

The St. Olaf College Department of Music

presents

THE  
ST · OLAF  
ORCHESTRA

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NORTHFIELD · MINNESOTA · USA

STEVEN AMUNDSON, *conductor*

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FRANCESCA ANDEREGG, *violin*

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*Sunday ~ March 10, 2013 ~ 3:30 p.m.*

*Boe Memorial Chapel ~ Northfield, Minnesota*

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## ~ Program ~

### **Hungarian Dance No. 6**

**Johannes Brahms (1833-97)**

arr. Martin Schmeling

“Flamboyant” is not a word often ascribed to the iconic, bearded master of tradition, Johannes Brahms. A conservative Romantic, Brahms avoided the indulgent expressiveness of Wagner and other contemporaries. Yet, in his *Hungarian Dance No. 6*, the composer shares with us no small glimmer of gypsy showmanship. Originally written for four-hands piano in the 1860s, the work elaborates a popular tune called the “Rosebush.” Although the tune was published in an anthology, Brahms most likely heard it in a live performance, perhaps while traveling on a tour to Eastern Europe. This orchestral transcription retains much of the style of the tradition it imitates. The violins begin the piece with a melody full of all the bravado of a gypsy soloist, while grace notes and strong punches of *sforzandi* endow the middle section with the vivacity of a traditional dance.

### **Concerto in D for Violin and Orchestra**

**Igor Stravinsky (1882-1971)**

- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

*Francesca Andereg, violin*

When Igor Stravinsky was asked to write a concerto for the violin, the audacious composer of the *Rite of Spring* did not approach the challenge with great confidence: “I was afraid that my slight knowledge of [the violin] would not be sufficient to enable me to solve the many problems that would necessarily arise in the course of a major work especially composed for it.” Fellow Neoclassical composer Paul Hindemith encouraged him, suggesting that his limited knowledge of the instrument could bring a certain freshness to the work. And indeed it did. At one point during his collaboration with Samuel Dushkin, the violinist for whom the concerto was commissioned, Stravinsky showed Dushkin a chord he wanted to feature in the solo part. The violinist replied that it could not be played. However, after their meeting, Dushkin went back to his instrument, attempted to play the chord and found that it was not only playable, but also rich with musical potency. Stravinsky began to call this chord his “passport” - a strident, fresh sound that marked a point of entry for his creativity into the expressive power of the violin. Some version of the “passport chord” announces the beginning of each movement.

Like other Neoclassical composers, Stravinsky employed musical idioms from the past as vessels for his innovation. The first movement of the concerto, the Toccata, features a percussive, dry string accompaniment that mimics the sound of a keyboard and loud, grotesque trills in the bassoons that mock Baroque ornamentation. The second movement, Aria I, takes the form of a two-part invention full of scales and sequenced melodies, while Aria II, modeled after an operatic cantilena, evokes a slow movement of Bach with its rocking bass. In the final movement, Capriccio, the soloist is presented with virtuosic passages full of double-stopping that soar above an orchestral accompaniment of bright flashes of color.

## ~ INTERMISSION ~

### Symphony No. 1 in C minor, Op. 68

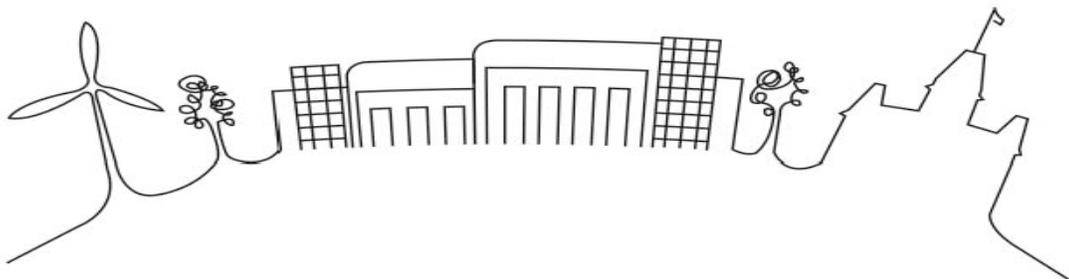
Johannes Brahms

- I. Un poco sostenuto – Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Più andante – Allegro non troppo, ma con brio

