

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

LSM Concert & Recital Series

**Faculty Artist Recital:
An Evening in Paris**

Center for Faith and Life

Luther College

Wednesday, July 3, 2013

7:30 p.m.

This recital is sponsored in full by Wenger Corporation
Worldwide, the best performances happen with Wenger!

Oboe Sonata in D Major, Op. 166

Andantino

Ad libitum - Allegretto - Ad libitum

Molto Allegro

Camille Saint-Saëns

(1835-1921)

Heather Armstrong, oboe

Cheryl Lemmons, piano

Au pays où se fait la guerre

Henri Duparc

(1848-1916)

KrisAnne Weiss, mezzo soprano

Cheryl Lemmons, piano

Fantasie

Georges Hüe

(1858-1948)

Jennifer Brimson Cooper, flute

Timothy Smith, piano

Don Quichotte à Dulcinée

Maurice Ravel

Chanson romanesque

(1875-1937)

Chanson épique

Chanson à boire

Michael Scarbrough, baritone

Cheryl Lemmons, piano

Symphony VI, Op. 42 No. 2

Charles-Marie Widor

Adagio

(1844-1937)

Finale

Catherine Rodland, organ

Texts and Translations

Au pays où se fait la guerre

Au pays où se fait la guerre
Mon bel ami s'en est allé.
Il semble à mon cœur désolé
Qu'il ne reste que moi sur terre!
En partant, au baiser d'adieu,
Il m'a pris mon âme à ma bouche...
Qui le tient si longtemps, mon Dieu?
Voilà le soleil qui se couche,
Et moi toute seule en ma tour
J'attends encore son retour.
Les pigeons sur le toit roucoulent,
Roucoulent amoureusement,
Avec un son triste et charmant;
Les eaux sous
les grands saules coulent...
Je me sens tout près de pleurer,
Mon cœur comme un lis plein
s'épanche,
Et je n'ose plus espérer.
Voici briller la lune blanche,
Et moi toute seule en ma tour
J'attends encore son retour.
Quelqu'un monte à grands
pas la rampe...
Serait-ce lui, mon doux amant?
Ce n'est pas lui, mais seulement
Mon petit page avec ma lampe...
Vents du soir, volez. Dites-lui
Qu'il est ma pensée et mon rêve,
Toute ma joie et mon ennui.
Voici que l'aurore se lève,
Et moi toute seule en ma tour
J'attends encore son retour.

- Text by Théophile Gautier

To the land where war is waged

To the land where war is waged
My beautiful friend has gone.
It seems to my desolate heart
That I am the only one left on earth.
When leaving, at our goodbye kiss,
He took my soul from my lips...
Who is keeping him so long, my God?
Here is the sun setting,
And I, all alone in my tower,
Still await his return.
The pigeons on the roof coo,
Coo amorously,
With a sad and charming sound;
The waters flow beneath
the great willows.
I feel close to tears,
My heart, like a full lily,
pours out,
And I no longer dare to hope.
Here shines the white moon,
And I, all alone in my tower,
Still await his return.
Someone is bounding
up the stairs...
Could it be him, my sweet love?
It is not him, it is only
My little page with my lamp...
Winds of evening, fly. Tell him
That he is my thought and my dream,
All my joy and my ennui.
Here is daybreak,
And I, all alone in my tower,
Still await his return.

- Translation by KrisAnne Weiss

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You are invited to attend the upcoming events of the
LSM Concert & Recital Series:

Faculty Artist Recital

Noble Recital Hall
Luther College
Friday, July 5, 2013
7:30 p.m.

**Faculty Artist Recital:
Praetorius Brass Quintet**

Noble Recital Hall
Luther College
Friday, July 6, 2013
7:30 p.m.

**Faculty Artist Recital:
Omega String Quartet**

Noble Recital Hall
Luther College
Monday, July 8, 2013
7:30 p.m.

For the most current schedule and an updated list of performers,
visit our website at www.lutheransummermusic.org.

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Elegy for Solo Viola

Benjamin Britten
(1913-1976)

Justin Knoepfel, viola

Fantasia in C Major, Op. 17

Robert Schumann
(1810-1856)

Langsam getragen. Durchweg leise zu halten.

