

Lutheran Summer Music 1999

Faculty Artist Recital

Bruce Atwell
horn

Seth Beckman
piano

S. Blake Duncan
oboe

Doosook Kim
violin

Timothy Lovelace
piano

Paul Morton
trumpet

Timothy Schorr
piano

Kerry Walters
soprano

Esther Wang
piano

Center for Faith and Life Main Hall
Luther College
Decorah, Iowa
Monday, June 21, 8:00 p.m.



Program

Romanian Folkdances

Béla Bartók
(1881-1945)
arr. Zoltán Székely

- I. Jocul Cu Bătă (Dance with Sticks)
- II. Brâul (Waistband Dance)
- III. Pe Loc (Stamping Dance)
- IV. Buciumeana (Hornpipe Dance)
- V. Poarța Românească (Romanian Polka)
- VI. Mănuantelul (Quick Dance)

Doosook Kim, *violin*
Timothy Schorr, *piano*

Deuxième Année-Italie from *Années de Pèlerinage*

Franz Liszt
(1811-1886)

- I. Sposalizio

Seth Beckman, *piano*

En Forêt, op. 40

Eugène Bozza
(b. 1905)

Bruce Atwell, *horn*
Timothy Lovelace, *piano*

Aesop's Fables

Anthony Plog
(b. 1947)

- I. The Mouse and the Lion
- II. The Dove and the Ant
- III. The Mule

S. Blake Duncan, *english horn*
Kerry Walters, *narrator*
Timothy Schorr, *piano*

Rose Variations

Robert Russell Bennett
(1884-1981)

- Introduction: The Garden Gate
Theme: Carolina Rose
Variation I: Dorothy Perkins Rose
Variation II: Fraukar Druschki Rose
Variation III: Cinnamon Rose (With Humming Birds)
Variation IV: American Beauty Rose
Paul Morton, *trumpet*
Esther Wang, *piano*

Bruce Atwell is currently the horn instructor at the University of Wisconsin at Oshkosh. He has held positions with the University of Florida, the Florida Symphony Orchestra, and the Hong Kong Philharmonic.

Seth Beckman has received numerous honors and awards, particularly for his work as a collaborative pianist, and has appeared with outstanding vocalists and instrumentalists throughout the United States. He is Associate Professor of Piano and Chair of the Music Department at Bemidji State University.

S. Blake Duncan currently teaches oboe and music technology on the faculty of Bradley University, Peoria, Illinois. In addition he holds the english horn chairs in both the Illinois and Peoria Symphony Orchestras and is a member of the professional double reed quartet, WIZARDS!, with whom he has recorded three compact discs on the Crystal label.

Doosook Kim has appeared as a soloist and chamber musician at numerous festivals and recitals in Germany, Italy, Korea and the United States. She teaches at Augustana College as well as at a music camp in Korea, and is concertmaster of the South Dakota Symphony Orchestra and first violinist of the Dakota String Quartet.

Paul Morton's wide variety of experience includes performances with the North Carolina Symphony Orchestra, Classic Brass Quintet, Ringling Brothers Barnum and Bailey's Circus Band, and Crimson Dixieland Stompers. He currently serves on the faculty of the University of Southwestern Louisiana.

Kerry Walters is Associate Professor of Music at Bradley University in Peoria, Illinois. She holds the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music. She is a frequent recitalist and oratorio singer and has sung with Robert Shaw in France, the Santa Fe Desert Chorale, and currently is a member of the Nova Singers in central Illinois.

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*You are invited to attend the next events of
Lutheran Summer Music 1999:*

Faculty Artist Recital
Center for Faith and Life Main Hall
Luther College
Wednesday, June 23, 8:00 p.m.

Student Recital
Center for Faith and Life Main Hall
Luther College
Friday, June 25, 8:00 p.m.

*This concert is the first event of the
eighteenth season of
Lutheran Summer Music*

Lutheran Summer Music 1999

Faculty Artist Recital

Seth Beckman
piano

Timothy Lovelace
piano

Laurie Penpraze
alto trombone

Esther Wang
piano

Kevin Wass
tuba

Karen Wilkerson
soprano

Center for Faith and Life Main Hall
Luther College
Decorah, Iowa
Wednesday, June 23, 8:00 p.m.



