

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

Lutheran Summer Music
Concert & Recital Series

Student Recital

Featuring the studios of
Cole Burger & Chialing Hsieh, piano

Saturday, July 18, 2015 at 2:30 p.m.
Noble Recital Hall, Luther College

Bulisa Work Song

J. H. Kwabena Nketia (b. 1921)

Bekah Klemp, piano

Prelude in D-flat Major, Op. 28, No. 15

Frédéric Chopin (1810-1849)

Sarah Kuhlmann, piano

Sonata in C Major, K 545

W. A. Mozart (1756-1791)

I. Allegro

Novelette, Op. 27, No. 25

Dmitri Kabalevsky (1904-1987)

Sofia Voss, piano

Ballade

Johann Friedrich Franz Burgmüller (1806-1874)

Irish Tune from County Derry

Percy Grainger (1882-1961)

Zachary Clark, piano

Suite bergamasque

Claude Debussy (1862-1918)

III. Claire de lune

Nate Ash-Milby, piano

Invention in G Minor, BWV 782
Valse No. 1 in A Major from 8 Valses Poeticos

J. S. Bach (1685-1750)
Enrique Granados (1867-1916)

Kacie Ciarelli, piano

Hungary (Rapsodie Mignonne), Op. 410

Carl Kölling (1831-1914)

Joseph Muhle, piano

Cole Burger serves as Instructor in the College of Musical Arts at Bowling Green State University, where he teaches and coordinates class piano and piano pedagogy. Previous places of employment include the University of Nebraska at Omaha, the University of Texas, the Levine School of Music, and Armstrong Community Music School. Cole is also on the faculties of Lutheran Summer Music and Camp Encore/Coda. Dr. Burger holds degrees in piano performance and economics from Northwestern University and the University of Texas. He has performed in Carnegie Hall's Weill Recital Hall as a First Place Winner of the American Protégé International Piano and Strings Competition. Other performances include the conferences of the National Flute Association, International Double Reed Society, College Music Society, and Music Teachers National Association, in addition to venues throughout the United States, Europe, and Asia. He has also given benefit recitals for worthy non-profit organizations that have raised more than \$50,000. For more details, please visit www.coleburger.com

Chialing Hsieh is an active solo and collaborative pianist with a large repertoire of both standard and lesser-known works from the Baroque to the present. She has performed solo recitals in Europe, North America, and Asia. As a collaborative pianist, Hsieh has performed recitals with renowned musicians and has been a featured pianist on six CD's for the Centaur, Innova, and Ballpark record labels. Chialing is Instructor of Music at Morehead State University in Kentucky where she also directs the piano accompanying program. She earned her M.M. and D.M.A. in piano performance at the University of Cincinnati, College-Conservatory of Music.

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Student Recital

Featuring the studio of
Catherine Rodland, Organ

Saturday, July 18, 2015 at 2:30 p.m.
Center for Faith and Life, Luther College

This recital is sponsored by the generous support of David & Patricia Leege, Allan & Letitia Spelbring,
and Moe Pipe Organ Company.

Trio No. 1 in G Minor, Op. 48

Josef Rheinberger (1839-1901)

Zachary Clark, organ

**Chaconne in D Minor
Andante tranquillo (Sonata no. 3)**

**Johann Pachelbel (1653-1706)
Felix Mendelssohn (1809-1847)**

Mallory Haney, organ

**Prelude in Bb Major, BWV 560
Toccata on "Amazing Grace"**

**Johann Sebastian Bach (1685-1750)
Christopher Pardini (b. 1973)**

Ealee Tuan, organ

**Prelude and Fugue in E Minor, BWV 533
Hymn 873 (ELW)**

Johann Sebastian Bach (1685-1750)

Please stand and sing verses 1 and 6.

Christopher Glynn, organ

Fanfare in D Major
Fugue in D Minor, BWV 565

Jacques-Nicolas Lemmens (1823-1881)
Johann Sebastian Bach (1685-1750)

Elias Lai, organ

Catherine Rodland, whose playing has been described as "transcendent" (The American Organist), is Artist in Residence at St. Olaf College. She performs regularly at St. Olaf, in 2007 dedicating the new Holtkamp organ in Boe Memorial Chapel, and performing as a featured soloist with the St. Olaf orchestra and the St. Olaf Band. These performances were released as CDs through St. Olaf Records. In 2010 Catherine released two CDs: "Dedication", and "American Weavings", the latter recorded in Boe Chapel at St. Olaf College with violist and duo partner Carol Rodland. The Rodland Duo is managed by Concert Artists Cooperative.

