

Lutheran Summer Music 2001

Guest Artist Recital

Augsburg Woodwind Quintet

Trudi Anderson, *flute*
Merilee Klemp, *oboe*
Jennifer Gerth, *clarinet*
Caroline Lemen, *horn*
Laurie Hatcher Merz, *bassoon*

Ancia Saxophone Quartet

Kurt Claussen, *soprano saxophone*
Joan Hutton, *alto saxophone*
Matthew Sintchak, *tenor saxophone*
Angela Wyatt, *baritone saxophone*

Hoversten Chapel
Foss, Lobeck, Miles Center
Augsburg College
Minneapolis, Minnesota
Sunday, July 1, 8:00 p.m.



Program

The Augsburg Woodwind Quintet

Trudi Anderson, *flute* **Merilee Klemp, *oboe***
Jennifer Gerth, *clarinet* **Caroline Lemen, *horn***
Laurie Hatcher Merz, *bassoon*

Quintet, Op. 43

Carl Nielsen
(1876-1939)

Allegro ben marcato

Menuet

Praeludium/Theme and Variations

Scaramouche Suite, Op. 165b

Darius Milhaud
(1892-1974)
arr. Don Stewart

Vif

Modéré

Brazileira

Angela Wyatt, *saxophone*

The **Augsburg Woodwind Quintet** is comprised of outstanding Twin Cities wind artists who teach at Augsburg College. The quintet has played together since 1996 and has been featured as guest soloists with the Minneapolis Civic Orchestra and at the Peace Prize Forum hosted by Augsburg College in 1999. The Augsburg Quintet most recently presented a program for the Mai Fest 2000 at Augsburg that explored the contents of the college's distinguished Scandinavian collection.

Program Notes

Carl Nielsen was born on 9 June 1865 at Sortelung, near Nørre Lyndelse on the island of Funen in Denmark. From his earliest works on, Carl Nielsen's compositions were permeated by a Classicist aesthetic that deliberately avoided any elements of Late Romanticism. Beginning in the 1910s and the 1920s, Nielsen oriented himself more towards the new and developing currents in European music. Little by little he worked several modernist elements into his music while still retaining his very characteristic personal style. Alongside his increasingly modernist instrumental pieces, Nielsen worked to reform the Danish national song tradition. In addition to his composing career, Carl Nielsen held several important conducting and teaching posts in Denmark.

Darius Milhaud was so doubtful about the Scaramouche Suite that he initially advised his publisher against publishing it, fearing that it would have no popular appeal. However, the work, which was originally written for two pianos, was such a success at its premiere in 1937 that Milhaud subsequently orchestrated it for saxophone or clarinet solo and orchestra.

Regarding his authorized transcription of the Scaramouche Suite, Don Stewart said:

"In making this transcription for wind quintet and saxophone, I relied to the greatest extent possible on Milhaud's own orchestration for saxophone and orchestra. The saxophone part is exactly the same as it appears in the Milhaud version and the woodwind parts follow as closely as possible to the composer's own ideas. I have attempted to make the parts in such a way that all of the harmonic material and all of the rhythmic ideas are well represented. This transcription has proven effective in performance, and I believe it to be a useful addition to the small repertoire now in existence of wind quintets with one solo instrument.

Performer Biographies

Trudi Anderson has been teaching flute and piccolo, and coaching chamber music at Augsburg College since 1990. She is an active free-lance performer, and has played with the St. Paul Chamber Orchestra for six years as their substitute flute and piccolo player. Ms. Anderson taught for two summers at Lutheran Summer Music. She holds degrees in music performance from Augsburg College and Northwestern University and has studied with Samuel Baron, Julia Bogorad, Walfrid Kujala, and Mary Roberts Wilson.

Throughout her performance and teaching, **Merilee Klemp** has established one of the most impressively diverse careers of any oboist in the United States. She is featured in recordings and national radio broadcasts, she commissions and premieres new repertoire annually; she is a scholar of historically informed performances and she plays Broadway shows, chamber music, opera, and solo recitals. Ms. Klemp is on the faculties of Carleton, St. Olaf, and Augsburg College, where she is Assistant Professor and has served as Music Department Chair. She has an M.A. in Musicology from the University of Minnesota and is a D.M.A. candidate at Eastman. Ms. Klemp has resumed service on the Lutheran Summer Music faculty following an interval of several years.

