



LUTHERAN  
SUMMER  
MUSIC



ACADEMY & FESTIVAL

**Sine Nomine Vocal Ensemble**

**Edwin Andereck, *tenor***

**Christopher Cock, *tenor***


**Catherine McCord Larsen, *soprano***

**Kerry Walters, *soprano***

**Andrew D. Whitfield, *baritone***

**Karen Wilkerson, *soprano***

Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Tuesday, July 11th, 2006  
7:30 PM



I.

Zefiro torna Claudio Monteverdi  
from *Scherzi musicali* (1567-1643)  
*The west wind returns and nature receives its breath. Flower-wreathed girls sing happily of love, and hills and valleys re-echo their song. Dawn is more lovely, the sun more bright, the sheen of the waters more glorious. But I wander alone, tormented by the brightness of her eyes; and sometimes I weep and sing their praise.*

Christopher Cock  
Edwin Andereck

Pur ti miro Claudio Monteverdi  
from *L'incoronazione di Poppea*  
*Ever dearer I behold thee, I enfold thee; no more sighing, only pleasure, O my life, my only treasure. I am thine, all my heart, all thy love, thou art mine, all my joy, thou art my idol, my life, my heart is ever thine.*

Catherine McCord Larsen  
Kerry Walters

Upon a Summer's Day William Byrd  
(1543-1623)  
*Upon a summer's day love went to swim, and cast himself into a sea of tears. The clouds called in their light, and heaven waxed dim, and sighs did raise a tempest causing fears. The naked boy [Cupid] could not so wield his arms, but that the waves were masters of his might, and threatened him to work far greater harms, if he devised not to scape by flight.*

Catherine McCord Larsen  
Karen Wilkerson  
Christopher Cock

O Lord My God

William Byrd

*O Lord my God, let flesh and blood thy servant not subdue, nor let the world deceive me with his glory most untrue. O mighty God, let not thy mortal foe, let not the fiend with all his craft, thy servant overthrow: but to resist give fortitude, give patience to endure, give constancy, that always thine I may persevere sure.*

Kerry Walters  
Christopher Cock  
Edwin Andereck  
Andrew Whitfield

II.

Benedictus

Franz Schubert

from *Mass in G*

(1797-1828)

*Blessed is he who comes in the name of the Lord.*

Catherine McCord Larsen  
Edwin Andereck  
Andrew Whitfield

Soave sia il vento

Wolfgang Amadeus Mozart

from *Così fan tutte*

(1756-1791)

*Don Alfonso conspires with two young officers, Ferrando and Guglielmo to prove that their fiancées, the sisters Dorabella and Fiordiligi, will be unfaithful if given the opportunity. Don Alfonso devises a scheme to trick the girls into thinking their lovers have been called away to join their regiments. Tearfully, the two women join Don Alfonso to sing this trio from Act I bidding the young soldiers a safe journey. Later in the opera the officers return in disguise as two "Albanians." Each begins to woo the other's girlfriend.*

Kerry Walters  
Karen Wilkerson  
Andrew Whitfield

### III.

Liebeslieder Waltzes, Op. 52

Johannes Brahms  
(1833-1897)

1. Rede, Mächen
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
9. Am Donaustrande
10. O wie sanft di Quelle
11. Nein, es ist nicht auszukommen

### IV.

You Could Drive a Person Crazy  
from *Company* (1970)

Stephen Sondheim  
(b. 1930)

*The protagonist Robert is facing his 35<sup>th</sup> birthday and his married friends continually badger him about getting married. His girlfriends, Marta, Kathy and April, all complain that "Bobby Baby" could "Drive A Person Crazy" through his lack of romantic commitment.*

Catherine McCord Larsen

Kerry Walters

Karen Wilkerson

Johanna

Stephen Sondheim

from *Sweeney Todd: The Demon Barber of Fleet Street* (1979)  
*The macabre tale of Sweeney Todd and his meat pie making companion in crime Nellie Lovitt is well-known to Sondheim audiences. Anthony Hope, a young sailor who once saved Todd's life, has fallen in love with Todd's estranged daughter, Johanna.*

Christopher Cock

Agony

Stephen Sondheim

from *Into the Woods* (1987)  
*Into the Woods is a creative amalgamation of several familiar fairy tales, including Cinderella, Jack and the Beanstalk, Rapunzel, and Little Red Riding Hood. As these characters all chase after their destinies in Act I, their stories collide in humorous and clever ways. In this excerpt Cinderella's Prince and Rapunzel's Prince commiserate about their various problems with women.*

