

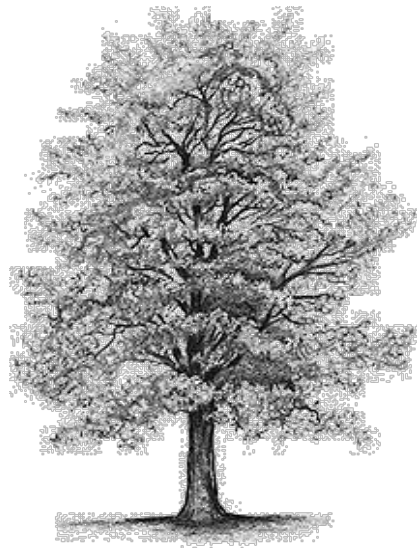
# THE ST · OLAF ORCHESTRA

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STEVEN AMUNDSON · CONDUCTOR

WITH SENIOR SOLOISTS:

DAVID FORMAN, PIANO  
WILLIAM GOFORTH, TENOR  
JOY GUNDERSON, HARP  
ELIZABETH HAWKINSON, SOPRANO  
ELLAN KRUBSACK, HORN  
CORAINÉ TATE, SOPRANO



SUNDAY, MAY 12, 2013  
3:30 P.M.  
BOE MEMORIAL CHAPEL

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**“Ridicules” from *The Love for Three Oranges***

**Sergei Prokofiev (1891-1953)**

The opera *The Love for Three Oranges* was one of the products of Prokofiev’s self-imposed exile to the United States during the October Revolution in his native Russia. The fanciful story of the opera, which includes a hypochondriac prince, his extraction of fairy princesses from oranges, the transformation of one such princess into a giant rat, and an equally bizarre happy ending, is based upon a Russian adaptation of Carlo Gozzi’s *commedia dell’arte* play of the same name. The narrative operates in three distinct realms: that of the fairytale characters, that of the underworld, and finally that of the eccentric bystanders, who simply watch the action unfold.

*The Ridicules*, a movement from the orchestral suite drawn from the opera, describes the characters in this third realm. The movement whirls past, a circus of caricatures described in the sounds of squawking double reeds, pealing flutes, comically stiff horn lines, and suddenly ominous low brass. All are a bright, brash parody of the operatic emotions for which giants like Wagner once wrote *leitmotif* after *leitmotif*.

**“I Go to Him” from *The Rake’s Progress***

**Igor Stravinsky (1882-1971)**

Aria, Recitative, and Cabaletta

Elizabeth Hawkinson, soprano

After the success of the *Rite of Spring*, Stravinsky was inspired by Hogarth’s paintings of crude 18th century English society and wrote an opera about social conduct. *The Rake’s Progress* is a story of moral instruction. Money is the enemy and greed is only redeemed through love. Tom Rakewell seeks to gain a fortune. Anne, betrothed to Tom, waits patiently in the country while he goes to London to collect an inauspicious inheritance.

At the beginning of Act I, Scene III, Anne has heard no word from Tom. Is he in trouble or does he no longer love her? Scene III deals with this question. First, Anne addresses the quiet, ominous night. Though apprehensive, she asks the moon to guide her to her beloved. The orchestra has thick dissonant harmonies that convey the cold, difficult night. Anne worries about leaving her father, if she were to go find Tom. She feels Tom needs her help more than her father, and after a prayer, sings the cabaletta “I Go to Him”. The orchestra mirrors Anne’s newfound courage. Stravinsky’s distinctive rhythmic vitality illustrates Anne’s confidence. The descending violin figure represents Anne’s conviction. With purity of heart, Anne believes in his love. Courageously, she trusts love more than fear and embarks to find Tom in London.

Aria/Recitative

Guide me, O moon, chastely when I depart,  
And warmly be the same  
He watches without grief or shame;

It cannot be thou art  
A colder moon upon a colder heart.

My Father! Can I desert him and his devotion for a love that has deserted me?  
No, my Father has strength of purpose, while Tom is weak, and needs the comfort of a  
helping hand.  
O God, protect dear Tom, support my father, and strengthen my resolve.

