

LUTHERAN
SUMMER
MUSIC
ACADEMY & FESTIVAL

Festival Orchestra

David Upham, *conductor*

*Thrivent Financial for Lutherans is pleased to sponsor the
Lutheran Summer Music Festival Orchestra Concert*



Thrivent Financial for Lutherans

Center for Faith and Life
Luther College
Saturday, July 17, 2010
7:00 PM

From The Wand of Youth, Suite No. 1, Op. 1a

Edward Elgar
(1857–1934)

- I. *Overture*
- II. *Serenade*
- IV. *Sun Dance*
- V. *Fairy Pipers*
- VII. *Fairies and Giants*

Fantasia Brilliante sur Carmen

François Borne
(1840–1920)

Tatiana Koike, *flute*

INTERMISSION

Symphony No. 2 in D Major, Op. 43

Jean Sibelius
(1865–1957)

- I. *Allegretto*
 - II. *Tempo Andante, ma rubato*
 - III. *Vivacissimo; Lento e suave*
 - IV. *Allegro moderato*
-

FESTIVAL CONCERT ORCHESTRA

Flute

Tatiana Koike, *Austin, TX*
Caroline Little (piccolo), *Cedarburg, WI*
Ellen Scoleri, *Calumet City, IL*

Oboe

D.J. Kresge, *Stoughton, WI*
William Leafblad, *Watkins, MN*

Clarinet

Thaddaeus Gregory, *Seattle, WA*
David Deiter, *Northampton, PA*

Bassoon

Joshua Schairer, *Loveland, CO*
Renae Tuschner, *Lakeville, MN*

Horn

Joseph Prior, *Winter Park, FL*
Joshua Hernday, ♦ *Oshkosh, WI*
Will Doebler, *Valparaiso, IN*
Della Woon, *Columbus, IN*
Allison Jannette, + *Madison, WI*

Trumpet

Lance Domingue, *Scott, LA*
John Mange, ♦ *North Andover, MA*
Michael vonWaldner, *Sarasota, FL*

Trombone

Thomas Whaley, *Circle Pines, MN*
Jacquelyn Hirzel, *Fullerton, CA*
Patrick Burke, *Chesterland, OH*

Tuba

Kyle Winterboer, *Milford, IA*

Percussion

Sylvia Kaare, *Eden Prairie, MN*
Faith Lundin, *Bemidji, MN*
Colin Tobin, *Olympia, WA*

Timpani

Kyle Hasse, *Roseville, MN*
Austin Lemmons, *Abilene, TX*

Harp

Erika Tobin, *Olympia, WA*

Violin I

Michael Sherman, *Reading, MA*
Megan Susuico, *Eugene, OR*

Emmy Titcombe, *Kodiak, AK*
Jonathon Winter, *Decorah, IA*
Hannah Keseman, *Freeburg, IL*
Eva Peterson, *Chippewa Falls, WI*
Marissa Eckberg, *Gaylord, MN*
Lucas Bleckeberg, *Ridgeway, IA*
Elizabeth Campbell, *Roseville, MN*
Timothy Zakian, *Bloomington, IN*
Alex Johnson, *Sarasota, FL*
Stacy Duren, + *Sun Prairie, WI*

Violin II

Sophia Butler, *Burnsville, MN*
Kayleigh Shaffer, *Tacoma, WA*
Gwendolyn Giles, *Silver Spring, MD*
Christopher Bierstedt, *Sioux Falls, SD*
Rebecca Easler, *Fredericksburg, VA*
Claire Dembsky, *Edina, MN*
Meggan Muhle, *Hale, MI*
Jenna Braban, *Mahopac, NY*
Deborah Smith, *Manassas, VA*
Katharine Nickelsen, *Roseville, MN*
Greg Schultz, + *Thompson, ND*
Jennifer Unke, + *Crookston, MN*

Viola

Aaron Mertenich, *Decorah, IA*
Molly Wilkens-Reed, *Memphis, TN*
Sarah Nicla, *Devils Lake, ND*
Kolby Williams, *Bella Vista, AR*
Emily Quandahl, *Winona, MN*
Karin Dye, *Chesterfield, MO*
Ryan Wilcox, *Sioux Falls, SD*
Drew Titcombe, *Kodiak, AK*
Gregory Smith, *Manassas, VA*
Mary Lang, + *Perkasie, PA*

Cello

Brita Moore, *Mercer Island, WA*
Kelsey Smith, *Scottsdale, AZ*
Kjerstin Anderson, *Oak Park, IL*
Jasmine Yates, *Bettendorf, IA*
Laura Hansen, *Odebolt, IA*
Gloria Smith, *Manassas, VA*

Bass

Colton Pugh, *McAllen, TX*
Audrey Girton, *Wichita, KS*
Lillian Thomas, *Villa Park, CA*
Karl Nilsson, *Newington, CT*

+ Counselor

♦ Intern

PROGRAM NOTES

Elgar: The Wand of Youth, Suite No. 1, Op. 1a

As a child, Edward Elgar collaborated with his siblings in the creation of a play in which they left behind the “dreary” adult world for a fairytale land. As an aspiring composer, he wrote musical themes for the play which he guarded in his notebook for many years. Almost 40 years later, having already composed mature works like the *Enigma Variations*, Elgar returned to these themes and orchestrated them.

