

THE
ST · OLAF
ORCHESTRA

STEVEN AMUNDSON · CONDUCTOR

WITH SENIOR SOLOISTS:

ANDREW BOURGOIN, PIANO
KURT HATTENBERGER, ALTO SAXOPHONE
JEREMY KRAHN, PIANO
MEGAN MAKEEVER, FLUTE
ANNA SHEVIK, SOPRANO
COLE STIEGLER, TROMBONE



SUNDAY, MAY 13, 2012
3:30 P.M.
SKOGLUND AUDITORIUM

Overture to *Candide*

Leonard Bernstein (1918–90)

Witty and whimsical, Leonard Bernstein's *Overture to Candide* won instant praise at its premiere in December 1956. Bernstein based his Gilbert and Sullivan–style operetta on French writer and philosopher Voltaire's 1759 *Candide*, a satire centered on the impressionable Candide and his level-headed lover Cungégonde. In the story, Dr. Pangloss, Candide's philosophically minded tutor, teaches his student that "all is best in this best of all possible worlds." After a barrage of comic misadventures and natural disasters, a wiser Candide rejects his master's teachings to embrace a modest life with Cungégonde. While the operetta itself initially proved too intellectually substantial to gain wide success and closed its first run after only 73 performances, it has become increasingly popular in the past few decades.

The Overture sparkles with melodic vivacity and rhythmic brilliance, establishing the operetta's vibrant and fast-paced energy. An opening three-note fanfare provides the basis for development throughout the piece, while syncopated rhythms mark the melodic style. After a lively array of solos in the winds, the violas present the lover's theme based on the lyric and sweeping duet, "Oh, Happy We." Later on, the winds and strings join in canon to introduce an airy and capricious theme from Cungégonde's ditzy parody of soprano arias, "Glitter and be Gay." The piece ends in an exhilarating whirlwind that combines all the previous themes.

Concerto for Alto Saxophone and Orchestra III. Rhythmic

Paul Creston (1906-85)

Kurt Hattenberger, alto saxophone

Paul Creston (originally Giuseppe Guttovoggio Creston) was born in 1906, the son of Sicilian immigrant parents. A completely self-taught composer, Creston received no formal training other than piano lessons in his youth. His output includes six symphonies, numerous concertos for solo instruments, and various works for concert band, orchestra, and chorus. Creston's style absorbed jazz as well as classical elements, and he was one of the most performed American composers during the 1940s and '50s.

The *Concerto for Alto Saxophone and Orchestra* was written in 1941 for the virtuoso Cecil Leeson, a prominent figure in the development of the saxophone as a legitimate concert instrument. The third movement, *Rhythmic*, is a brisk rondo form and a showcase for many of the trademarks of Creston's style. The piece features great rhythmic intensity, syncopations, hemiola, sudden shifts in tonality, and the Impressionist-like incorporation of dominant 7th and 9th chords for color. The mood varies from playful to savage and displays the technical capabilities of the saxophone, culminating in a blistering cadenza marked "as fast as possible."

Ballade

Frank Martin (1890-1974)

Megan Makeever, flute

Frank Martin was a Swiss composer with strong French roots. As an intelligent mathematician, Martin frequently experimented with various pitch-sets and rhythms in his musical compositions. *Ballade*, originally for solo flute and piano (1939), exemplifies his musical invention. An important four-note motive is presented in the slow introduction and later inverted in a syncopated melody in both *vivace* sections. The harmonic language is highly chromatic and the subtle hues of the strings and piano create an impressionistic texture. Cross rhythms and hemiolas are often employed, and Martin's specific note and rhythm choices create a mood of great anxiety and tension, which only increases throughout the piece. At the end, the screaming notes in the upper register of the flute culminate on the third of an E-major triad, offering a strong resolution.

