

SMOKY VALLEY CHAMBER MUSIC FESTIVAL

PRESENTS

# SMOKY VALLEY SOUNDSCAPE

johann sebastian BACH | aaron COPLAND | edvard GRIEG | aj HARBISON

SATURDAY, MAY 23, 2026 | 3:00 PM

Presser Hall Auditorium

*Bethany College*

LINDSBORG, KANSAS

*featuring*

SMOKY VALLEY CHAMBER MUSIC FESTIVAL  
Faculty Artists | Young Artists | Festival Students



Smoky Valley Children's Choir | Lori Nelson, *Director*



Daniel J. Masterson,  
*Harpsichord*



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CONVENTION & VISITORS BUREAU

***Welcome to the inaugural year of the Smoky Valley Chamber Music Festival in Lindsborg, Kansas, (“Little Sweden, USA”)!***

As my childhood home, Lindsborg holds a very special place in my heart, and I truly believe it offers unique strengths as a host community for this brand-new chamber festival. As a close-knit agricultural community settled by Swedish immigrants in 1869, Lindsborg is deeply proud of its cultural heritage. Traditions are brought to life through events such as Millfest (May), Midsummer’s Festival (June), Svensk Hyllningsfest (October), and the St. Lucia Festival (December), as well as through a longstanding legacy of both the performing and visual arts. This legacy includes the longest-running annual performance of Handel’s *Messiah* in North America, (which recently celebrated its 145th season!) – the home and galleries of National Geographic photographer, Jim Richardson, Swedish painter, Birger Sandzén; and Broadway RFD, the longest-running outdoor theatre summer program in Kansas. Most of all, Lindsborg is a perfect place to host a new festival because of its people. The community is warm, welcoming, and always conveying a genuine spirit of hospitality and interesting cultural exchange. Indeed, I believe this charming rural town, nestled in the heart of the Smoky Valley, is fertile ground in which to plant a festival tradition celebrating community, education, and multicultural exchange through the arts!

The inaugural Smoky Valley Chamber Music festival will be woven together through the 2026 theme: “American Soundscape.” **When considering music that conveys the essence of “American Sound,” how does one begin to distill the melting pot of diverse traditions that have been infused into our nation over the past 250 years?** From its European roots to the blend of unique multicultural voices that have shaped—and continue to shape—musical sounds across the United States, this festival celebrates the rich diversity across the landscape of American music. Throughout the festival, you will hear not only American-born composers such as Aaron Copland, George Gershwin, Florence Price, and Caroline Shaw, but also composers with meaningful ties to the United States or our own community, such as Antonín Dvořák, Johann Halvorsen, and Lars Erik Larsson, each one of which whose musical traditions blend influences from around the world, all infused into the American sound. And maybe, you’ll discover a few new composers along the way!

Thank you for attending, and once again, welcome to the inaugural *Smoky Valley Chamber Music Festival!*

Warmly,  
*Caroline*

—  
**Caroline J. Beckman**  
*Founder & Artistic Director, Smoky Valley Chamber Music Festival | Lindsborg, KS |*  
[svcmf.ks@gmail.com](mailto:svcmf.ks@gmail.com)

## CONCERT #6:

### *"Smoky Valley Soundscape"*

#### **Festival Finale Concert:**

Saturday, May 23, 2026 | 3:00 PM  
Presser Hall Auditorium, Bethany College

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#### **PROGRAM:**

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*[Our World]*

Johann Sebastian BACH (1685-1750) | Brandenburg Concerto No. 3 in G Major, BWV 1048 (1721) | 11'  
*Daniel J. Masterson, harpsichord*

Edvard GRIEG (1843-1907) | Holberg Suite, Op. 40 (1884) | 21'

#### **INTERMISSION (10')**

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*[Our Country]*

Aaron COPLAND (1900-1990) | *Appalachian Spring* Suite (for 13 instruments) (1944) | 27'

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*[Our Home]*

AJ HARBISON (b. 1985) | "Smoky Valley Soundscape" (New Commission/World Premiere) (2026) | 9'  
*Smoky Valley Children's Choir; directed by Mrs. Lori Nelson*