Edwin Andereck  
Andrew Whitfield

No One is Alone

Stephen Sondheim

from *Into the Woods*  
*Act II of Into the Woods reveals that "Happily Ever After" doesn't last long. Characters die—Rapunzel is trampled by a giant and Jack's mother is hit over the head by the Royal Steward. Near the end of the act the remaining characters rally and come together realizing that "No One is Alone."*

Catherine McCord Larsen, Kerry Walters,  
Karen Wilkerson, Christopher Cock,  
Edwin Andereck, Andrew Whitfield

A Weekend in the Country

Stephen Sondheim

from *A Little Night Music* (1973)

*When the actress Désirée Armfeldt invites her former paramour Frederik Egerman and his young wife Anne to visit her for "A Weekend in the Country," Anne suspects her husband's motives and consults with her older and wiser friend Charlotte. Little does Anne know that Charlotte's husband Carl-Magnus is Désirée's current "affaire de coeur." When Carl-Magnus suggests they go along as well Charlotte is not pleased. Henrik, Egerman's son from his first marriage and a seminary student, decides it might be amusing to go along and observe the intrigue.*

Petra (the maid): Kerry Walters  
Anne: Catherine McCord Larsen  
Frederik: Andrew Whitfield  
Charlotte: Karen Wilkerson  
Carl-Magnus: Edwin Andereck  
Henrik: Christopher Cock

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Translations for Liebeslieder Waltzes, Op. 52 by:  
Emily Ezust

1.

Rede, Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!

Speak, maiden, whom I love all too much,  
who hurled into my once aloof heart,  
with only one glance,  
these wild, ardent feelings!

Willst du nicht dein Herz erweichen,  
willst du, eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, daß ich komme?

Will you not soften your heart?  
Do you wish to be chaste  
and remain without sweet bliss,  
Or do you want me to come to you?

Rasten ohne traute Wonne,  
nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge.  
Komme, wenn die Sterne grüßen.

To remain without sweet bliss  
I would never make such a bitter penance.  
So come, dark-eyes,  
Come when the stars greet you.

2.

Am Gesteine rauscht die Flut,  
heftig angetrieben;  
wer da nicht zu seufzen weiß  
lernt es unterm Lieben.

Against the stones the stream rushes,  
powerfully driven:  
those who do not know to sigh there,  
will learn it when they fall in love.

3.

O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

O women, O women,  
how they melt one with bliss!  
I would have become a monk long ago  
if it were not for women!

4.

Wie des Abends schöne Röte  
möcht ich arme Dirne glühn,  
Einem, Einem zu gefallen,  
sonder Ende Wonne sprühn.

Like the evening's lovely red,  
would I, a poor maiden, like to glow,  
to please one, one boy  
And to then radiate bliss forever.

5.

Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!

The green hops vine,  
it winds along the ground.  
The young, fair maiden  
so mournful are her thoughts!

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

You – listen, green vine!  
Why do you not raise yourself heavenwards?  
You – listen, fair maiden!  
Why is your heart so heavy?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr das Liebste weit?

How can the vine raise itself  
when no support lends it strength?  
How can the maiden be merry  
when her sweetheart is far away?

6.

Ein kleiner, hübscher Vogel  
nahm den Flug  
zum Garten hin,  
da gab es Obst genug.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte so wie der.

Leimruten-Arglist  
lauert an dem Ort;  
der arme Vogel  
konnte nicht mehr fort.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte doch,  
ich täte nicht wie der.

Der Vogel kam  
in eine schöne Hand,  
da tat es ihm,  
dem Glücklichen, nicht aus  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte doch wie der.

A small, pretty bird  
took flight  
into the garden  
there was fruit enough there.  
If I were a pretty,  
small bird,  
I would not tarry  
I would do just as he did.

Malicious lime-twigs  
lurked in that place;  
the poor bird  
could not escape.  
If I were a pretty,  
small bird,  
I would have hesitated,  
I would not have done that.

The bird came  
into a pretty girl's hand,  
and she did not harm him,  
the lucky thing.  
If I were a pretty,  
small bird,  
I would not linger -  
I would do just as he did.

9.

Am Donaustrande,  
da steht ein Haus,  
da schaut ein rosiges  
Mädchen aus.

Das Mädchen,  
es ist wohl gut gehegt,  
zehn eiserne Riegel  
sind vor die Türe gelegt.

Zehn eiserne Riegel  
das ist ein Spaß;  
die spreng ich  
als wären sie nur von Glas.

