

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

LSM Concert & Recital Series

Festival Orchestra

David Upham, *conductor*

The Phyllis and Richard Duesenberg Orchestra Chair

with special guest

Lydia Neher, *clarinet*

2013 Student Concerto Soloist

Center for Faith and Life

Luther College

Saturday, July 20, 2013

7:00 p.m.

 **D'Addario Foundation**

The LSM Festival Orchestra Concert is made possible in part by a grant from the D'Addario Music Foundation
with support from D'Addario and Company, Inc.

Introduction to *Khovanshchina*

Modest Mussorgsky
(1839-1881)
orch. Nicolai Rimsky-Korsakov
(1844-1908)

Clarinet Concerto No. 2 in E-flat Major, Op. 74
III. *Alla polacca*

Carl Maria von Weber
(1786-1826)

Lydia Neher, *clarinet*
2013 Student Concerto Soloist

Russian Easter Overture, Op. 36

Nicolai Rimsky-Korsakov
(1844-1908)

INTERMISSION

Enigma Variations, Op. 36

Edward Elgar
(1857-1934)

- Theme*
I. *C.A.E.*
II. *H.D.S-P.*
III. *R.B.T.*
IV. *W.M.B.*
V. *R.P.A.*
VI. *Ysobel*
VII. *Troyte*
VIII. *W.N.*
IX. *Nimrod*
X. *Intermezzo - Dorabella*
XI. *G.R.S.*
XII. *B.G.N.*
XIII. *Romanza - ****
XIV. *Finale - E.D.U.*

Festival Orchestra

Flute

Emily Robinson, *Saint Louis, MO*
Brianna Keith, *Grafton, OH*
Caroline Little, *Cedarburg, WI* ♦

Oboe

Hannah Johnsrud, *Milton, WA*
Rebecca Keller, *Brighton, CO*

Clarinet

Lydia Neher, *Pierce City, MO*
Dana Slotter, *Peoria, IL* ♦
Karsten Hendrickson, *Seattle, WA*

Bassoon

Ryan O'Neil, *Melrose Park, IL*
Joseph Cowan, *La Crosse, WI*
Joshua Schairer, *Greeley, CO* ♦

French Horn

Emily Krasinski, *Aurora, IL*
Liesl Sievert, *Frankenmuth, MI*
Nicoletta Pignatello, *Minneapolis, MN* ♦
Leah Wittenberg, *Saint Hilaire, MN*

Trumpet

Jacob Shaffer, *Tacoma, WA*
Alex Kastner, *Fort Wayne, IN*
Tony Sanders, *Brooten, MN* ■
Cory Murray, *Luling, LA* ♦

Trombone

Patrick Burke, *Chesterland, OH* ■
Katie Trent, *Prescott, AZ*
Emily Tvedt, *Tacoma, WA*

Tuba

Keith Alcuis, *Naples, FL*

Percussion

Colin Tobin, *Olympia, WA*
Cooper Lee, *Sumner, WA*
John Carson, *Northfield, MN*
Chaska McGowan, *Sioux Falls, SD*
Chad Roberts, *Montrose, MN*
Andrew Veit, *Iowa City, IA* ●

Harp

Anna Koopmann, *Motley, MN*

Organ

Catherine Rodland, *Northfield, MN* ●

Violin 1

Nathan Bieber, *Saginaw, MI* +
Kayleigh Shaffer, *Tacoma, WA* +
Elizabeth Monk, *Tuscaloosa, AL*
Shannon Taylor, *Loretto, MN*
John Buggeln, *Valparaiso, IN*
Torsten Nelson, *South Deerfield, MA*
Sarah Koopmann, *Motley, MN*
Cody Chang, *Dothan, AL*
Harrison Sheckler, *Charles City, IA*
Beth Schoening, *Denver, CO* ■