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Lutheran Summer Music Concert & Recital Series

Festival Orchestra

David Upham, conductor

The Phyllis and Richard Duesenberg Orchestra Chair

Center for Faith and Life
Luther College
Saturday, July 18, 2015
7 p.m.

PROGRAM

Flute Concerto No. 2 in D major, K. 314
I. *Allegro aperto*

Wolfgang Amadeus Mozart
(1756-1791)

Hannah Tassler, flute

Serenade for Strings in Eb major, Op. 6
I. *Andante con moto*

Joseph Suk
(1874-1935)

Slavonic Dances, Op. 46

Antonín Dvořák
(1841-1904)

No. 1 in C major (*Presto*)
No. 2 in E minor (*Allegretto scherzando; Allegro vivo*)
No. 8 in G minor (*Presto*)

INTERMISSION

Incidental Music from *Peer Gynt*, Op. 23

Edvard Grieg
(1843-1907)

Prelude
Abduction of the Bride (Ingrid's Lament)
In the Hall of the Mountain King
Peer and the Great Bøyg
Aase's Death
Morning Mood
Arabian Dance
Anitra's Dance
Solveig's Song
Peer Gynt's Homecoming
Solveig's Lullaby

Catherine McCord Larsen, soprano
LSM 2015 Festival Orchestra Chorus

Speaking Roles:

Michael D. Costello as narrator
Mark Tegtmeier as Young Peer Gynt
Michael Scarbrough as Old Peer Gynt
Catherine McCord Larsen as Solveig
Katrina Bernhard as Ingrid, Aase, and the Green-Clad Woman
George Hogan as the voice of the Bøyg

2015 LSM FESTIVAL ORCHESTRA

Violin I

Sarah Fickel, Chesterton, IN
Jackie Toben, Sioux City, IA
Rebekah Klemp, Winona, MN
Hannah Rankin, Faunsdale, AL
Elise Robison, Decorah, IA
Tess Varley, LSM Faculty

Violin II

Anna Seboldt, South Milwaukee, WI
Lillian Sall, Abington, PA
Helen York, Wichita, KS
Morgan Sanders, Birmingham, AL
Glory Glidden, Prescott, AZ
Caroline Nordlund, LSM Faculty

Viola

Mary Glynn, Natick, MA (co-principal)
Cecelia Cook, Liberty, MO (co-principal)
Christopher Glynn, Natick, MA
Kirsti Petraborg, LSM Faculty

Cello

Samuel Schulte, Burlington, IA
Nathan Tansey, Iowa City, IA
Caroline Littleton, Hoover, AL
Zoe Chapman, Olympia, WA
Nathaniel Carpenter, Taylor, SC
Samuel Nordlund, LSM Faculty

Double Bass

Joel Tansey, Iowa City, IA
Dave Carbonara, LSM Faculty

Flute

Elias Lai, Dallas, TX (co-principal)
Hannah Tassler (piccolo), Colorado Springs, CO
(co-principal)
Sarah DeRossi (piccolo), Tinley Park, IL

Oboe

Aleysha Khan, Woodbury, MN
Natalie Johnson, Maywood, IL

Clarinet

Elijah Schouten, Rochester, MN
Laura Johnson, Saint Peter, MN

Bassoon

Grace Tobin, Olympia, WA
Tyler Ruthemeyer, Houston, TX

Horn

Jessica Marty, Wauwatosa, WI
Luke Glynn, Natick, MA
Anna Wodny, Duluth, MN
Josh Hernday, LSM Staff

Trumpet

Tim Burke, Chesterland, OH
Claire Panus, St. Louis, MO

Trombone

Jonathan Schaefer, Bloomington, IN
Noah Wright, New Westminster, BC
Patrick Burke, Chesterland, OH

