



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

An Outdoor Overture (1938)

Aaron Copland  
(1900-1990)

Prélude à L'Après-midi d'un faune  
"Prelude to the Afternoon of a Faun"

Claude Debussy  
(1862-1918)

Piano Concerto No. 2 in C Minor, Op. 18

Sergei Rachmaninoff  
(1873-1943)

I. Moderato

Matthew Peterson, *piano*

*INTERMISSION*

(Please remain seated.)

Symphony No. 8 in G Major, Op. 88

Antonín Dvořák  
(1841-1904)

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

*Your are invited to meet honored guests and  
Executive Director Frank Stubbs at a reception on the entrance porch  
immediately following Evening Prayer.*

### **An Outdoor Overture (1938)**

*Aaron Copland*

*born 14 November, 1900, Brooklyn, New York*

*died 2 December, 1990, Tarrytown, New York*

In the late 1930s, Alexander Richter, the director of the New York High School of Music and Art, launched a campaign to encourage the writing of “American Music for American youth.” Richter commissioned Copland to write a single-movement composition that would “appeal to the adolescent youth of this country.” Obviously, the idea appealed to Copland, because he interrupted his work on *Billy the Kid* to write a piano sketch and then the full orchestration in less than a month. Richter conducted the premiere of the work in 1938, leading the student orchestra of the High School of Music and Art. According to Elliott Carter (another one of America’s greatest composers), “An Outdoor Overture contains some of [Copland’s] finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his ‘prophetic’ vein which runs through all his works...never before...has he expressed it so simply and directly.”

### **Prélude à L’Après-midi d’un faune (1894)**

**(Prelude to the Afternoon of a Faun)**

*Claude Debussy*

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

*died 25 March, 1918, Paris, France*

From the 1880s onward, Debussy was deeply influenced not only by the Impressionist painters with whom we have come to associate Debussy, but the Symbolist poets, Verlaine, Baudelaire, Rimbaud, and, most importantly for this work, Stéphane Mallarmé. While the Impressionist painters rejected Realism, in an effort to portray a more “true” reality of pure light and color, the Symbolist poets were rejecting the more rigid poetic forms in favor of freer styles, in which they employed fleeting images that were symbols of deeper truths. Mallarmé hosted weekly salons at his home in Paris, inviting poets, artists, and musicians to come and discuss their works. Through these meetings, Mallarmé became a close contact for Debussy, and through this association, Debussy’s most famous orchestral work was born.

In 1890, Mallarmé asked Debussy to write music for a theatrical presentation of a recently finished poem called *L’Après-midi d’un faune*, a lengthy work about a faun’s seduction of several nymphs. Originally, Debussy planned to compose a three-part orchestral work, but after completing only rudimentary sketches of all three parts, he decided to focus on the *Prélude*, and extend it as a complete work in and of itself.

The work was premiered in Paris in December, 1894, and was an immediate success with the public, even if the critics were divided about its merits. At the time of its premiere, nothing like it had existed in music. Instead of trying to tell the story directly, in a way similar to Strauss' tone poems, Debussy attempted to capture the general ambience of the poem, and he did so with radically new innovations in orchestration, harmony, and structure.

Before the premiere of the work, Mallarmé visited Debussy's flat in Paris to hear the work played on the piano. After being silent for some time, he told Debussy, "I didn't expect anything like that. This music draws out the emotion of my poem and gives it a background of warmer colors."

The main musical idea of the piece, perhaps representing the faun himself, is presented first by the solo flute and serves to unite the piece's manifold moods and themes. It is a beautiful, seductive, and mysterious work, much like the poem that inspired it.

### **Piano Concerto No. 2 in C Minor, Op. 18 (1901)**

*Sergei Rachmaninoff*

*born 1 April, 1873, Semyonovo, Russia*

*died 28 March, 1943, Beverly Hills, California*

Rachmaninoff's talents as a musician were noted at an early age by his parents, and while he was still a teenager, he graduated from the Rimsky Korsakov State Conservatory in St. Petersburg, Russia, and thereafter continued his studies in Moscow. While he had many successes in Moscow as a pianist and composer, the most important event in Rachmaninoff's life occurred on March 27th, 1897, at a concert in St. Petersburg, where the 24-year old composer saw his career come crashing down before his eyes with the catastrophic failure of his first symphony. As he would later write, "There are serious illness and deadly blows from Fate which change a man's character. This was the effect of my own symphony on myself. When the indescribable torture of this performance had at last come to an end, I was a different man."

