

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

Center for Faith and Life
Luther College
Saturday, July 19, 2014
7 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.

Overture to *La clemenza di Tito*

Wolfgang Amadeus Mozart
(1756-1791)

Cello Concerto, Op. 85
I. *Adagio; Moderato.*

Edward Elgar
(1857-1934)

Lydia Wilkins-Reed, *cello*

Lyric Suite, Op. 54
I. *Shepherd Boy*
II. *Norwegian Rustic March*
III. *Nocturne*
IV. *March of the Dwarfs*

Edvard Grieg
(1843-1907)

Intermission

Symphony No. 5 in D Minor, "Reformation", Op. 107
I. *Andante; Allegro con fuoco*
II. *Allegro vivace*
III. *Andante*
IV. *Andante con moto*

Felix Mendelssohn
(1809-1847)

2014 LSM Festival Orchestra

Violin 1

John Buggeln, Valparaiso, IN
Sarah Fickel, Chesterton, IN
Anna Seboldt, South Milwaukee, WI
Lillian Sall, Abington, PA
Beth Schoening■, Lakewood, CO
Caroline Nordlund●, Birmingham, AL

Violin 2

Sam Poppen, West Union, IA
Rebekah Klemp, Winona, MN
Lauren Doxsee, Eugene, OR
Matthew Olmstead, Baltimore, MD
Meredith Locke, Winter Haven, FL
Tess Varley●, San Francisco, CA
Andrew Paa●, Akron, OH

Viola

Margaret Mueller, Chesterfield, MO
Cecelia Cook, Liberty, MO
Alyssa Perrone◆, Beaver, PA
Shelby Williams, Lafayette, LA

Cello

Lydia Wilkens-Reed, Memphis, TN
Reid Womack, Honolulu, HI
Lily Marsden, Bountiful, UT
Zoe Chapman, Olympia, WA
Anita Burgher, Montgomery, AL
Luke Alliger, Fort Wayne, IN
Nathan Tansey, Iowa City, IA
Anna Koopmann, *Motley, MN*

String Bass

Joel Tansey, Iowa City, IA
Josh Vidervol, Andover, MN
Tessa Diehl, Prescott, AZ
Maximiliano Ramirez, Anaheim, CA

- ◆ Intern
- Counselor
- LSM Faculty and Staff

Flute

Elias Lai, Dallas, TX
Jillian Matasovsky, Belleville, MI
Sarah DeRossi■, Tinley Park, IL (piccolo)

Oboe

Aleysha Khan, Woodbury, MN
Cecilia Dentici, Lander, WY

Clarinet

Jason Abraham, Sharpsburg, GA
Megan Frerichs, Albion, NE

Bassoon

Grace Tobin, Olympia, WA
David Oyen●, Clearfield, KY

Trumpet

Jacob Shaffer, Tacoma, WA
Brady Pierce, Cuero, TX

Horn

Adam Ruble, Columbus, IN
Kyra Buettner, Elizabethtown, PA
Leah Wittenberg, Saint Hilaire, MN
Ian Hirons, Federal Way, WA

Trombone

Katie Trent, Prescott, AZ
Patrick Burke■, Chesterland, OH
Noah Wright, New Westminster, BC

Tuba

Eric Mueller, Houston, TX

Harp

Anna Koopmann, *Motley, MN*

Timpani

John McMichael, Wever, IA

Percussion

Rachel Dorn, Houston, TX
Thea Wilkens-Reed, Memphis, TN

2014 LSM Orchesta Conductor

David Upham, University of New Hampshire

2014 LSM ORCHESTRA INTERN

Alyssa Perrone, Beaver, PA

LSM STRING, WOODWIND, BRASS, AND PERCUSSION FACULTY

Caroline Nordlund, *violin*
Tess Varley, *violin*
Kirsti Petraborg, *viola*
Samuel Nordlund, *cello*
Dave Carbonara, *bass*
Gretchen Brumwell, *harp*
Hannah Leffler, *flute*
Heather Armstrong, *oboe*
Lori Baruth, *clarinet*
David Oyen, *bassoon*
Bruce Atwell, *horn*
Paul Morton, *trumpet*
Dylan Chmura-Moore, *low brass*
Andrew Veit, *percussion*

PROGRAM NOTES

While working on *The Magic Flute*, Mozart received a commission to write an opera to celebrate the coronation of Emperor Leopold II as King of Bohemia. Mozart accepted the lucrative contract, perhaps in part because the work was to be premiered in Prague, where he previously had success with *Don Giovanni* and other works. *La clemenza di Tito* is based on the life of the Roman Emperor, Tito (or Titus), who pardoned the crimes of those who attempted to assassinate him. The subject matter was certainly chosen in part to help set the tone for an (hopefully) equally benevolent reign of Leopold II. The opera's premiere was not a great success, and it soon fell out of the repertory. The overture, however, has remained a part of the orchestral repertory. Cast in the celebratory key of C Major, the overture establishes an appropriately brilliant and regal atmosphere for the drama to follow.