Jennifer Gerth teaches clarinet at the University of St. Thomas, the College of St. Benedict and St. John's University, and is an active free-lance performer in the Twin Cities. Ms. Gerth has recently established a chamber ensemble called P₃, the Prospect Park Players, with her husband, pianist and conductor, Bill Eddins. She has studied with Robert Marcellus, John Bruce Yeh, Burt Hara, Marlene Pauley, and JoAnn Polley.

Caroline Lemen, horn, has earned degrees from SUNY Potsdam and Northwestern University. Ms. Lemen has been an active freelance horn player in the Twin Cities since 1987 and she performs regularly with the Minnesota Orchestra and the St. Paul Chamber Orchestra. Prior to coming to the Twin Cities, she was a member of the New Orleans Symphony and the Santa Fe Opera Orchestra. Ms. Lemen is on the faculty of Augsburg and Macalester Colleges and maintains a private studio.

Laurie Hatcher Merz plays second bassoon in the Minnesota Opera Orchestra. She also performs with the Minnesota Sinfonia, the Plymouth Music Series, the Minnesota Contemporary Ensemble, and the South Minneapolis Bassoon Quartet. In addition to performing, Laurie teaches bassoon at the MacPhail Center for the Arts and the University of St. Thomas, and sells her handmade bassoon reeds. She is a graduate of the Eastman School of Music and the University of Minnesota.

Kurt Claussen, soprano saxophone, holds the Certificate from the Conservatoire National de Région de Bordeaux, France where he studied with Jean-Marie Londeix, one of the world's noted saxophonists and teachers. He received an M.M. in Saxophone Performance from the University of Minnesota where he studied with Ruben Haugen. He currently teaches in the Apple Valley, Minnesota public schools.

Joan Hutton, alto saxophone, received a bachelors degree in music education and performance from Ithaca College, where she studied with Steven Mauk, and a M.M. degree in Saxophone Performance from Ramon Ricker at the Eastman School of Music. She currently maintains a studio of saxophone, clarinet, and flute students in Minneapolis, in addition to being an active free-lance performer.

Matthew Sintchak, tenor saxophone, is on the faculty at the University of Iowa. Mr. Sintchak holds a M.M. degree in Saxophone Performance from the Eastman School of Music and is in the process of completing his doctorate at the same institution. His primary teachers have been Ramon Ricker, Claude Delangle, and Kenneth Radnofsky. Mr. Sintchak served on the Lutheran Summer Music faculty in 1999.

Angela Wyatt, baritone saxophone, teaches in the Eagan Public Schools and at Augsburg College. Ms. Wyatt received her M.M. degree in Saxophone Performance from Northwestern University. Her primary teachers have been Frederick Hemke, Jonathan Helton, Ruben Haugen, and Jean-Marie Londeix.

Partial support for this program has been provided by:

Bob Woiwod
in honor of Peggy Woiwod

Reverend Robert and Catharine Edlen

The Selmer Company

We ask that all members of the audience refrain from photographing or recording the performance. Cell phones, beepers, alarms, and similar devices must be turned off.

*A high-fidelity recording of this performance may be ordered.
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You are invited to attend the next events of
Lutheran Summer Music 2001:

Faculty Artist Recitals

Hoversten Chapel
Foss, Lobeck, Miles Center
Augsburg College
Monday, July 2, 8:00 p.m.
Tuesday, July 3, 8:00 p.m.
Thursday, July 5, 8:00 p.m.

Guest Artist Recital:

Felix Hell, organ
Olson Campus Center
Luther Seminary
St. Paul, Minnesota
Sunday, July 8, 8:00 p.m.

*This concert is the fourth event of the
twentieth season of*
Lutheran Summer Music

Lutheran Summer Music 2001

Faculty Recital

Bruce Atwell, *horn*

Karen Becker, *cello*

Antoni Bonetti, *violin*

Carol Henderson, *piano*

Ruth Ideen-Sall, *soprano*

Paul Morton, *trumpet*

Melissa Reiser, *saxophone*

Timothy Schorr, *piano*

Esther Wang, *piano*

Hoversten Chapel
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Monday, July 2, 8:00 p.m.



Program

Variations in F Minor, Hob. XVII:6

Franz Joseph Haydn
(1732-1809)

Esther Wang, *piano*

Quiet Time

Richard Todd
(b. 1956)

Listen Up!