Violin 2

Johan Glidden, *Prescott, AZ*
Jerry Yang, *Rochester, MN*
Kimberly Almcrantz, *Goleta, CA*
Trey Hedgemon, *Tuscaloosa, AL*
Anna Seboldt, *South Milwaukee, WI*
Katie Zweig, *Fairfax Station, VA*
Samuel Bullert, *Arlington, MN*
Lauren Doxsee, *Eugene, OR*
Matthew Olmstead, *Mountain View, CA*
Greg Schultz, *Grand Forks, ND* ■

Viola

Emily Gilman, *Goleta, CA*
Kahli Alspaugh, *Olympia, WA*
Marissa Eckberg, *Gaylord, MN*
Jennifer Martin, *Saint Paul, MN*
Margaret Mueller, *Chesterfield, MO*
Kasey Shultz, *Holden Village, WA*
Anna Koopmann, *Motley, MN*
Nina Maze, *Wheatfield, IN*
Daniel Myhre, *Western Springs, IL*

Cello

Rachel Hwang, *Vestavia Hills, AL*
Zoe Chapman, *Olympia, WA*
Reid Womack, *Honolulu, HI*
Luke Alliger, *Fort Wayne, IN*
Lilli Redding, *Florence, AL*
Anita Burgher, *Montgomery, AL*
Katherine Hinrichs, *Cypress, CA*
Brian Almonaci, *Rockford, IL*

String Bass

Tiller Martin, *Saint Paul, MN*
Josh Vidervol, *Andover, MN*
Colin Clark, *Saginaw, MI*
Tessa Diehl, *Prescott, AZ*

+ Co-Concertmaster ♦ Intern
■ Counselor ● LSM Faculty Member

2013 LSM ORCHESTRA INTERN

Joshua Schairer, *Greeley, CO*

LSM STRING, WOODWIND, BRASS, AND PERCUSSION FACULTY

Sarah Nordlund, *violin*
Caroline Nordlund, *violin*
Justin Knoepfel, *viola*
Samuel Nordlund, *cello*
Dave Carbonara, *bass*
Jennifer Brimson Cooper, *flute*
Suzanne Ernst, *flute*
Heather Armstrong, *oboe*
Lori Baruth, *clarinet*
David Oyen, *bassoon*
Bruce Atwell, *horn*
Paul Morton, *trumpet*
Dylan Chmura-Moore, *trombone*
Stephanie Frye, *tuba*
Andrew Veit, *percussion*

PROGRAM NOTES

Introduction to *Khovanshchina*

Modest Mussorgsky was a Romantic, nationalistic composer who, with others, was seeking to establish a new, clearly Russian style of composition. After already completing *Boris Godunov*, he began work on *Khovanshchina* in 1872, but it was incomplete at the time of his death in 1881. Nicolai Rimsky-Korsakov immediately set aside his own compositions in order to help complete his friend's opera.

The prelude is subtitled "Dawn on the Moscow River." Its serene character seems to have little to do with the action of the opera, which is full of political and personal machinations. The prelude features five variations on a folk-like theme of a strongly Russian character, beginning with an evocation of nature sounds and ending in an equally peaceful atmosphere.

Clarinet Concerto No. 2 in E-flat Major, Op. 74

Carl Maria von Weber contributed numerous important works to the clarinet repertoire. As a solo instrument, the clarinet captured the imagination of composers such as Mozart, Weber, and Brahms because of its ability to emulate the human voice in many ways, from the virtuosity of a coloratura soprano to the lyric legato of an expressive aria. The Second Concerto was completed in 1811 and concludes with a virtuosic finale in the form of a Polish folk dance.