Suzanne Torkelson, piano

Allegro Fuoco

Roland Szentpáli
(b. 1977)

Stephanie Frye, tuba
Cole Burger, piano

La Bonne Chanson, Op. 61

Gabriel Fauré
(1845-1924)

Une sainte en son auréole

Puisque l'aube grandit

La lune blanche

J'ai presque peur, en vérité

Derek Chester, tenor
Cheryl Lemmons, piano

Trio in A Minor, Op. 114

Johannes Brahms
(1833-1897)

Adagio

Lori Baruth, clarinet
Samuel Nordlund, cello
Cole Burger, piano

Texts and Translations

Une Sainte en son aureole

A saint in her halo
A lady in her tower,
All that human speech contains
Of grace and of love.
The golden note by which one hears
The horn in the depths of the woods,
Married to the tender pride
Of the noble ladies of the past;
With this emblematic charm:
A fresh, triumphant smile,
Revealed with the candor of a swan
And the blush of a woman-child,
Of pearly appearance, white and pink;
A gentle aristocratic harmony.
I see, I hear all these things
In your Carolingian name.

Puisque l'aube grandit

Since the dawn breaks,
since daybreak is here,
Since, after fleeing for so long,
hope would like
To turn to me,
who calls and implores
Since all this happiness will be mine,
I want to be guided by you,
lovely eyes of sweet flame,
By you directed,
O hand that trembles in mine,
To walk ahead, whether through
soft patches of moss
Or through a rocky, encumbered path;
And, as if to rock away the
tediousness of the journey,
I will sing simple songs, I tell myself
That surely she will listen
without displeasure;
And, truly, I have no desire
for any other Paradise.

La lune blanche

The white moon
shines in the woods.
From each branch
springs a voice
beneath the arbor.
Oh my beloved...
Like a deep mirror
the pond reflects
the silhouette
of the black willow
where the wind weeps.
Let us dream! It is the hour...
A vast and tender calm
seems to descend
from a sky
made iridescent by the moon.
It is the exquisite hour!

J'ai presque peur, en vérité

I'm almost afraid, it's true
when I see how my life is entwined
with the radiant thought
that stole my soul last summer;
when I see how your ever-dear image
lives in this heart that is all yours,
my heart that only wants
to love you and to please you;
and I tremble - forgive me
for speaking so freely -
at the thought that a word or a smile
from you so rules me
and that a gesture,
a word or a wink
from you is enough to set my soul
in mourning for its heavenly illusion.
I really only want to see you,
no matter how dark
and full of pain my future,
through an immense hope,
plunged into this supreme job
of saying over and always to myself,
despite all dismal returns,
that I love you, that I love thee!

- Text by Paul Verlaine

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**Faculty Artist Recital:
Praetorius Brass Quintet**

Noble Recital Hall
Luther College
Saturday, July 6, 2013
7:30 p.m.

**Faculty Artist Recital:
Omega String Quartet**

Noble Recital Hall
Luther College
Monday, July 8, 2013
7:30 p.m.

**Faculty Artist Recital:
Sine Nomine Vocal Ensemble**

Noble Recital Hall
Luther College
Tuesday, July 9, 2013
7:30 p.m.

For the most current schedule and an updated list of performers,
visit our website at www.luthersummertime.org

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Saturday, July 6, 2013
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This recital is sponsored in full by Matt and Heather (Groerich) McDermott

Suite from the Monterey Hills

Marche

Chanson mélancolique

Valse ridicule

Danse villageoise

Morley Calvert

(1928-1991)

Two Madrigals

Justorum animae

Vivi galilaei

William Byrd

(c. 1540-1623)

transcr. and ed. by Nathan Tighe

Three Fugues on the Magnificent

Allegro

Adagio

Vivace

Johann Pachelbel

(1653-1706)

transcr. Kenneth Singleton

Brass Quintet No. 1, Op. 73

Allegro vivace

Chaconne

Con brio

Malcolm Arnold

(1921-2006)

'Round Midnight

Thelonious Monk

(1917-1982)

Charles "Cootie" Williams

(1911-1985)

arr. Ingo Luis

Dr. J. Geysler

Joe Burgstaller

(b. 1971)

Praetorius Brass Quintet

Paul Morton, *trumpet*

Ashley Hall, *trumpet*

Bruce Atwell, *horn*

Dylan Chmura-Moore, *trombone*

Stephanie Frye, *tuba*

with

Andrew Veit, *percussion*

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Omega String Quartet

Noble Recital Hall

Luther College

Monday, July 8, 2013

7:30 p.m.