Rachmaninoff went into a deep depression that made his creative life screech to a halt until 1900 when he began to see Dr. Nikolai Dahl, a doctor who was enjoying a great success as a therapist using hypnosis to treat depression. Dr. Dahl happened to be an excellent amateur cellist who could speak intelligently and supportively about Rachmaninoff's music, and also happened to have a daughter with whom Rachmaninoff was said to fall in love. The combination of these things led to his recovery and the successful completion of the Second Piano Concerto in 1901. It was premiered in Moscow late that year, and enjoyed an immediate success and acclaim.

Given the nature of its birth, it is not surprising that the C minor Concerto has one of the most dramatic openings in all of the concerto literature: a series of nine increasingly intense chords in the solo part followed by a run of accompanimental arpeggios that supports the movement's dark and turbulent principal theme. The work is dedicated to Dr. Nikolai Dahl, and remains one of Rachmaninoff's most moving and popular works to this day.

### **Symphony No. 8 in G Major, Op. 88 (1889)**

*Antonín Dvořák*

*born , 8 September, 1841, Nelahozeves, Czechoslovakia*

*died 1 May, 1904, Prague, Czechoslovakia*

Dvořák composed his Eighth Symphony from August to November 1889, during an incredibly productive year, and conducted the premiere performance himself in Prague in February of 1890.

The son of a Bohemian butcher, Dvořák spent much of his life in virtual poverty, making a living by teaching piano and playing the viola in one of Prague's theaters. It wasn't until the late 1870s that he began his climb to international visibility aided significantly by both Brahms and the influential German music critic Eduard Hanslick, who came to support Dvořák after judging a Austrian composition competition in which Dvorak took part.

Symphony No. 8 gained international recognition rapidly. After its premiere in Prague, it was performed in England, then Vienna, and within two more years it had received performances in New York and Chicago in the United States. As an interesting side-note, shortly after this symphony was premiered in the United States, Dvořák spent the summer of 1893 in Spillville, Iowa, which lies less than fifteen minutes away from Decorah! The work's popularity comes as no surprise. The symphony often has a welcoming and idyllic ambience about it, is filled with engaging folk-like melodies, and probably finds its roots in the Bohemian countryside where it was written. It has everything that one would want in a symphony: constant melodic invention, surprising harmonic turns, driving rhythmic sections as well as haunting melodies, and wonderful orchestration which features almost every instrumental group at some point throughout the course of the work.

--Notes by Jeffery Meyer

*Dr. Meyer would like to thank both of the orchestra assistants—Elizabeth Drotning and Justin Knoepfel—for their outstanding professionalism, hard work, and good humor, as well as Bruce Atwell, John Bottomley, Michele Coletta, Todd Craven, S. Blake Duncan, Matthew Hare, Adriana La Rosa Ransom, Spencer Martin, Paul Morton, Sam Oppel, David Oyen, Laurie Penpraze, Ayako Yonetani, and Max Zorin.*

## 2004 Lutheran Summer Music Festival Orchestra

### Violin I

Goheun Lee, concertmaster; Orlando, FL  
Bethany Landby; Shoreview, MN  
Daniel Colbert; Sarasota, FL  
Jessica Hanson; Rapid City, SD  
Heather Harrast; Cedar Falls, IA  
Curie Ham; Orlando, FL  
Annie Stevenson; Peoria, IL  
Dan Logas; Oak Park, IL  
Julia Armstrong; Gettysburg, PA  
Jon McMichael; Lynden, WA  
Sara Bashaw; Onalaska, WI  
Allyson Ketcher; Crown Point, IN

