

**LUTHERAN
MUSIC
PROGRAM** HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music
30th Anniversary Concert & Recital Series

Jazz Ensembles Concert

Paul Morton, *director*

Center for Faith and Life
Luther College
Saturday, July 23, 2011
1:00 p.m.



This recital is sponsored in full by Schmitt Music, Brooklyn Center, MN
and by Steve and Karen Anderson in honor of Dennis Anderson

Another Bump in the Road

Larry Neeck
(b. 1962)

Whoopin' Blues

Traditional
arr. G. Breedlove

Josh Ramsdell, *trumpet*
William Radford, *alto saxophone*
Aubrey Ellickson, *violin*
David Voss, *piano*
Karl Nilsson, *bass*
Austin Lemmons, *drums*

Louisiana Bebop

G.S. Hooper
(b. 1955)

Adam's Apple

Wayne Shorter
(b. 1933)

Alex Johnson, *trombone*
Karla Dietmeyer, *violin*
Josh Ramsdell, *trumpet*
Chris Hemstad, *alto saxophone*
David Voss, *piano*
Karl Nilsson, *bass*
Austin Lemmons, *drums*

God Bless the Child

Arthur Herzog
(1927-2010)
Billie Holiday
(1915-1959)
arr. S. Nestico

Rubén Bolívar, *tenor*
Scott Senko, *tenor*
James Sheline, *baritone*
Dietrich Jessen, *bass*

Trofeo de Bolos

Craig Skeffington
(b. 1983)

Oleo

Sonny Rollins
(b. 1930)

Aubrey Ellickson, *violin*
Chris Hemstad, *alto saxophone*
Alex Johnson, *trombone*
David Voss, *piano*
Karl Nilsson, *bass*
Austin Lemmons, *drums*

Roll 'Em

Mary Lou Williams
(1910-1981)

LSM Jazz Ensemble

Saxophone

Christopher Hemstad, *alto*
William Radford, *alto*
Destiny Dux, *tenor*
Anna Seamon, *tenor*
Jules Streufert-Wold, *baritone*

Trombone

Nate Giesecke
Molly Barnes
Alex Johnson
Nathan Senkbeil

Trumpet

Michael Solomon
Sarah Hebert
Erik Berthelsen
Joshua Ramsdell

Rhythm Section

Amy Leinsing-Belhumeur, *bass*
Austin Lemmons, *drums*
Joshua Mundinger, *piano*

Paul Morton serves as professor of trumpet and jazz studies at the University of Louisiana at Lafayette. In Lafayette he performs with the Acadiana Symphony, the Rapides Symphony, the Louisiana Brass Quintet, and the UL Lafayette Faculty Jazz Combo. He regularly performs and presents master classes across the United States. International engagements have included performances in Russia, Belgium, Hong Kong, and Canada. In March 2011, Morton served as brass adjudicator and clinician at the 63rd Hong Kong Schools Music Festival. Morton has been on the Lutheran Summer Music faculty since 1996.

*Special thanks to Lucas Bernier, LSM jazz improvisation instructor;
Karla Dietmeyer, LSM 2011 jazz intern; and Jim Brown, vocal coach.*

*Lutheran Summer Music gratefully acknowledges Luther College, Decorah, Iowa for the use of instruments
and Lafayette High School, Lafayette, Louisiana for the use of music.*

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
30th Anniversary Concert & Recital Series:**

LSM Organ Recital
Center for Faith and Life
Luther College
Saturday, July 23, 2011
2:30 p.m.

Festival Orchestra Concert
Center for Faith and Life
Luther College
Saturday, July 23, 2011
7:00 p.m.

Festival Worship
Center for Faith and Life
Luther College
Sunday, July 24, 2011
9:00 a.m.

Lutheran Music Program is a fiscal year 2011 recipient of an Institutional Support grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008.