Thomas Bacon
(b. 1946)

Bruce Atwell, *horn*
Timothy Schorr, *piano*

Songs, Op. 57

Johannes Brahms
(1833-1897)

text by George Friedrich Daumer

Strahlt zuweilen auch ein mildes Licht
Es träumte mir, ich sei dir teuer
Ach, wende diesen Blick

Ruth Ideen-Sall, *soprano*
Esther Wang, *piano*

Improvisation et Caprice

Eugene Bozza
(1905-1991)

Melissa Reiser, *soprano saxophone*

Sonata in F Major, Op. 99

J. Brahms

I. Allegro vivace

Karen Becker, *cello*
Timothy Schorr, *piano*

Concerto

Johann Nepomuk Hummel
(1778-1837)

II. Andante
III. Rondo

Paul Morton, *trumpet*
Esther Wang, *piano*

Jazzrhythmus

Bohuslav Martinů
(1890-1959)

Antoni Bonetti, *violin*
Carol Henderson, *piano*

* * * * *

Strahlt zuweilen auch ein mildes Licht

Even if occasionally a gentle light beams at me from that countenance – alas, gestures of grace can also make the heart almost break. That which love seeks in order to become happy – that is not betrayed in those glances.

Es träumte mir, ich sei dir teuer

I dreamt I was dear to you; but scarcely needed to awaken, for while still dreaming, I already felt that it was a dream.

Ach, wende diesen Blick

Ah, turn away your gaze, turn that face! Don't fill my heart with eternally renewed passion, with eternally renewed grief! If for once my tortured soul is at rest, and my hot blood does not flow through my veins with such feverish wildness – A fleeting ray of your light awakens the total fury of the pain that stings my heart like a snake.

Bruce Atwell teaches on the faculty at the University of Wisconsin Oshkosh and is Principal Horn with the Milwaukee Ballet Orchestra and the Oshkosh and Fox Valley Symphonies. In 1997 he performed with the Philadelphia Orchestra on tour in Europe and the United States. He holds degrees from the University of Cincinnati College-Conservatory of Music, the University of Wisconsin-Milwaukee, and California State University-Northridge.

Karen Becker is an active soloist and chamber musician, having performed throughout the United States as well as in Europe, Mexico, and Puerto Rico. She received her Doctor of Musical Arts degree from the University of Texas at Austin and is currently Assistant Professor of Cello and String Project Director at the University of Nebraska-Lincoln.

Antoni Bonetti is Head of Orchestral Studies at St. Peters Lutheran College, Brisbane, Australia, and founder and music director of the Brisbane Sinfonia. He has performed, conducted, adjudicated, and given master classes across Australia, New Zealand, and Europe.

Carol J. Henderson received her B.Mus. and M.M. degrees in Sacred Music from Westminster Choir College in Princeton, New Jersey. As Director of Music and Organist at First United Methodist Church in Henderson, North Carolina, she oversees a multi-level program of instrumental, handbell, and vocal groups. She founded a community chorus of 30 members in Clarksville, Virginia, and has taken an active role in the community as accompanist, coach, and teacher.

Ruth Ideen-Sall teaches voice on the St. Olaf College faculty as an adjunct instructor. She has been named a teaching assistant Fellow at the University of Minnesota where she is pursuing a D.M.A. in vocal performance, and she sings in the Rochester and Twin Cities areas. Recently she sang in the Institute for Art Song Recital Performance led by her teacher, Glenda Maurice, and vocal

coach, Ruth Palmer, and in the premiere of the children's opera *The Hero of Hamblett* by James McKeel.

Paul Morton teaches trumpet and jazz studies at the University of Louisiana at Lafayette. He regularly performs with the Louisiana Brass Quintet, the Acadiana Symphony, and the Saint Street Dixie Kings. Previous teaching positions include Bemidji State University and the North Carolina Visiting Artist Program.

Melissa Reiser graduated with distinction from the Eastman School of Music where she studied with Ramon Ricker. She also studied in Paris with Jean-Michel Goury at the Conservatoire National de Region de Boulogne-Billancourt, where she received a First Prize. She has performed and premiered works in solo as well as chamber music performances throughout France and New York. She is currently Adjunct Professor of Saxophone at Luther College, Decorah, Iowa.

Timothy Schorr recently completed his second year as Assistant Professor of Music and Coordinator of Applied Piano and Pedagogy at Viterbo University in La Crosse, Wisconsin. He made his New York debut in Weill Recital Hall in 1998, and has performed extensively throughout the Midwest as a soloist, chamber musician, and coach-accompanist. He holds the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music.

Esther Wang is a frequent soloist and collaborator throughout the United States. Wang received a D.M.A. at the University of Cincinnati College-Conservatory of Music and currently teaches accompanying at the University of Texas at Austin. Her most recent project is preparing the Haydn Piano Variations and solo and chamber works of Jan Radzynski for forthcoming recordings.

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