Piano Concerto in A Minor, Op. 16 III. Allegro moderato molto e marcato

Edvard Grieg (1843-1907)

Jeremy Krahn, piano

Edvard Grieg was a fierce nationalist composer, becoming known as the voice of Norwegian music during the Romantic era. Even with such works as *Lyric Pieces*, *Peer Gynt Suite*, and *Haugtussa*, the *Piano Concerto in A Minor* is arguably his most famous contribution to the classical repertoire. Written in 1868, the premiere was given in Copenhagen by Edmund Neupert and the Royal Danish Orchestra, under the baton of Holger Simon Paulli. Grieg drew much inspiration from the *Piano Concerto in A Minor* by Robert Schumann, and its influence is evident in this work.

Grieg's folk qualities shine through in the third movement. After a whispered introduction by the winds, a grand piano flourish leads to the first theme. Based on the "halling" (Norwegian folk dance), this theme is in 2/4 time with a heavy accent on each downbeat. The mood is energetic and charming, despite being in the key of A minor. The second theme seems to invoke the Hardanger fiddle with a buoyant and lighter character filled with rapid passagework and grace notes. The contrasting 'B' section, set in F major, introduces a tranquil theme that could easily be heard as a folk tune. After the recapitulation and a short solo cadenza, the 2/4 dance turns to 3/4, and the long-awaited transition from A minor to A major occurs. A grandiose finale follows, transforming the previously subdued F major theme into a majestic declaration. Loud timpani rolls end the concerto, just as it began, and the key of A major is confirmed.

∞ INTERMISSION ∞

Tango (2012)

Eric Choate (b. 1990)

Eric has written the following notes in his score:

“The sultry tangos of two Argentine composers, Ástor Piazzolla and Osvaldo Golijov, served as models for this piece. The Argentine tango is a dance characterized by the tango rhythm (two dotted quarters followed by a quarter) in 4/4 time. Piazzolla developed this musical form and took it to the concert stage, stamping it with his sweeping melodies and harmonic sequences. Golijov added a 20th century flair involving extreme chromaticism and extended techniques, including slides and unusual bowing effects. *Tango* began as a string quartet and was later expanded for full orchestra. I wrote the quartet version while studying in Paris, a city that has greatly embraced the Argentine tango as well as the rise of modernity in the early 20th century. *Tango* is a product of these two traditions: I have combined elements of the tango tradition with Stravinsky’s dislocated accents and tightly spaced, biting sonorities, resulting in a piece that is both machine-like and steamy.

Tango was commissioned by Steven Amundson and the St. Olaf Orchestra. It is dedicated to them with much gratitude for their wonderful music.”

Eric Choate is a senior B.A. music major from Sioux City, Iowa. While at St. Olaf he has focused his studies in music theory and composition. He is a very active, commissioned composer who has written music for the St. Olaf Band, the St. Olaf Orchestra, Cantorei, and the theater department. Having learned composition from Dr. Timothy Mahr and Dr. Justin Merritt, he had the privilege of studying composition at the European American Musical Alliance in Paris during the summer of 2011. Eric is ever grateful for the instruction he has received at St. Olaf and is excited to continue his studies at the San Francisco Conservatory of Music this fall. Apart from music, Eric enjoys hiking, eating delicious food, and playing with his dog, Baja.

Trombone Concerto, Op. 114
III. Presto

Derek Bourgeois (b. 1941)

Cole Stiegler, trombone

Derek Bourgeois was born in Kingston-on-Thames, England in 1941 and graduated from Cambridge University with a first class degree in music and a subsequent doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult. His output is prolific, particularly in large-

scale forms, and includes symphonies, concertos, major works for chorus and orchestra, and a full-length opera.

Derek Bourgeois' *Trombone Concerto* was written for the International Trombone Workshop in 1989 and premiered by Christian Lindberg. In the third movement Bourgeois adopts a classical rondo form in a scherzo in which the energetic "A" section in 6/8 alternates with contrasting lyric tunes in 2/4. The main theme, presented by solo trombone, is reminiscent of Rimsky-Korsakov's *Flight of the Bumblebee* with its quick chromatic meanderings. The full range of the trombone is exploited, particularly in a short cadenza near the end. Because of the *presto* tempo, the demands of slide technique and articulation are formidable. The movement is fun, to be thrown off lightly as the audience enjoys the sudden semitone shifts with a wry smile.