Program

Concerto in C Minor

Georg Philipp Telemann
(1681-1767)

- I. Grave
- II. Allegro
- III. Andante
- IV. Vivace

Laurie Penpraze, *alto trombone*
Seth Beckman, *piano*

Spanish Dances, Op. 12

Moritz Moszkowski
(1854-1925)

- No. 1 in C Major
- No. 2 in G Minor
- No. 3 in A Major
- No. 4 in B-flat Major
- No. 5 in D Major

Esther Wang and Timothy Lovelace, *piano*

Ernani, involami
from *Ernani*

Giuseppe Verdi
(1813-1901)

Karen Wilkerson, *soprano*
Seth Beckman, *piano*

Tuba Concerto

Edward Gregson
(b. 1945)

- I. Allegro deciso
- II. Lento e mesto
- III. Allegro giocoso

Kevin Wass, *tuba*
Seth Beckman, *piano*

Ernani, involami

F. M. Piave
(1813-1901)

(Although in love with the handsome outlaw Ernani, Elvira is being forced to wed her uncle, Don Ruy Gomez de Silva. As attendants congratulate her on the approaching marriage she thinks longingly of Ernani.)

Surta è la notte,
e Silva non ritorna!
Ah! non tornasse ei piu!
Questo diato veglio,
Che quale immondo spettro
ognor m'insegue,
col favellar d'amore
Più sempre, Ernani,
mi confige in core!

Ernani! Ernani involami
all'abborrito amplesso.
Fuggiamo, se tecco vivere
mi sia d'amor concesso
per antri e lande inospite
ti seguirà il mio piè.
Un Eden di delizia
Saran quegli antri a me

Tutto sprezzo che d'Ernani
non favella a questo core.
non v'ha gemma che in amore
possa l'ò dio tramutar, ah!
Volà, o tempo, e presto reca
di mia fuga il lieto istante,
vola, o tempo, al core amante
è supplizio l'indugiar.

*Night is approaching
and Silva does not return!
Ah! may he not return
This hated old one
that like a specter
follows me around
speaking of love.
Only Ernani,
is in my heart*

*Ernani, Ernani, carry me away
from that abhorred embrace
Let us fly, if love allows me
to live with you; through caves
and inhospitable lands
my footsteps will follow you.
Those caves will be
an Eden of delight for me*

*I scorn everything that doesn't
speak of Ernani to this heart;
there is no jewel that can change
hatred into love, ah!
Fly, O time, and quickly bring
the happy moment of my flight;
fly, O time, to the loving heart
delay is torment*

Seth Beckman has received numerous honors and awards, both as a soloist and chamber musician, and has appeared in recital throughout the United States. He is Associate Professor of Piano and Chair of the Music Department at Bemidji State University.

Timothy Lovelace is Assistant Professor of Accompanying at the University of Texas at Austin. He earned the Doctor of Musical Arts from the State University of New York at Stony Brook. He is also active as a conductor, composer, and organist.

Laurie Penpraze plays second trombone in the Florida West Coast Symphony and the Symphony of Southwest Florida. She has also served on the faculty of Miami University in Oxford, Ohio. She holds Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees from the University of Michigan.

Esther Wang is on the keyboard faculty at the University of Texas at Austin and has taught piano at the University of Wisconsin-Oshkosh, Baylor University, and other institutions. She earned the Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music.

Kevin Wass holds degrees from Dana College and Indiana University, and will begin work on his Doctor of Musical Arts degree at the University of Michigan this fall. He has taught at Dana College, the University of Nebraska at Omaha, and in the Omaha Public Schools.

Karen Wilkerson is on the voice faculty of Northwestern College, St. Paul, Minnesota, is active as a church musician at St. Michael's Lutheran Church in Roseville, Minnesota, and just completed her second season singing with the Minnesota Opera. She received her musical training at California State University Northridge and Westminster Choir College, Princeton, New Jersey.

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*You are invited to attend the next events of
Lutheran Summer Music 1999:*

Student Recital

Center for Faith and Life Main Hall
Luther College
Friday, June 25, 8:00 p.m.

Faculty Artist Recital

Center for Faith and Life Main Hall
Luther College
Sunday, June 27, 8:00 p.m.

*This concert is the second event of the
eighteenth season of
Lutheran Summer Music*

Lutheran Summer Music 1999

Student Recital

Center for Faith and Life Main Hall
Luther College
Decorah, Iowa
Friday, June 25, 8:00 p.m.