Faculty Artist Recital:

Sine Nomine Vocal Ensemble

Noble Recital Hall

Luther College

Tuesday, July 9, 2013

7:30 p.m.

Faculty Artist Recital:

Movēre Woodwind Quintet

Noble Recital Hall

Luther College

Thursday, July 11, 2013

7:30 p.m.

For the most current schedule and an updated list of performers,
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Omega String Quartet

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Luther College
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7:30 p.m.

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by the Alliant Energy Foundation.

String Quartet No. 8 in C Minor, Op. 110

Largo
Allegro molto
Allegretto
Largo
Largo

Dmitry Shostakovich
(1906-1975)

String Quartet No. 2 in A Minor, Op. 51

Allegro non troppo
Andante moderato
Quasi Minuetto - Moderato
Finale: Allegro non assai

Johannes Brahms
(1833-1897)

Omega String Quartet

Caroline Nordlund, *violin*
Sarah Nordlund Dennis, *violin*
Justin Knoepfel, *viola*
Samuel Nordlund, *cello*

Program Notes

String Quartet No. 8 in C Minor, Op. 110

According to the score, Dmitri Shostakovich's *String Quartet No. 8 in C Minor, Op. 110* is "dedicated to the victims of fascism and war." While some believe it was the composer's intention to dedicate the work to the victims of totalitarianism, others suggest that Shostakovich was forced by Russian authorities to include the dedication.

The quartet was written shortly after two traumatic events in Shostakovich's life: his reluctant joining of the Communist party and the first presentation of debilitating muscular weakness that would eventually be diagnosed as a rare form of polio. Shostakovich was in Dresden (East Germany) where he was writing the music for the film *Five Days, Five Nights*. The film was a joint project by Soviet and East German filmmakers about the bombing of Dresden in World War II. Shostakovich composed the quartet in three days (July 12-14, 1960), and it was later premiered in Leningrad (U.S.S.R.) by the Beethoven Quartet.

The first movement of the work opens with the "DSCH" motif – D, E-flat, C, and B – which was Shostakovich's musical signature. The "DSCH" is derived from his first initial and the first three letters of the German spelling of his last name: Schostakowitch. This slow, extremely sad theme is used in every movement of the quartet and can also be heard in several of Shostakovich's other compositions.

Although Shostakovich maintained that he could never hear this work without crying, this quartet is not self-pitying. Instead, it transcends individual pain to address all human despair. The torment that it voices is the tragic, human agony of all those who have experienced grievous loss whether due to fascism, war, or personal grief.

- Caroline Nordlund

Program Notes (cont.)

String Quartet No. 2 in A Minor, Op. 51

Brahms was forty years old and had reportedly destroyed twenty other string quartet compositions before publishing his first two in 1873. The string quartet repertoire had been established and conventionalized by Haydn and Mozart. Subsequently, Beethoven continued the tradition and broke the mold with his sixteen string quartets. The string quartet genre might even have died out at that point just from new composers being overshadowed by Beethoven's legacy. However, Brahms' three string quartets became a bridge into the twentieth century that influenced and energized later composers such as Schoenberg and Bartok.

The second string quartet contains many trademarks of Brahms' signature compositional style. The first movement is in cut-time, which accommodates many switches between two and three subdivisions, as well as simultaneous occurrences (two against three). He also writes in many off-beat rhythms, hides or even eliminates downbeats, and layers independent voices in a way that resembles eighteenth century counterpoint. The second movement at first seems like a conventional, melodically-based slow movement. His development includes a surprising outburst and a modulation into a distantly-related key like a second cousin once removed. Perhaps its strangeness represents that beautiful but moody and elusive woman to Brahms, who remained single all his life. For the third movement, rather than choosing between a minuet and a scherzo, he combines both. The finale is based on a two-step, boot-stamping Hungarian dance called the Czardas, which Brahms disorients by setting it on top of a 3/4 waltz accompaniment.

- Sarah Nordlund Dennis

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Noble Recital Hall
Luther College
Thursday, July 11, 2013
7:30 p.m.

Bach Cantata Worship Service
Center for Faith and Life
Luther College
Sunday, July 14, 2013
10:15 a.m.

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