"Come Scoglio" from *Così fan tutte*

W. A. Mozart (1756-91)

Anna Shevik, soprano

Così fan tutte, one of W.A. Mozart's most well-known operas, was premiered at the Vienna Burgtheater in January 1790. The opera, based on an original libretto by Lorenzo DaPonte, plays out a wager testing the faithfulness of two sisters by having their lovers return in disguise and each seduce the other's beloved. Although tempted by the charm of her sister's lover, Fiordiligi refuses all initial attempts made to compromise her fidelity. "Come Scoglio" is her first aria in which she compares her faithfulness to an immovable rock and orders the men to leave the premises. Her noble moral characteristics are standard in the tradition of opera seria, but in this aria Mozart parodies her serious nature with features of opera buffa style. While Fiordiligi means every word she says, within the first part of the aria she has covered more than two octaves, a melodic gesture that is an amusing contradiction to her theme of immovability. In the final section, still demanding respect from the men, the violins represent the advances of the suitors and ignore her plea by jumping in on the ends of phrases and swarming around her with imitative triplets. This aria's exaggerated comic nature foreshadows Fiordiligi's eventual change of heart.

Temerari, sortite fuori di questo loco!

E non profani l'alito infausto de gli infamy detti

nostro cor, nostro orecchio, e nostri affetti!

Invan per voi, per gialtri invan

si cerca le nostre alme sedur;

l'intata fede che per noi già

Reckless ones, go away from this
place!

And do not profane with these
shocking words

Our hearts, our ears, and our
affections!

In vain for you, for the others in vain
to seek to seduce our souls;

the unblemished fidelity which we
have already

si diede ai cari amanti
sa prem loro serbar infino a morte,
a dispetto del mondo e della sorte.

Come scoglio immoto resta
contra i venti, e la tempesta,
così ognor quest'alma è forte
nella fede, e nell'amor.

Con noi nacque quella face
che ci piace, e ci consola,
e potrà la morte sola
far che cangi affetto il cor.

Rispettate, anime ingrante,
questo esempio di constanza,
e una barbara speranza
non vi renda audaci ancor.

given to our beloveds
we know how to keep until death
Against the world and against fate
itself.

As a rock stands immobile
against wind and storm,
my heart will remain strong
In its fidelity and love.

In us was born this flame of love
that gives us pleasure and consolation,
and only death itself
can change the feelings of our hearts.

Respect, you ungrateful souls,
our example of constancy.
And let not your rash hopes
make you so bold again.

—text by Lorenzo DaPonte,
trans. Brad Suverkrop

Concerto in F for Piano and Orchestra I. Allegro

George Gershwin (1898-1937)

Andrew Bourgoin, piano

George Gershwin enjoyed a varied musical existence as a pianist and composer. Although he lived and worked primarily in New York City, he also spent a short time in Europe and, late in his career, in Hollywood. At age 38 his life was cut short due to ongoing complications with a brain tumor. Gershwin produced over a dozen Broadway musicals, two operas (including the well known *Porgy and Bess*), five original film scores, and many beloved works for orchestra alone and with piano. Music curator F. Campbell-Watson wrote about Gershwin's *Concerto in F* in the score's preface:

Following the Rhapsody in Blue and its instantaneous success, Walter Damrosch, conductor of the New York Symphony Society, commissioned Gershwin to write a concerto for piano and orchestra. It was a supreme test, but the Concerto in F resulted and was performed for the first time with George Gershwin as soloist under Damrosch with the New York Symphony Orchestra at Carnegie Hall on December 3, 1925.

Generously integrating the elements of jazz, the *Concerto in F* has become a popular staple of the repertoire. Gershwin said that the first movement “employs the Charleston

rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life." Embedded in a colorful and heavily syncopated orchestration, Gershwin's music alternates between a fast-paced, highly rhythmic character, and a broadly sweeping lyricism. It is loosely written in traditional sonata form and, as expected, the solo piano alternates with the orchestra in carrying the melodic interest. Several short solo cadenzas are integrated in the movement and the full orchestra frequently combines with the piano to reach powerful, exhilarating climaxes.