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LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music
30th Anniversary Concert & Recital Series

Student Recital

featuring the studio of

Eric Lenz

with

Jessica Paul, piano

Saturday, July 23, 2011 at 2:30 p.m.
Noble Recital Hall, Luther College

Tarantella for Cello and Piano, Op. 23

William Henry Squire
(1871-1963)

Christine Petersen, *cello*

Sonatina

Andante

Ludwig van Beethoven
(1770-1827)
arr. Oscar Zimmerman

Karl Nilsson, *double bass*

Concerto for Cello and Piano

Allegro molto ma maestoso

Johann Christian Bach
(1735-1782)

Nate Carpenter, *cello*

Concerto No. 1 in A Minor, Op. 33 for Cello and Piano

Allegro non troppo

Camille Saint-Saëns
(1835-1921)

Jasmine Yates, *cello*

Concerto in B-Flat Major for Cello and Piano

Adagio
Allegro

Luigi Boccherini
(1743-1805)

Lars Eckström, *cello*

Concerto No. 1 in A Minor, Op. 33 for Cello and Piano

Allegro non troppo

Camille Saint-Saëns

Ginivra Herr, *cello*

Concerto for Bass and Piano

Rondo: Allegro

Giuseppe Antonio Capuzzi
(1755-1818)

Amy Leinsing-Belhumeur, *double bass*

Concerto in D Minor for Cello and Piano

Intermezzo: Andantino con moto; Allegro presto

Édouard Lalo
(1823-1892)

Emily Tope, *cello*

Eric Lenz is associate professor of cello and music theory at Southern Illinois University and director of the Southern Illinois Civic Orchestra. He is assistant principal cello with the Illinois Symphony Orchestra and principal cello with the Paducah Symphony Orchestra. He holds the D.M.A in cello performance from the University of Alabama; the M.M. in cello performance from The Cleveland Institute of Music; and a B.A. from St. Olaf College. In addition, he is active as a chamber music performer and a frequent Baroque cello and gamba performer.



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Lutheran Summer Music
30th Anniversary Concert & Recital Series

Student Recital

featuring the studio of
Sarah Nordlund

Saturday, July 23, 2011 at 2:30 p.m.
Choir Room, Luther College

Concerto in G Minor, Op. 12, No. 1

Adagio
Allegro

Antonio Vivaldi
(1678-1741)

Samuel Bullert, *violin*
Xiao Hu, *piano*

Allegro

J. H. Fiocco
(1654-1714)

Hailee Bartling, *violin*
Xiao Hu, *piano*

Courante from Cello Suite No. 4 in D Major

Johann Sebastian Bach
(1685-1750)
arr. S. Suzuki

Maryanne McNutt, *violin*

Adoration

Felix Borowski
(1872-1956)

Claire Dembsky, *violin*
Xiao Hu, *piano*

Praeludium and Allegro

Fritz Kreisler
(1875-1962)

Marissa Eckberg, *violin*
Xiao Hu, *piano*

Sonata No. 1 in G Minor, BWV 1001
Adagio

J.S. Bach

Kayleigh Shaffer, *violin*

Concerto No. 3 in B Minor, Op. 61
Andantino quasi allegretto

Camille Saint-Saëns
(1835-1921)

Gwen Giles, *violin*
Cheryl Lemmons, *piano*

Partita No. 2 in D Minor, BWV 1004
Allemande

J.S. Bach

Jonathon Winter, *violin*

Concerto No. 1 in G Minor
Vorspiel: Allegro moderato

Max Bruch
(1838-1920)

Molly Wilkens-Reed, *violin*
Xiao Hu, *piano*

Concerto No. 1 in G Minor
Adagio

Max Bruch

Megan Susuico, *violin*
Xiao Hu, *piano*

Sarah Nordlund currently plays in the first violin section of the Alabama Symphony. Previously she was a member of the Hong Kong Philharmonic Orchestra and the Sarasota Opera. She also taught violin with the Opus 118 Harlem School of Music. Sarah holds a B.M. in violin performance from the University of Alabama, where she graduated summa cum laude at age nineteen, and an M.M. in violin performance from the Cleveland Institute of Music. She has performed collaboratively with members of the Berlin Philharmonic and in faculty recitals at both University of Alabama and the Cleveland Institute of Music. She has also been a soloist with the Tuscaloosa Symphony Orchestra and National Repertory Orchestra.