On the banks of the Danube,  
there stands a house,  
and looking out of it  
is a pink-cheeked maiden.

The maiden  
is very well-protected:  
ten iron bolts  
have been placed on the door.

But ten iron bolts  
are but a joke;  
I will snap them  
as if they were only glass.



10.

O wie sanft die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

O how gently the stream  
winds through the meadow!  
O how lovely it is when Love  
finds Love!

11.

Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten.

No, there's just no getting along  
with people;  
they always make such poisonous  
interpretations of everything.

Bin ich heiter, hegen soll ich  
lose Triebe;  
bin ich still, so heißt's, ich ware  
irr aus Liebe.

If I'm merry, they say I cherish  
loose urges;  
if I'm quiet, they say  
I am crazed with love.

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**Edwin Andereck** has sung leading and supporting tenor roles with the Cincinnati Opera, Cleveland Lyric Opera, Charlotte Opera, the Pine Mountain Music Festival, and Cedar Rapids Opera Theatre. Andereck received the Doctor of Musical Arts Degree in Voice from the University of Cincinnati, College Conservatory of Music. He is currently an Associate Professor of music at Luther College in Decorah, Iowa. In October 2005, Dr. Andereck was the guest teacher in two voice master class sessions at the University of Wisconsin, Whitewater, and in April 2006, he will present a lecture on Stravinsky's opera *The Rake's Progress* for members of the Des Moines Metro Opera Guild in Ames, Iowa.

**Christopher M. Cock** is Director of Choral and Vocal Activities at Valparaiso University, where he holds the Phyllis and Richard Duesenberg Chair in Lutheran Music and is Director of The Bach Institute at Valparaiso University. Through his activities as a choral music educator and as a distinguished solo artist, Dr. Cock has forged a unique career path combining the roles of conductor and performer. He frequently brings his focus on outstanding repertoire, vocal technique, and polished musicality to high school ensembles throughout the country. The summer of 2006 will be his sixth season as director of choirs for Lutheran Summer Music, the national Lutheran high school music camp.

**Catherine McCord Larsen** enjoys an active career as a soloist in performances of oratorio, baroque opera, and chamber music recitals. Recent appearances include Handel's "Messiah" with the Lyra Baroque Orchestra and Arvo Pärt's "Magnificat" with the St. Paul Chamber Orchestra. She is also a member of the voice faculty at Northwestern College in St. Paul, MN, where she teaches private lessons and class voice. Ms. McCord Larsen is a former member of the Dale Warland Singers, The Los Angeles Master Chorale, and I Cantori of Los Angeles with whom she toured under Columbia Artists Management. As a member of the Screen Actor's Guild, Ms. McCord Larsen has recorded several motion picture soundtracks, including scores by John Williams and James Newton Howard, as well as numerous national commercials to her credit

**Kerry Walters** is Associate Professor of Music at Bradley University in Peoria Illinois where she chairs the voice area, directs the BU Women's Choir and Opera Workshop, and teaches Diction and Vocal Pedagogy and Literature. She is a frequent concert singer in the Central Illinois region and especially enjoys performing the Baroque repertory. She holds the Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music.

**Andrew D. Whitfield**, baritone, enjoys an active career as a performer, teacher, and stage director. In addition to appearances with Des Moines Metro Opera, Opera Southwest, and Pensacola Opera, Andrew has also been a resident artist with Portland Opera Works and has sung with educational outreach programs for Opera Birmingham and Opera Kansas. Also active as a stage director, Andrew recently directed The Ballad of Baby Doe for Utah State University. A graduate of Butler University, Wichita State University, and Louisiana State University, Andrew currently serves as Assistant Professor of Music at Luther College, where he teaches voice and opera.

**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. Ms. Wilkerson is director of adult choirs and handbells at Saint Michael's Lutheran Church, Roseville. She is on the voice faculty of Northwestern College, and in January of 2004 was a visiting professor at Gustavus Adolphus College. Wilkerson also is on the faculty at Luther Seminary. She holds degrees from California State University, Northridge, and Westminster Choir College.