"Mambo" from *West Side Story*

Leonard Bernstein (1918-90)

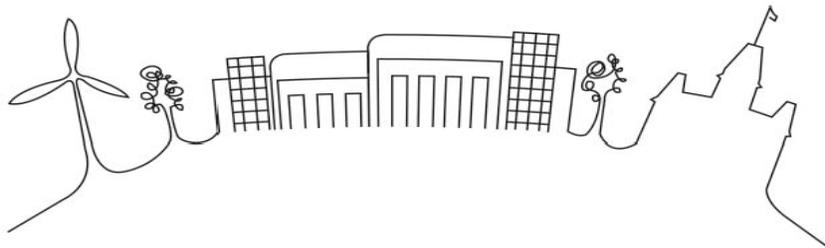
Premiered in August 1957, Leonard Bernstein's musical *West Side Story* ran for 732 performances and was nominated for five Tony Awards. The story is a 20th century retelling of William Shakespeare's *Romeo and Juliet*. In place of the Montagues and Capulets, the musical relates the story of two feuding teenage street gangs in Manhattan's Upper West Side: the Puerto Rican Sharks and the working-class Jets.

While the original orchestration for the musical was quite small, Bernstein rearranged many of the show's most popular pieces for full orchestra, calling it the "Symphonic Dances from *West Side Story*," which includes the lively "Mambo." Teeming with influences from Latin and Jazz musical styles, "Mambo" is one of the most energetic and popular songs from the show. Bernstein provides the following notes in his score:

The Sharks engage in a dance of Cuban origin that resembles the rhumba, injected with shouts of "Mambo." The Jets, unfamiliar with this intricate dance, stand back and watch.

Animated and exciting, "Mambo" provides a high point in the musical before the tragedy unfolds.

Program notes by McKinley Green '13 and each of the senior soloists



THE SOLOISTS:



From left to right: Andrew Bourgoïn, Kurt Hattenberger, Jeremy Krahn, Megan Makeever, Anna Shevik, Cole Stiegler

BIOGRAPHIES:

Andrew Bourgoïn is a piano performance major with collaborative emphasis from Conway, Arkansas. While at St. Olaf he has enjoyed three wonderful years in the St. Olaf Choir, serving as a bass-baritone, pianist, section leader, and extra set of ears. Other Olaf highlights include working with the Manitou Singers, music directing a Lyric Theatre production of *Into the Woods*, and this wonderful opportunity to solo with The St. Olaf Orchestra. This summer Andrew will work as Associate Conductor for The College Light Opera Company on Cape Cod and dream every night of getting a job offer for when his contract runs out.

Kurt Hattenberger is a music education major from Lindstrom, Minnesota. After student teaching at Stillwater High School next fall, he hopes to attend graduate school for saxophone performance. Eventually he hopes to make a career of playing classical saxophone...somehow... Of all of his memories of St. Olaf, those made making music with others will remain his strongest and most cherished. He would like to thank all those who

helped and supported him in his time at Olaf (including friends, family, and faculty) and to express his gratitude for the opportunity to take part in such incredible music making, especially in the jazz bands, the St. Olaf Band, his saxophone quartet, the Streetlight Quartet, and this opportunity to perform with the St. Olaf Orchestra.

Jeremy Krahn is a piano performance major from Brandon, Manitoba, Canada. He is extremely proud of his homeland, and will tell you so. Jeremy has been a member of the Viking Chorus, Cantorei, and the St. Olaf Choir. Recent highlights include his two choir tours, piano tour, and the countless hours he has spent procrastinating. This past year he was extremely fortunate to win the Schubert Club competition and be selected as Minnesota's representative in the MTNA competition. After graduation he will have the pleasure of playing piano in the orchestra on their China tour. Next year he plans to stay in the land of the brave and the home of the free to find a job in arts management. He would like to thank his family, friends, and faculty that have helped him in his four years at St. Olaf, especially Kent McWilliams, Karen Wilkerson, and his parents.