Program

Sonata, Op. 1, No. 8

George Frideric Handel
(1685-1759)

- I. Adagio
- II. Allegro

Pamela Hutchings, *oboe*
Esther Wang, *piano*

Nina

attr. Giovanni Battista Pergolesi
(1710-1736)

1. It has been three days that Nina has stayed in her bed.
2. And while the doctor is going to visit her, Slumber is killing her.
Awaken her, please!
Nina is staying in bed on account of love.
Cymbals, pipes, drums!
Awaken my little Nina so that she won't sleep anymore.

Seth Hartwell, *tenor*
Ryan Hostler, *piano*

Bassoon Concerto, Op. 75

Carl Maria von Weber
(1786-1826)

- I. Adagio

Dawn Miller, *bassoon*
Esther Wang, *piano*

Hear my Cry, O God

César Franck
(1822-1890)

Kari Mohs, *soprano*
Timothy Lovelace, *piano*

Six Dances in Bulgarian Rhythm
from *Mikrokosmos*, Vol. VI

Béla Bartók
(1881-1945)

II.

Joe Salem, *piano*

Deh vieni, non tardar
from *La Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Lori Bormet, *soprano*
Ryan Hostler, *piano*

Sonata, Op. 38

Johannes Brahms
(1833-1897)

I. Allegro non troppo

Jonathan Thomson, *cello*
Timothy Lovelace, *piano*

Deh vieni, non tardar
from *La Nozze di Figaro*

Lorenzo da Ponte
(1749-1838)

Giunse alfin il momento
che godrò senza affanno
in braccio all'idol mio

Timide cure!
uscite dal mio petto;
a turbar non venite
il mio diletto!
Oh come par che
all'amoso foco
l'amenità del loco
la terra e il ciel
risponda,
come la notte
i furti miei seconda!

Deh vieni,
non tardar, o gioja bella
Vieni ove amore
per goder t'appella
finchè non splende in ciel
notturna face-
finche l'aria è ancor bruna,
e il mondo tace.
Qui mormora il ruscel,
qui scherza l'aura,
che col dolce susurro
il cor ristaura,
qui ridono i fioretti
e l'erba è fresca.
Ai piaceri d'amor
qui tutto adescia.
Vieni, ben mio,
tra queste piante ascose!
Ti vo' la fronte incoronar
di rose.

The moment which I will enjoy
without anxiety, in the arms
of my idol, has finally arrived.

Timid feelings,
leave my breast;
don't come to disturb
my pleasure!
Oh, how it seems that
to amorous passion
the pleasantness of the place,
the earth, and the sky
respond,
as the darkness
favors my connivings!

Please come;
don't delay, oh beautiful joy.
Come to where love
calls you to enjoy yourself
until the nocturnal torch doesn't
shine in the sky anymore-
until it's dark again,
and the world is still.
Here the stream murmurs;
here the breeze, which revives
the heart with its gentle
rustling, plays.
Here little flowers are laughing,
and the grass is fresh.
To the pleasures of love
everything here is enticing.
Come, my dear,
among these sheltering trees!
I want to crown your head
with roses.

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Faculty Artist Recital
Center for Faith and Life Main Hall
Luther College
Sunday, June 27, 8:00 p.m.

Guest Artist Recital: Ames Piano Quartet
Center for Faith and Life Main Hall
Luther College
Monday, June 28, 8:00 p.m.

*This concert is the third event of the
eighteenth season of
Lutheran Summer Music*

Lutheran Summer Music 1999

Faculty Artist Recital

Michael Acord
clarinet

Karen Becker
cello

Joseph Bognar
piano

Christopher M. Cock
tenor

Lisa Garner
flute

David Hamilton
tenor

James Hogg
viola

Timothy Lovelace
piano

Timothy Schorr
piano

Esther Wang
piano

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Program

Sonata Latino (1994)

Mike Mower
(b. 1958)

I. Salsa Montunata

Lisa Garner, *flute*
Timothy Schorr, *piano*

Seven Sonnets of Michelangelo, Op. 22

Benjamin Britten
(1913-1976)

Sonetto XVI
Sonetto XXX
Sonetto XXXII
Sonetto XXIV

Christopher M. Cock, *tenor*
Joseph Bognar, *piano*

Trio, "Kegelstatt-Trio," K. 498

Wolfgang Amadeus Mozart
(1756-1791)

I. Andante
II. Menuetto
III. Rondeaux (Allegretto)

Michael Acord, *clarinet*
James Hogg, *viola*
Timothy Lovelace, *piano*

An Old Song Resung

Charles T. Griffes
(1884-1920)

In the Gloaming

Anne F. Harrison
(1851-1944)

When I Have Sung My Songs

Ernest Charles
(1895-1984)