Tuba

Eric Mueller, Houston, TX

Timpani

Colin Tobin, Olympia, WA

Percussion

Jakob Boers, Milton, WA
Jason Laine, Osage, MN
Sofia Voss, Cape Girardeau, MO

2015 LSM ORCHESTRA CONDUCTOR

David Upham

2015 LSM ORCHESTRA INTERN

Colin Tobin

LSM STRING, WOODWIND, BRASS, AND PERCUSSION FACULTY

Heather Armstrong, oboe

Bruce Atwell, horn

Lori Baruth, clarinet

Dave Carbonara, double bass

Stephanie Frye, low brass

Hannah Leffler, flute

Paul Morton, trumpet

Caroline Nordlund, violin

Samuel Nordlund, cello

David Oyen, bassoon

Kirsti Petraborg, viola

Tess Varley, violin

Andrew Veit, percussion

PROGRAM NOTES

This evening's program opens with the LSM 2015 Student Concerto performance. In 1777, Mozart received a commission from flutist Ferdinand De Jean for four flute quartets (the flute substituting for one of the violins in a standard string quartet), and two flute concertos. Mozart completed only three of the quartets and one of the concertos. In an attempt to fulfill the commission, the composer modified his Oboe Concerto in C major, also written in 1777. De Jean was displeased with this solution and Mozart never received his payment for this concerto, but the work has remained an important part of the flutist's repertoire.

In 1892, Josef Suk was at a pivotal point in his life. He had just completed studies at the Prague Conservatory (where he would later serve as director), and was studying composition with Antonín Dvořák, whom he respected highly. The feelings must have been mutual, for Dvořák quickly gave his blessing to the relationship that developed between Suk and his daughter, Otilie, and the two eventually married. Suk's natural musical inclinations were towards the dark and dramatic, and for that reason, Dvořák suggested he write a lighter work. The contented lyricism of the first movement is a clear testament to the impact of both his teacher's admonition and the blossoming of love in his life.

Years earlier, Antonín Dvořák was struggling to gain recognition as a composer, having worked in a variety of jobs as a musician. Trained as a violinist, he played viola in a theater orchestra for 11 years, after which he worked as a church organist. In 1877, Dvořák learned that the works he had submitted for a competition had attracted the attention of the great Johannes Brahms, who soon became his champion. Brahms convinced the influential publisher Simrock to publish some of Dvořák's works. Simrock then commissioned a set of Slavonic Dances to be modeled after Brahms' Hungarian Dances. These Slavonic Dances launched Dvořák's international career.

Caught up in the wave of nationalism that was spreading throughout Europe at the time, Dvořák was particularly gifted at integrating elements of the folk music of Bohemia into the classical idiom. For this reason, Dvořák was invited to America in 1892 in the hopes that he could help American composers do the same with their native resources. Two of Dvořák's most famous works – the "American" quartet and the "New World" symphony – were his attempts at demonstrating how this could be accomplished. This evening's performance includes Slavonic Dances Nos. 1, 2 and 8. The first and last dances are *furiant*s – fast dances in triple meter with shifting accents. The middle dance is a *dumka* – a form originally rooted in epic ballads, which alternates between nostalgic and exuberant moods.

In 1867, Henrik Ibsen published his play, *Peer Gynt*. It is a difficult work to stage, with 40 scenes and well over 40 named characters, plus extras. It was finally premiered in 1876, with incidental music composed by Edvard Grieg. Grieg provided orchestral underscoring, choral numbers, and transformed Ibsen's verse into solo songs for some of the main characters. It is in the spirit of the 1876 performance that we present this evening's abridged and un-staged adaptation.

Ibsen's play is challenging for modern audiences, and not only because of its complex plot. In it, he raises difficult questions. Peer is an anti-hero – an example of how not to live one's life. He never reaches his potential, nor even tries. His good deeds (few as they are) are mitigated by his selfish ones, and vice versa. He is like an onion – empty at his core, until the very end – and worthy only of being melted down to try again.

After a life of breaking promises and considering only himself, Peer is lovingly embraced by the one person he has arguably wounded the most – Solveig. How can she make such a gesture towards one who most certainly has not earned it? If we allow ourselves, we are led to deeper questions about forgiveness and the nature of unconditional love.

Setting aside a natural tendency to read only the surface level of the story, we realize that Ibsen is *not* suggesting that we should spend our lives in devotion to a faithless person incapable of reciprocating our love. The play is not meant as a convenient guide to relationships. When Solveig chooses to join Peer in the mountains, she joins him in becoming an outcast. "In all of God's wide earth, I have none now that I can call either father or mother," she says. Her choices are not acceptable to the people in her life.