Russian Easter Overture, Op. 36

What we in the West call *Russian Easter Overture* is called *Bright Holiday* in Russia – the traditional name there for Easter. The overture perfectly reflects this brightness due to the composer's virtuosic handling of the orchestra. Its melodies are taken from a collection of chants used in the Russian Orthodox Church. A glance at the program note the composer wrote clearly lays out both the form and programmatic content of the overture, and is given in an abbreviated form here:

Let God arise, let his enemies be scattered: let them also that hate him flee before him. As smoke is driven away, so drive them away: as wax melteth before the fire, so let the wicked perish at the presence of God. (*Psalm 68*)

And when they looked, they saw that the stone was rolled away. They saw a young man sitting on the right side, clothed in a long white garment; and they were afraid. And he said unto them, "Be not afraid: Ye seek Jesus of Nazareth, who was crucified: He is risen." (*Mark 16*)

The joyous news spread throughout the universe and those who hated him fled before him and disappeared as smoke.

"*Resurrexit*" sang the angel choirs in heaven, to the sound of archangel trumpets and the whirl of seraphim wings.

"*Resurrexit*" sang the priests in the temples in the midst of incense clouds and of the light of innumerable candles and the carillon of triumphant bells.

The piece opens with a somber statement of the chant, "Let God Arise." Soon, the music settles into a cadenza for solo violin (possibly representing angel wings), and sets the stage for a contrasting solo cello melody, a hymn called "The Angel Cried." They alternate until suddenly disrupted by a blazing, bright F major chord. The frenzied *Allegro agitato* that follows reflects the composer's desire to evoke the ecstatic celebrations of the "Bright Holiday."

Enigma Variations

Elgar's *Enigma Variations* (*Variations on an Original Theme*) was his first large-scale orchestral work and immediately landed him international recognition after its completion in 1899. The "original theme" upon which the work is based was the result of improvising on the piano after a day of teaching. As he played it for his wife, he began to think of ways in which each variation could be altered to reflect the personalities of various acquaintances. The score bears the dedication "to my friends pictured within."

The "enigma" of the work is not the cryptic subtitles of each movement (the dedicatee's initials). Elgar himself used the term in describing a "dark saying," which must be left "unguessed." The enigma, he said, was that "through and over the whole set another larger theme goes, but it is not played ... so the principal theme never appears." The mystery about the "real" theme of the work is still unsolved today and remains a significant part of the work's charm and appeal.

What is not enigmatic, however, is the subject and character of each variation, carefully described by the composer himself in both words and music. Fifteen movements, played with little or no pauses separating them, comprise the total work:

Theme

This theme has many parallels with Elgar himself – introspective and melancholy, tender and optimistic.

Caroline Alice Elgar

The composer's wife is honored with the first variation. The woodwinds play a three-note motive the composer would whistle to his wife upon returning home.

Hew David Stuart-Powell

An amateur pianist with whom Elgar would play chamber music, and who would perform chromatic runs up and down the keyboard to warm up.

Richard Baxter Townshend

An author who enjoyed vocal mimicry and games, whose voice occasionally flew off into the "soprano register."

William Meath Baker

The squire of Hasfield, Gloucestershire, who would apparently express himself “somewhat energetically,” brusquely barking orders to his guests and servants, sending them scrambling, and then exiting dramatically through a slammed door.

Richard Penrose Allen

The son of the poet Matthew Arnold, a philosopher and an amateur pianist. This variation portrays his pensive side and his joyful laughter.

Isabel Fitton

“Ysobel” was Elgar’s viola student, who struggled to master her string crossings. The viola section is featured in her honor.

Arthur Troyte Griffith

This variation parodies Troyte’s overly energetic and unsuccessful efforts to play the piano. It also recalls a day when the two were caught in a thunderstorm and ran to the safety of Winnifred Norby’s home.

Winnifred Norby

This variation portrays the refined and graceful charm of Winnifred’s manor, Sherridge.

Nimrod

Augustus Jaeger was Elgar’s editor at his publisher in London. He became a personal friend and offered encouragement and support to Elgar, saying he must do as Beethoven did – persevere in the face of challenges. The outpouring of emotion here serves as the heart of the work. The dedication to “Nimrod” refers to Jaeger’s name, which means “hunter” in German. Nimrod is described as a “mighty hunter before the Lord” in the Bible.

