



LUTHERAN
SUMMER
MUSIC

ACADEMY & FESTIVAL

Festival Orchestra Concert

Jeffery Meyer, *conductor*

*Main Hall
Center for Faith and Life
Luther College
Saturday, July 19th, 7:00 p.m.*



Program

Overture to *Egmont*, Op. 84

Ludwig van Beethoven
(1770-1827)

Rumanian Folk Dances

Béla Bartók
(1881-1945)

- I. Joc cu bâță (Stick Dance)
- II. Brâul (Waistband Dance)
- III. Pe loc (Stamping Dance)
- IV. Buciumeana (Hornpipe Dance)
- V. Poarga Românească (Rumania Polka)
- VI. Mărunțel (Fast Dance)
- VII. Mărunțel (Fast Dance)

Scottish Fantasy

Anton Bruch
(1838-1920)

Einleitung (Introduction)-Grave
Adagio cantabile

Stephanie Song, *violin*

Five Mystical Songs

Ralph Vaughan Williams
(1872-1958)

IV. The Call

Stafford Turner, *baritone*

V. Antiphon

2003 Lutheran Summer Music Festival Concert Choir
David Mennicke, *director*

*** *Intermission* ***

John Henry

Aaron Copland
(1900-1990)

Nocturnes

Claude Debussy
(1862-1918)

I. Nuages

Symphony No. 1 in C Minor, Op. 68

Johannes Brahms
(1833-1897)

IV. Adagio; Allegro non troppo, ma con brio

Overture to *Egmont*, Op. 84

Ludwig van Beethoven

born 17 December, 1770, Bonn, Germany

died 26 March, 1827, Vienna, Austria

In 1809, Beethoven was commissioned to write incidental music for Johann Wolfgang von Goethe's (1749-1832) play *Egmont*. The overture, which will be heard tonight, was completed in 1810 and has since developed a life of its own as a standard part of the orchestral literature.

Egmont is the story of the Flemish nobleman, Lamoral van Egmont, who served Spain in defeating the French in battle, only to be betrayed by Spanish overlords when he challenged the Spanish persecution of Protestants in the conquered territories. Egmont was imprisoned and sentenced to the guillotine, and his rising speech moments before his death inspired a rebellion against the Spanish tyranny. This theme of human rights and dignity must have resonated deeply with Beethoven.

The overture is in sonata form with a slow introduction and a stirring coda. One of the most interesting aspects of this work is the way Beethoven uses his compositional mastery to abstractly symbolize the ideas within the story of Egmont. We can hear and feel this by following the metamorphosis of a simple motive from the beginning to end of the work.

Shortly after the beginning of the work, we hear a slow, plaintive theme in F Minor consisting of a longer note followed by a string of four descending pitches (heard several times the violins and woodwinds), which can be seen to symbolize imprisonment or oppression. This motive becomes the beginning of the main Allegro section and is heard in the violins and cellos, now faster and intense. Finally, after the climax of the work when one can imagine the guillotine descending upon Egmont's neck, this motive is heard yet again in the violins. However, it is now in F Major, and instead of falling downward in pitch, it is inverted, so that the figure lifts upwards in defiance and hope, or, as Goethe specified, in a "Symphony of Victory." The work ends proudly (and loudly) in F Major.

Rumanian Folk Dances

Béla Bartók

born 25 March, 1881, Nagyszentmiklós, Hungary

died 26 September, 1945, New York

In addition to composing, teaching and performing as a pianist, Bartok was one of the first ethnomusicologists of the twentieth century. He spent a considerable amount of time travelling the countryside with his friend and colleague, Zoltán Kodály, collecting, recording and transcribing native folk music from Hungary, Rumania and Slovakia. These dances are based on Rumanian fiddle tunes and were first written for piano and violin in 1915. Two years later, Bartok transcribed them for small orchestra.