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**LUTHERAN
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Lutheran Summer Music
30th Anniversary Concert & Recital Series

LSM Organ Recital

featuring the studio of
Catherine Rodland

Saturday, July 23, 2011 at 2:30 p.m.
Center for Faith and Life, Luther College

This recital is generously sponsored in full by:
Tom & Ginger Casteel
Paul and Dorothy Haberstock *celebrating our 50th wedding anniversary*
Moe Pipe Organ Company, Wadena, MN and Allen & Suzanne Moe

with additional support from:
American Guild of Organists, Northeast Iowa Chapter
Patricia Bradbury *in memory of Ray Bradbury*
Mr. & Mrs. Allan Spelbring *in honor of Timothy Spelbring, organist, LSM participant, and intern*

Marcia from Symphony III

Charles-Marie Widor
(1844-1937)

Catherine Rodland, *organ*

Prelude and Fugue in Bb Major

Johann Ludwig Krebs
(1713-1780)

Dietrich Jessen, *organ*

Schmücke dich, O liebe Seele, BWV 654

Johann Sebastian Bach
(1685-1750)

Russell Draeger, *organ*

Sonata I, Op. 65
Adagio
Recitativo
Allegro

Felix Mendelssohn
(1809-1847)

Kenneth Vigne, *organ*

Lob sei dem allmächtigen Gott

J.S. Bach

Toccata from Suite Gothique

Léon Boëhlmann
(1862-1897)

David von Behren, *organ*

Christ Lag in Todesbanden

J.S. Bach

Carillon

Louis Vierne
(1870-1937)

Laura Hedstrom, *organ*

Catherine Rodland, whose playing has been described as “transcendent” (*The American Organist*), is artist in residence at St. Olaf College. She received her B.M. from St. Olaf College, and her M.M. and D.M.A. from the Eastman School of Music where she was a student of Russell Saunders. At Eastman, Rodland received the prestigious Performer’s Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competitions, and maintains an active career as a recitalist.



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Lutheran Summer Music
30th Anniversary Concert & Recital Series

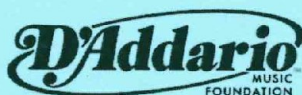
Festival Orchestra

David Upham, *conductor*
The Phyllis and Richard Duesenberg Orchestra Chair

with special guest

Caroline Little, *flute*
2011 LSM Student Concerto Soloist

Center for Faith and Life
Luther College
Saturday, July 23, 2011
7:00 p.m.



This concert is sponsored in part by The D'Addario Music Foundation

Crown Imperial: Coronation March (1937)

William Walton
(1902-1983)

Catherine Rodland, *organ*

Poeme for Flute and Orchestra

Charles Tomlinson Griffes
(1884-1920)

Caroline Little, *flute*
2011 LSM Student Concerto Soloist

INTERMISSION

Symphony No. 8 in G Major, Op. 88

Antonín Dvořák
(1841-1904)

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

Festival Orchestra

Flute

Caroline Little, *Cedarburg, WI*
Ellen Scoleri, *Calumet City, IL*
Kristina Butler, *Burnsville, MN*

Piccolo

Ellen Scoleri, *Calumet City, IL*
Kristina Butler, *Burnsville, MN*

Oboe

Kaia Sand, *Zumbrota, MN*
Rebecca Keller, *Brighton, CO*
Amanda Rudnickas, *Woodbury, MN**

