



LUTHERAN
SUMMER
MUSIC



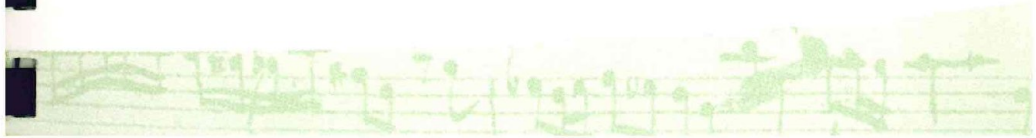
ACADEMY & FESTIVAL

Sine Nomine Vocal Faculty Recital

Edwin Andereck, *tenor*
Lynnette Chambers, *mezzo-soprano*
David Mennicke, *tenor*
Beth Ray, *mezzo-soprano*
Sangeetha Rayapati, *soprano*
Rebecca Turner, *soprano*
Stafford Turner, *bass-baritone*
Karen Wilkerson, *soprano*

Assisted by
Cheryl Lemmons, *piano*

Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Monday, July 7th, 7:30 p.m.



Program

Pilgrims' Hymn

from *The Three Hermits*

Full Ensemble

Stephen Paulus

(b. 1949)

Mir ist so wunderbar

from *Fidelio*

Sangeetha Rayapati, *soprano*
Karen Wilkerson, *soprano*
Edwin Andereck, *tenor*
Stafford Turner, *bass-baritone*
Cheryl Lemmons, *piano*

Ludwig van Beethoven

(1770-1827)

Dirait-on

from *Les Chansons des Roses*

Sangeetha Rayapati, *soprano*
Lynnette Chambers, *mezzo-soprano*
David Mennicke, *tenor*
Stafford Turner, *bass-baritone*
Cheryl Lemmons, *piano*

Morten Lauridsen

(b. 1943)

Scuoti quella fronda (Flower Duet)

from *Madama Butterfly*

Rebecca Turner, *soprano*
Lynnette Chambers, *mezzo-soprano*
Cheryl Lemmons, *piano*

Giacomo Puccini

(1858-1924)

Liebeslieder Walzer, Opus 52, Nos. 1-6

Karen Wilkerson, *soprano*
Beth Ray, *mezzo-soprano*
Edwin Andereck, *tenor*
Stafford Turner, *bass-baritone*
Cheryl Lemmons, *piano*
Rebecca Turner, *piano*

Johannes Brahms

(1833-1897)

Viens, Mallika, les lianes en fleurs
from *Lakmé*

Léo Delibes
(1836-1891)

Rebecca Turner, *soprano*
Karen Wilkerson, *soprano*
Cheryl Lemmons, *piano*

Deux Duos
La Nuit
Réveil

Ernest Chausson
(1855-1899)

Sangeetha Rayapati, *soprano*
Beth Ray, *mezzo-soprano*
Cheryl Lemmons, *piano*

Prenderò quel brunettino
from *Così fan tutte*

Wolfgang Amadeus Mozart
(1756-1791)

Karen Wilkerson, *soprano*
Lynnette Chambers, *mezzo-soprano*
Cheryl Lemmons, *piano*

Ciel! Mio Padre!
from *Aïda*

Giuseppe Verdi
(1813-1901)

Rebecca Turner, *soprano*
Stafford Turner, *bass-baritone*
Cheryl Lemmons, *piano*

Ave Maria

Sergey Rachmaninov
(1873-1943)

Full Ensemble

Mir ist so wunderbar from *Fidelio*

In this opera, which is set in eighteenth-century Seville, Florestan, a young nobleman who has incurred the wrath of the evil governor Pizarro, is being kept in chains in the most secret of the prison's dungeons. Florestan's wife, Leonore, hoping to find her husband and set him free, disguises herself as a young man and calls herself Fidelio. She obtains employment at the prison as assistant to the jailer, Rocco. Marzeline, Rocco's daughter, has fallen in love with Fidelio, much to the dismay of Jaquino, another jailer's assistant, who is himself in love with Marzeline.

MARZELINE (to herself)

So strange I feel, my heart is gripped;
he loves me, it is clear, I shall be happy!

LEONORE (to herself)

How great is the danger, how weak the ray of hope!
She loves me, it is clear, o nameless pain!