Megan Makeever, a flute performance major from the beautiful town of Bozeman, Montana, is a four-year member of the Ole Orchestra family and a three-year member of the St. Olaf Band. Even though Megan loves playing her flute she desperately awaits to achieve her life-long dream of becoming a professional singer/songwriter. After winning a Global Music Award and GMA Humanitarian Award for her previous album, "Unstoppable," Megan Makeever is highly motivated to continue writing songs! She plans to spend the rest of her life making meaningful connections with as many people as possible through music, philosophical conversations, laughter, world travel, and the game of Boggle.

Anna Shevik is a vocal performance major from White Bear Lake, Minnesota. She has grown so much as a musician and person through her work with both the music and education departments during her St. Olaf career. For the last three years she has been a member and soloist with the St. Olaf Choir and has also participated in the Early Music Singers ensemble and three Lyric Theatre productions. Next fall she hopes to continue sharing her gift and love of singing during a year abroad in Germany before pursuing her master's degree in vocal performance. She would like to thank her incredibly supportive family and the St. Olaf music faculty for all of their encouragement, advice, and assistance.

Cole Stiegler is a mathematics and physics major from Plymouth, Minnesota. While not integrating the Dirichlet function or measuring the speed of light, he has been lucky enough to count himself a member of the St. Olaf Band and Jazz I for four years. He also has spent quite a bit of time playing ultimate frisbee with the club team on campus and is looking forward to their attempt to become national champions this coming weekend. While he does not have set plans as of yet for his post-college life, he hopes to work for the Minnesota Math Corps for a year before pursuing a graduate degree in mathematics.

THE ST. OLAF ORCHESTRA
STEVEN AMUNDSON, CONDUCTOR • TERRA WIDDIFIELD, MANAGER

VIOLIN I

†Taryn Arbeiter, *Rapid City, S.D.*
Jenny Asparro, *Lake Oswego, Ore.*
Greta Bauer, *Minneapolis, Minn.*
Katelyn Berg, *Fircrest, Wash.*
Lars Berggren, *Lindsborg, Kan.*
Madeline Brumback, *Blacksburg, Va.*
Seiji Cataldo, *Saint Paul, Minn.*
Lindsie Katz, *Boulder, Colo.*
Olivia Krueger, *Omaha, Neb.*
◇Lauren Kurtz, *Mankato, Minn.*
††Laurel Lynch, *Fairbanks, Alaska*
Catherine Monson, *Austin, Minn.*
Emily Mullaney, *Gilbert, Iowa*
Amanda Secor, *Fort Dodge, Iowa*
Arthur Sletten, *Osceola, Wis.*
Karen Van Acker, *Saint Charles, Ill.*

VIOLIN II

Sarah Aune, *Middleton, Wis.*
Jared Brown, *Oak Park, Calif.*
~**Janelle East, *Spicer, Minn.*
Elizabeth Fairfield, *DeKalb, Ill.*
McKinley Green, *Butler, Ohio*
Becca Hanson, *Minnetonka, Minn.*
**◇Ellen Hartford, *Stow, Mass.*
Jonathan Henn, *Plymouth, Minn.*
Stephen Lee, *Delran, N.J.*
Sarah Marti, *Prior Lake, Minn.*
Jonathon Peterson, *Grand Forks, N.D.*
Megan Peterson, *Grand Forks, N.D.*
Colleen Schaeffle, *Anoka, Minn.*
Hannah Sorrells, *Weaverville, N.C.*
Sonja Wermager, *Northfield, Minn.*
Katherine Wilhelm, *Barrington, R.I.*

VIOLA

Beret Amundson, *Northfield, Minn.*
*Julie Asparro, *Lake Oswego, Ore.*
Abi Enockson, *Fargo, N.D.*
Claire Folts, *Hershey, Pa.*
Dayna Jondal, *Austin, Minn.*
Britt Nance Letcher, *West Lafayette, Ind.*
**Laura Menard, *Lexington, Ky.*
Anna Nelson, *Waukesha, Wis.*
Julia Ortner, *Bloomington, Minn.*
Hannah Stallkamp, *Gilbert, Ariz.*
Joshua Wareham, *West Saint Paul, Minn.*