This recital is supported in part by:

Anonymous

In honor of:

Dr. Sangeetha Rayapati and Dr. Michael Zemek

*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 2006 Lutheran Summer Music Festival:***

**Omega String Quartet**  
Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Wednesday, July 12th, 2006  
7:30 PM

**Movëre Woodwind Quintet**  
Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Friday, July 14th, 2006  
7:30 PM

**Faculty Artist Recital**  
Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Saturday, July 15th, 2006  
7:30 PM

This concert is the eleventh event of  
**Lutheran Summer Music Festival 2006**





LUTHERAN  
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ACADEMY & FESTIVAL

**Omega String Quartet**


**Ayako Yonetani, *violin***

**Ray Iwazumi, *violin***

**Maggie Snyder, *viola***

**Andrea Lysack, *cello***

Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Wednesday, July 12th, 2006  
7:30 PM



## Program

Adagio and Fugue in C Minor, K. 546

W. A. Mozart  
(1756-1791)

- I. Adagio
- II. Fugue

String Quartet in B-flat Major, K. 589


W. A. Mozart

- I. Allegro
- II. Larghetto
- III. Menuetto—Moderato
- IV. Allegro assai

String Quartet in F Minor, Op. 80

Felix Mendelssohn  
(1809-1847)

- I. Allegro vivace assai
- II. Allegro assai
- III. Adagio
- IV. Finale—Allegro molto



Born in Kobe, Japan, **Ayako Yonetani** began her solo debut in Tokyo at age ten after winning the Japan National competition. Dr. Yonetani received her Bachelors, Masters, and Doctoral degrees from the Juilliard School where she studied with Dorothy DeLay, Hyo Kang, and Masao Kawasaki. Currently she is an associate professor of violin and viola at the University of Central Florida and is also a member of Japan's Kioi Sinfonietta Tokyo. She was a guest concertmaster for the Orlando Philharmonic for the 2003-2004 season.

**Ray Iwazumi** holds a Bachelor of Music, Master of Music, and Doctor of Musical Arts from The Juilliard School and two additional masters degrees, both with 'highest distinction,' from the Brussels Royal Conservatory. His violin studies have been primarily with Dorothy DeLay, Hyo Kang, and Igor Oistrakh. He regularly performs with his sister in the "Ray and Amy Violin Duo" and is an active researcher having produced the first serious study of the Six Sonatas for solo violin of Eugène Ysaÿe.

**Maggie Snyder** was born in Memphis, Tennessee, into a musical family and began the study of music at an early age. She spent much of her earliest years performing in recitals with her family both locally and nationally, and continues to do so yearly. She received her Bachelor of Music from the University of Memphis and her Master of Music and GPD from Peabody Conservatory. She served as teaching assistant to Victoria Chiang at Peabody and as teaching and administrative assistant to Victoria Chiang and Heidi Castleman at the Aspen Music Festival. Ms. Snyder joined the Faculty of The University of Alabama as Assistant Professor of Viola in 2002 and is Principal of the Tuscaloosa Symphony Orchestra and the Meridian Symphony Orchestra (Mississippi).

**Andrea Lysack** has performed for audiences worldwide as soloist, chamber musician, and orchestral player. Former member of the Malaysian Philharmonic Orchestra in Kuala Lumpur and the Thunder Bay Symphony in Canada, Ms. Lysack is currently Assistant Principal Cello of the Windsor Symphony Orchestra. Ms. Lysack holds degrees from McGill University (Montreal) and the State University of New York at Stony Brook. Her musical mentors include Timothy Eddy, Antonio Lysy, Gil Kalish, and the late Julius Levine. This summer, Andrea is delighted to rejoin the faculty of the Lutheran Summer Music Academy and Festival where she will teach and perform as a member of the Omega String Quartet.

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This recital is partially sponsored by:

Mrs. Judy Duda

Victoria Shapiro

In memory of:

Rev. & Mrs. R.G. Messerli

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*You are invited to attend the next events of  
**The 2006 Lutheran Summer Music Festival:***

**Movēre Woodwind Quintet**

Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Friday, July 14th, 2006  
7:30 PM

**Faculty Artist Recital**

Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Saturday, July 15th, 2006  
7:00 PM

**Festival of Hymns**

Christ Chapel  
Gustavus Adolphus College  
Monday, July 17th, 2006  
7:30 PM

This concert is the twelfth event of  
**Lutheran Summer Music Festival 2006**

LUTHERAN  
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PROGRAM







LUTHERAN  
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ACADEMY & FESTIVAL

**Movēre Woodwind Quintet**

**Polly Meyerding, *flute***

**S. Blake Duncan, *oboe***

**Michael Acord, *clarinet***


**David Oyen, *bassoon***

**Bruce Atwell, *horn***

Assisted by:

**Du Huang, *piano***

Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Friday, July 14th, 2006  
7:30 PM



## PROGRAM

Quintet, Op. 43

Carl Nielsen  
(1865-1931)