ROCCO (to himself)

She loves him, it is clear; yes, maiden, he will be yours!
A good young couple, they will be happy!

JAQUINO (to himself)

My hair stands on end, the father is willing,
strange it is to me, I see no way out!
(Translation by William Mann)

Dirait-on from *Les Chansons des Roses*

Abandon surrounding abandon, tenderness touching tenderness...
Your oneness endlessly caresses itself, so they say;
self-caressing through its own clear reflection.
Thus you invent the theme of Narcissus fulfilled.
(Translation by Barbara and Erica Muhl)

Scuoti quella fronda (Flower Duet) from *Madama Butterfly*

Butterfly has waited several years for the promised return of her American husband, Lieutenant B. F. Pinkerton, who's child she bore and raised on her own with only the help of her confidant, Suzuki. Many have tried to convince her that Pinkerton would not return; however, she refused to give up hope. One day the harbor canon is heard and, after having ran to the terrace to look through the telescope, realizes that it is the *Abraham Lincoln*, Pinkerton's ship at last.

Overcome with excitement, she sends Suzuki into the garden to pick all the flowers so that they may adorn the room for his arrival with the presence and fragrance of spring.

BUTTERFLY

Shake the foliage of the cherry tree and shower me with blossoms.
I want to dive in the fragrant rain and cool my burning brow.

SUZUKI

Oh, my Lady, calm yourself... such weeping...

BUTTERFLY

No, I'm laughing, it's laughter!
How long must we wait? What do you think? An hour?

SUZUKI

Longer!

BUTTERFLY

Two hours perhaps.
All the flowers, everywhere flowers, like a sparkling night sky.
Go pick the flowers.

SUZUKI

All the flowers?

BUTTERFLY

All the flowers, all, every blossom. Peaches, Violets, and Jasmine,
Whatever has blossomed in the shrubs, in grass tufts, or in trees.

SUZUKI

The garden will appear as if in the throes of a bleak winter!

BUTTERFLY

I want all the fragrances of spring here.

SUZUKI

For you Madam...

BUTTERFLY

Gather more still.

SUZUKI

Frequently you would come to this hedge to gaze far away, weeping into the vastness.

BUTTERFLY

He has landed, he's arrived, I ask nothing more of the sea;
I gave my tears to the soil, and in return she gives me her flowers.

SUZUKI

The gardens are bare.

BUTTERFLY

The gardens are bare? Come and help me.

SUZUKI

Roses at the threshold.

BOTH

I want all of springs sweet fragrances to surround us.
Let us scatter April all around.

SUZUKI

Lilies? Violets?

BUTTERFLY

Scatter them all around.

SUZUKI

Scatter the scent of April all around!

BUTTERFLY

Scatter the scent of April all around! Decorate his seat with a garland of vines
all entwined; spread lilies and violets, we scatter April's scent all around!

SUZUKI

Spread lilies and roses, all of spring's scent, spread lilies and violets,
We scatter the scent of April all around!

BOTH

Let's scatter handfuls of violets and tuberoses,
sprays of verbena, petals of every flower!
(Translation by AGS-Kim)

Liebeslieder (*Love Songs*)

1.

Tell me, maiden, dearly loved one, who has fired these wild passions through
the composure of my heart with her glances?

Will you not soften your heart? Will you remain overly devout,
Continue without intimate bliss, or shall I come to you?

To remain without blissful joy, I don't wish such severe penance.
Only come, my dark-eyed one, come when the stars arrive.

2.

Over the rocks rushes the torrent, violently driving;
He who knows not how to sigh will learn it from Love.

3.

Oh the ladies, oh the ladies, how they bring joy and rapture!
I'd have been a monk long ago were it not for the ladies.

4.

Like the evening's lovely redness would I glow, poor girl;
Someone, someone for my sake,
Showering me with endless happiness.

5.

The green hop-vine twists along the ground.
The pretty young girl, so sad is her soul!

Listen, green vine, why don't you climb upward?
Listen, pretty girl, why is your heart so heavy?

How can the vine climb with no support of a strong pole?
How can a girl be happy when her lover is away from her?

6.

A little, charming bird took flight to a garden,
Where he found fruit aplenty.
Were I a cute little bird, I wouldn't wait, I'd do as he.

