



LUTHERAN
SUMMER
MUSIC
ACADEMY & FESTIVAL

Faculty Artist Recital
Omega String Quartet

Sarah Nordlund, *violin*
Jubal Fulks, *violin*
Spencer Martin, *viola*
Samuel Nordlund, *cello*

with

Denise Parr-Scanlin, *piano*

Noble Recital Hall
Luther College
Thursday, July 8, 2010
8:00 p.m.

The LSM Concert & Recital Series is supported, in part, by the Iowa Arts Council and
the National Endowment for the Arts

String Quartet in C Major, K. 465
"Dissonance"

Wolfgang Amadeus Mozart
(1756-1791)

Adagio-Allegro
Andante cantabile
Menuetto
Allegro

Piano Quintet in G Minor, Op. 57 (1940)

Dmitry Shostakovich
(1906-1975)

Prelude (Lento)
Fugue (Adagio)
Scherzo (Allegretto)
Intermezzo (Lento)
Finale (Allegretto)

Program Notes

Upon hearing the opening measures of the **String Quartet in C Major, K. 465**, it is immediately apparent how this quartet became known as the "Dissonance." These 22 bars must have sounded rather outrageous to an 18th-century audience. Italian composer Giuseppe Sarti (1729-1802) wrote a denunciation against the opening *Adagio*, referring to it as "musical barbarism." Franz Joseph Haydn (1732-1809) is said to have remarked that if Mozart chose to write such a passage he must have had his reasons for doing so. This work is one of the six string quartets dedicated to Haydn, which were first published in 1785. Mozart was strongly influenced by Haydn in this relatively new genre of the string quartet, a genre in which Haydn is regarded as the founding father.

Following the dissonant *Adagio*, the work develops into a more typical string quartet from this era, but careful analysis reveals just how closely Mozart must have studied the quartets of Haydn, and the influence that these works had on him.

The compositions of **Dmitry Shostakovich** have frequently been regarded as music of political protest, often thought to contain coded anti-Stalinist/anti-communist messages. As the cold war fades in memory, the music of this great Russian master nevertheless continues to resonate with audiences the world over.

The **Piano Quintet in G Minor, Op. 57** is a relatively early composition of Shostakovich's, and is only the fourth chamber work that he composed. Following the success of his First String Quartet in 1938, Shostakovich was asked by the Beethoven String Quartet, the premiere string quartet in the Soviet Union, to compose another work for them to perform. He decided to compose a piano quintet with the idea that he would travel and perform the work with the ensemble. He settled down to write the work in the summer of 1940, and by the end of the year, the work had been performed several times in Moscow and Leningrad. The work was very well-received, and was awarded the Stalin Prize in 1941.

The Piano Quintet is a historical reflection of the time in which it was composed. In 1940 most of Europe had already plunged into war. Despite the non-aggression pact that was signed by both Hitler and Stalin, the Soviet Union was on the brink of a gruesome war. This work was composed during the relatively calm time that preceded the German invasion in 1941.

Given the titles of the first two movements, *Prelude* and *Fugue*, one cannot help but think of J.S. Bach. Not surprisingly, these movements show Shostakovich at his neo-classical best. The abrupt *Scherzo* is set in the form of a *moto perpetuo*, and leads us into the lyrical fourth and fifth movements. Despite the tranquil ending of the final movement, one cannot help but feel that this is a somewhat artificial serenity.

Shostakovich performed this work many times with various string quartets, and it was in this work that he gave his final concert performance in 1966. It is worth noting that Shostakovich was an anxious performer, which helps to explain the fast tempi in the recordings that exist of him playing this work. Valentin Berlinsky, cellist in the Borodin String Quartet, recalls the composer saying "Let's play it fast, otherwise the audience will get bored." He would particularly rush the fast movements. The players would beg him to slow down, saying "but your metronome mark is such and such!" The composer replied, "Well, you see my metronome at home is out of order, so pay no attention to what I wrote."

- Program notes by Spencer Martin

Sarah Nordlund has been a member of the Alabama Symphony Orchestra (ASO) since 2007. As part of her efforts to develop student string players in Alabama, she currently chairs the Music Teachers National Association state string and chamber music auditions, does education outreach on behalf of the ASO in inner-city schools, and teaches private lessons. Previous appointments include positions with the Hong Kong Philharmonic Orchestra, Sarasota Opera, and teaching in Harlem with Opus 118. Nordlund holds a B.M. with honors from the University of Alabama and an M.M. from Cleveland Institute of Music, studying under Patrick Rafferty and Paul Kantor.