Intermezzo: Dorabella

Dora Penny was a young neighbor and friend. The woodwinds lovingly depict the stutter in her speech.

George Robertson Sinclair

This variation depicts Sinclair’s bulldog, Dan. Elgar musically portrays an episode where Dan tumbled into the River Wye, swam upstream, scrambled ashore, and barked jubilantly.

Basil G. Nevinson

A variation for the cello section is dedicated to Elgar’s chamber music partner, who later inspired his Cello Concerto.

Romanza: ***

Several sources close to Elgar state the dedicatee was to be Lady Mary Lygon, a patron of Elgar’s. The three stars substitute for her initials, as there was not time to get her permission before she sailed for New Zealand. The timpani’s roll imitates the grinding of steamship engines as the clarinet plays a quotation from Mendelssohn’s *Calm Sea and Prosperous Voyage*.

Finale: E.D.U.

“Edu” was Alice’s nickname for her husband. In this finale, Elgar himself is (prophetically) portrayed, overcoming obstacles and moving confidently into the future. His two greatest allies – Augustus Jaeger and his wife, Alice – are portrayed as faithfully standing by his side as their themes return and help lift the *Enigma Variations* to their stirring conclusion.

- David Upham

Special thanks to Luther College, Decorah, Iowa; University of New Hampshire, Durham, New Hampshire; and Valparaiso University, Valparaiso, Indiana for the use of instruments and music.

David Upham

The Phyllis and Richard Duesenberg Orchestra Chair

David Upham is the orchestra conductor at the University of New Hampshire. Prior to his arrival in New England, he was active in Seattle, WA as a conductor of professional, community, and student ensembles. He was the music director of the Bainbridge Symphony Orchestra and the founding director of the Young Virtuosi Chamber Orchestra at the Seattle Conservatory of Music. Upham also served as the associate conductor of the Rainier Symphony Orchestra, regularly conducted various professional ballet orchestras, and was a featured guest conductor with the Northwest Mahler Festival. In November 2009, he made his international debut at the contemporary music festival, *Aujourd'hui Musiques*, in Perpignan, France. Upham conducted the New Hampshire All-State Orchestra in April 2012.

Upham is in demand as an educator and clinician at festivals across the country. In addition to his work at the Lutheran Summer Music Academy & Festival, he also conducts the Summer Youth Music School at UNH and the Vivace Chamber Players festival in Seattle. He had a long tenure with the Seattle Youth Symphony Orchestras, serving as conductor or assistant with each of the organization's five orchestras. Upham also had a successful ten-year career as a public school music educator, leading orchestral programs in Kent and Bellevue, WA. In his position at Newport High School, he developed a thriving program with 120 string students across three orchestras, who consistently won top awards at various music festivals throughout the region.

Upham has degrees from Luther College (Decorah, IA), the University of Northern Colorado, and received his D.M.A. in conducting from the University of Washington.

**Lutheran Music Program gratefully acknowledges the following
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Robin High *in memory of Lloyd High and in honor of Jean High*
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The Whippy Dip, *Decorah, IA*

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We receive the majority of our charitable gifts between now and the end of our fiscal year (September 30). If you would like to support LSM by making a tax-deductible gift, visit www.lutheransummertime.org and click "Donate Now" or find a member of the LSM staff after the concert. Thank you!

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.

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LSM Concert & Recital Series:

Porch Brass

Center for Faith and Life
Luther College
Sunday, July 21, 2013
8:30 a.m.

Musical Offering

Center for Faith and Life
Luther College
Sunday, July 21, 2013
9:00 a.m.

Festival Worship

Center for Faith and Life
Luther College
Sunday, July 21, 2013
Immediately following Musical Offering

To learn more about the 2013 Lutheran Summer Music Academy & Festival,
visit our website at www.lutheransummermusic.org.