



LUTHERAN
SUMMER
MUSIC



ACADEMY & FESTIVAL

Student Recital

*Choir Room
Jenson-Noble Hall of Music
Luther College
Saturday, July 23rd, 2:30 p.m.*



Program

Concerto in G Minor

Antonio Vivaldi
(1678-1741)

I. Movement I

Miranda Mattox, *violin*
Xiao Hu, *piano*

Tu lo sai

Giuseppe Torelli
(1658-1709)
ed. Albert Fuchs
vocal ornamentation Arthur Schoep

Aaron Wilkerson, *baritone*
Xiao Hu, *piano*

Shenandoah

Sea Chanty
Arr. Celius Dougherty
(1902-1986)

Matthew Heider, *baritone*
Austen Wilson, *piano*

Alma del Core

Antonio Caldara
(1670-1736)

Laura Brand, *soprano*
Austen Wilson, *piano*

Hungarian Pastorale Fantasie – Allegro, Op. 26

François Doppler
(1821-1883)

Brooke Helgerson, *flute*
Katherine Voegelé, *piano*

Quatuor pour Flûtes

Pierre Max Dubois
(1930-1995)

II. Passepied
IV. Tambourin

Kenny Cox, *flute*
Catherine Lindner, *flute*
Jennifer Easler, *flute*
Teiawwna Barclay, *flute*

Scherzino, Op. 55
for Flute trio and piano

Joachim Anderson
arr. Harold Walters

Brittney Recore, *flute*
Rachel Bingaman, *flute*
Katie Tousignant, *flute*

Summer Music – Allegro Tranquillo
for Angela and Chris

Richard Rodney Bennett
(b. 1936)

Katie Tousignant, *flute*
Xiao Hu, *piano*

Concerto for F Horn and Piano, Op. 8

Franz Strauss
(1822-1905)

Allegro Moderato-Andante-Tempo I

Lawton Hall, *horn*
Xiao Hu, *piano*

Giga

Arcangelo Corelli
(1653-1713)
ed. Joseph Boetje

Erik Streufert, *viola*
Xiao Hu, *piano*

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 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 2005 Lutheran Summer Music Festival:*

Festival Orchestra Concert

Main Hall
Center for Faith and Life
Luther College
Saturday, July 23rd, 7:00 p.m.

Festival Brass

Center for Faith and Life
Luther College
Sunday, July 24th, 8:30 a.m.

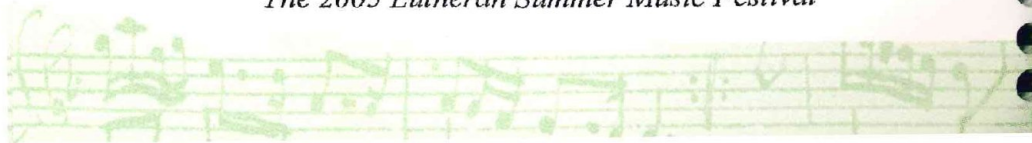
Musical Offering

Main Hall
Center for Faith and Life
Sunday, July 24th, 9:00 a.m.

Festival Worship

Main Hall
Center for Faith and Life
Sunday, July 24th, 10:00 a.m.

*This concert is the forty-seventh event of
The 2005 Lutheran Summer Music Festival*



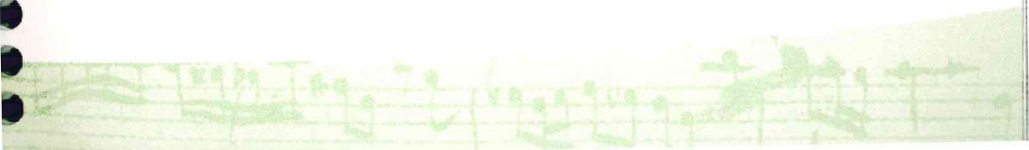


LUTHERAN
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Student Organ Recital

*Main Hall
Center for Faith and Life
Luther College
Saturday, July 23rd, 2:30 p.m.*



Program

Suite Gothique

Léon Boëllmann
(1862-1897)

- I. Chorale
- II. Menuet
- III. Prière à Notre Dame
- IV. Toccata

Margaret Harper, *organ*

Andante Tranquillo
Sonata III

Felix Mendelssohn
(1809-1847)

Toccata in C Major

Johann Pachelbel
(1653-1706)

Michael Schaner, *organ*

Partita on "Was Gott tut, das ist Wohgetan"

Johann Pachelbel
(1653-1706)

Katherine Lantis, *organ*

Prelude and Fugue in B-flat Major
(BWV 560)

J.S. Bach
(1685-1750)