### Cabaletta

I go to him.  
Love cannot falter, cannot desert;  
Though it be shunned, or be forgotten,  
Though it be hurt  
If love be love it will not alter.  
Though it be shunned, or be forgotten  
Though it be hurt  
If love be love it will not alter.  
—*W.H. Auden and Chester Kallman*

## **The Glass Bead Game (Concerto for Horn and Orchestra)**

### **I. The Call and Awakening (Allegro Giusto)**

**James A. Beckel (b. 1948)**

Ellan Krubsack, horn

James Beckel graduated from the Indiana University School of Music and has been the principal trombonist with the Indianapolis Symphony since 1969. A very active arranger and composer, he is also on the music faculty at DePauw University.

*The Glass Bead Game* is based on the novel of the same title by Herman Hesse. The novel is set in the future around the 23<sup>rd</sup> century in Castalia, the remote place society has provided for the intellectual elite to grow and flourish. It follows the life of Joseph Knecht who aims to master the Glass Bead Game, which requires a synthesis of aesthetics and scientific arts, such as mathematics, music, logic, and philosophy.

Two main themes dominate the first movement of Beckel's piece. The bi-tonal motive, presented in a quick tempo, is based in Eb Major and A Major, representing Herman Hesse's existential philosophy about life — that humans exist as individuals in a purposeless, hostile universe. The juxtaposition of the two keys captures this conflict between humans and their environment. The other main theme, each time presented in a contrasting slow tempo, is a *leitmotif* that represents the main character, Joseph Knecht. It is first stated in the horn's opening entrance, in a dialogue between solo horn, flute, and piccolo. This dialogue was inspired by Knecht's encounter with the Music Master who brings Knecht into the intellectual society of Castalia.

## **“My Man’s Gone Now” from *Porgy and Bess***

**George Gershwin (1898-1937)**

Coraine Tate, soprano

American composer George Gershwin’s 1935 opera *Porgy and Bess* was first performed in New York. Dubose Heyward created the libretto, which is based on his novel and subsequent play titled *Porgy*. The topic is African American life in the fictitious *Catfish Row*, the waterfront of Charleston, South Carolina in the early 1920s. Crown, an alcoholic with a dangerous temperament enters with his woman, Bess. He is intoxicated and starts a fight with Robbins, Serena’s husband, and kills Robbins with a cotton hook. In the aria “My Man’s Gone Now,” Serena mourns her husband’s death.

My man’s gone now,  
ain’ no use a-listenin’  
for his tired footsteps  
climbin’ up de stairs. Ah...

Ol’ Man Sorrow’s  
come to keep me comp’ny,  
whisperin’ beside me  
when I say my prayers. Ah...

Ain’ dat I min’ workin’,  
work an’ me is travelers  
journeyin’ togedder  
to de promise land.

But Ol’ Man Sorrow’s  
marchin’ all de way wid me  
tellin’ me I’m ole now  
since I lose my man.

Ol’ Man Sorrow sittin’ by de fireplace,  
lyin’ all night long by me in de bed.  
Tellin’ me de same thing mornin, noon an’  
eb’nin’,  
that I’m all alone now since my man is  
dead. Ah...  
Since my man is dead!

—DuBose Heyward

## **Leave It As It Is**

**Conor Mackey (b. 1991)**

Conor Mackey has provided the following notes for *Leave It As It Is*:

This piece is the result of an interest in the music of Indonesia that I developed in the summer of 2012, specifically that of the traditional Balinese gamelan orchestras. I was particularly struck by the rhythmic energy and virtuosity of the gamelan ensembles, and I wished to take that rhythmic vitality and present it in an orchestral context. However, I did not want to try to directly translate gamelan to a Western orchestra.

Balinese gamelan music is rhythmically stratified. Each strata relates to a primary melodic line, which is delivered in the middle register of the ensemble. Metallophones of the upper register perform more rapid figurations of the basic melodic line while lower register instruments perform more skeletal versions of the primary melody. In *Leave It As It Is*, I tried to organize most of the material in this way.

The piece is in three primary sections. The middle section departs from the material of the first section, building to a climax and then disintegrating back into the material of the first section, transposed to a new key area.



