



LUTHERAN
SUMMER
MUSIC



ACADEMY & FESTIVAL


LSM Festival Orchestra Concert

Jeffery Meyer, *conductor*

Christ Chapel
Gustavus Adolphus College
Saturday, July 21st, 2007
7:00 PM

*The performance was supported through the generosity of:
Sukup Manufacturing Co.*

*Additional support was provided by:
Phyllis and Richard Duesenberg
In Honor of Mr. William R. Heyne*



Program

Shortcut Home (1998)

Dana Wilson
(b. 1946)

Russian Easter Overture, op. 36

Nikolay Rimsky-Korsakov
(1844-1908)

Violin Concerto in E Minor, op. 64

Felix Mendelssohn
(1809-1847)

1. Allegro molto appassionato
Karla Dietmeyer, violin
(Winner of the 2007 LSM Concerto Audition)

Intermission

Symphony No. 9 in E Minor, op. 95
"From the New World"

Antonin Dvořák
(1841-1904)

1. Adagio – Allegro molto
2. Largo
3. Scherzo: Molto Vivace – Poco sostenuto
4. Allegro con fuoco

Shortcut Home

Dana Wilson (b. 1946)

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. His compositions have been performed throughout the United States, Europe, Asia and Australia, and are published by Boosey and Hawkes and Ludwig Music Publishers.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by

Prentice Hall, and has written on diverse musical subjects, including his own compositional process in *Composers on Composing for Band, Vol. 2*. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

Shortcut Home is a rousing and rather elaborate fanfare that features each section of the ensemble. A shortcut may be the shortest way to get somewhere, but it often requires giving up the smooth road for a route that encounters puddles and fences; so it is with this piece. Drawing upon various jazz styles, the music proclaims and cascades, always driving toward the C Major "home" of the final chord.

Russian Easter Overture

Nikolay Andreyevich Rimsky-Korsakov

(b. Tikhvin, 6 March 1844; d. Lyubensk, 8 June 1908).

Rimsky-Korsakov composed the Russian Easter Overture between August 1887 and April 1888, and conducted the premiere in St. Petersburg, Russia in December, 1888. It was the last in a series of brilliant works that he himself as conductor introduced in St. Petersburg within a little over a year. *Capriccio Espagnol*, Op. 34 was premiered in December of 1887, and *Scheherazade*, Op. 35, was premiered in November of 1888.

The work, whose actual Russian title is *Svetly Prazdnik* or "Bright Holiday", the traditional Russian name for Easter, reflects Rimsky-Korsakov's fascination with the history, legends and pagan rituals of early Christian Russia that were very different from the serene and chaste expressions of exaltation found in the West.

The work is based on liturgical themes found in a collection of old Russian Orthodox canticles, and in the preface of the score, Rimsky-Korsakov quotes portions of the 68th Psalm and chapters from Mark, also adding some lines of his own which make reference to a more universal and primitive symbolism.

In his autobiography, *My Musical Life*, he wrote this insightful program note:

This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merry-making of Easter Sunday, is what I was eager to reproduce in my overture. . . . The rather lengthy slow introduction . . . on the theme "Let God arise" [woodwinds], alternating with the ecclesiastical melody "An angel cried out" [solo cello], appeared to me, in the beginning, as it were, the ancient prophecy of Isaiah of the Resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the Holy Sepulchre that had shone with ineffable light at the moment of the Resurrection—in the transition to the *Allegro* of the overture. The beginning of the *Allegro*—the theme "Let them also that hate Him flee before Him"—led to the holiday mood of the Greek

Orthodox service on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dancelike tolling of bells, alternating now with the sexton's rapid reading and now with the conventional chant of the priest's reading the glad tidings of the Evangel. The Obikhod theme, "Christ is arisen," which forms a sort of subsidiary part of the overture, appears amid the trumpet blasts and the bell-tolling, constituting a triumphant coda.

The work is at once brooding, contemplative, and exultant, and, as always, dazzling in its orchestration and effect.

Violin Concerto in E Minor, op. 64

Felix Mendelssohn

(b. Hamburg, 3 February 1809; d. Leipzig, 4 Nov 1847)

Felix Mendelssohn grew up as part of a privileged and cultured family, whose interest in art, philosophy and culture was a clear influence on the young musician. He began composing quite young, and first performed as a pianist at age 9. His first masterpiece, the overture to Shakespeare's *A Midsummer Night's Dream* was written when he was just 17. As he matured as a musician, he also dedicated himself to the traditions of classical art music, and the revival of Bach's music in the 19th Century can be largely attributed to Mendelssohn. When he was only 20 years old, he conducted the first performance of the *St. Mathew Passion* since Bach's death.