Greg Schultz, *organ*

Prelude, Fuga, und Chaccone

Dietrich Buxtehude
(1637-1707)

Zachary Busch, *organ*

Wir Christenleut
(BWV 1090)

J.S. Bach
(1685-1750)

Chris Pillsbury, *organ*

Toccata in D Minor, Op. 59, No. 5

Max Reger
(1873-1916)

Andrew Schaeffer, *organ*

Toccata in C Major

Johann Pachelbel
(1653-1706)

Ich ruf zu dir
(BWV 639)

J.S. Bach
(1685-1750)

Zachary Kohlmeier, *organ*

Litanies

Jehan Alain
(1911-1940)

John Woolsey, *organ*

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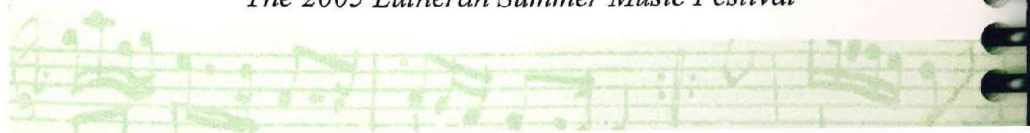
Festival Worship

Main Hall

Center for Faith and Life

Sunday, July 24th, 10:00 a.m.

*This concert is the forty-eighth event of
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Festival Orchestra Concert

Jeffery Meyer, *conductor*

*Main Hall
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Academic Festival Overture (1880)

Johannes Brahms

In 1879, the University of Breslau awarded Brahms an honorary degree of Doctor of Philosophy, upon which, clearly flattered, Brahms wrote a note of thanks to the faculty. It wasn't until he received a letter from his friend Bernhard Scholz, the director of music at Breslau, that it was clear that the rectors of the University had expected the revered composer to express his gratitude in a musical form. Instead of responding with an overtly serious work, during his vacation at Bad Ischle during the summer of 1880, Brahms wrote the Academic Festival Overture, where the emphasis is certainly on the "Festival", as opposed to the "Academic". Brahms described the work as a "very boisterous potpourri of student songs." The work includes four German student songs that one would have found frequently in the beer halls and freshman initiations of the Academy. The text of the last song, the well-known German student song *Gaudeamus igitur*, translates to "Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us." Brahms conducted the premiere of the work in Breslau in 1881.

Pavane pour une infante défunte (1899, orch. 1910)

Maurice Ravel

The Pavane pour une infante défunte (Pavane for a Dead Princess) was written originally for piano solo by Maurice Ravel when he was just 24 years old. It was given its premiere on the piano in 1902, and quickly achieved a wide popularity, one of Ravel's first works to do so. It is said that in choosing his title, Ravel was more influenced by the beauty and alliteration of the sound of the words in the title than by any historical or fictional princess. Ravel was reluctant to overtly dramatize the work. He wrote, "it isn't a funeral of an infant who just died, but an evocation of a pavane [a 16th century dance] that would have been danced by such a little princess at the court of Spain." Regardless, the work demonstrates a ceremonially dignity and a beautiful poignancy. Ravel orchestrated the work for a small orchestra in 1910.

Five Mystical Songs (1911)

Ralph Vaughan Williams

Not only were the Five Mystical Songs written in close temporal proximity to the orchestration of Ravel's Pavane, but there is an even more interesting connection between these two works. In 1908 Vaughan Williams traveled to Paris to study with Ravel, and although Vaughan Williams only spent a short time under Ravel's tutelage, his influences in orchestration and style can certainly be heard and felt throughout this piece. Vaughan Williams chose to set English poet George Herbert's text, and did so with immensely beautiful and sweeping music. The text of the first movement, which will be performed tonight, is as follows:

Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

Essay No. 1 for Orchestra, Op. 12 (1937)

Samuel Barber

Samuel Barber, one of the 20th century's greatest American composers, was born in West Chester, Pennsylvania in 1910. He began studies at the piano at age 6 and began writing music shortly thereafter. He went on to study composition, piano and voice at the Curtis Institute. Later, he studied conducting with Fritz Reiner.

In 1931, when he was barely past twenty, the musical world began to take note of this young composer when his Overture to *School for Scandal*, op. 5 was premiered by Philadelphia Orchestra. Throughout his career, his music was championed by a wide range of preeminent artists, instrumentalists, and conductors such as Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, and Dmitri Mitropoulos, to name a few.