Jubal Fulks is an award-winning violinist who has performed to critical acclaim in the United States and Europe. A specialist in both contemporary and Baroque repertory, he has performed as soloist with orchestras in New York, North Carolina and Michigan and has been heard on National Public Radio's "Performance Today." He has also performed chamber and orchestral music at the Mostly Mozart Festival at Alice Tully Hall in Lincoln Center and with the New York String Orchestra at Carnegie Hall. As a recitalist, he has appeared at numerous summer festivals and concert series in the United States and has toured extensively in Europe with orchestras and chamber groups. Fulks was recently appointed professor of violin at the University of Alabama.

Spencer Martin teaches on the music faculty of Luther College. He has appeared as guest violist with the Pro Arte String Quartet and the Amelia Piano Trio, served as principal violist in the Tuscaloosa Symphony, and also frequently performed in the viola sections of the Minnesota, the Alabama, and the Wichita Symphony Orchestras. His performances have been featured in NPR, CBC, and MPR radio broadcasts. Martin holds degrees from the University of Minnesota, Wichita State University, and Butler University.

Samuel Nordlund, cellist, is an active performer and teacher in the Chicago area. A regular member of the Illinois Philharmonic and Northwest Indiana Symphony Orchestra, he is also a substitute player with the Chicago and Milwaukee Symphonies. Nordlund is an active chamber musician and coach, and has coached chamber music and orchestra for the Chicago Youth Symphonies and the Music Institute of Chicago Academy. While earning a B.M. at the University of Alabama and an M.M. from Northwestern University, he completed additional studies at Music Academy of the West, Tanglewood, and the Meadowmount School of Music.

Denise Parr-Scanlin is an assistant professor of music at West Texas A&M University in Canyon, Texas. This is her fourth summer at LSM. Parr-Scanlin's performances include recitals at the Fondation des Etats-Unis and the American Church in Paris. She has also appeared with the Atlanta Wind Quintet and Collage Chamber Ensemble of Houston. Her teachers include Despy Karlas, Yvonne Loriod, and Anton Nel. She was also a student of Nadia Boulanger at the American Conservatory of Music in Fontainebleau, France. She has recorded for Naxos and in 2009 was an adjudicator for the Hong Kong Schools Music Festival.

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:

Student Recital
Center for Faith and Life
Luther College
Friday, July 9, 2010
8:00 p.m.

Bach Cantata Worship
Center for Faith and Life
Luther College
Sunday, July 11, 2010
10:00 a.m.

Faculty Artist Recital
Noble Recital Hall
Luther College
Sunday, July 11, 2010
8:00 p.m.

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Student Recital

Center for Faith and Life
Luther College
Friday, July 9, 2010
8:00 p.m.

This recital is sponsored in full by Steve and Karen Anderson

Concerto for Violin, Op. 14
Allegro

Samuel Barber
(1910-1981)

Sophia Butler, *violin*
Cheryl Lemmons, *piano*

A Walk in the Park

Timothy Goplerud
(b. 1960)

Timothy Goplerud

Jangles

DJ Kresge, *oboe*
Audrey Girton, *double bass*

Ein Liebeslied?

Nebojša Jovan Živković
(b. 1962)

Austin Lemmons, *marimba*

Presto

Franz Joseph Haydn
(1732-1809)

Tatiana Koike, *flute*
Marissa Carnahan, *oboe*
Thaddaeus Gregory, *clarinet*
Della Woon, *horn*
Joshua Schairer, *bassoon*

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LSM Hymn Festival
Center for Faith and Life
Luther College
Monday, July 12, 2010
8:00 p.m.

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LUTHERAN
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Faculty Artist Recital

Lori Baruth, *clarinet*
James L. Brown, *tenor*
Jubal Fulks, *violin*
Cheryl Lemmons, *piano*
Catherine McCord Larsen, *soprano*
Spencer Martin, *viola*
Samuel Nordlund, *cello*
Sarah Nordlund, *violin*
Laurie Penpraze, *trombone*

Noble Recital Hall
Luther College
Sunday, July 11, 2010
8:00 p.m.