English Horn

Kaia Sand, *Zumbrota, MN*

Clarinet

Jennifer Crawford, *Roselle, IL*
Jennifer Murray, *Florissant, MO♦*
Dana Slotter, *Peoria, IL♦*

Bass Clarinet

Jennifer Murray, *Florissant, MO♦*

Bassoon

Renaë Tuschner, *Lakeville, MN**
Joshua Schairer, *Loveland, CO**
Craig Butler, *Saint Louis, MO*

Horn

Will Doeblér, *Valparaiso, IN*
Ben Carpenter, *Dunbar, WI♦* •
Leah Jorgensen, *Jacobus, PA*
Nicoletta Pignatello, *Minneapolis, MN*
Della Woon, *Columbus, IN*

Trumpet

Michael Solomon, *Boone, IA*
Tony Sanders, *Brooten, MN**
Tim Honig, *Glen Ellyn, IL**

Trombone

Patrick Burke, *Chesterland, OH*
Nate Giesecke, *Abilene, TX*
Nathan Senkbeil, *Saint Louis, MO*

Tuba

Keith Alcuis, *Naples, FL*

Harp

Linda Warren, *guest artist*

Timpani

Austin Lemmons, *Abilene, TX*

Percussion

Austin Lemmons, *Abilene, TX*
Sylvia Kaare, *Eden Prairie, MN*
Colin Tobin, *Olympia, WA*
John Posth, *Red Bud, IL*

Violin I

Daniel Ray, *Hillsboro, WI*
Megan Susuico, *Eugene, OR*
Gwendolyn Giles, *Silver Spring, MD*
Brynelle Rozario, *Bloomington, IL*
Kayleigh Shaffer, *Tacoma, WA*
Aubrey Ellickson, *Decorah, IA*
Eva Peterson, *Chippewa Falls, WI*
Marissa Eckberg, *Gaylord, MN*
David von Behren, *Falls City, NE*
Shannon Taylor, *Corcoran, MN*
Karla Dietmeyer, *Decorah, IA♦*

Violin II

Jonathon Winter, *Decorah, IA*
Shelby Dobrich, *Saint Louis, MO*
Emalee Bartling, *Fairbanks, AK*
Hailee Bartling, *Fairbanks, AK*
David Voss, *Santa Rosa, CA*
Hayden Harris, *San Angelo, TX*
Samuel Bullert, *Arlington, MN*
Maryanne McNutt, *Wausau, WI*
Claire Dembsky, *Edina, MN*
Madelynn Schwartz, *Loveland, CO*
Beth Schoening, *Denver, CO**

Viola

Molly Wilkens-Reed, *Memphis, TN*
Kolby Williams, *Bella Vista, AR*
Karin Dye, *Chesterfield, MO*
Kasey Shultz, *Chelan, WA*
Grace Morris, *Wausau, WI*
Kira Browning, *Chester, IL*
Katelyn Breite, *Brookline, MO*

Cello

Emily Tope, *La Crosse, WI*
Ginivra Herr, *Watertown, SD*
Lars Eckström, *Los Angeles, CA*
Nate Carpenter, *Dunbar, WI*
Jasmine Yates, *Bettendorf, IA*
Christine Petersen, *Rockford, IL*

Double Bass

Amy Leinsing-Belhumeur, *Manchester, NH*
Karl Nilsson, *Newington, CT*
Michael Eastwood, *Decorah, IA*

* Co-principal

• Assistant principal

♦ Intern

* Counselor

2011 LSM ORCHESTRA INTERN

Jennifer Murray, *Florissant, MO*

LSM STRING, WOODWIND, BRASS, AND PERCUSSION FACULTY

Eric Lenz, *cello*
Spencer Martin, *viola*
Sarah Nordlund, *violin*
Tarn Travers, *violin*
Heather Armstrong, *oboe*
Carmen Eby, *clarinet*
Suzanne Ernst, *flute*
Carol Hester, *flute*
David Oyen, *bassoon*
Bruce Atwell, *horn*
Lucas Bernier, *percussion*
Dylan Chmura-Moore, *trombone*
Stephanie Frye, *tuba*
Paul Morton, *trumpet*