Cunning lime twigs are waiting there; the poor bird could not get away.
Were I a cute little bird, I'd surely pause, I wouldn't do as he.

The bird was taken by a lovely hand,
Which made him not mind, lucky thing.
Were I a cute little bird, I wouldn't wait, I'd do as he.

(Translation by Nick Jones)

Viens, Mallika, les lianes en fleurs from *Lakmé*

In nineteenth-century India, the militant Brahmin priest Nilakantha and his daughter Lakmé gather with their followers in a secret garden to pray. Soon her father departs and leaves Lakmé in the care of her servant Mallika. The two women retire to bathe and gather blue lotus flowers, which are sacred to the god Ganesha.

LAKMÉ

Come, Mallika, the flowering vines are already casting their shadows over the sacred stream, which flows, calm and deep, awakened by the song of the noisy birds.

MALLIKA

Oh, mistress, it's the hour when I may see you smile—the blessed hour when I can read into the ever locked heart of Lakmé!

Beneath the wooded canopy
where the white jasmine entwines with the rose...
upon the flowering bank, greeting the morning—
come, let us go down together.
Let us glide gently; upon its delightful billows
let us follow the running current.
Upon the shimmering water, with a languid hand,
come, we'll reach the shore where the spring is still and the birds sing.

LAKMÉ

Wooded canopy...jasmine entwines with the rose...
flowering river bank, fresh morning—together, they call to us.
Ah, let us glide, following the running current.
Upon the shimmering water, with a languid hand,
we'll reach the shore where the birds sing.
Wooded canopy, white jasmine—together, they call to us!
But, I know not what sudden fear possesses me;
when my father goes alone to their cursed village, I tremble with fear!

MALLIKA

That the good Ganesha may protect him,
as far as to the pond where joyfully frolic the swans with snowy white wings let
us go and gather the blue lotuses. Ah!

LAKMÉ

Yes, near the swans with snowy white wings
let us go and gather the blue lotuses. Ah!
(Translation by Martha Gerhart)

Deux Duos (*Two Duets*)

La Nuit (*Night*)

We bless the sweet night whose fresh kiss sets us free.
Beneath its veils one feels alive without anxiety and without noise.
Gnawing care has fled, the scents of the air intoxicate us.
We bless the sweet night whose fresh kiss sets us free.
Pale dreamer, pursued by a God, be easy, close your book.
In the sky as white as frost a cascade of stars glimmers and shines.
We bless the sweet night.

Réveil (*Awakening*)

My heart, rise up! Already the lark is singing
and stretching its wings in the sunshine. No more sleep, my heart.
For the violet raises to God the incense of its awakening.

Every living, well-rested flower,
opening each eye in turn to gaze at itself, has at its heart a little dew,
a short-lived pearl, which serves it as a mirror.

One can sense in the pure air that the angel of the roses
has spent the night in blessing the flowers.
One can see that for him they are all open;
he comes from on high to revive their colors.

Like them, rise up! Since the lark is singing
and stretching its wings in the sunshine, nothing is still asleep, my heart.
For the violet raises to God the incense of its awakening.
Nothing is still asleep, my heart.

(*Translation by Sangeetha Rayapati*)

Prenderò quel brunettino from *Così fan tutte*

Two sisters, Fiordiligi and Dorabella, are the unknowing objects of a prank by their lovers, Ferrando and Guglielmo, along with their old friend Don Alfonso. The two men feigned being called off to war yet soon returned disguised as two young and very available suitors. For a time the sisters successfully rejected their advances; however, their resolve soon weakened, and in this duet they decide who is best for whom.

DORABELLA

I'll take the little dark one, who seems wittier to me.

FIORDILIGI

And, meanwhile, with the blond one I want to laugh and joke a little.

DORABELLA

I'll jokingly answer the sweet words of the former.

FIORDILIGI

Sighing, I'll imitate the sighs of the latter.

DORABELLA

He'll say to me, "My love, I die!"

FIORDILIGI

He'll say to me, "My lovely treasure!"

BOTH

And meanwhile what delight, what amusement I'll feel!