**Conor Mackey** is a senior music theory and composition major from Saint Charles, Illinois. Before transferring to St. Olaf in 2010, he studied electronic and computer music at Northern Illinois University. During his time at NIU he wrote and played guitar for an instrumental rock quartet that toured 30 states and self-released multiple CDs and vinyl records, the most recent of which was re-released by Japanese label Friend of Mine Records. He continues to write in the electronic medium and recently has had a piece featured on the IDMf Netlabel's "Sounds for Skeletons" compilation. While at St. Olaf he has most enjoyed his membership

in the St. Olaf Orchestra, and getting the opportunity to write a piece for them has been a major highlight of his college career. Following graduation, Conor plans to move to Chicago and continue working towards the lifelong goal of finding his compositional voice

## ∞ INTERMISSION ∞

### **Piano Concerto No. 1**

**David Forman (b. 1991)**

David Forman, piano

David Forman shares the following comments about his new concerto:

*Piano Concerto No. 1* is both an epic journey and a battle between the piano and the orchestra, inspired by Romantic Era piano works. In the journey, the piano assumes the role of the protagonist in a battle with the orchestra, facing tougher and tougher challenges as tensions rise. Written during my most difficult semester at St. Olaf, I tried to capture the feeling of excitement, great tension, and emotional turmoil within this piece.

The piece begins by introducing two clashing rhythmic ideas, one in 6/8 and one in 4/4 with sixteenth note triplets. The rhythmic variability not only gives the piece energy, but it is also integral to the form of the piece, changing with every section as the intensity rises. The harmony also follows a similar pattern, starting diatonic and modal, moving to octatonic, and finally intensely, chromatic, clustered harmonies. The piano enters opposing the orchestra, and the piano and orchestra engage in dialogue, battling over the melody as the intensity of the piece rises.

The melancholic middle section interrupts the mounting rhythmic complexity as if the world has dropped out around the piano. Soaring melodies replace the former

rhythmic drive, and minor sixths are accompanied by violin harmonic clusters as the protagonist faces their worst fears. However, after not much time, the protagonist's spirits are lifted, and the slow theme returns as a waltz in the original tempo, taking previously mournful material and breathing new life into it. Finally, the first thematic material seeps back in, and the work ends with the piano and orchestra united. Only in the face of defeat is victory finally achieved.

**Concerto for Harp and Orchestra, Op. 182**  
**III. Scherzo – Finale (Allegro Vivace)**

**Carl Reinecke (1824-1910)**

Joy Gunderson, harp

Carl Reinecke was a German composer, concert pianist, conductor, teacher, and director of the Leipzig Conservatory. In 1884, he composed his *Concerto for Harp and Orchestra*. The third movement (Scherzo – Finale) utilizes a sonata-rondo form. The first theme is in E minor and features arpeggios and scales with a frequently heard triplet motive. The second theme, in G major, provides a more stately melody. In the development section, the strings and winds introduce a lyrical theme presented in many different keys. Finally, the first two themes return, this time in the key of E major. The full range of the harp is explored and a variety of harp techniques are employed, the most obvious of which are the intimate colors of harmonics and several brilliant glissandos.

**“Cessa di più resistere” from *Barber of Seville***      **Gioacchino Rossini (1792-1868)**

William Goforth, tenor

Gioacchino Rossini and Cesare Sterbini adapted their opera, *Il barbiere di Siviglia* (1816), from Pierre Beaumarchais' play, *Le Barbier de Séville* (1775). *Barber* is the first installment of the “Figaro trilogy,” stories about social class and power, written in the era of Enlightenment revolution. It tells the story of a young woman, Rosina, trying to avoid an arranged marriage to her old guardian, Bartolo, and a young nobleman, Count Almaviva, who loves Rosina but also wants to be loved for more than his money. Almaviva hires the barber, Figaro, as a covert matchmaker and go-between. Figaro gets to work setting up Almaviva and Rosina, trying to thwart Bartolo along the way.