## **ABOUT THE MUSIC**

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JOHANN SEBASTIAN BACH (1685-1750)

***Brandenburg Concerto No. 3 in G Major, BWV 1048***

*Composed: 1721 | Duration: c. 11 minutes*

On March 24, 1721, Johann Sebastian Bach (1685-1750) dedicated six "concertos with several instruments" to Margrave Christian Ludwig of Brandenburg. The dedication offers a bit of insight into the social position occupied by one of Europe's most talented composers during his lifetime. The Margrave had apparently shown an interest in Bach's music at a previous meeting and asked to see some of the composer's work. Bach obsequiously obliged, writing, "I have then in accordance with Your Highness' most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with

the present concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of the fine and delicate taste that the whole world knows Your Highness has for musical pieces; but rather to infer from them in benign consideration the profound respect and the most humble obedience that I try to show Your Highness therewith.” (No wonder there was a French Revolution!)

Bach’s Brandenburg Concertos, as they have come to be known because of their dedicatee, are among the most perfect examples of the Baroque concerto that we have today. Few works in the history of music match their tireless invention, their colorful instrumentation, or the tremendous demands they make on performers.

The Third Concerto, for nine solo strings (three each of violins, violas, and cellos) and continuo, opens majestically, with the soloists grouped by instrument (the violins play one figure, the violas another, and the cellos a third). As the movement progresses, these divisions hold for the most part, although there are moments of independence for each of the soloists. The closing movement, a vigorous allegro, follows the pattern of the opening, with the nine players divided again by instrument. The two outer movements are separated by a two-note adagio cadence, during which Bach intended the musicians to improvise a link between the two sections of the concerto.

- John Mangum

EDVARD GRIEG (1843-1907)

***Holberg Suite, “From Holberg’s Time”, Op. 40***

*Composed: 1884 | Duration: c. 21 minutes*

Edvard Grieg composed the Holberg Suite in 1884 to commemorate the 200th anniversary of the birth of Ludvig Holberg (1684–1754). Holberg was a philosopher, historian and playwright, born in Bergen (like Grieg), who was a founder of modern Danish and Norwegian literature. His writings on natural and common law were required reading for Danish law students, and his comedies had been widely enjoyed for over 100 years. The Holberg Suite, subtitled —Suite in the Olden Style, is a collection of five dances written in Baroque style but featuring Norwegian folk music as a tribute to Holberg and the music of his time.

Grieg originally composed the suite for solo piano; it was one of the compositions he often performed on his concert tours. Its premiere, with the composer at the piano, was given during Bergen’s Holberg celebration. The piece was so well received that Grieg decided to adapt it for string orchestra the following year.

The *Holberg Suite* opens with a sprightly, energetic prelude. The more reserved sarabande follows, moving in a stately manner through the triple meter Spanish dance form. The third movement, a French gavotte, is a bouncy dance characterized by two strong upbeats. In the middle of the gavotte comes a musette, with a slightly slower tempo and different character, accompanied by a bagpipe-like drone on the cellos’ two lowest strings. (This drone is perhaps a nod to Grieg’s Scottish origins — his

great-grandfather emigrated from Scotland after the Battle of Culloden in 1746.) An air marked —Andante religioso, with a freer form, spins out a long melancholy melody. The finale is another French dance, this time a lively rigaudon that sets a violin and a viola soloist against the texture of the full string orchestra as in a Baroque concerto grosso.

– AJ Harbison, 2021

AARON COPLAND (1900-1990)

***Appalachian Spring (suite for 13 instruments)***

*Composed: 1970 | Duration: c. 27 minutes*

*Appalachian Spring* was composed in 1943-44 as a ballet for Miss Martha Graham on a commission from the Elisabeth Sprague Coolidge Foundation. It was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D. C., on 30th October 1944.

The present version is scored for the original chamber ensemble of thirteen instruments. It is a condensed version of the ballet (identical with the original suite derived from the ballet for symphony orchestra), which retains all essential features but omits those sections in which the interest is primarily choreographic[...]

