brokenness of the world. Yet he chooses to trust and rejoice in God even when circumstances remain bleak, modeling a faithful lament that holds space for both sorrow and hope.

Eve Beglarian (b.1958) is a bold and imaginative composer who blends classical, folk, and experimental styles to create music that feels deeply emotional and refreshingly modern. Her piece *I Will Not Be Sad in This World* gently weaves sorrow and strength, much like the prophet Habakkuk, who cries out over injustice but ultimately chooses hope. Both the music and the scripture speak to the power of lament—not as despair, but as a path through grief toward quiet trust.

## Part 2: Calls to Repentance and Action

### A Lament for the Trampling of Justice

Amos 5:6-24

*Oboe Concerto: II. Poco Andante* by Bohuslav Martinu (1890-1959)

*“For I know your offenses are many and your sins are great,  
You who are hostile to the righteous and accept bribes,  
And turn away the poor from justice at the gate.”*

Amos 5:6-24 serves as a stark and severe warning, calling the people to repentance before it's too late. The passage exposes the emptiness of religious rituals and hollow worship when justice and righteousness are forsaken, reminding Israel that God will not overlook their injustices. The prophet's words echo like a thunderclap, urging a nation on the brink of destruction to turn back to God's ways before the consequences become inevitable.

Bohuslav Martinu was a Czech composer whose style is considered neo-romantic. It was written in 1955 for the Czech-born Australian oboist Jiří Tancibudek, making it one of the last works Martinu wrote. The composition consists of three movements, with a total duration of around 16 minutes, making it relatively brief for a concerto. The second movement is divided into three clear sections. It commences with haunting melodies in a recitative style, leading to a powerful cadenza. The movement concludes gently with a hymn-like tune.

## A Lament For A Rise in Corruption

Jeremiah 9: 1-9, 23-24

*Phoenix Concerto for oboe and orchestra: II. Tranquillo* by Paul Patterson.

*"Therefore, thus says the Lord of armies,  
'Behold, I will refine them and assay them;  
For what else can I do, because of the daughter of My people?  
'Their tongue is a deadly arrow;  
It speaks deceit;  
With his mouth one speaks peace to his neighbor,  
But inwardly he sets an ambush for him."*

Jeremiah's lament over Zion is deeply unsettling as he weeps for a people who have turned away from God, choosing deceit and falsehood over truth. The passage paints a grim picture of a society consumed by betrayal and moral decay, where even neighbors can no longer be trusted. In this mournful cry, the prophet calls attention to the eerie emptiness that follows the rejection of God's ways, as the nation's destruction looms.

Paul Patterson is a British composer and teaches composition at the Royal Academy of Music. The Phoenix Concerto was commissioned by Emily Pailthorpe, renowned oboe soloist. It serves as a musical comparison to the legendary phoenix bird, known for its immortality and rebirth from the ashes of its predecessor. In my mind, the second movement of Paul Patterson's *Oboe Concerto: Phoenix* brings to life the mythological phoenix rising from the ashes, symbolizing both destruction and renewal. Similarly, God promises to refine His people, purifying them through trials as a process of transformation, much like the phoenix emerges anew from the fire. Just as Jerusalem faces judgment, God's refining work offers the hope of restoration, rising from the ruin to be made whole again.



## **~Congregational Prayer of Lament~**

**Leader: God of love, your creation weeps.**

**People: Hear the cries of the voiceless.**

**Leader: See the pain and injustice perpetuated against your  
image bearers.**

**People: Hear the cries of the powerless.**

**Leader: How long, O Lord will evil continue to prosper and  
the vulnerable suffer?**

**People: We long for your justice.**

**ALL: God of justice and righteousness, hear our cries.**

## Part 3: God's Answer to Injustice

### A Lament For Unrighteousness

Isaiah 59:14-21

*Chrysalis: 2. Within the Chrysalis* by Alyssa Morris (b. 1984)

*"And He saw that there was no man,  
And was astonished that there was no one to intercede;  
Then His own arm brought salvation to Him,  
And His righteousness upheld Him."*

In *Isaiah 59:14-21*, the prophet highlights the deep injustice and moral decay within the nation, where truth is distorted and justice is denied. The passage reveals God's righteous anger against sin, but also His promise of redemption, as He pledges to come like a warrior to bring justice and restore His people. Despite the darkness, God's covenant remains unshaken, and He will pour out His Spirit upon the faithful, renewing and refining them in His mercy.

*Chrysalis* is a musical analogy that draws its message on the life of a caterpillar and its transformation into a butterfly. Alyssa Morris, an oboist and composer, draws on her own faith to share her inspiration for the piece. Morris states,

*"In movement two, the caterpillar enters a new and unknown phase of progression. The caterpillar struggles to find its way. But in the darkness of the chrysalis, the caterpillar finds hope and the strength to become something more. Within the Chrysalis attempts to capture my personal feelings regarding the sacrifice and death of Jesus Christ. In this movement are moments of quiet grief, deep sadness, and anguish, and then gratitude and hope. The caterpillar changes within the chrysalis, just as one can experience a spiritual rebirth through Christ's great gift."*

## A Lament of Anguish & A Song of Hope

Psalm 22: 1-6, 24-26

*In Manus Tuas*, by Caroline Shaw for solo cello

*"My God, my God, why have You forsaken me?  
Far from my deliverance are the words of my groaning."*

In this passage, the psalmist expresses his deep anguish, crying out to God in a moment of feeling forsaken, yet still recognizing God's holiness and faithfulness. This raw lament, echoed by Jesus on the cross, gives voice to the deepest human despair, while simultaneously reminding us of the trust in God's ultimate deliverance.