In the end, Figaro succeeds in his elaborate schemes: Rosina improbably falls in love with and marries Almaviva right under Bartolo's nose. Almaviva sings “Cessa di più resistere” in this moment, celebrating Bartolo's defeat, Rosina's liberation from her oppressor, and the power of love. Even though this aria is often exuberantly joyful, it can feel bittersweet. Almaviva may well be the “happiest heart of all loving hearts” at the end of *Barber*, and Rosina may truly feel that she has been liberated, but this story does not end well. In the

sequel to *Barber*, their marriage is loveless. Rosina is as trapped by her controlling and unfaithful husband as she was by Bartolo. Still, Almoviva sings “Cessa...” in a moment before things fall apart. Any number of happy possible futures could still exist for the couple — this is what the aria celebrates.

(à Bartolo)

Cessa di più resistere,  
Non cimentar mio sdegno.  
Spezzato é il giogo indegno  
Di tanta crudeltà.  
Della beltà dolente,  
D'un innocente amore  
L'avaro tuo furore  
Più non trionferà.

(à Rosina)

E tu, infelice vittima  
D'un reo poter tiranno,  
Sottratta al giogo barbaro,  
Cangiar in piacer l'affanno  
É in sen d'un fido sposo  
Gioisci in libertà.

Ah, il più lieto, il più felice  
É il mio cor de' cori amanti;  
Non fuggite, o lieti istanti  
Della mia felicità.

(to Bartolo)

End your resistance now —  
Don't test my anger!  
Your degrading yoke of cruelty  
is broken.  
Over this beautiful person you oppressed,  
Over her innocent love,  
Your possessive fury will not  
triumph anymore!

(to Rosina)

And you, poor victim  
Of his criminal, tyrannical authority,  
Now free of this barbarian's grip,  
Let pleasure replace your sorrow,  
And, in the arms of your husband,  
You will enjoy liberty at last.

Oh, my heart is happier,  
More at ease than any other loving heart!  
Don't run from me, oh happy moment  
Of my contentment.

—Cesare Sterbini

## **Symphony No. 8 in G major, Op. 88** **IV. Allegro ma non troppo**

**Antonin Dvorak (1841-1904)**

Rich with diverse timbres and melodic ideas, the Finale of Dvořák's *Symphony No. 8* reflects the Czech composer's confidence in presenting the traditional sounds of his homeland in a fresh and sophisticated way. As part of one of Dvořák's "pastoral" symphonies, the Finale includes a number of sounds that invoke the rustic: a lush, singing cello melody whose triadic shape recalls a folk tune, the flutes' sparkling imitation of birdcalls, and deliberately coarse horn trills. In the scope of the entire movement, these sounds are enfolded into the dramatic juxtaposition of nostalgic lyricism and a march of thunderous brass and racing strings. Listen also for a virtuosic flute solo over a shimmering texture of string tremolos, a Slavic dance of heavy downbeats in brass and low strings, and a reedy folk tune in the winds, as well as moments of carefully written imitation. All are welcome in the colorful world of Dvořák's Finale.

~ Program notes by Audrey Slote '13 and each of the senior soloists ~



## SENIOR SOLOISTS :

Back row: William Goforth, David Forman

Front row: Elizabeth Hawkinson, Coraine Tate,  
Joy Gunderson, Ellan Krubsack



### BIOGRAPHIES:

**David Forman** is a physics and music theory/composition major from Boulder, Colorado, and has enjoyed getting to know so many wonderful people at St. Olaf in the past four years. Along with being a first tenor in Viking Chorus, Chapel Choir, and the St. Olaf Choir, he has especially enjoyed playing on the St. Olaf piano tour twice, winning the national Rube Goldberg competition with his physics friends, and leading the Starcraft club in competitive matches against other colleges in the Collegiate Starleague. After graduation and touring Norway with the St. Olaf Choir, he plans to return to Boulder and work with the startup video game development team Serenity Forge, both leading game design and writing music for games.

**William Goforth** is a music performance major originally from Vancouver, Washington. While at St. Olaf, he has studied with Dr. Robert C. Smith while singing in Viking Chorus, the Early Music Singers, the St. Olaf Choir, and Chapel Choir, as well as participating in two Lyric Theatre productions. William is currently co-president of St. Olaf Opera Lovers (S.T.O.O.L.), a graduate of the “Great Conversation” program, and a member of the Enough! campaign. He has appeared as a soloist with Portland-based group Pink Martini and was recently called “crazy impressive” by mezzo-soprano Denyce Graves. Following graduation, William will attend two courses at the Britten-Pears Young Artist Programme (U.K.) and the Franz-Schubert-Institut Master Course (Austria) before moving to New York City to pursue a Master of Music degree at the Juilliard School.