The action of the ballet concerns “a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

In 1945 *Appalachian Spring* received the Pulitzer Prize for music as well as the award for the Music Critics Circle of New York for the outstanding theatrical work of the season 1944-45.

-Boosey and Hawkes

AJ HARBISON (b. 1985)

***Smoky Valley Soundscape***

*Composed: 2026 | Duration: c. 9 minutes*

Smoky Valley Soundscape is a celebration of the musical culture of Lindsborg, Kansas and the Smoky Valley region. Each movement takes as its theme or themes music associated with that season. “Spring” takes the melodies of the “Hallelujah Chorus” and “I Know That My Redeemer Liveth” from Handel’s Messiah as themes in recognition of Bethany College’s annual Messiah Festival of the Arts. The themes of “Summer” are “The Star-Spangled Banner” and “America the Beautiful” (Lindsborg’s Old-Fashioned Fourth of July), the Swedish fiddle tune “Engelska” (Lindsborg’s Midsummer Festival) and “Seventy-Six Trombones” from The Music Man (Broadway RFD’s 2025 production). “Children of the Heavenly Father,”

a beloved Swedish hymn sung in the fall at Lindsborg’s biennial Hyllningsfest, is the theme of the “Autumn” movement. “Winter” includes brief allusions to Christmas carols as well as its main theme of “Santa Lucia” (Lindsborg’s St. Lucia Festival). At the end of the fourth movement, the climax of the piece weaves the four main themes together simultaneously — the “Hallelujah Chorus,” “Engelska,” “Children of the Heavenly Father” and “Santa Lucia.”

-AJ Harbison

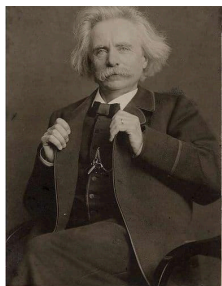
## ABOUT THE COMPOSERS

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German composer **JOHANN SEBASTIAN BACH** (1685-1750) is considered by many to be one of the most influential composers in Western classical music. His tremendous compositional output was in part thanks to his employment in the church, where he was constantly composing new cantatas for church liturgical services. However, particularly later in his career he had the opportunity to explore other styles such as chamber music and concerti grossi, including the six Brandenburg Concertos and many trio sonatas. J.S. Bach played an irreplaceable role in the shift between the Baroque and Classical eras of music history as he pushed boundaries of his contemporaries while also paying respect to musical traditions. A trademark in much of Bach's music is the concept of setting a limitation and being as creative as possible within that limitation. His music and influence has continued to shape the trajectory of classical music in the centuries since his life.

-Allison Smith



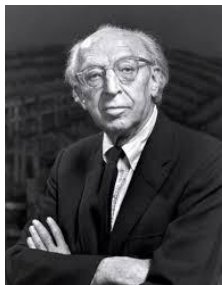
Norwegian composer **EDVARD GRIEG** (1843-1907) was born into a well-to-do family in Bergen, Norway on June 15, 1843. He was started on piano at age six by his mother, an accomplished pianist much in demand in Bergen musical life. His home was filled with music and musicians from early childhood as his parents hosted many musical evenings for the cultural and musical elite of Bergen. At the urging of famed Norwegian violinist Ole Bull, Grieg was sent off to the Leipzig Conservatory at age 15. He eventually came to study piano under E.F. Wenzel, a close friend of Robert Schumann, who developed in him a life-long appreciation of the famous composer’s music. Although Grieg was never happy at the conservatory, he gained a broad understanding of musical composition through hearing the many concerts in the community of Leipzig by the continual stream of world famous performers who came to play at the Leipzig Gewandhaus. Health problems delayed his graduation from the conservatory, but he passed his final exams in 1862 with two sets of pieces, the “Four Pieces for Piano” and “Four Pieces for Alto Voice” which became his first published compositions.