Scottish Fantasy for Violin and Orchestra, Op. 46

Max Bruch

born 6 January, 1838, Cöln, Germany

died 20 October, 1920, Friedinau, nr. Berlin, Germany

Bruch's goal throughout his career was to write music that was tuneful and immediately appealing to his audiences, which put him at odds with much of the more progressive composers and trends of the time (Liszt, Wagner, etc.). Consequently, although he was a very distinguished composer, teacher, and conductor who had a brilliant international career, his music was never regarded with the acclaim that it could have had in a different aesthetic climate. His historical survival rests primarily on a handful of his compositions, which include his violin concerti that have become a much beloved part of the standard repertoire.

Scottish Fantasy was composed in 1880 and contains melodies drawn from Scottish folk tunes that Bruch collected in his travels through Britain early in his career.

Five Mystical Songs

Ralph Vaughan Williams

born 12 October, 1872, Down Amprey, Glouces, England

died 26 August, 1958, London, England

Vaughan Williams composed *Five Mystical Songs* for the Worcester Festival in 1911 for baritone solo, choir, and orchestra, setting poems by the English metaphysical poet, George Herbert.

IV. *The Call*

Come, my Way, my Truth, my Life
Such a Way, as gives us breath
Such a Truth, as ends all strife
And such a Life, as killeth death.

Come, my Light, my Feast, my Strength
Such a Light, as shows a feast
Such a Feast, as mends in length
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart
Such a Joy, as none can move
Such a Love, as none can part
Such a Heart, as joyes in love.

V. *Antiphon: Let all the World in Every Corner Sing*

Let all the world in ev'ry corner sing, My God and King.
The heav'ns are not too high,
His praise may thither flie
The earth is not too low,
His praises there may grow.

Let all the world in ev'ry corner sing, My God and King.

The church with psalms must shout,
No door can keep them out
But above all, the heart
Must bear the longest part.

Let all the world in ev'ry corner sing, My God and King.

John Henry

Aaron Copland

born 14 November, 1900, Brooklyn, New York

died 2 December, 1990, N. Tarrytown, New York

As stated in the biography published by Boosey & Hawkes, "Aaron Copland's name is, for many, synonymous with American music. It was his pioneering achievement to break free from Europe and create a concert music that is recognizably, characteristically American. At the same time, he was able to stamp his music with a compositional personality so vivid as to transcend stylistic boundaries, making every work -- from the easily-grasped to the demanding -- identifiable as his alone."

John Henry was written in 1940 and revised in 1952 and tells the story of the legendary African-American railway worker who was the strongest and fastest steel track layer in the West. As the story goes, John Henry raced a steam-power track laying machine, and won, but died due to the extreme effort. His death symbolizes both mankind's never-ending drive to achieve and also the great contest between man and machine. Copland's use of American folk tunes, colorful orchestration and a diversity of percussion instruments creates a vivid picture of work on the railway in the old west.

Nocturnes: Nuages

Claude Debussy

born 22 August, 1862, St. Germain-en-Laye, France

died 25 March, 1918, Paris, France

Although Debussy had an aversion to explaining music in program notes, he did give us these indications about the three Nocturnes completed in 1889:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white.

One other report of a conversation between Debussy and a friend has been handed down to us by Léon Vallas, and gives the listener one more glimpse into the inspiration for the work:

One day in stormy weather, as Debussy was crossing the Pont de la Concorde in Paris with Poujaud, he told him [the friend] that on a similar kind of day, the idea of the symphonic work *Nuages* had occurred to him: he had visualized those very thunder-clouds swept along by a stormy wind; a boat passing, its hooter sounding. These two impressions are recalled in the languorous succession of chords and by the short chromatic theme on the english horn.

The first performance of the work took place in Paris on 9 December, 1900.

Symphony No. 1 in C Minor, Op.68

Johannes Brahms

born 7 May, 1833, Hamburg, Germany

died 3 April, 1897, Vienna, Austria

"Writing a symphony is no laughing matter."

- Johannes Brahms

As early as the 1850s, the young Brahms (then in his twenties) was being held up to the European world by Robert Schumann as the successor to Beethoven. As Schumann wrote, "if [Brahms] directs his magic wand where the massed power in chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits." Beethoven's nine symphonies, especially the majesty, beauty, power and sheer emotional scope of the ninth, posed an enormous challenge to all composers who endeavored to write a symphony thereafter, and Brahms was no exception. The beginnings of the Brahms' *First Symphony* are seen in sketches from the 1850s and there was a completed draft of the first movement in 1863. It took Brahms another fourteen years to finally complete the symphony, which was first performed in 1876 when Brahms was forty-three.