*In Manus Tuas* by Caroline Shaw (b.1982), meaning "Into Your Hands," draws inspiration from the biblical phrase spoken by Jesus in His final moments, symbolizing surrender and trust. Shaw's solo cello piece explores these emotions through rich dynamics and intricate textures, evoking both vulnerability and strength. Caroline Shaw, an innovative American composer, won the Pulitzer Prize for Music in 2013 and is known for blending classical traditions with modern techniques, creating deeply emotional and accessible music.

**\*\*Encore\*\***

*A Song From the Heart* by Eric Ewazen (b.1954)

# Performers

A portrait of Jennifer Stucki, a woman with long brown hair, wearing a light blue shirt and a colorful patterned scarf, standing outdoors next to a tree.

jennifer stucki


*oboe + English horn*



Longmont Symphony, associate principal  
[www.woodensinger.com](http://www.woodensinger.com)


Jennifer Stucki maintains an active freelance career that includes soloing, orchestra and chamber ensemble work, and organizing various collaborative arts projects. She is the associate principal oboist with the Longmont Symphony and regularly performs with the Fort Collins Symphony. In was the acting principal oboist with the Cheyenne Symphony for the 2019-2020 season and has performed on multiple occasions with the Boulder Philharmonic, Boulder Chamber Orchestra, and other regional orchestras. Additionally, she is the oboist with the Colorado based woodwind quintet WW5 and appears on the album Rapture by Grammy award winning artist Peter Kater.

A native of Colorado Springs, Jennifer moved to Chicago in 2000 to attend the Chicago College of Performing Arts at Roosevelt University. Since then she has earned her Bachelor's degree from CCPA and her Master's degree from DePaul University. She has studied with Jelena Dirks, Eugene Izotov, Grover Schiltz and Scott Hostetler.

A portrait of Yuan Li, a woman with long dark hair, wearing a black sleeveless top, smiling.

yuan li

*piano*



University of Northern Colorado, Faculty

Yuan Li is an avid music educator and collaborative pianist. Yuan is currently a faculty member teaching the collaborative piano studio at the University of

Northern Colorado in Greeley, serves as a piano instructor and collaborative pianist at Front Range Community College in Fort Collins, teaches piano lab courses at the University High School in Greeley, and maintains a private studio serving the Northern Colorado region. Yuan holds a Doctor of Arts in Piano Performance degree from the University of Northern Colorado and a Master of Music degree from the University of California, Santa Barbara. Beyond music, she enjoys reading, cooking, hiking, taking care of her plants, and exploring beautiful outdoors and national parks with her fellow musician husband Kwami.



Dr. Kathryn Eagles is a flutist and educator from Anchorage, Alaska. She holds both a B.M. and M.A. from the University of Alaska Fairbanks, and a Doctor of Musical Arts degree from the University of Colorado Boulder. Her primary teachers include Dorli McWayne and Christina Jennings. In addition to her studies at the university, she has participated in masterclasses and lessons with Hilary Abigana from the Fourth Wall, John Barcellona, Nicole Esposito, Dr. Naomi Seidman, Lisa Garner Santa, Lorna McGhee, Claire Chase, and Carol Wincenc.

As an orchestral flutist, Dr. Eagles regularly performs with the Colorado Symphony Orchestra, Cheyenne Symphony Orchestra, the Longmont Symphony Orchestra, Mahlerfest Colorado, and can be heard on the newest live Indigo Girls album playing second flute and piccolo. Additionally, she played with the Fairbanks Symphony Orchestra for many years.



elise cole  
*cello*

El Sistema Colorado

Elise Cole is a versatile cellist who loves connecting with audiences in concert halls and unexpected spaces — from a rock-climbing gym to an impromptu performance on an airplane. Highlights include a live Shostakovich broadcast after winning the Blue Lake Fine Arts Camp staff solo competition, a trio performance on WXXI's *Live from Hochstein*, and appearances with the Boulder Symphony, where she is Assistant Principal Cellist. Elise is also a dedicated educator, teaching at El Sistema Colorado, a nonprofit supporting historically marginalized youth through music. She holds a B.M. from the Eastman School of Music where she studied with David Ying, and is finishing her M.M. at the University of Colorado Boulder studying with David Requiro.



joel stucki  
*narrator*

Joel Stucki was an active percussionist for 30 years in the cities of Chicago and Boston. He was a tenured member of the South Bend Symphony Orchestra for 8 years. In addition, he performed with many orchestras in the Chicago and Boston areas. He earned his Bachelor's degree from The New England Conservatory of Music, and his Masters Degree from the Chicago College of Performing Arts at Roosevelt University. In 2021, Joel also received a Graduate Certificate from the Biblical Studies department at Denver Seminary.





## The Church Van

The Church Van is not really about that little white van parked in the back of your church. Rather, it is a play on words. “Van” which is short for Vanguard, is the front line of a battle troop. We got our name from the story of Jehoshaphat in Second Chronicles 20:21-22. After taking counsel with the people, he appoints musicians to the front of the army who were to sing and praise God. The Lord set an ambush against those who came against Judah and they were routed.

This story is just one example of the significance God places on the arts as a benefit to the body of believers and its impact on the surrounding community. Throughout scripture we see multiple times when extravagance and beauty were commended when it was done for the glory of God.

Our mission is to support Christian artists of all mediums and care for our communities by promoting works that reflect the beauty, truth, and goodness of God. Our goal is to connect artists and churches through meaningful experiences, practical support, and thoughtful education on why the arts matter. Whether you are an artist, a church leader or simply someone who appreciates the power of art, we hope that we can inspire and encourage you.

*To learn more about The Church Van visit [www.thechurchvan.org](http://www.thechurchvan.org)*

the



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