Mendelssohn completed his Concerto in E minor on September 16, 1844. The first performance took place in Leipzig on March 13 of the following year, with Ferdinand David as soloist and the Gewandhaus Orchestra conducted by Niels W. Gade. The work was written for Ferdinand David, a teenage friend of Mendelssohn's who was the concertmaster of the Gewandhaus Orchestra in Leipzig, and later appointed the head of the violin department at the Leipzig Conservatory, which Mendelssohn himself founded. This concerto had been promised to David as early as 1838, but the actual impetus for its completion could very well have been his meeting with Joseph Joachim, when he was just 12 years old. The young violinist, who would become the champion of Brahms and close colleagues of Liszt and Schumann, may have indeed influenced the work's youthful vigor and freshness. The concerto is exquisitely conceived and from a formal perspective as near to perfection as any of his masterpiece throughout his career.

When Mendelssohn died, Joachim was only 16 years old. Much later, at a festival in summary of Joachim's career, he offered his comments on some of the great works with which he had been associated: "The Germans have four violin concertos. The greatest, the one that makes the fewest concessions, is Beethoven's. The one by Brahms comes close to Beethoven's in its seriousness. Max Bruch wrote the richest and most enchanting of the four. But the dearest of them all, the heart's jewel, is Mendelssohn's."

Symphony No. 9 in E Minor, op. 95

Antonín Dvořák

(b. Nelahozeves, September 8, 1841; d. Prague, May 1, 1904)

Arguably Dvořák's most popular work, the Symphony No. 9 (first published as Symphony No. 5) was written in New York City between January 10th and May 24th, 1893 during his time as the director of the National Conservatory of Music (1892-1895). It was premiered by the New York Philharmonic on December 16, 1893. Dvořák spent a great deal of time acquainting the public with his objectives and procedures in writing the work and his visions for the future of music in the "New World". Much of the musical material in the work was inspired by African and Native American traditions. In an article published in *The New York Herald* on the eve of the great work's premiere performance, Dvořák stated, "I . . . carefully studied a certain number of . . . melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit, in fact. It is this spirit which I have tried to reproduce in my symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint and orchestral color."

He continued his remarks with this movement-by-movement description:

The Symphony . . . opens with a short introduction, an *Adagio* of about 30 bars . . . This leads directly into the *Allegro*, which embodies the principles which I have already worked out in my Slavonic Dances: that is, to preserve, to translate into music, the spirit of a race as distinct in its national melodies or folk songs. The second movement is an *Adagio*. But it is different to the classic works in this form. It is in reality a study or sketch for a longer work, either a cantata or opera, propose writing, and which will be based upon Longfellow's *Hiawatha*. I have long had the idea of some day utilizing that poem. I first became acquainted with it about 30 years ago through the medium of a Bohemian translation. It appealed very strongly to my imagination at that time, and the impression has only been strengthened by my residence here. The scherzo . . . was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay which I made in the direction of imparting local color of an Indian character to music. [In the final movement] all the previous themes reappear and are treated in a variety of ways.

This music is not "American" just as Gershwin's *American in Paris* is not "French". It is rather a great Czech composer's impressions of the spirit of America, and in it the listener can hear the hope and vitality of the then young nation as well also Dvořák's own strong Czech voice expressing a wide variety of emotion from homesickness (so clearly heard in the second movement) to national pride.

Notes by JM

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is the founder and Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia, as well as the Director of Orchestras at the Ithaca College School of Music. Jeff is also the Orchestra Director at LSM Academy and Festival, a summer festival for talented high school musicians. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra and the Syracuse Symphony Orchestra. 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. Recently he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, featuring works by three of St. Petersburg's most prominent composers. He has been featured numerous times as both a conductor and pianist as part of the "Sound Ways" International New Music Festival in St. Petersburg, Russia. 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, 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 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. He was also recently selected to be included in the 60th Anniversary Edition of *Who's Who in America*.

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. He has adjudicated throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has served on the faculties of the Dorian Keyboard Festival, Blue Lake Fine Arts Camp, Marrowstone Music Festival, and Lutheran Summer Music Academy and Festival.