A famous perfectionist, Johannes Brahms was not about to allow his first symphony to be an experimental stab at a large-scale work. He took nearly twenty years to complete his *Symphony No. 1* and revise it to meet his high artistic standards, making changes as drastic as destroying and rewriting the slow movement after the symphony's first premiere. The two decades of work were worth it: what emerged after the elephantine composition process was a fully formed masterpiece. At the premiere in 1876, conductor and pianist Hans von Bülow recognized not only the work's significance to Brahms' career, but also its place in the legacy of the composer's musical forefathers in a statement that it was the "tenth," i.e. *Beethoven's* tenth symphony. The comment must have come as no surprise to Brahms, who understood himself as carrying on the tradition of the previous generation of creative giants, and deliberately paid homage to Beethoven's symphonies in the first and final movements in his own *Symphony No. 1*. A pervasive four-note motive employed in the first movement evokes the famous theme of Beethoven's *Symphony No. 5*. In the fourth movement, a warm, hymn-like melody presented after an extended introduction recalls the glorious "Ode to Joy" from *Symphony No. 9*.

In concert with features that honor his musical inheritance, characteristic sounds and techniques ground the work in Brahms' own unique style. In the first movement, rhythmic complexity adds underlying tension, while in the following movement, delicate layers of contrasting rhythmic patterns adorn a glowing violin solo. The third movement expresses a rustic character, its Eastern-sounding second theme perhaps invoking the music of Hungary. Lyrical melodies and dark, sumptuous accompaniment textures abound in a masterpiece that is as tender as it is majestic.

*Program notes by Audrey Slote '13*



## Our Guest Artist: Francesca Andereg



Lauded for her “exceptional performances” and “fiery interpretation,” violinist Francesca Andereg delivers sensational accounts of contemporary and classical music. She has collaborated with the leading musicians of the concert stage and regularly performs throughout the United States as a soloist and chamber musician.

Andereg made her New York debut in February 2007, performing the Ligeti Violin Concerto with the Juilliard Orchestra. The New York Times praised her performance for its “dark, mournful tone” and “virtuosic panache.” Often serving as concertmaster of the contemporary music ensemble AXIOM, she led Miller Theatre’s performance of Elliott Carter’s opera *What Next?*, a performance that was rated one of classical music’s top 10 events in 2007 by Time Out

magazine.

Her performances of contemporary music have led to collaborations with today’s leading composers, both in Europe and in New York. At the Lucerne Festival in 2009, she performed Pierre Boulez’s *Anthèmes II for Solo Violin and Electronics*, in collaboration with the Paris-based IRCAM studio. At the Lucerne Festival, she has had leading roles in works by Tristain Murail, Bruno Mantovani, Ivan Fedele, and Kaija Saariaho. At New York’s Le Poisson Rouge, she has performed works by John Adams and Magnus Lindberg, in concerts attended by the composers.

A versatile musician, Ms. Andereg is equally at home as a soloist and chamber music artist. Her chamber music credits include performances with Itzhak Perlman and members of the Perlman Music Program in major venues throughout the country, for which the Chicago Sun-Times praised her “astonishing assurance.” In 2008 she had her Carnegie Hall debut, performing in Weill Recital Hall as a participant in the Carnegie Hall Professional Training Workshop series with Pamela and Claude Frank.

Ms. Andereg graduated from Harvard University in 2005. She holds both a master’s degree and a Doctor of Musical Arts degree from The Juilliard School, where she worked with Ronald Copes. Her former teachers have included Robert Mann, Naoko Tanaka, Lynn Chang, and Betty-Jean Hagen.

In 2010, Ms. Andereg was awarded the Lenore Annenberg Fellowship in the Performing Arts, a major career grant. Her solo debut CD, containing music by Elliott Carter, George Perle, and Arnold Schoenberg, was released by Albany Records in July 2012. She currently lives in Northfield, Minnesota, where she holds the position of Assistant Professor of Violin at St. Olaf College.

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

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**VIOLIN I**

††Greta Bauer, *Minneapolis, Minn.*  
Katelyn Berg, *Fircrest, Wash.*  
Lars Berggren, *Lindsborg, Kan.*  
Jared Brown, *Oak Park, Calif.*  
Sophia Butler, *Burnsville, Minn.*  
†‡Seiji Cataldo, *Saint Paul, Minn.*  
Stephen Lee, *Delran, N.J.*  
Sarah Marti, *Prior Lake, Minn.*  
Daniel McDonald, *Chesterfield, Mo.*  
†Emily Mullaney, *Gilbert, Iowa*  
Jonathon Peterson, *Grand Forks, N.D.*  
‡Amanda Secor, *Fort Dodge, Iowa*  
Arthur Sletten, *Osceola, Wis.*  
Hannah Sorrells, *Weaverville, N.C.*