Barber wrote the First Essay one year before his renown *Adagio for Strings*, a piece that found its way not only to frequent concert hall performances, but also into several films such as *Platoon*, *The Elephant Man*, *El Norte*, and *Lorenzo's Oil*. The great sense of emotive drama and extreme lyricism that one hears in the *Adagio* is also present in the First Essay. Of great note is Barber's beautifully dark string writing, as well as the pronounced writing for trumpet at pivotal moments in the work. One striking example of the latter is near the end of the piece, directly following a tremendous orchestral climax, where Barber writes a mysterious 3-part canon for the trumpets that fades out leaving the strings to conclude on an unsettled and lonesome high E.

Suite from *Billy the Kid* (1938)

Aaron Copland

Knowing so well the music that Aaron Copland set down that became the iconoclastic voice of the American prairie and the expansive west, it is difficult to imagine a time when Copland was not known as the quintessential composer of "Americana". But, it was exactly during such a time when Lincoln Kirstein, the co-founder of the American Ballet (which later, through many transformations, became the New York City Ballet) approached Copland about writing music to a ballet about the life of William H. Bonney, a.k.a. Billy the Kid. "The Old Chisholm Trail" and "Git Along Little Dogies" were not exactly familiar ground for the son of a Russian-Jewish immigrant who was born and raised in Brooklyn, New York! But, as Copland said, "Lincoln [Kirstein] was persuasive, and it did not take long to convince me that if I could work with Mexican tunes in El Salón Mexico, I might try home-grown ones..."

Continuing, Copland said that "it is a delicate operation to put fresh and unconventional harmonies to well-known melodies without spoiling their naturalness; moreover, for an orchestral score, one must expand, contract, rearrange, and superimpose the bare tunes themselves, giving them something of one's own touch. That is what I tried to do, always keeping in mind my resolve to write plainly—not only because I had become convinced that simplicity was the way out of isolation for the contemporary composer, but because I have never liked music to get in the way of what it is supposedly aiding. . . . To use or not to use cowboy songs . . . was a decision left up to me. So said Lincoln as he slipped two tune books under my arm. I have never been particularly impressed with the musical beauties of the cowboy song as such. . . . Nevertheless, I took the songs abroad with me. . . . There in a studio on the Rue de Rennes next door to David Diamond [another eminent composer from the United States], I began to compose *Billy the Kid*. Perhaps there is something different about a cowboy song in Paris. Whatever the reasons, it was not long before I found myself hopelessly involved with 'Great Grand-Dad,' 'Git Along Little Dogies,' 'The Old Chisholm Trail,' 'Goodbye, Old Paint,' and 'The Dying Cowboy.' David looked on in wonder as I played 'Trouble for the Range Cook.' I assured him that I would not use 'Home on the Range'—I decided to draw the line someplace!"

Copland summarized the scenario of the ballet as follows: "*Billy the Kid* concerns itself with significant moments in the life of this infamous character of the American Southwest, known to the Mexicans as 'El Chivato,' or simply, 'The Keed.' The ballet begins and ends on the open prairie. The first scene is a street in a frontier town. Cowboys saunter into town, some on horseback, others on foot with lassoes; some Mexican women do a jarabe, which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy, a boy of twelve, is seen for the first time, with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career has begun. In swift succession we see episodes in Billy's later life—at night, under the stars, in a quiet card game with his outlaw friends; hunted by a posse led by his former friend, Pat Garrett; in a gun battle. A celebration takes place when he is captured. Billy makes one of his legendary escapes from prison. Tired and worn out in the desert, Billy rests with his girl. Finally, the posse catches up with him."

The suite utilizes approximately two-thirds of the entire ballet. When *Billy the Kid* was first performed in a two-piano version in Chicago on October 6, 1938 and again in New York the following year by the NBC Symphony, William Steinberg conducting, it was an immediate success with both audiences and critics. "I cannot remember another work of mine that was so unanimously well-received," said Copland. For Edwin Denby, one of America's finest writers on dance, *Billy the Kid* was "our first ballet classic;" it has been performed by ballet companies throughout America and Europe.

Hoe Down from *Rodeo* (1942)

Aaron Copland

The composition of another ballet, *Rodeo*, followed *Billy the Kid* in close succession. It all began when conductor Franz Allers took Copland to meet dancer and choreographer Agnes De Mille, who had an idea for a ballet. As Copland said, "when she started to tell me about it being a cowboy ballet, I immediately said, 'Oh no!' I've already composed one of those. I don't want to do another cowboy ballet! Can't you write a script about Ellis Island?" However, it didn't take long for the project to entice him, and *Rodeo* became another great success. In *Hoe Down*, Copland quotes quite literally from square dancing tunes from the 19th century as well as the old Scottish dance "McLeod's Reel". It is a toe-tapping celebration of the cowboy spirit.