Karla Dietmeyer, violin, began her musical studies on the piano at the age of four, and her violin studies at age five. Her violin teachers have been Kay Fry, Pat Vas Dias, Becky Kline, and Tom Wermuth. She has attended various summer music programs, including Encore Too! in Cleveland, and Preludio at Ithaca College in New York. This is her first summer with Lutheran Summer Music. Karla will be a junior at Starr's Mill High School, where she has appeared with the SMHS Wind Ensemble as a soloist, as well as with the top choirs and vocal jazz ensemble in concerts around the state. In the fall, she will be the featured soloist on electric violin with the SMHS Panther Pride marching band. She has played in various string trios and quartets at National Federation of Music Clubs of America auditions, as well as in chamber music recitals and weddings. Karla plays electric violin with GraceFlock, the contemporary worship ensemble at Christ Our Shepherd Lutheran Church. She lives in Peachtree City, Georgia, with her parents Karl and Chery Dietmeyer. Her older sister, Laura, is a 2004 and 2005 alumna of LSM.

Thank you to Erin Dillane and Phil Grupe, the orchestra assistants, for their work in making the LSMFO run smoothly and professionally, and Peter Wessler, facilities coordinator, whose tireless and efficient work helps make ALL of LSM run smoothly and professionally (and whose dance moves makes even Michael Jackson jealous). A special thank you to faculty members Ayako Yonetoni, Ray Swazumi, Spencer Martin, Andrea Lysack, Rolf Erdahl, Blake Duncan, David Oyen, Laurie Penpraze, Bruce Atwell, Todd Craven and John Bottomly as well as Festival Events Manager Justin Schramm who worked with the orchestral students in sectional rehearsals.

2007 LSM Festival Orchestra
Jeffery Meyer, Conductor

1st Violins

Katie Schwarzmann, Concert Master
Karla Dietmeyer, Assistant Concertmaster
Lindsey Herle
Emmy Titcombe
Katherine Kjeer
Victoria Torkelson
Megan Charlebois
Christina Marolla

2nd Violins

Angela Xie, principal
Julia Johnson
Paul Rutledge
Alena Davis
Megan McCarthy
Marta Neumann
Dylan Richards

Viola

Rebecca Vieker, principal
Elyse Dalabakis
Elizabeth Johnson
Claire Calkins
Leslie Moorman
Justina Russo

Cello

Edward Schumacher, principal
Jaci Wilkinson
Bjorn Hovland
Dan Wessler
Jordynn Zusy
Jasmine Yates
Braun Oldenkamp
Jacquelyn Baker
Erin Dillane
Daniella Volker

Bass

Matt Minter, principal
Lindsey Bobyak
John Sholund

Flute

Vytautas Oskinis, principal
Chihiro Kainuma
Rachel Peters (Piccolo)

Oboe

Alicia Tape, principal
Marissa Camahan

Clarinet

Matt Dykeman, principal
Ryan Baker

Bassoon

Stephen Duncan, principal
Erica Yeager

Horn

Katie Miller, principal
Nicholas Wills
Austin Larson
Jacob Poulos

Trumpet

Josh Castillo, principal
Benjamin King
Jessica Gates

Trombone

Corey Feiock, principal
Brian Trude
Carmen Boerboom, bass trombone
Kristen Heider, bass trombone

Tuba

Chad Woodruff, principal

Percussion

Austin Lemmons, principal
Christina Applegate
J.C. Dickson
Ben Woolsey
Justin Schramm

Harp

Rose Hendrix

EVENING PRAYER
Saturday, July 21, 2007

TREASURES OLD AND NEW

The liturgy is at the front of the cranberry-colored Evangelical Lutheran Worship (ELW), p. 310.

The theme of worship this summer has been Treasures Old and New celebrating our musical and liturgical heritage as well as new hymns and songs in the newest generation of Lutheran hymnals.



OPENING

Abendmusik

Benedictus, Op. 59 No. 9

Max Reger (1873-1916)

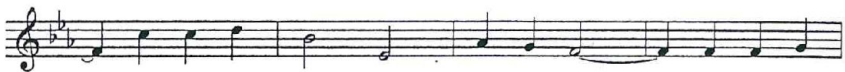
Christiaan Teeuwesen, organ

Please stand and sing:

Thou That Hast Given So Much to Me



Thou that hast given so much to me, _____



Give one thing more, a grate-ful heart, _____ Not thank-ful



when it pleas-eth me As if thy bless-ings had spare days; _____

— But such a heart, whose pulse may be _____ thy praise.

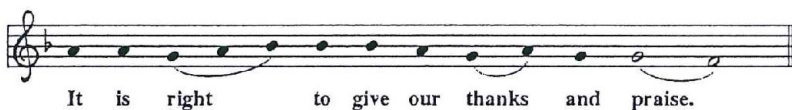
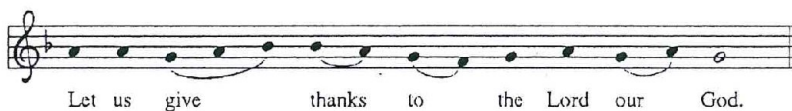
Dialogue

Stand and face the candle as it is carried in.