- I. Allegro ben moderato
- II. Minuet
- III. Praeludium—Theme and Variations

Wind Quintet, No. 2

Miguel del Aguila  
(b. 1957)

- I. Back in Time
- II. In Heaven

Sextet

Francis Poulenc  
(1899-1963)

- I. Allegro vivace
- II. Divertissement
- III. Finale

Du Huang, *piano*

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**Polly Meyerding** is a freelance flutist and private flute instructor in Saint Paul, Minnesota. Having earned her Master of Music degree at the Eastman School of Music, she has performed at the Spoleto Festival in the USA and Italy, the Heidelberg Castle Festival, and toured France with a professional flute choir. Ms. Meyerding has performed with numerous organizations in the Twin Cities area, including the Minnesota Orchestra, Minnesota Opera, and Monarch Trio. She is the creator and director of the Summer Flute Intensive and Flute Fling, and currently President of the Upper Midwest Flute Association.

**S. Blake Duncan** is in his 12th year with Lutheran Summer Music where he serves as oboe instructor, chair of the woodwind faculty and is the *Victor H. Matfeld Endowed Director of the Collegium Musicum*. He currently teaches as an adjunct faculty member at Bradley University where he teaches double reeds, music technology music appreciation and directs the Bradley Collegium Musicum. He holds the Solo English horn chair with the Peoria Symphony Orchestra, is the solo oboist with the Peoria BachFest and performs with the Prairie Ensemble Chamber Orchestra as principal oboe. An Ordained ELCA pastor, he is currently the Minister of Music, organist and choirmaster at St. Matthew's Episcopal Church in Bloomington, and is currently chorusmaster for both Opera Illinois and Sugar Creek Symphony & Song Festival. He is also the founder and director of the Peoria Early Music Ensemble.

**Michael Acord** is currently Associate Professor of Music at Morehead State University and Principal Clarinet of the Lexington Philharmonic Orchestra. In addition to studio clarinet teaching, Acord teaches Music History, conducts the MSU Clarinet Choir, and performs regularly with the Baird Winds Faculty Woodwind Quintet. Acord earned a Bachelor of Music Education degree from Morehead State University, a Master of Music degree in Clarinet Performance from Michigan State University, and has also studied at the Eastman School of Music. His principal teachers include William Bigham, Elsa Ludwig-Verdehr, and Stanley Hasty.

**David Oyen**, Associate Professor of Music at Morehead State University (MSU), teaches bassoon and music theory. He holds a doctor of musical arts degree from Ohio State University where he studied with Christopher Weait. He is the bassoonist with the Baird Winds at MSU and performs regularly with the Lexington Philharmonic and the West Virginia Symphony. He was previously principal bassoonist of the Springfield (OH) Symphony Orchestra and has also performed with the Columbus, Roanoke, and Mansfield Symphony Orchestras, Opera/Columbus, Keith Brion's New Sousa Band, WindWorks, and OBOHIO.

**Bruce Atwell** has performed throughout the United States and Europe as an orchestral musician and soloist. An Associate Professor of Music at the University of Wisconsin Oshkosh, Dr. Atwell maintains a busy teaching and performance schedule, with Principal Horn positions with the Milwaukee Ballet Orchestra, the Green Bay Symphony, the Fox Valley Symphony, and as a member of the Milwaukee Horn Quartet. He has performed with the Florida Symphony, the Hong Kong Philharmonic, as Acting Fourth Horn with the Philadelphia Orchestra, and with numerous orchestras throughout the United States.

**Du Huang** received training at the University of Cincinnati, College-Conservatory of Music with Professors Eugene and Elizabeth Pridonoff, where he graduated with the Bachelor of Music and Master of Music degrees. He studied with Professor Gilbert Kalish at the State University of New York at Stony Brook, receiving the Doctor of Musical Arts degree in 2001. Huang enjoys working with young pianists and musicians at Luther College in Decorah, Iowa, where he has served as an Assistant Professor of Music since 2001. During the summer, he serves on the piano faculty at Lutheran Summer Music Academy and Festival.

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This recital is supported in part by:

Carla Borchardt

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Saturday, July 15th, 2006  
7:00 PM

**Festival of Hymns**

Christ Chapel  
Gustavus Adolphus College  
Monday, July 17th, 2006  
7:30 PM

**Student Chamber Recital**

Björling Recital Hall  
Schaefer Fine Arts Center  
Gustavus Adolphus College  
Wednesday, July 19th, 2006  
7:30 PM

This concert is the thirteenth event of  
**Lutheran Summer Music Festival 2006**

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