He moved to Copenhagen, the cultural and musical center of Scandinavian life, where he was encouraged and mentored by Nils Gade, then one of the leading musical figures in Copenhagen. Gade

pushed him to compose a symphony, which Grieg never liked and directed never to be performed. While in Copenhagen he also composed "Melodies of the Heart" after poems by Hans Christian Andersen. It was in Copenhagen that he met his future wife, singer Nina Hagerup who was a cousin on his Father's side. They married in 1867 and had one daughter. Again under the influence of Ole Bull, with whom he spent the summer of 1864, Grieg developed an appreciation of Norwegian nationalism and folkways, which he had never before encountered in the Copenhagen-centric world of his youth. Many of his nationalistic compositions stem from the influences of that summer.

From 1868 on he also got much encouragement and support from Franz Liszt, whom he visited in Italy. Grieg was a diversified composer, and produced chamber music, violin, cello and piano sonatas, symphonic works, but the majority of his compositions were for vocal and choral performances, in which his highly talented wife was frequently featured. He was regarded as the pre-eminent vocal composer of his time. His ultimately most famous works, however, are not choral, but include "The Peer Gynt Suite", inspired by the stories by Hendrik Ibsen; the "Holberg Suite", originally for piano, later transcribed for orchestra; and his one and only Piano Concerto in A minor. Always in poor health due to pulmonary problems Grieg died in Bergen at age 64, on September 4, 1907, one day before his scheduled departure for another concert tour of England. His funeral was a day of national mourning.

-Kennedy Center



In a career that spanned over 50 years, **AARON COPLAND** (1900-1990) has earned the title, "Dean of American Composers." He is perhaps the most honored and best known American composer of our time. Copland was born in Brooklyn on November 14, 1900, the youngest of five children. He spent the first 20 years of his life here. As a child, he longed to study piano, but was forced to settle for lessons from one of his sisters. After graduating from high school, Copland decided to make music his career. He encountered his share of failures during his first years as a musician. His first teacher considered his modernistic chords to be sour notes, and his efforts at composition during a trip to Paris in 1920 went unnoticed. The young Copland persevered, however, and under the instruction of Nadia Boulanger, a well-known teacher of harmony, he continued to compose.

Copland returned to the United States three years later only to face more disappointing reactions to his composing endeavors. He decided to settle for a job playing piano in a trio at a Pennsylvania hotel. While he was a member of the trio, Boulanger asked him to write an organ concerto for her. During his off hours, Copland worked on the concerto, a piece that would eventually be written without an organ, to become his "First Symphony."

His "First Symphony" premiered in 1925 by the New York Symphony Orchestra. Conductor Walter Damrosch expressed his feelings about Copland's work by saying, "If a young man (age 25) can write a symphony like that, in five years he will be ready to commit murder." A few months later, in

Boston, Serge Koussevitsky conducted the premiere of Copland's jazzy "Music for the Theater." The positive reception of this piece prompted him to continue experimenting with jazz, resulting in his "Piano Concerto."

In 1936, Copland began to change his style, concentrating on folk themes. He wrote music for high school musicians before moving on to ballet on American themes, such as *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944). Among the many awards Copland received are, an Oscar for Best Dramatic Film Score for *The Heiress* in 1949, the Pulitzer Prize for *Appalachian Spring* in 1944, the Presidential Medal of Freedom from President Johnson, and the National Medal of Arts in 1986.

In 1985, the year of Copland's 85th birthday, more than 100 American music organizations joined in a celebration on a scale never before accorded an American-born composer. The celebration began in April 1985 with a performance of his "Symphony No. 3" by the Philadelphia Orchestra and ended with another performance of the symphony by the National Symphony in Washington in May of the following year. Copland, in failing health, attended one concert at Lincoln Center in New York on his actual birthday, November 14. Copland's last public appearance was at an Aaron Copland Day celebration at the Berkshire Music Center in Tanglewood, Massachusetts on July 24, 1985. Leonard Bernstein conducted the center's student orchestra in the "Third Symphony." Copland died after a long illness, in North Tarrytown, New York, on December 2, 1990, at the age of 90.