### Violin II

Jennifer Fagre, principal; Cloquet, MN  
Christina Molnar; San Luis Obispo, CA  
Matthew Landby; Shoreview, MN  
Katie Schwarzmann; Platteville, WI  
Lyndie Walker; Pine River, MN  
Andrew Webb; Saint Louis, MO  
Kristen Jones; Camanche, IA  
Greg Schultz; Grand Forks, ND  
Iline Lee; Orlando, FL  
Derek Lo; Naperville, IL  
Catherine Wehrspann; Sioux Falls, SD

### Viola

Ian Tomesch, principal; Succasunna, NJ  
Alishan Merjanian; San Jose, CA  
Johannah Fenton; Detroit, MI  
Stephen Molnar; San Luis Obispo, CA  
Sarah Duncan; Bloomington, IL  
Suzanne Wrobel; Grosse Point Park, MI  
Amanda Ridnour; Coal Valley, IL  
Justin Carlson; Saint Louis Park, MN  
Elizabeth Nelson; Fremont, NE  
Allen Shugar; Toledo, OH

### Cello

Michelle Kim, principal; Winter Park, FL  
Luke Darville; Danville, KY  
Ellie Anderson; Oak Park, IL  
Lindsay Perala-Dewey; Duluth, MN  
Maura Timmerman; LaCrosse, WI  
Hilary James; Golden, CO  
Ashley Erickson; Boone, IA  
Kathryn Martinson; Decorah, IA  
Caitlin Peterson; Chippewa Falls, WI  
Harrison Haines; Camp Hill, PA

### Bass

Matt Radcliff, principal; Ft. Atkinson, WI  
Derek Carlson; Saint Louis Park, MN  
Zachary Newcomb; Rock Island, IL