(Translation by William Weaver)

Ciel! Mio Padre! from *Aida*

Aida, an Ethiopian slave girl, is by the banks of the Nile River, waiting to meet her lover, Radamès, a commander in the Egyptian army. She is startled by her father, Amonasro, the king of the Ethiopians who are at war with Egypt. Knowing that she is there to meet the Egyptian, he presses her to inquire about the route his forces are planning to take so as to inform the advancing Ethiopians. She is revolted at the thought of betraying her lover, but after forceful insistence by her father, she agrees to seek out the information. Amonasro then hides to observe their encounter.

AIDA

Heaven! My father!

AMONASRO

A serious matter brings me to you, Aida.

Nothing escapes my eyes.

You are consumed with love for Radamès...

He loves you...you are waiting for him here.

The daughter of the Pharaoh is your rival...

Infamous, detested race, and fatal to us!

AIDA

And I am in her power!...I, daughter of Amonasro!...

AMONASRO

In her power!...No!...

If you wish it, you will defeat your powerful rival,

And homeland, throne, love, you will have them all.
You will see again the aromatic forests,
The cool valleys, our golden temples!...

AIDA

I'll see the aromatic forests!...
The cool valleys...our golden temples!...

AMONASRO

The happy bride of the man you love so,
Great bliss you will enjoy there...

AIDA

A single day of such sweet enchantment...
An hour, an hour of such joy, and then to die!

AMONASRO

Remember then, that the cruel Egyptian
profaned our houses, temples, and alters...
Dragged off in chains the captured maidens...
He slaughtered mothers...old men...children.

AIDA

Ah! Well I remember those unhappy days!
I remember the mourning my heart suffered!
Ah! Grant, O Gods, that the prayed-for dawn
Of peaceful days returns to us.

AMONASRO

Let it not delay. Our people are rising in arms now;
Now everything is ready... We'll win the victory...
I have only to learn what road the enemy will take...

AIDA

Who could ever discover that? Who?

AMONASRO

You yourself!

AIDA

I?...

AMONASRO

I know you are waiting her for Radamès...
He loves you...He is leading the Egyptians... You understand?

AIDA

Horror! What are you suggesting to me? No! No! Never!

AMONASRO

On, then! Arise, Egyptian cohorts!

With fire destroy our cities...Sow terror, slaughter, death...

There is no obstacle to your fury now.

AIDA

Ah, Father!...Father!...

AMONASRO

You call yourself my daughter!

AIDA

Have pity! Pity! Pity!

AMONASRO

Rivers of blood will flow over the cities of the defeated...

You see?...From their black eddies rise the dead...

They point to you and shout: "Because of you, the fatherland dies!"

AIDA

Pity! Pity! Father, have pity!

AMONASRO

A horrible form comes toward us from the shadows...

Tremble! Its wasted arms are raised toward your head...

AIDA

Ah, father!...No!...Ah!...

AMONASRO

It is your mother...recognize her...She curses you!...

AIDA

Ah, no! Ah, no!...Father, pity, pity!

AMONASRO

You are not my daughter!...

You are the slave of the Pharaohs!

AIDA

Ah, pity! Pity!

Father!...I am not...their...slave...

Don't curse me...don't revile me...
You can still call me your daughter...
I shall be worthy of my country.

AMONASRO

Think, a martyred, defeated people
can rise again only through you...

AIDA

Oh, fatherland!...Fatherland...
What you are costing me!

AMONASRO

Be brave! He is coming...
There...I will hear everything...
(Translation by William Weaver)

Edwin Andereck teaches studio voice lessons, vocal literature, and opera workshop at Luther College. Dr. Andereck is active as a recitalist and continues to perform in opera and concert. His operatic repertoire includes both leading and supporting tenor roles. Recently he has sung Sam in *Susannah*, Spoletta in *Tosca*, and Goro in *Madama Butterfly*. Andereck received the Bachelor and Master of Music degrees from the University of Tennessee and the Doctor of Musical Arts degree from the University of Cincinnati.

Lynnette Chambers received the Master of Music and Doctor of Musical Arts degrees from The Ohio State University. She currently serves on the voice faculty at Hardin-Simmons University in Abilene, Texas. Dr. Chambers has performed with such organizations as the Abilene Opera, the Abilene Philharmonic, the Lake George Opera, the Muddy River Opera, and the Des Moines Metro Opera. In 1999, she won "Singer of the Year" at the Texoma Regional NATS convention and was a National Semi-Finalist in the Metropolitan Opera National Council Awards.