Program Notes

Crown Imperial is one of William Walton's most popular works, as it has been since its premiere in 1937. The occasion of its premiere, however, was clouded in controversy. Walton had been commissioned to write a coronation march for King Edward VIII, whose reign began in January 1936. However, before he could reach his coronation ceremony, which was scheduled for May 1937, he abdicated his throne to his younger brother, George VI. Walton's march was played preceding the ceremonies for King George VI. The march was played again for the coronation of Queen Elizabeth in 1953 and, most recently, for the royal wedding of William and Catherine in April 2011.

The march is bright and festive while still maintaining the dignity and seriousness associated with the royal family and the English throne. It is cast in a similar form to the famous "Pomp and Circumstance" marches by Edward Elgar. *Crown Imperial* opens with crisp march rhythms in C major, which after being developed gives way to a lyrical theme presented at first by violas, clarinets, and English horn. These two themes are each reprised before the climatic conclusion featuring full brass, *con tutta forza* ("with all force"). Today's performance uses the instrumentation of the original 1937 version, featuring LSM faculty member Catherine Rodland playing the organ.

Charles Thomlinson Griffes is one of America's lesser-known composers of the early 20th century. Born in 1884, he died at the young age of 36 of pneumonia, putting to a tragic end his rising skills and fame as a composer. His early musical training was as a pianist. When his piano teacher in Elmira, New York, realized his talents were beyond her ability to nurture, she set about finding funds and support for him to study in Berlin. There, he came into contact with the composer Engelbert Humperdinck who helped him develop his own passion for composition. The young composer developed a particular interest in the French Impressionistic style. He returned to the United States to care for his mother, and taught for the rest of his life at a boy's school in Tarrytown, New York.

Most of Griffes' works were written for piano, and were frequently inspired by literary works. However, **Poeme for flute and orchestra**, in spite of its title, was not inspired by any particular piece of literature. Most of the inspiration for its creation seems to have come from the playing of George Barrere, the flutist who premiered the work in 1919. The work is scored for solo flute, accompanied by string orchestra with two horns, harp, and two percussionists. The sparse colors and textures allow Griffes to use his masterful and subtle touch to create a work that is at once lyrical, lush, and ethereal, as well as suspenseful, driven, and energetic.

Antonín Dvořák was toiling in relative obscurity in his native Bohemia (the modern day Czech Republic) until his work caught the attention of Johannes Brahms in 1877. Because of Brahms' support, Dvořák began to have his works distributed by major publishers. His unique ability to infuse Czech folk elements into his compositions immediately began to win him fame throughout Europe.

Dvořák's **Symphony No. 8 in G Major** was composed in 1889, well after the composer had risen to prominence, and was premiered in 1890. The choice of G major is noteworthy. Franz Joseph Haydn was probably the last major composer to write a symphony in this key, as it was generally viewed as not "serious" enough and was typically only used for pastoral or rustic dance pieces. Indeed, Dvořák's 8th Symphony is often characterized as a "bright" and "cheerful" work, and certainly abounds in the musical imagery of nature and dance. However, it would be a mistake to view the symphony as lacking sophistication. On the contrary, the work is full of harmonic and dramatic surprises and complexities.

The first movement begins in the minor mode rather than the advertised major. An unsettled and melancholy theme is introduced by the 'celli and within a few bars the harmony has wandered into distant territories, seemingly lost. G major arrives like a ray of light at the end of the phrase, as a flute plays an imitation of birdsong and the orchestra rises in a jubilant crescendo affirming the new mood. Throughout the first movement, the minor theme returns in various guises, alternating with, and eventually concluding in, the major mode.