-The Kennedy Center



**AJ HARBISON** (b. 1985) is a composer and singer/songwriter living with his wife and two children in Kansas City. His music lives at the intersection of concert music and vernacular music, each bringing unique vitality to the other in a language both adventurous and accessible. Often integrating harmonies and rhythms from pop music with theory, instrumentation and performance techniques from concert music, while drawing forms and structure from both, his work searches for beauty in brokenness in the space between the already and the not yet. He seeks to create music that is beautiful (displaying a mastery of the craft of composition), true (portraying the world as it really is), and good (enriching the performer and the listener).

His music has been performed by ensembles including the Kansas City Symphony, the Lee's Summit Symphony, The Singers (Saint Paul, MN), the Kansas City Women's Chorus, Luna Nova, newEar Contemporary Chamber Ensemble, and the students of Harmony Project KC, and has won awards including several Pikes Peak Young Composers Competition awards and first prize in the 2018 Belvedere Chamber Music Festival Composition Contest.

In 2017-18 Harbison participated in a cross-country collaboration with New York City singer/songwriter Melanie Penn and West Covina (CA) High School's choirs, conducted by Tyler R. Wigglesworth, titled *A Journey of Becoming*. Following the world premiere in California, the first

movement was performed in Carnegie Hall in April 2018 as part of Choirs of America's Harmonic Convergence concert.

Harbison is a member of ASCAP, the American Composers Forum and the Pi Kappa Lambda National Music Honor Society. He has studied with Leonard Rhodes, Pamela Madsen, Lloyd Rodgers, Ken Walicki, Chen Yi, Paul Rudy and James Mobberley, and holds degrees in composition from California State University, Fullerton, and the University of Missouri-Kansas City.

**FESTIVAL MUSICIAN ROSTER**

**BACH: Brandenburg Concerto No. 3 in G Major, BWV 1048**

<p><b><u>Violin 1:</u></b> Joseph Genualdi** Caroline Beckman*</p> <p><b><u>Violin 2:</u></b> Qiufan Chen* Laura Herrera Yepéz*</p> <p><b><u>Violin 3:</u></b> Jose Villa-Ramirez* Jessica Jaroz*</p>	<p><b><u>Viola 1:</u></b> Pedro Mendēz*</p> <p><b><u>Viola 2:</u></b> Chung-Wen Lee*</p> <p><b><u>Viola 3:</u></b> Allison Smith*</p>	<p><b><u>Cello 1:</u></b> Michael Mermagen**</p> <p><b><u>Cello 2:</u></b> Seungchan Song*</p> <p><b><u>Cello 3:</u></b> Elise Cole*</p>	<p><b><u>Double Bass:</u></b> Moa Glimberg*</p>	<p><b><u>Harpsichord:</u></b> Daniel J. Masterson</p>
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**GRIEG: Holberg Suite, "From Holberg's Time", Op. 40**

<p><b><u>Violin 1:</u></b> Caroline Beckman* Jakinkenelve Bass# Joseph Genualdi** Alden Peterson+ Laura Herrera* Paula Buchanan#</p>	<p><b><u>Violin 2:</u></b> Qiufan Chen* Elias Nichols# José Ramirez* Wyatt Peterson+ Jessica Jarozz*</p>	<p><b><u>Viola:</u></b> Chung-Wen Lee* Pedro Mendēz* Allison Smith* Carmen Cooper+ Kathleen Smith#</p>	<p><b><u>Cello:</u></b> Seungchan Song* Elise Cole*</p>	<p><b><u>Double Bass:</u></b> Moa Glimberg*</p>
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**COPLAND: Appalachian Spring**

*Jessica Jarosz, Conductor*

<p><b><u>Violin 1:</u></b> Joseph Genualdi** Laura Herrera Yepéz* Jose Villa-Ramirez* Kathleen Smith#</p>	<p><b><u>Violin 2:</u></b> Qiufan Chen* Caroline Beckman* Paula Buchanan#</p> <p><b><u>Viola:</u></b> Pedro Mendēz* Chung-Wen Lee* Allison Smith*</p>	<p><b><u>Cello:</u></b> Michael Mermagen** Seungchan Song* Elise Cole*</p> <p><b><u>Double Bass:</u></b> Moa Glimberg*</p>	<p><b><u>Flute:</u></b> Bekah Walker*</p> <p><b><u>Clarinet:</u></b> Cesarín Caro Felíz*</p> <p><b><u>Bassoon:</u></b> Jeff Doucette*</p> <p><b><u>Piano:</u></b> Abigail Olson</p>
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**AJ HARBISON: Smoky Valley Soundscape**