Jesus Christ is the light | of the world,
the light no darkness can | overcome.
Stay with us, Lord, for | it is evening,
and the day is | almost over.
Let your light scat- | ter the darkness
and illu- | mine your church.

Joyous light of glory:
of the immortal Father; heavenly, holy, blessed Jesus Christ.
We have come to the setting of the sun, and we look to the
evening light. We sing to God, the Father, Son and Holy Spirit:
You are worthy of being praised with pure voices forever. O
Son of God, O giver of life: The universe proclaims your glory.

Thanksgiving for Light



We give you thanks, O God ... now and forever.
Amen. (*sung on one pitch*)

BE SEATED

PSALMODY

Psalms 141

Let my prayer rise ...

front of ELW, p. 312

Group I—Students; Group II—All others

Silence

STAND

Hymn

God, Who Made the Earth and Heaven

ELW 564
AR HYD Y NOS

St. 1, 4—All, in unison

St. 2, 3—All, in harmony

BE SEATED

WORD

Reading

Colossians 3:12-17

The word of the Lord.

Thanks be to God.

Silence

STAND

Gospel Canticle

From *Lutheran Book of Worship*



☩ My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.




The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat - tered the



proud in their con - ceit. He has cast down the might - y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun - gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser - vant Is - ra - el,



for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.



Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



as it was in the be - gin - ning, is now, and will be for - ev - er. A - men

This setting of the *Magnificat* from *Lutheran Book of Worship*, composed by Dale Wood (1934-2003), was used at Lutheran Summer Music from 1982 through 2006.

PRAYERS

Prayers

p. 316

To conclude the prayers, all are invited to sing:

5

Grant peace, we pray, in mer-cy, Lord; Peace in our time, oh, send us!

For there is none on earth but you, None oth-er to de-fend us. You on-ly, Lord, can fight for us.

For there is none on earth but you, None oth-er to de-fend us.

You on-ly, Lord, can fight for us. A - - - men.

The musical score consists of four systems. The first system is a vocal line starting with a fermata and a '5' above the staff. The second system continues the vocal line. The third system shows a piano accompaniment with a vocal line above and a piano line below. The fourth system continues the vocal line.

Lord's Prayer

p. 318

Blessing

p. 319

Please depart in silence.

EVENING PRAYER PARTICIPANTS

Leader	Craig Mueller <i>The Lila and Gary Aamodt Chaplain</i>
Organ	Christiaan Teeuwssen <i>The Regina Holmen Fryxell and Patricia Schad Leege Endowed Chapel Organist</i>
Cantor	Stefanie Fiser
Reader	Will Gobeli
Light	Nikki Ostby
Chapel Choir	Zebulon Highben <i>The Paul Bouman Chapel Choir Director</i>
Festival Orchestra	Jeffery Meyer

EVENING PRAYER ACKNOWLEDGEMENTS

The musical prayer, "Thou That Hast Given So Much to Me" (by LSM board member Carl Schalk), has been traditionally used to begin the last three Evening Prayer services of Lutheran Summer Music. This year we begin a new tradition, ending these same services with a musical prayer created by Paul Bouman (longtime LSM Chapel Choir director) for this year's anniversary celebration.

Thou That Hast Given So Much to Me. Text: George Herbert (1593-1633). Music: Carl Schalk (b. 1929), from *Oremus: Prayers for the Church Set II*, © 1986 Concordia Publishing House. *For the choirs of Grace Lutheran Church.*

Gospel Canticle. Reproduced from *Lutheran Book of Worship*, Augsburg Fortress, 1978. Reprinted under OneLicense.net license #A-709-357.

Grant Peace, We Pray, in Mercy, Lord. Text: Medieval antiphon, adapt. Martin Luther (1483-1546), trans. *Laudamus*, 1952. Music: VERLEIH UNS FRIEDEN, mode I, *Gesangbuch*, Nürnberg, 1531. Arrangement: Paul Bouman (b. 1918), *commissioned for the 25th Anniversary of Lutheran Summer Music Academy and Festival.*

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 2007 Lutheran Summer Music Festival:*

Festival Brass

Christ Chapel Patio
Gustavus Adolphus College
Sunday, July 22nd, 2007
9:00 AM

Musical Offering

Christ Chapel
Gustavus Adolphus College
Sunday, July 22nd, 2007
9:30 AM

Festival Worship

Christ Chapel
Gustavus Adolphus College
Sunday, July 22nd, 2007
10:00 AM

This concert is the forty-eighth event of
Lutheran Summer Music Festival 2007