In a review of the first Vienna performance of the work, critic Eduard Hanslick stated that, "...seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation" and

the conductor Hans von Bülow dubbed the symphony "The Tenth", with obvious reference to Beethoven's nine symphonies.

The work is everything that one would expect: long, powerful, complex, inspired, beautiful and moving. The last movement (which in itself is nearly eighteen minutes in length!) begins with a vast introduction, filled with foreshadowing of the rest of the movement. Of special note in this introduction is the slow motive in the strings which becomes the basis of the majestic and broad melody in the beginning of the Allegro bearing a clear resemblance to Beethoven's "Ode to Joy." Thereafter, Brahms employs a brilliant and unique method of dovetailing pitches between the first and second horns to produce an amazingly long and majestic melody. Also striking in the introduction is the first appearance (in the entire symphony!) of the trombones who play a reverent chorale that appears much later in the movement as the climax of the coda.

--program notes by Jeffery Meyer

The director would like to thank Peter Wessler and the four orchestra assistants (Holly Airheart, Peter Calhoun, Tina Nickerson, Rachel Schendel) for their outstanding professionalism, hard work, and good humor, as well as Jay Hunsberger, Bruce Atwell, Sam Ghormley, Michael Acord, Lori Penpraze, S. Blake Duncan, Ayako Yonetani, Coca Bochonko, Todd Craven, and David Cedel for their help during sectional rehearsals.

2003 Lutheran Summer Music Festival Orchestra

Violin I

Stephanie Song, concertmaster
Candace Lozito
Julia Colbert
Lyndie Walker
Sarah Walker
Dianne Temme
Delia Portley
Suzanne Wrobel
Christina Molnar
Marc Burrell
Johanna Unke
Jessica Hanson

Violin II

Goheun Lee, principal
Kristen Jones
Daniel Colbert
Bob Wallin
Jennifer Unke
Dan Logas
Olivia Brown
Tove Tupper
Sara Bashaw
Stephen Molnar
Andrew Webb
David Schmalz

Viola

Anna Kummer, principal
Caitlin Colbert
Addi Elble
Johannah Fenton
Gabriel Stewart
Alexandra Netherly
Nicole Koehler
Sarah Duncan

Cello

Luke Darville, principal
Krista Abrahamson
Spencer Wakefield
Harrison Haines
Maura Timmerman
Caitlin Peterson
Alleigh Banducci

String Bass

Matthew Grant, principal
Derek Carlson
Matt Radcliff

Flute

Stephanie Hanusa
Stephanie Hunt
Mary Delaney
Rebecca Quesada – piccolo
Heather Hazard

Clarinet

Sam Michael
Clair Butchkoski
Tyler Groshong
John Larison

Oboe

Martha Schewn
John Groerich
Mary Ann Lucas
Kate Velasquez

Bassoon

Drew Thompson
Lisa Melvin
Christiana Williams
Kallie Knutson

Horn

Marc Schweikert
John Schwehn
Daniel Schroeder
Kristen Cowan

Trumpet

John Vinson
Carissa Schlichtmann

Trombone

Hans Erickson
Emily Attwood
Dan Hubert

Percussion

David Solomon
Jonathon Wessler
Meredith Sorenson

Piano

Samantha Sedlak

Harp

Hope Cowan
Rachel Dunn

2003 Lutheran Summer Music Festival Concert Choir

Sopranos

Krista Abrahamson
Lily Ardalan
Kendra Berentsen
Crystal Berner
Jennifer Chlan
Ashley Fewins
Emily Fink
Kristina Guiffre
Sara Harper
Sarah Hoffmann
Kristen Jones
SuZanne Kelley
Alaina Kelly
Lily Klecan
Morgan Lamborn
Jana Larson
Julie Managan
Christine Mennicke
MaryLynn Mennicke
Susanna Mennicke
Elizabeth Nestlerode
Vanessa Oelrich
Amy Peterson
Amanda Rowles
Katheryn Selby
Meredith Sorenson
Maura Timmerman
Ashley Wagner
Jessica Werner
Christiana Williams
Elizabeth Yellen