This recital is sponsored in full by Wenger Corporation, Owatonna, MN

From On Wenlock Edge

*Is my team plowing?
Oh, when I was in love with you
Bredon Hill*

Ralph Vaughan Williams
(1872-1958)

James L. Brown, *tenor*
Jubal Fulks, *violin*
Sarah Nordlund, *violin*
Spencer Martin, *viola*
Samuel Nordlund, *cello*
Cheryl Lemmons, *piano*

Der Hirt auf dem Felsen, D. 965

Franz Schubert
(1797-1828)

Catherine McCord Larsen, *soprano*
Lori Baruth, *clarinet*
Cheryl Lemmons, *piano*

Fratres

Arvo Pärt
(b.1935)

Sarah Nordlund, *violin*
Cheryl Lemmons, *piano*

Sonata

Adagio
Allegro giocoso

Eric Ewazen
(b.1954)

Laurie Penpraze, *trombone*
Cheryl Lemmons, *piano*

Texts and Translations

From On Wenlock Edge

Is my team ploughing?

Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Oh, when I was in love with you
Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them

In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
Come all to church, good people;
Good people come and pray.
But here my love would stay.

And I would turn and answer
Among the springing thyme,
Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time.

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
Come all to church, good people.
O noisy bells, be dumb;
I hear you, I will come.

- A. E. Housman (1859-1936)

Der Hirt auf dem Felsen (Shepherd on the Rock)

When I stand on the highest rock,
Into the deep valley I look,
And sing.

Far, from the deep dark valley,
Whirls upwards the echo
From the cliffs.

However further my voice penetrates,
The clearer it rings back to me
From below.

My sweetheart dwells so far away from me;
Therefore I yearn so ardently for her
Fonder.

In deep sorrow I pine away;
For me has joy gone away.
On earth, for me, hope has given way;
I am so lonely here.

So longingly the song resounded in the forest;
So longingly it resounded through the night.
It draws hearts toward heaven
With wondrous power.

The spring will come,
The spring, my joy;
Now will I make ready
The preparations for my journeying.

- Wilhelm Müller and Wilhelmine Christiane von Chézy
- Translation by Martha Gerhart

Lori Baruth was appointed assistant professor of clarinet at Morehead State University in Morehead, Kentucky in 2007. She received her D.M.A. from the College-Conservatory of Music at the University of Cincinnati (2010), her M.M. (2004) and both the B.M. and B.M.E. from The Ohio State University (1999). Her teachers have included Richie Hawley, Steve Cohen, James Pyne, and Dr. Donald McGinnis. Baruth has performed with the Huntington (WV), Westerville (OH), and the Central Ohio Symphony Orchestras, the Heisey Wind Ensemble, and the Opera Theater and Music Festival of Lucca Orchestra of Lucca, Italy. She is also active as a chamber musician, recitalist, and adjudicator throughout the Midwest.

James L. Brown enjoys an eclectic career of singing, teaching, operatic stage directing, and conducting. Brown is the chair of vocal studies at Pacific Lutheran University in Tacoma, WA. Recent activities have included staging *HMS Pinafore* with Lakewood Playhouse and Verdi's *Don Carlo* for Bellevue Opera in Washington State. Upcoming performances include conductor and stage director of *Il Barbiere di Siviglia* for Vashon Opera, singing in Monteverdi's *Vespers of 1610* with Pacific Musicworks (Stephen Stubbs, director) and singing *Vecchi's L'amfiparnasso* with the Seattle Early Music Guild. James holds degrees from Loyola University New Orleans, The Juilliard School, and the State University of New York at Stony Brook.

Jubal Fulks is an award-winning violinist who has performed to critical acclaim in the United States and Europe. A specialist in both contemporary and Baroque repertory, he has performed as soloist with orchestras in New York, North Carolina and Michigan and has been heard on National Public Radio's "Performance Today." He has also performed chamber and orchestral music at the Mostly Mozart Festival at Alice Tully Hall in Lincoln Center and with the New York String Orchestra at Carnegie Hall. As a recitalist he has appeared at numerous summer festivals and concert series in the United States and has toured extensively in Europe with orchestras and chamber groups. Fulks was recently appointed professor of violin at the University of Alabama.

Cheryl Lemmons, piano, is from Snyder, TX, and is the staff accompanist at Abilene Christian University from which she received a B.M.Ed. She holds an M.M. in piano performance from Hardin-Simmons University. Her former teachers include Lynn Bethel Baldwin, Ronald Rathbun, and Dan McAlexander, and she has also studied with Harold Heiberg at the University of North Texas. She has participated in master classes and workshops with John Wustmann, Martin Katz, Seymour Bernstein, and Graham Johnson.

Catherine McCord Larsen, soprano, is an active soloist in performances of oratorio, baroque opera, chamber music and contemporary avant garde. She is on the voice faculty at Northwestern College in St. Paul, Minnesota and is a former member of the Dale Warland Singers and Los Angeles Master Chorale. As a member of the Screen Actors Guild, McCord Larsen has recorded several motion picture soundtracks and national commercials. This is her seventh season with LSM.