Luke Havergal

John Duke
(1899-1984)

On the Road to Mandalay

Oley Speaks
(1874-1948)

David Hamilton, *tenor*
Timothy Schorr, *piano*

Sonata, Op. 40

Dmitry Shostakovich
(1906-1975)

I. Allegro ma non troppo

II. Allegro

Karen Becker, *cello*

Esther Wang, *piano*

Michael Acord is Assistant Professor of Music at Morehead State University in Morehead, Kentucky. He also serves as Principal Clarinet of the Lexington Philharmonic Orchestra, with which he has also appeared as a soloist, and is clarinetist in the Baird Winds and the Lexington Philharmonic Woodwind Quintet.

Karen Becker is an active soloist and chamber musician, having performed throughout the United States, as well as in Europe and Puerto Rico. She has been principal cellist with the Melkus Ensemble and the International String Orchestra, as well as the Texas Cello Choir. She has just completed her fourth year as professor of cello at the University of Nebraska in Lincoln.

Christopher M. Cock is Director of Choral and Vocal Activities and Reddel Professor of Music at Valparaiso University, Valparaiso, Indiana. A critically acclaimed lyric tenor, he has appeared as a guest artist with such ensembles as the Los Angeles Master Chorale, The Florida Orchestra, the Vancouver Chamber Choir, the Mormon Tabernacle Choir and at the Oregon Bach Festival.

David Hamilton made his Metropolitan Opera debut in 1987 and has sung with symphonies and opera companies throughout Europe and North America. Most recently he sang Rodolfo in *La Bohème* with Arizona Opera and the title role in *Faust* with Manitoba Opera. He is on the faculty of Concordia College, Moorhead, Minnesota.

James Hogg received his Bachelor of Music degree from the Guildhall School of Music and Drama in London, England, and his Master of Music from Arizona State University. He will be a C. U. Starr Doctoral Fellow at the Julliard School in New York beginning this Autumn. He has won numerous awards and prizes including the Music Teachers National Association National Collegiate Artist Competition.

Sonnets

Michelangelo Buonarroti

(1475-1564)

trans. Peter Pears and Elizabeth Mayer

Sonnet XVI

Just as there is a high, a low, and a middle style in pen and ink, and as within the marble are images rich and poor, according as our fancy knows how to draw them forth:

so within your heart, dear love, there are perhaps, as well as pride, some humble feelings: but I draw thence only what is my desert and like to what I show outside my face.

Whoever sows sighs, tears and lamentations (Heaven's moisture on earth, simple and pure, adapts itself differently to different seeds) reaps and gathers grief and sadness:

whoever looks on high beauty with so great a grief reaps doubtful hopes and sure and bitter pain.

Sonnet XXX

With your lovely eyes I see a sweet light that yet with my blind ones I cannot see; with your feet I carry a weight on my back which with my lame ones I cannot; with your wings I, wingless, fly; with your spirit I move forever heavenward; at your wish I blush or turn pale, cold in the sunshine, or hot in the coldest midwinter.

My will is in your will alone, my thoughts are born in your heart, my words are on your breath.

Alone, I am like the moon in the sky which our eyes cannot see save that part which the sun illumines.

Sonnet XXXII

If love be chaste, if pity heavenly, if fortune equal between two lovers; if a bitter fate is shared by both, and if one spirit, one will rules two hearts;

if in two bodies one soul is made eternal, raising both to heaven on the same wings; if at one stroke and with a gilded arrow love burns and pierces two hearts to the core;

if in loving one another, forgetting one's self, with one pleasure and one delight there is such reward that both wills strive for the same end;

if thousands and thousands do not make one hundredth part to such a bond of love, to such constancy, can, then, mere anger break and dissolve it?

Sonnet XXIV

Noble soul, in whose chaste and dear limbs are reflected all that nature and heaven can achieve with us, the paragon of their works:

graceful soul, within whom one hopes and believes Love, Pity and Mercy are dwelling, as they appear in your face; things so rare and never found in beauty so truly:

Love takes me captive, and Beauty binds me; Pity and Mercy with sweet glances fill my heart with a strong hope.

What law or earthly government, what cruelty now or to come, could forbid Death to spare such a lovely face?

An Old Song Resung

text by John Masfield
(1878-1967)

In the Gloaming

text by Meta Orred

When I Have Sung My Songs

text by the composer

Luke Havergal

text by Edwin Arlington Robinson
(1869-1935)

On the Road to Mandalay

text by the composer

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