Altos

Elise Atchley
Caroline Bailey
Laura Bohlmann
Crystal Bongers
Angie Clark
Risa Clave
Madeleine Clemens
Julia Colbert
Rachel Conway
Darlene Daake
Brita DeLaet
Andrea Doerr
Sarah Duncan
Gillian Ekern
Megan Glass
Stephanie Griffith

Joy Hansen
Kristen Heider
Leigh-Anne Hernenway
Joanna Kieschnick
Laura Potratz
Miranda Shank
Julie Sheline
Kate Spenker
Kaitlin Sublette
Diane Temme
Jill Thompson
Marie Thompson
Lacey Wallace
Krystal Waters

Tenors

Anthony Badell
Nathan Braden
Daniel Colbert
Ryan Crane
Erik Eliason
Hans Erickson
Joshua Harper
Alex Heetland
Dan Logas
Bob Wallin

Basses

Aaron Bahr
Evan Brown
Zach Busch
Robert Chambers
Brian DeYoung
Sam Eckberg
Alex Fossey
Jonathan Fraser
John Gravelle
Daniel Hubert
John Larison
Christopher Little
Sam Michael
Matthew Peterson
John Schwehn
David Solomon
Nathan Truninger
John Vinson

Born in Chicago, **Jeffery Meyer** began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He has appeared with such ensembles as the St. Petersburg Chamber Philharmonic, the Milwaukee Symphony Orchestra, Filharmonie Hradec Kralove, the Bohuslav Martinu Philharmonic, the New Symphony Orchestra and the Stony Brook Contemporary Chamber Players. He has served as the Director of the Symphony Orchestra at the University of Wisconsin, Oshkosh, and is the founder and Artistic Director of the St. Petersburg Chamber Philharmonic, an orchestra founded in honor of St. Petersburg's 300th Anniversary. In the last year, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada and Russia and Germany.

An active participant in the music of our time, he has collaborated with many composers, and commissioned and premiered many new works. As a pianist, Jeff has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band, a New York-based group dedicated to contemporary music. He has been broadcast on CBC Newfoundland, has recorded and performed with the Philadelphia Virtuosi(Naxos), and has been heard as a soloist at the Aspen Festival. During the 2001-2002 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music, during which time he wrote incidental music to David Mamet's Duck Variations, which was performed throughout Berlin by the theater group Heimspieltheater. He was recently selected as a semi-finalist in the 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee.

Jeff has performed in masterclasses for such artists as Richard Goode, John Perry, György Sebök, Robert McDonald and Leon Fleischer, and studied chamber music with Julius Levine, Charles Neidich, and Timothy Eddy. He holds degrees in piano as well as composition and is currently completing his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

Jeff is an active adjudicator, guest clinician, and masterclass teacher. He has served as a conductor and pianist on the faculties of Blue Lake Fine Arts Camp and the Lutheran Summer Music Academy and Festival.

Partial support for this program has been given by:

William H. & Beverly A. Braun

John & Joyce Lunde & Ruth Hansen

*In memory of Marion Liska for her years of dedication and service to
the Lutheran Summer Music Academy & Festival*

Virginia & Mark Meyer

Gary & Jean Peters

Mrs. Beverly Schauer

Kurtis & Becky Schultz

In honor and memory of all those who have fostered the love of music in our lives

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

*A high-fidelity recording of this performance may be ordered.
A brochure will be available following the performance.*

*You are invited to attend the next events of
The 2003 Lutheran Summer Music Festival:*

Festival Brass

Main Hall
Center for Faith and Life
Luther College
Sunday, July 20th, 8:30 a.m.

Musical Offering

Main Hall
Center for Faith and Life
Luther College
Sunday, July 20th, 9:00 p.m.

Festival Worship Service

Main Hall
Center for Faith and Life
Luther College
Sunday, July 20th, 10:00 a.m.

*This concert is the sixtieth event of
The 2003 Lutheran Summer Music Festival*

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