So why does she do it? In answering this question, we can unlock one possible meaning of Ibsen's drama. Clues lie in the description of Solveig as faithful, devout, her psalm-book always in hand, and in the ringing of church bells and the setting of the final scene on Pentecost Sunday. At that moment, churchgoers sing:

Oh, Blessed Morn, when tongues of Spirit
Like swords to Earth rained down.
From Earth to Heaven, God's children sing praises,
In heavenly inspired song.

Ibsen's hymn text juxtaposes two images... the Holy Spirit coming down ("God in us"), and the song going out. A more literal translation from the Norwegian states that "the heir" (the inheritor of the Spirit?) now sings praises in "God's tongue". Was Ibsen pointing towards Solveig as the faithful heir who speaks the language of God? Grieg's music seems to make this connection even more explicit by repeating the hymn later, interspersing it between the lines of Solveig's lullaby and embrace of Peer.

Solveig spends a great deal of time with Peer's mother, Aase. It is from Aase that she learns of Peer's history, his weaknesses and, yes... even his potential virtues and goodness. "All that your mother told brought me a message", she tells Peer. What leads Solveig to forgive him and love him unconditionally?... For that matter, what leads the family members of the victims of a church shooting in Charleston to look the killer in the eye and say, "I forgive you... have mercy on your soul"? How can they, and countless others through history, respond to hate with love?...

What if we could see that person through their mother's eyes? What if we could see each other through *God's* eyes? How much more would we understand? How differently would we act? Love and forgiveness are given to us unconditionally. Can we pass it on?

- David Upham

TEXTS AND TRANSLATIONS

In the Hall of the Mountain King:

Slay him now! This man had beguiled
The Troll King's one and only child!
Slay him! Slay him!

Arabian Dance:

The Prophet has come! Wake the flute and the drum!
The Prophet, the Prophet, the All-Knowing Prophet!
'Cross oceans of sand has sailed the Prophet!
The Prophet, the Prophet, the Un-erring Prophet!
'Cross oceans of sand has ridden the Prophet!
Wake the flute and the drum! The Prophet has come!

Solveig's Song:

Perhaps winter and spring shall both pass,
Next summer also, and the whole year.
But one day you will come, this I know for sure,
And I shall surely wait, for I promised that last.

God strengthen you, wherever you go in the world,
God give you joy, if you stand before his footstool.
Here shall I wait, until you come again.
And if you wait above, we'll meet there again, my friend!

Oh, Blessed Morn:

Oh, blessed morn, when tongues of Spirit,
Like sword to earth rained down.
From Earth to Heaven, God's children sing praises,
In heavenly inspired song!

Solveig's Lullaby:

Sleep, you dearest boy of mine!
I will cradle you and keep watch.

He has been sitting on his mother's lap,
They two have been playing all the life-day long.
He has been resting on his mother's breast,
All the life-day long. God's blessing on my joy!
He has been lying close to my heart,
All the life-day long. He is weary now.

Sleep, you dearest boy of mine!
I will cradle you and keep watch.

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

Dr. Upham appears frequently as an educator and clinician at festivals across the country. In addition to his work at the Lutheran Summer Music Academy, he also conducts at the Summer Youth Music School at UNH. He had a long tenure with the Seattle Youth Symphony Orchestras, serving as conductor or assistant with each of the organization's five orchestras. Dr. Upham also had a successful 10-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 3 orchestras, who consistently won top awards at various music festivals throughout the region.

Dr. Upham has degrees from Luther College, the University of Northern Colorado, and received his DMA in conducting from the University of Washington.

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

Lutheran Music Program gratefully acknowledges the following
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As a nonprofit organization, Lutheran Music Program is sustained by the generosity of donors like you. Our work is possible thanks to more than 600 parents, friends, and alumni who make contributions of all sizes to our Annual Fund. These gifts provide student scholarships and bridge the gap between tuition revenue and actual operating expenses.

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 noise-emitting devices are turned off.

Please join us Sunday, July 19, 2015 for our
Closing Festival Worship at the Center for Faith and Life.
Pre-service musical offering begins at 9:00 a.m.

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