Edward Elgar's Cello Concerto is today amongst the most performed works in the instrument's repertoire. For many years after its premiere, however, the work was less well known. Completed late in Elgar's career in 1919, it is the last of his large works for orchestra. Elgar had been disturbed by the atrocities and destruction of World War I. As a result, he once again contemplated giving up composition and, in fact, did not write much in the years while the battles were raging. He gradually did return to composition, focusing largely on chamber music and developing an even more personal and intimate style. Between the ravages of war and his own life-long, melancholic tendencies, Elgar may well have felt that the world he had known was passing away.

A strong sense of nostalgia runs through the entire work, as it does in much of Elgar's output. The first movement begins with a cadenza for the soloist, accompanied sparsely by the strings. The clarinet echoes a melodic fragment before the cellist makes the transition to the lilting first theme, initially introduced by the violas. Overall, the first movement follows a ternary (ABA) form with a contrasting central section as the heart of the movement, followed by a return to the initial theme. This evening's performance will conclude with a leap to the end of the concerto's final movement, where the soloist reprises the opening cadenza and is joined by the orchestra for an energetic conclusion.

Edvard Grieg composed ten volumes of *Lyric Pieces* between 1867 and 1901. Each volume is a suite of short movements for solo piano, with each movement bearing a descriptive title that reflects aspects of the composer's native Norway. Grieg composed the fifth volume in 1891, and in 1894, the conductor of the New York Philharmonic, Anton Seidl, arranged several of the pieces for orchestra. Grieg received a copy of the score more than ten years later and revised the orchestration and order of the movements, giving it its current title, *Lyric Suite*. It is Grieg's final version that is performed this evening.

Felix Mendelssohn was a child prodigy who, like Mozart before him, was fortunate to have been born into a family that could support and nurture his talent. Between the ages of 12 and 14, Mendelssohn composed 12 *sinfonia* for string

orchestra. By the age of seventeen he had created a full symphony, as well as the celebrated *String Octet* and the *Overture to A Midsummer Night's Dream*.

Completed in 1830, his *Symphony No. 5* was, in fact, the second symphony he composed. Mendelssohn's early enthusiasm for his creation eventually turned to disapproval, and he wished to never have it published during his lifetime, even suggesting it should be burned. It was eventually published in 1868 as *Symphony No. 5*. The reasons for Mendelssohn's reaction to his own work are complex and provide a window into the symphony's structure.

One important influence on the young Mendelssohn was his baptism as a Lutheran at the age of seven, followed by his parents' baptism six years later in 1822. Mendelssohn explored his adopted faith and, along with it, the music of Johann Sebastian Bach. In fact, Mendelssohn was important in the reintroduction of Bach's works to concert audiences, as he led revivals of the *St. Matthew Passion* and other works as a conductor. 1830 was the 300th anniversary of the presentation of the Augsburg Confession, and Mendelssohn was inspired to write a work to pay tribute to the events of the Reformation.

Mendelssohn was also influenced by the writings of Adolf Bernhard Marx, an early proponent of programmatic music. Much of Mendelssohn's early output was programmatic in nature, and it is from this era that the Fifth Symphony springs. Marx suggested that, due to music's communicative powers, composers could go so far as to describe historical events through the use of suggestive titles. (Consider Tchaikovsky's *1812 Overture*.) However, as Mendelssohn matured, he turned against these ideas, even as they gained in popularity through works by Berlioz, Liszt, and others.

With this in mind, it is easy to hear the programmatic nature of Mendelssohn's "Reformation" Symphony. Since Mendelssohn's original program for the work is not known to us, we are free to both wonder what he had in mind and develop our own understanding of the work.

The first movement opens in a serene mood, rooted solidly in D Major. Soon, the tension mounts as fanfare-like figures arise from the woodwinds and brass, culminating in a stern unison. The strings respond with a serene harmonization of the "Dresden Amen," a motif originally composed by Johann Gottlieb Naumann. The remainder of the movement explores the conflict between these two states and features a restless second theme that will reappear prominently later in the work.

The second and third movements function as *intermezzi*, for the most part providing a respite from the drama of the opening movement. The second movement is a festive dance in a fast triple meter, and the third is a simple song in the key of g minor (a key sometimes associated with feelings of discontent or unease). Dramatically, the third movement concludes with a restatement of the restless second theme from the first movement, transitioning serenely to G Major.

The symphony moves directly to the final movement with a statement of Luther's "A Mighty Fortress is Our God," which was sung by the Lutheran princes in 1530 as they entered Augsburg to present the Confession. The remainder of the movement is festive and celebratory, featuring significant amounts of counterpoint (perhaps a tribute to J.S. Bach) and returning to the chorale numerous times before reaching its jubilant conclusion.

—David Upham

*Special thanks to Luther College, Decorah, IA, for the use of instruments
and to University of New Hampshire, Durham, NH, for the use of music.*

David Upham is the orchestra conductor at the University of New Hampshire (UNH). 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, Aujour'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, 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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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.lutheransummermusic.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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Porch Brass

Center for Faith and Life
Luther College
Sunday, July 20, 2014
8:30 a.m.

Musical Offering

Center for Faith and Life
Luther College
Sunday, July 20, 2014
9:00 a.m.

Festival Worship

Center for Faith and Life
Luther College
Sunday, July 20, 2014

Immediately following Musical Offering

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