### Harp

Erin Bonawitz; Myrtle Beach, SC  
Jon McColley; Tampa, FL

## Debussy: *Prelude a l'apres-midi d'un faune* Personnel

### Flute I

Billy Roberts, principal; Camp Lejeune, NC

### Flute II

Joelle Morabito; Fiskill, NY

### Flute III

Mary Detweiler; Norristown, PA

### Oboe I

Mary Ann Lucas, principal; Barnhart, MO

### Oboe II

Sarah Pipkin; Leavenworth, WA

### English Horn

Kelsey Stoerzinger; Inver Grove Heights, MN

### Clarinet I

Daniel Becker, principal; Henderson, NV

### Clarinet II

Nathaniel Ruiz; Urbana, IL

### Bassoon I

Katie Russell, principal; Norwalk, IA

### Bassoon II

Richie Beu; Yorba Linda, CA

### Horn

Katelyn Benedict, principal; North Hollywood, CA

Heather Groerich, assistant; St. Louis, MO

John Gravelle; Merrill, WI

Daniel Schroeder; St. Louis, MO

Emily Cox; Olathe, KS

### Percussion

Paul Bernard; Savage, MN

### Harp

Erin Bonawitz; Myrtle Beach, SC

Jon McColley; Tampa, FL

## Dvorak: *Symphony No. 8 in G Major* Personnel

### Flute I

Joelle Morabito, principal; Fiskill, NY

Mary Detweiler, assistant; Norristown, PA

### Flute II

Billy Roberts; Camp Lejeune, NC

Sarah Mauk, assistant; Ames, IA

### Oboe I

John Groerich, principal; St. Louis, MO

Mary Ann Lucas, assistant; Barnhart, MO

### Oboe II

Sarah Pipkin; Leavenworth, WA

Kelsey Stoerzinger, assistant; Inver Grove Heights, MN

### Clarinet I

Daniel Becker, principal; Henderson, NV

Margaret Harper, assistant; Philippines

### Clarinet II

Nathaniel Ruiz; Urbana, IL

Ashley Fewins, assistant; Mason City, IA

### Bassoon I

Katie Russell, principal; Norwalk, IA

Jennifer Chlan, assistant; Webster, MN

### Bassoon II

Richie Beu; Yorba Linda, CA

Marko Bajzer, assistant; Rochester, MN

### Horn

Katelyn Benedict, principal; North Hollywood, CA

Heather Groerich, assistant; St. Louis, MO

John Gravelle; Merrill, WI

Daniel Schroeder; St. Louis, MO

Emily Cox; Olathe, KS

### Trumpet

Bryce Johnson, principal; Bradenton, FL

Corey Daniel; Pineville, LA

### Trombone

Hans Erickson, principal; Boone, IA

Aaron Bahr; Rome, NY

Doug Sgroi; Wheeling, WV

### Tuba

Adam Koble; Waseca, MN

### Percussion

Jonathan Wessler, Timpani; Peoria, IL

## Copland: *An Outdoor Overture* Personnel

### Flute I

Mary Detweiler, principal; Norristown, PA  
Sarah Mauk, assistant; Ames, IA

### Flute II

Billy Roberts; Camp Lejeune, NC  
Joy Hansen, assistant; Lodi, OH

### Piccolo

Joelle Morabito; Fiskill, NY

### Oboe I

Mary Ann Lucas, principal; Barnhart, MO  
John Groerich, assistant; St. Louis, MO

### Oboe II

Sarah Pipkin; Leavenworth, WA  
Kelsey Stoerzinger, assistant; Inver Grove  
Heights, MN

### Clarinet I

Daniel Becker, principal; Henderson, NV  
Margaret Harper, assistant; Phillipines

### Clarinet II

Nathaniel Ruiz; Urbana, IL  
Ashley Fewins, assistant; Mason City, IA

### Bassoon I

Katie Russell, principal; Norwalk, IA  
Jennifer Chan, assistant; Webster, MN

### Bassoon II

Richie Beu; Yorba Linda, CA  
Marko Bajzer, assistant; Rochester, MN

### Horn

Katelyn Benedict, principal; North  
Hollywood, CA  
Heather Groerich, assistant; St. Louis, MO  
John Gravelle; Merrill, WI  
Daniel Schroeder; St. Louis, MO  
Emily Cox; Olathe, KS

### Trumpet

Bryce Johnson, principal; Bradenton, FL  
Corey Daniel; Pineville, LA

### Trombone

Hans Erickson, principal; Boone, IA  
Aaron Bahr; Rome, NY  
Doug Sgroi; Wheeling, WV

### Percussion

*Timpani/cymbals*  
Katie Morrin; Wautoma, WI

### *Triangle/Bass Drum*

Paul Bernard; Savage, MN

### *Xylophone*

Jonathan Wessler; Peoria, IL

### *Snare Drum/Cymbal*

Fred Torvik; Hopkins, MN

### *Piano/Celeste*

Zach Busch; Delafield, WI



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 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, Music Director of the South Bend Youth Symphony, and is presently the newly-appointed Director of Orchestral Activities at Central Washington University, as well as the founder and Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, 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 performs frequently with percussionist Paul Vaillancourt as part of the piano and percussion duo Strike. 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 finalist in the 2003 Vakhtang Jordania International Conducting Competition and a semi-finalist in the 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee.

In addition to performing in masterclasses for such artists as Richard Goode, John Perry, György Sebök, Robert McDonald and Leon Fleischer, he has studied chamber music with Julius Levine, Charles Neidich, and Timothy Eddy. He has worked with conductors such as Gustav Meier, Bridget Reischl, and Robert Spano. Jeff holds degrees in piano as well as composition and completed 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 and has served on the faculties of the Dorian Keyboard Festival and Blue Lake Fine Arts Camp, and the Lutheran Summer Music Academy and Festival.

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*Generous support for this program has been given by:*

Doris and Jay Christopher

*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 2004 Lutheran Summer Music Festival:***

**Festival Brass**

Main Hall  
Center for Faith and Life  
Luther College  
Sunday, July 18th, 8:30 a.m.

**Musical Offering**

Main Hall  
Center for Faith and Life  
Luther College  
Sunday, July 18th, 9:00 a.m.

**Festival Worship Service**

Main Hall  
Center for Faith and Life  
Luther College  
Sunday, July 18th, 10:00 a.m.

*This concert is the fiftieth event of  
**The 2004 Lutheran Summer Music Festival***