*Jessica Jarosz, Conductor*

<b><u>Violin 1:</u></b>	<b><u>Violin 2:</u></b>	<b><u>Viola:</u></b>	<b><u>Cello:</u></b>
Caroline Beckman*	Qiufan Chen*	Chung-Wen Lee*	Michael Mermagen**
Jakinkenkelve Bass#	Elias Nichols#	Pedro Mendéz*	Elise Cole*
Alden Peterson+	José Ramirez*	Allison Smith*	Seungchan Song*
Joseph Genualdi**	Wyatt Peterson+	Carmen Cooper+	
Laura Herrera*	Jessica Jarosz*	Kathleen Smith#	
Paula Buchanan#			




\*\*Denotes Faculty Artist \*Denotes Young Artist #Denotes Festival Intern +Denotes Festival Student

**SMOKY VALLEY CHILDREN'S CHOIR**

*Mrs. Lori Nelson, Director*

Hattie Abdullayev	Anders Denniston	Theo Jane Giesen	Sebastian Naden	Lucy Rambo
Lilyanna Brown	Sadie Eldridge	Camille Harbison	Harper Nelson	Henley Spohn
Reid Carlson	Madelynn Finch	Dominic Harbison	Cruise Oakley	Aspen Spohn
Kinsley Carlson	Elise Finch	Scout Johnsen	Carly Patrick	Elin Swisher
Aria Collins	Saylor Francisco	Emma Kummer	Maecy Pfannenstiel	Boden Swisher
Anastasia Cooper	Sarah Garber	Kinnon McQuilliam	Levi Ella Pickering	Gracey Worthington

FOR MORE INFORMATION AND FUTURE PROGRAMMING VISIT:

 [lindsborgarts.org](http://lindsborgarts.org) | @Smoky Valley Chamber Music Festival | @SVCMF  
 [svcmf.ks@gmail.com](mailto:svcmf.ks@gmail.com) |  [\(785\) 227-8687](tel:(785)227-8687)

**Sincere Gratitude to All the People Who Have Helped**

Brad & Tisha Beckman  
Shelly Carlson  
Crossbow Film & Productions  
Dr. Shaun Day  
Elizabeth Finch  
Steve & Brenda Finch  
Seth and Isaac Garrettson  
AJ & Eleanor Harbison  
Robin and Jerry Hill  
Emily Howe  
Kate Littich  
Holly Lofton  
Leonara Lynam  
Dr. Daniel J. Masterson  
Ron Michael  
Tiffany Moss  
Lori Nelson  
Cori North  
Adam Pracht  
Jim Prugh  
Diane Reece  
Molli Reilly  
Melanie Rishel  
Hayley Samford  
Suzanne Sandbo  
Timothy Stewert  
Swedish Friendship Group

All the wonderful individuals in our community, named and unnamed, who have helped to make this possible.

**With Special Thanks to All of Our Festival Sponsors  
and Community Partners, Including:**

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Bethany Lutheran Church  
Bethany Village  
Blacksmith Coffee Shop & Roastery  
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Lindsborg Community Library  
Lindsborg Folkdanslag  
Lindsborg Old Mill and Swedish Heritage Museum  
Lindsborg Vacation Rentals  
Red Barn Studio & Museum  
St. Bridget of Sweden  
Small World Gallery  
Sunflower Terrace  
University of Missouri-Kansas City, School of Graduate Studies  
University of Missouri-Kansas City, School of Graduate Studies Research Award  
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Visit Lindsborg (CVB)  
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**Thank You for Joining Us for the Smoky Valley Chamber Music Festival  
Concerts and Special Events This Week!**