2005 Lutheran Summer Music Festival Orchestra

Violin I

Daniel Colbert, Sarasota, FL, concertmaster
Tiffany Hsu, Orlando, FL

Heather Harrast, Cedar Falls, IA
Heidi Klett, Wadena, IA

Curie Ham, Orlando, FL
Katherine Palmisano, Elkhorn, NE

Wesley von Dassow, Sarasota, FL
Anna DuBois, Coralville, IA

Greg Schultz, Grand Forks, ND
Ellisa Palmer, Forest Lake, MN

Violin II

Goheun Lee, Orlando, FL, principal
Katie Schwarzmann, Platteville, WI

Emily Albrecht, Fargo, ND
Erin Milliren, Seattle, WA

Emily Gray, Huntingburg, IN
Alexandra Azzi, Stuart, FL

Crystal Cabello, East Dundee, IL
Miranda Mattox, Blooming Prairie, MN

Andrew Webb, St. Louis, MO
Danielle Jondal, Austin, MN
Brooke Helgerson, Grad Forks, ND

Viola

Katie Rader, Albuquerque, NM, principal
Elyse Dalabakis, Sarasota, FL

Gabrielle Baker, Dade City, FL
Mary Lang, Perkasia, PA

Sarah Duncan, Normal, IL
Dayna Jondahl, Austin, MN

Allyssa Sellers, Owatonna, MN
Christopher Schaupp, Wausau, WI

Justin Carlson, St. Louis Park, MN
Erik Streufert, Faribault, MN

Christopher Nord, Eagan, MN

Cello

Alexandra Gates, Sarasota, FL, principal
Harrison Haines, Camp Hill, PA

Erin Dillane, Hershey, PA
Hilary James, Golden, CO

Jason Kornelis, Sioux Center, IA
Amanda Pieper, Sun Prairie, WI

Stefan Stephenson-Moe, Sarasota, FL
Jaci Wilkinson, Decorah, IA

Double Bass

Samuel Phillips, Plymouth, MN, principal
Greg Miller, Iowa City, IA
Derek Carlson, St. Louis Park, MN

Flute

Kristina Eldrenkamp, Newton, MA, principal
Brooke Helgerson, Grand Forks, ND
Jennifer Easler, Pensacola, FL
Megan Glass, St. Louis, MO

Clarinet

Ashley Fewins, Mason City, IA, principal
Kaitlin Mansfield, Ashland, KY
William Polzin, Byron, MN, assistant

Oboe

Mary Ann Lucas, Barnhart, MO, co-principal
Kelsey Stoerzinger, Inver Grove Heights, MN,
co-principal
John Groerich, St. Louis, MO
Lauren Donnellson, Plano, TX

Bassoon

Richie Beu, Yorba Linda, CA, principal
Stephanie Benson, Beavercreek, OH
Marko Bajzer, Rochester, MN
Stephen Duncan, Normal, IL

Horn

Katelyn Benedict, N. Hollywood, CA, principal
Lawton Hall, St. Louis, MO
Thomas Rieger, Hershey, PA
Nicholas Wills, Pella, IA

Trumpet

Bryce Johnson, Bradenton, FL, principal
Andrew Prahlow, St. Louis, MO
Todd Craven, Sarasota, FL

Trombone

Andrew Organ, Hoffman Estates, IL, principal
Andrew Doescher, La Crosse, WI
Nikki Windle, Bradenton, FL, bass

Tuba

Joe Lasko, Lakeville, MN, principal

Percussion

Christina Applegate, Tustin, CA
Paul Bernard, Savage, MN
Bryce Culhane, Broken Arrow, OK
Jeanna Mack, Gilbert, PA
Christoph Stephenson-Moe, Sarasota, FL

Harp

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

Keyboard

Zach Busch, Delafield, WI
Matt Peterson, Roseville, MN

Born in Chicago, **Jeffery Meyer** began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is presently the 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. Jeff 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, and the Music Director of the South Bend Youth Symphony. 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 semi-finalist in the 2004 Pedrotti International Competition for Conductors, 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, Marrowstone Festival, Blue Lake Fine Arts Camp, and the Lutheran Summer Music Academy and Festival.

Dr. Meyer would like to thank both of the orchestra assistants—Stephanie Doepker and Heather Groerich—for their outstanding professionalism, hard work, and good humor, as well as Michael Acord, Bruce Atwell, John Bottomley, Todd Craven, S. Blake Duncan, Matthew Hare, Ray Iwazumi, Andrea Lysack, Spencer Martin, Paul Morton, Clinton Nieman, David Oyen, Laurie Penpraze, Ayako Yonetani for their generous and excellent work as sectional coaches.

This event is supported through the generosity of
Rev. Edward and Dr. Erin Obermueller

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