The second movement likewise struggles between dark and light, minor and major. Bright flute and oboe motifs offer a hopeful contrast to darker and more somber themes in the strings and clarinets. Likewise, the dance melody that opens the third movement is stated in the minor key. Similar to the preceding movements, the third movement completes its motion to the bright, major mode as it concludes with a vigorous, cheerful coda. Dvořák ends the work with a finale that is almost entirely monothematic (perhaps another tribute to Haydn), stated first in a lyrical mood by the strings and later in a boisterous dance rhythm by the full orchestra.

The appearance of Dvořák's Symphony No. 8 on this evening's program mirrors its appearance on the first LSM Orchestra program 30 years ago, and is also presented in honor of Dvořák's summer visit to Spillville, Iowa, in 1893.

Catherine Rodland, *The Regina Holmen Fryxell and Patricia Schad Leege Chapel Organist*

Catherine Rodland, whose playing has been described as "transcendent" (*The American Organist*), is an artist in residence at St. Olaf College in Northfield, Minnesota. She received her B.M. from St. Olaf College, and her M.M. and D.M.A. from the Eastman School of Music where she was a student of Russell Saunders. At Eastman, Rodland received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists' Young Artists Competition, and maintains an active career as a recitalist.

David Upham, *The Phyllis and Richard Duesenberg Orchestra Chair*

David Upham is 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 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.

Active as an educator as well, Upham worked for ten years as a public school music educator, where his programs received top recognition at competitions and festivals in the region. He 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 New Hampshire, Massachusetts, Arkansas, and Kansas.

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

Special thanks to Luther College, Decorah, Iowa for the use of instruments. Appreciation is also extended to Luther College and to the University of New Hampshire for lending music.

LSM 30th Anniversary Challenge Grant: Your Gift Can Change a Life

This summer Lutheran Summer Music is celebrating 30 years of transforming lives and connecting people through faith and music. To mark this momentous occasion, an anonymous donor has stepped forward with an extraordinary challenge to the LSM community: **if we can raise \$30,000 in individual contributions by the end of our fiscal year (September 30) the donor will make a personal contribution of \$30,000 to match those gifts.**

This challenge is an incredible opportunity for LSM and those we serve, but it will only succeed if everyone who cares about this program steps up. Did your son or daughter have a great summer? Are you a proud LSM grandparent? Are you an alumnus? Did LSM change your life? Do you care about training the next generation of young musicians for the church? Make a gift today. It will take contributions of all sizes to meet this challenge and no gift is too small or too big! Give \$50, \$500, or \$5,000 (whatever is right for you) and know that you are helping us change the lives of young people. Our alumni and students say it best:

“Joining together two parts of my life, faith and music, to make a whole. The community feel and ‘family’ are what make LSM so amazing.” (Alex)

“The students and staff made me realize that music would always be a very high priority in life and I wanted to spend the rest of my days working on getting better and better.” (CJ)

Gifts that qualify for this exciting match opportunity include: contributions from first-time donors; all contributions from LSM alumni; contributions from lapsed donors; and increased gifts from current donors. You can make your gift tonight by using the envelope provided in the program and handing it to an usher after the concert. You can also mail your gift to LSM or make a contribution online by visiting www.lutheransummermusic.org and clicking the “donate now” button. Contributions must be received by September 30, 2011 to qualify for the match.

LSM would not be possible without the generous support of donors like you. Thank you for supporting us as we look ahead to another 30 years of music, faith, and friendship.

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 final events of the
Lutheran Summer Music
30th Anniversary Concert & Recital Series:

Porch Brass

Center for Faith and Life
Luther College
Sunday, July 24, 2011
8:30 a.m.

Musical Offering

Center for Faith and Life
Luther College
Sunday, July 24, 2011
9:00 a.m.

Festival Worship

Center for Faith and Life
Luther College
Sunday, July 24, 2011
Immediately following Musical Offering

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