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**Monday, May 18, 7:30pm**

*Välkommen To Lindsborg*

A pop-up performance ft. SVCMF Young Artists at the Välkommen Bridge & Bike Trail

**Tuesday, May 19, 4:00pm**

*Teaching the Piano: A Masterclass WITHIN a Masterclass*

Messiah Evangelical Lutheran Church

Featuring: Dr. Karen Savage, SVCMF Faculty Artist; Shiyi Zhu, SVCMF Young Artist; Carolyn Hofer, SVCMF Student Artist

Performing Beethoven: *Sonata No. 27 in E minor, Op. 90*

**CONCERT #1: American Soundscape**

Tuesday, May 19, 7:00pm

Seville String Quartet

St. Bridget's of Sweden Catholic Church

Works by Caroline Shaw, Florence Price, and Antonín Dvořák

**Wednesday, May 20, 11:00am**

*Virtuosic Soundscape*

Sunflower Terrace, North Entrance at Bethany Village

Featuring: Shiyi Zhu & SVCMF Young Artists

**Wednesday, May 20, 3:00pm**

*Summer Sound & Stories*

Lindsborg Community Library

Featuring SVCMF Young Artists: Bekah Walker, Flute; Jeff Doucette, Bassoon; Jesus Garcia, Horn; Allison Smith, Violin; Cesarín Caro, Clarinet

**Wednesday, May 20, 4:00pm**

*America's First Lady of the Baton: An Introduction to the Life & Legacy of Ebba Nylander Sundstrom —  
Swedish-American Violinist, Conductor, and Lindsborg Native*

Lindsborg Old Mill & Swedish Heritage Museum

Presented by Caroline J. Beckman, M.M.

Doctor of Musical Arts Candidate at the University of Missouri-Kansas City Conservatory of Music

**CONCERT #2: Scandinavian Soundscape**

Wednesday, May 20, 7:00pm

Young Artists String Chamber Concert, featuring Moa Glimberg, Bass  
Swedish Pavilion at Lindsborg Old Mill & Swedish Heritage Museum

Works by Johann Halvorsen, Lars Erik Larsson, and Edvard Grieg

**Thursday, May 21, 12:45pm**

*Bach & Chalk*

SVCMF Young Artist Elise Cole & Chalk Artist Shelly Carlson

Blacksmith Roastery & Coffee Shop

Original chalk drawing created in real time during a live performance of J. S. Bach's *Cello Suite No. 1 in G Major, BWV 1007*

**CONCERT #3: *European Threads***

Thursday, May 21, 7:00pm

Faculty Artist Recital

Sandzén Art Gallery

Works by Robert Schumann, Bela Bartok, Edvard Grieg, and Lukas Foss

**CONCERT #4: *American Sketches***

Friday, May 22, 3:00pm

Bethany Lutheran Church

Featuring: AndEs Piano Duo Andreas Landstedt & Esther Jihye Han Landstedt Composers: Amy Beach, Libby Larsen, Edward MacDowell, and Logan Skelton

**CONCERT #5: *American Mosaic***

Friday, May 22, 7:30pm

Young Artists Showcase Recital

Pearson Chapel on the campus of Bethany College

Works by George Gershwin, John Williams, Aaron Copland, Leonard Bernstein, and Amy Beach

**Saturday, May 23, 10:00am – 2:00pm**

Spring Artists' Studio Open House

Red Barn Studio Museum

Area artists invite you to experience Lindsborg's art scene by stepping inside working studios of artists and enjoying performances by SVCMF musicians.

Featured studios and map of locations found at Red Barn Studio Museum

**Saturday, May 23, 2:15pm**

Lindsborg Folkdanslag

Southeast Lawn, Presser Hall on the campus of Bethany College

Come enjoy a pop-up performance of Swedish Folk dancing before the SVCMF Finale Concert

**CONCERT #6: *Smoky Valley Soundscape***

Saturday, May 23, 3:00pm

Festival Finale Concert

Presser Hall Auditorium, Bethany College

Works by Johann Sebastian Bach, Edvard Grieg, Aaron Copland, and AJ Harbison