†† Concertmaster
† Assistant Concertmaster
** Principal/Co-principal
* Assistant Principal
◇ Officer
~ Librarian
◇ English Horn
▼ Contrabassoon

CELLO

Benjamin Arbeiter, *Rapid City, S.D.*
Lydia Bundy, *Azusa, Calif.*
Katherine Canon, *Madison, Wis.*
Sara Cattanach, *Lake Elmo, Minn.*
*◇Amy Chatelaine, *Owatonna, Minn.*
Bjorn Hovland, *Iowa City, Iowa*
Omar Macias, *Plymouth, Minn.*
Keegan O'Donald, *Greenville, Mich.*
Aisha Ragheb, *East Moline, Ill.*
Jacqueline Scott, *Plymouth, Minn.*
**Audrey Slote, *Meadville, Pa.*
Rachel Wiers, *Cincinnati, Ohio*
Laura Zimmermann, *Racine, Wis.*

BASS

**Evan Anderson, *Golden, Colo.*
Peder Garnaas-Halvorson,
St. Paul, Minn.
Grant Gordon, *Katy, Texas*
*◇Daniel Meyers, *Waverly, Iowa*
Andy Nail, *Bloomington, Minn.*
Henry Roe Ramsey, *Bellevue, Wash.*
Kara Lynn Sajeske, *Elmhurst, Ill.*

FLUTE

Tirzah Blair, *Jefferson, Wis.*
Sonia Funkenbusch, *Hudson, Wis.*
**Megan Makeever, *Bozeman, Mont.*
Molly Schull, *Hayward, Wis.*

PICCOLO

Molly Schull, *Hayward, Wis.*

OBOE

**Rosanna Egge, *Lincoln, Neb.*
Hannah Femling, *Vancouver, Wash.*
◇Mariah Johnston, *Minnetonka, Minn.*

E-FLAT CLARINET

Sara Baumbauer, *Bozeman, Mont.*

CLARINET

**Sara Baumbauer, *Bozeman, Mont.*
Clara Jung, *Rosemount, Minn.*
**Anne Lips, *Orono, Minn.*

BASS CLARINET

Allison Brumfield, *Tullahoma, Tenn.*

BASSOON

▼Anne Daily, *Anamosa, Iowa*
**Josh John, *Beaverton, Ore.*
Conor Mackey, *St. Charles, Ill.*

ALTO SAXOPHONE

Kurt Hattenberger, *Lindstrom, Minn.*

HORN

Nicole Danielson, *Watertown, Minn.*
**Jordan Kling, *Ashland, Ore.*
Ellan Krubsack, *Maple Grove, Minn.*
Jim Peterman, *Lino Lakes, Minn.*
Kira Seidel, *Minneapolis, Minn.*

TRUMPET

Nathan Bishop, *Westlake, Ohio*
Gregory Dean, *Apple Valley, Minn.*
Neil Hulbert, *Tacoma, Wash.*
**Tim McCarthy, *Brush Prairie, Wash.*

TROMBONE

Jesse Brault, *Westby, Wis.*
**◇Zach Gingerich, *Conway, Ark.*
**Benjamin Sink, *Manchester, N.H.*

BASS TROMBONE

Robinson Schulze, *Santa Monica, Calif.*

TUBA

Lucas Sletten, *Osceola, Wis.*

PERCUSSION

Andrew Belsaas, *Rapid City, S.D.*
Thomas Dolan, *Edina, Minn.*
Madeline Giordana, *Hudson, Wis.*
Neil Gleason, *Buffalo, Minn.*
Anna Nelson, *Waukesha, Wis.*
**Alex Van Rysselberghe,
Lake Oswego, Ore.

HARP

Kelsey Fleming, *Austin, Minn.*

PIANO

Lori Folland, *staff*
◇Ellen Hartford, *Stow, Mass.*

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Kent McWilliams, *interim chair*

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Terra Widdifield, *assistant manager*
Kevin Stocks, *marketing specialist*
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