Cheryl Lemmons is the staff accompanist at Abilene Christian University. Her teachers include Lynn Bethel Baldwin, Ronald Rathbun, Dan McAlexander, and Harold Heiberg. She has participated in master classes with such artists as John Wustmann, Martin Katz, and Seymour Bernstein. She works extensively in recitals with professionals as well as students and has accompanied numerous operas.

David L. Mennicke is in his 14th year as Director of Choral Studies at Concordia University, St. Paul, where he is also Music Department Chair. His choirs have performed for numerous Minnesota Music Educators Association (MMEA) and American Choral Directors Association (ACDA) conventions, Minnesota Orchestra concerts, and Poland's Gaude Mater Festival. Mennicke is a 1983 summa cum laude graduate of St. Olaf College and earned his Master of Music and Doctor of Musical Arts degrees from the University of Arizona. ACDA of Minnesota named him "Outstanding Young Director of the Year" in 1992 and recipient of their "Creative Programming Award" in 1996. He was the guest conductor of the 1999-2000 Minnesota MMEA/ACDA All-State Children's Choir, and guest conductor of the National Lutheran Choir in 1998. He has been guest conductor and/or clinician for over 100 choral/vocal festivals. Mennicke is an active tenor soloist and is a member of the Grammy Award-winning Oregon Bach Festival Chorus. He has arrangements and articles published by CPH, Morningstar, and AGEHR. Mennicke resides in New Brighton, Minnesota with his wife, Katherine, and their three daughters, Susanna (17), MaryLynn (15), and Christine (13), who all love music.

Dr. Beth Ray currently serves as Assistant Professor of Voice and Diction at Luther College in Decorah, Iowa. She previously taught at the Ithaca College School of Music in Ithaca, New York. As a singer, Ray is an active performer in oratorio, opera, and recital, appearing with professional orchestras in Texas, New York, Wisconsin and Minnesota.

Sangeetha Rayapati is Assistant Professor of Voice at Augustana College, Rock Island, IL, where she teaches a variety of courses and coordinates the Augustana Center for Singing. Described as a "true artist", she uses her expressive skills in a variety of vocal genres. As a frequent recitalist and concert artist, she has collaborated with instrumentalists and contemporary composers to introduce new works in the field of vocal music. Dr. Rayapati holds degrees from Valparaiso University and the University of Minnesota.

Rebecca Turner is a member of the Deutsche Oper am Rhein in Dusseldorf, Germany. She has also performed in other European houses such as Cologne, Frankfurt, Hannover, Wiesbaden, and Basil. Turner came to singing by way of the piano, holding a Masters degree in accompanying from the University of North Texas. She also holds degrees in piano pedagogy, piano performance and vocal performance.

Stafford Turner is a graduate of Shorter College in Rome, GA, where he earned a degree in Church Music. He received the Master of Music degree from the University of North Texas and the Doctor of Musical Arts degree from the College Conservatory of Music at the University of Cincinnati. Turner has appeared in opera, oratorio and recital in American and European venues. He has been a featured soloist with various orchestras including the symphonies of Atlanta, Charlotte, Alabama, Oklahoma, Wichita Falls and Rome, GA, along with the university orchestras of Pennsylvania State and North Texas. Turner debuted at New York's Carnegie Hall in 1994 in Vaughan William's *Dona Nobis Pacem*. Turner is currently the head of the voice area at the Hardin-Simmons University School of Music in Abilene, TX.

Karen Wilkerson is an active singer, educator and conductor in the Twin Cities area. She has performed with the Minnesota Opera and the Dale Warland Singers. Wilkerson is on the music faculty of Northwestern College, Saint Paul, and is director of choirs at St. Michael's Lutheran Church, Roseville. She holds degrees from California State University, Northridge and Westminster Choir College.

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:*

Intern/Counselor Recital

Main Hall

Center for Faith and Life

Luther College

Tuesday, July 8th, 7:30 p.m.

Movēre Woodwind Quintet Recital

Noble Recital Hall

Jenson-Noble Hall of Music

Luther College

Wednesday, July 9th, 7:30 p.m.

Bach Cantata Vespers

Main Hall

Center for Faith and Life

Luther College

Thursday, July 10th, 7:30 p.m.

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

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