Elgar orchestrated 13 pieces, initially releasing only seven of them in the first suite. Following its success, he released the remaining movements in the second suite, giving both works the honorary Opus No.1 in recognition of their origin early in his childhood. The music from the *Wand of Youth* suites displays a delightful mixture of the simplicity, optimism, and exuberance of youth, with the sure-handedness of a mature composer and orchestrator.

Borne: Fantasia Brilliante sur Carmen

François Borne was a flute performer, professor, and composer in late 19th-Century France. He served as the principal flutist of the Grand Theater of Bordeaux and taught at the Toulouse Conservatory. Although Borne composed many pieces for the flute, the *Fantasia Brilliante* is his only known surviving work.

The piece fulfills many of the composer’s goals in writing for his instrument, utilizing the full range and technical capabilities of the flute and challenging the abilities of the performer. By choosing numerous themes from Georges Bizet’s wildly popular opera, *Carmen*, he ensured the popular success of his work as well. The *Fantasia* includes the dramatic “Fate” motif that appears throughout the opera, the famous *Habanera*, as well as the wild gypsy dance.

Sibelius: Symphony No. 2 in D Major, Op.43

Jean Sibelius grew up in a Finland fighting to be free from political and cultural domination by foreign powers. His tone poem *Finlandia* became a symbol of the Finnish struggle for independence. It is not clear whether Sibelius also intended this symphony to be a nationalistic statement. Nevertheless, many have heard this dramatic work’s passage from initial darkness into its stirring conclusion in that same light.

Sibelius’s symphony begins with rising D Major chords in the strings, followed by a pastoral theme in the woodwinds. The woodwinds inspire a response from the horns, but the music soon finds itself instead lost and misdirected into a minor chord. Restarting again and again, the music eventually finds the thematic and harmonic stability needed to carry itself forward.

The second movement continues the alternation of darkness and light. It opens with a bassoon melody taken from sketches for an earlier work inspired by the death scene in *Don Giovanni*. The movement soon turns to a radiant major key, quoting a theme originally entitled “Christus” in sketches for another earlier work.

The third movement is a vigorous Scherzo full of challenging, rapid passages for the strings. The storm subsides and gives way to a gorgeous oboe solo featuring many repeated pitches – a trait shared with Finnish folk music. The peace is shattered by the brass and timpani and the stormy Scherzo is taken up again. As the peaceful oboe melody reasserts itself, the work gradually turns towards its glorious finale.

Dr. David Upham, conductor

David Upham will begin his position this fall as the orchestra director and lecturer at the University of New Hampshire. Before his appointment to UNH, he lived in the Pacific Northwest, serving as music director of both the Bainbridge Symphony Orchestra and the Young Virtuosi Chamber Orchestra at the Seattle Conservatory of Music. Upham also served as the associate conductor of the Rainier Symphony, and as a guest conductor with Ballet Bellevue and other local organizations like the Northwest Mahler Festival. He recently made his international debut in at *Aujourd'hui musiques*, a contemporary music festival in southern France.

Also active as an educator, Upham has worked for ten years as a public school music educator, where his programs received top recognition at competitions and festivals in the region. He has worked for the Seattle Youth Symphony Orchestras during the school year as well as at their summer program, Marrowstone Summer Music. Upham is in demand across the region and country as a conductor and clinician, appearing at festivals in Massachusetts, Arkansas, and Kansas.

A proud graduate of Luther College, Upham also holds degrees from the University of Northern Colorado, and most recently completed his doctoral degree at the University of Washington. His principle teachers have included Maestro Peter Erös and Dr. David MacKenzie. Upham has undertaken additional musical studies with Jorma Panula, Alexander Polishchuck, Marin Alsop, Larry Rachleff, and others.

Appreciation is extended to the Rainier Symphony Orchestra in Tukwila, Washington, and the Bainbridge Symphony Orchestra in Bainbridge Island, Washington for lending scores to Lutheran Summer Music; and to Luther College for the lending of instruments.

We ask that all members of the audience refrain from photographing or recording the performance. A high-fidelity CD recording of the performance may be ordered. An order form will be available following the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off.

You are invited to attend the upcoming events of the
Lutheran Summer Music Concert & Recital Series:

Porch Brass

Beginning at 8:30 AM outside the Center for Faith and Life
Sunday, July 18, 2010

Musical Offering

featuring the 2010 Messerli Scholars

Festival Worship

Center for Faith and Life
Luther College
Sunday, July 18, 2010
9:00 AM

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