Spencer Martin teaches on the music faculty of Luther College. He has appeared as guest violist with the Pro Arte String Quartet and the Amelia Piano Trio, served as principal violist in the Tuscaloosa Symphony, and also frequently performed in the viola sections of the Minnesota, the Alabama, and the Wichita Symphony Orchestras. His performances have been featured in NPR, CBC, and MPR radio broadcasts. Martin holds degrees from the University of Minnesota, Wichita State University, and Butler University.

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Trombonist Laurie Penpraze is currently a member of the Sarasota Orchestra. Formerly, she was assistant professor of trombone at Miami University and a Fulbright Scholar and visiting professor at the Lithuanian Academy of Music. Penpraze has been recognized in solo competitions, including the International Trombone Competition in Nizhny-Novgorod and the American Waterways International Trombone Competition. She frequently performs in Europe as a member of Trio per Due with her husband, trumpeter Todd Craven. In the summer of 2009, she performed concerts in Finland, Germany, and Lithuania with organist Jurate Landsbergyte. Penpraze received her degrees from the University of Michigan.

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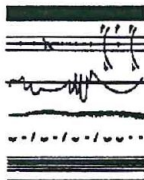
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LSM Hymn Festival
Center for Faith and Life
Luther College
Monday, July 12, 2010
8:00 p.m.

Student Chamber Recital
Noble Recital Hall
Luther College
Wednesday, July 14, 2010
8:00 p.m.

Festival Band Concert
Center for Faith and Life
Luther College
Thursday, July 15, 2010
7:00 p.m.

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**MINNESOTA
STATE ARTS BOARD**

LUTHERAN
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Student Chamber Recital

Noble Recital Hall
Luther College
Wednesday July 14, 2010
8:00 p.m.

The Gift to Be Simple

arr. **Bob Chilcott**
(b. 1955)

Open Thou Mine Eyes

John Rutter
(b. 1945)

Kate Heetland and Molly Barnes, *sopranos*
Ngairé Bull and Dana Carlson, *altos*
Russell Draeger and Samuel Libra, *tenors*
James Sheline and Colton Pugh, *basses*
Laura Snyder, *piano*

Spanish Dance, Op. 12, No. 2

Moritz Moszkowski
(1854-1925)

John Carson, *piano*
Vanessa Knuth, *piano*

Laudamus te from *Gloria*

Antonia Vivaldi
(1678-1741)
arr. Patrick M. Liebergen

Wenjie Lado, *soprano*
Deepti Varathan, *soprano*
Cheryl Lemmons, *piano*

Piano Quartet No. 1 in G Minor, K. 478
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Emmy Titcombe, *violin*
Emily Quandahl, *viola*
Kjerstin Anderson, *cello*
Matt Axdal, *piano*

The Bonnet Rag and Waltz

Scott Alan Smith
(b. 1954)

Tatiana Koike, *flute*
Marissa Carnahan, *oboe*
Thaddeus Gregory, *clarinet*
Della Woon, *horn*
Joshua Shairer, *bassoon*

String Quartet No. 8, Op. 110

Dmitry Shostakovich
(1906-1975)

Largo
Allegro molto

Sophia Butler, *violin*
Megan Susuico, *violin*
Molly Wilkens-Reed, *viola*
Brita Moore, *cello*

Quintet No. 1, Op. 5

Victor Ewald
(1860-1935)

Moderato

John Mange, *trumpet*
Lance Domingue, *trumpet*
Joseph Prior, *horn*
Tom Whaley, *trombone*
Keith Alcius, *tuba*

The New York Suite

Paquito D'Rivera
(b. 1948)

Softa (Bulgaria)

Brittany Robertson, *soprano saxophone*
Nick Zoulek, *soprano saxophone*
Jules Streufort-Wold, *alto saxophone*
Andrew Parker, *alto saxophone*
Alexa Schroeder, *tenor saxophone*
Alexander Arensmeier, *tenor saxophone*
Gabriel Gossett, *baritone saxophone*

Fission

Alice Gomez
(b. 1960)

Flat Baroque

Thomas L. Davis
(b. 1931)

LSM Percussion Ensemble

Kyle Hasse, Sylvia Kaare, Austin Lemmons,
Jeanine Link, Faith Lundin, Colin Tobin, and Ben Woolsey

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Festival Choir Concert
Center for Faith and Life
Luther College
Friday, July 16, 2010
7:00 p.m.

Festival Orchestra Concert
Center for Faith and Life
Luther College
Saturday, July 17, 2010
7:00 p.m.

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