**VIOLIN II**

Kristian Cardell, *Lund, Sweden*  
Francesca Crutchfield-Stoker, *Iowa City, Iowa*  
Eden Ehm, *Decorah, Iowa*  
\*Elizabeth Fairfield, *DeKalb, Ill.*  
Sally Gildehaus, *Red Lodge, Mont.*  
Britta Hoiland, *Park Ridge, Ill.*  
Erik McCoy, *Iowa City, Iowa*  
Hanieh Nejadriahi, *Northbrook, Ill.*  
Emily Reeves, *Rapid City, S.D.*  
Christina Solensten, *Woodbury, Minn.*  
Britta Stjern, *Roseville, Minn.*  
\*\*Karen Van Acker, *Saint Charles, Ill.*

**VIOLA**

Beret Amundson, *Northfield, Minn.*  
James Bell, *Potomac, Md.*  
Lauren Culver, *Salem, Ore.*  
\*\*Abi Enockson, *Fargo, N.D.*  
\*Claire Folts, *Hershey, Pa.*  
McKinley Green, *Butler, Ohio*  
Britt Nance Letcher, *West Lafayette, Ind.*  
Kelly McNeilly, *Iowa City, Iowa*  
John Ondich-Batson, *Duluth, Minn.*  
Emma Ritter, *Omaha, Neb.*  
Hannah Stallkamp, *Gilbert, Ariz.*  
Joshua Wareham, *West Saint Paul, Minn.*

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

**CELLO**

\*\*Benjamin Arbeiter, *Rapid City, S.D.*  
Benjamin Bruce, *Midland, Mich.*  
Lydia Bundy, *Azusa, Calif.*  
Isabel Carman, *Iowa City, Iowa*  
\*\*Sara Cattanach, *Lake Elmo, Minn.*  
Kelly Halpin, *Algonquin, Ill.*  
Bjorn Hovland, *Iowa City, Iowa*  
Isaac Maier, *Forest Lake, Minn.*  
Omar Macias, *Plymouth, Minn.*  
Keegan O'Donald, *Greenville, Mich.*  
\*\*Audrey Slote, *Meadville, Pa.*  
Andrew Wyffels, *Plymouth, Minn.*

**BASS**

\*\*‡Evan Anderson, *Golden, Colo.*  
Theo Brackee, *Northfield, Minn.*  
Grant Gordon, *Katy, Texas*  
Henry Roe Ramsey, *Bellevue, Wash.*  
Kara Lynn Sajeske, *Elmhurst, Ill.*  
Micah Stoddard, *Omaha, Neb.*

**FLUTE**

\*\*Chappy Gibb, *Oak Park Heights, Minn.*  
Jung-Yoon Kim, *Chicago, Ill.*  
\*\*Molly Schull, *Hayward, Wis.*

**PICCOLO**

Molly Schull, *Hayward, Wis.*

**OBOE**

\*\*Rosanna Egge, *Lincoln, Neb.*  
\*\*Hannah Femling, *Vancouver, Wash.*  
‡Mariah Johnston, *Minnertonka, Minn.*

**E-FLAT CLARINET**

Carianne Newstat, *Waukegan, Ill.*

**CLARINET**

Kayla Kaml, *Bemidji, Minn.*  
\*\*Erinn Komschlies, *Appleton, Wis.*

**BASSOON**

Joshua Kosberg, *Wildwood, Ill.*  
\*\*Conor Mackey, *St. Charles, Ill.*  
▼Linnea Pierson, *San Jose, Calif.*

**HORN**

Nicole Danielson, *Watertown, Minn.*  
Megan Dunlap, *Albuquerque, N.M.*  
Tyler Johnston, *Long Lake, Minn.*  
\*\*Ellan Krubsack, *Maple Grove, Minn.*  
Kira Seidel, *Minneapolis, Minn.*

**TRUMPET**

Gregory Dean, *Apple Valley, Minn.*  
Neil Hulbert, *Tacoma, Wash.*  
\*\*Tim McCarthy, *Brush Prairie, Wash.*

**TROMBONE**

Jesse Brault, *Westby, Wis.*  
\*\*‡Zach Gingerich, *Conway, Ark.*

**BASS TROMBONE**

Robinson Schulze, *Santa Monica, Calif.*

**TUBA**

Lucas Sletten, *Osceola, Wis.*

**PERCUSSION**

\*\*Michael Betz, *Mason City, Iowa*  
Soren Docken, *Chatfield, Minn.*  
Neil Gleason, *Buffalo, Minn.*  
Tim O'Grady, *Fort Collins, Colo.*

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