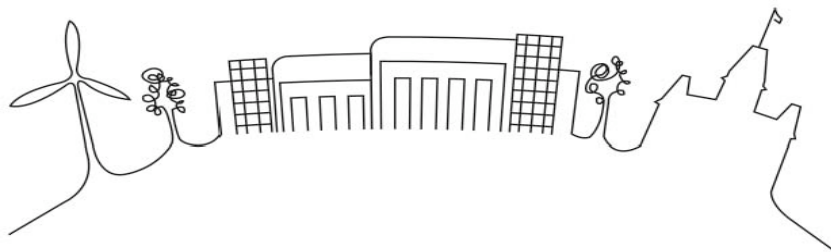
**Joy Gunderson** from Phoenix, Arizona, is a church music major with choral emphasis. During her time at St. Olaf, she has played harp in the St. Olaf Orchestra and Philharmonia as well as accompanying most of the choirs associated with St. Olaf. She has also participated in Manitou Singers, Cantorei, Early Music Singers, the St. Olaf Choir, Manitou Handbell Choir, and the St. Olaf Handbell Choir. After graduation and the St.

Olaf Choir tour to Norway, Joy and her mother will begin a four-month-long concert tour around the Midwest, down the East Coast, and back to Phoenix, where she will spend time with family, play harp gigs, teach voice lessons, and apply for church music positions and/or graduate school.

**Elizabeth Hawkinson** is a vocal performance major from Plymouth, Minnesota. During her time at St. Olaf, she has learned as much from voice lessons as from theatrical productions including *Assassins*, *Marry Me a Little*, *Three Sisters*, and *InBlack sketch comedy*. She has enjoyed philosophy, french, and religion courses here at Olaf. This summer she will head to some different hills — those of Vienna, Austria — and will study German Lieder (German song) for five weeks at the Franz Schubert Institute. Next year she will live in Minneapolis, hopefully sing for the Minnesota Opera, and learn more about a true life of performing. Will sing for rent.

**Ellan Krubsack** is a mathematics major from Maple Grove, Minnesota. She has been playing the French horn since first grade, when her aunt plopped a horn in her lap. This is her third year playing French horn in the St. Olaf Orchestra and first year in the St. Olaf Band. Some of the highlights of her time at St. Olaf include traveling to Budapest over January to study math and the recent tour with the orchestra to China. She is grateful to be able to balance out her academic studies with superb music making. When not participating in musical endeavors, Ellan loves to go for walks and runs, play tennis, and enjoy the outdoors. After graduation she plans to work as a financial consulting assistant at a small financial planning firm in Bloomington. She would like to thank her family for all of the support they have given her in every aspect of her life.

**Coraine Tate**, a music performance major from Columbus, Georgia, is very thankful for her time spent at St. Olaf College. There is no way she would be the musician or person she is today without all that she has learned during her time here. She is incredibly humbled by the continuous support she has found through fellow Oles, faculty and staff, and alumni. After returning from Norway with the St. Olaf Choir, she intends to return to Oregon where she will work for the Oregon Bach Festival's Stangeland Youth Choral Academy she once sang in. Afterwards, she plans to further her education through private vocal studies. She will always remember how it felt to be a Southern Belle in the Minnesota snow... in May!!



**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.*

**CELLO**

\*\*Benjamin Arbeiter, *Rapid City, S.D.*  
Benjamin Bruce, *Midland, Mich.*  
Lydia Bundy, *Pasadena, 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.*  
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, *Minnetonka, Minn.*

**CLARINET**

Sara Baumbauer, *Bozeman, Mont.*  
\*\*Erinn Komschlies, *Appleton, Wis.*

**BASS CLARINET**

Jonathan Sanchez, *Columbia, S.C.*

**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.*  
Jordan Pesik, *Eagan, Minn.*

**PIANO**

Adrian Calderon, *Hawthorne, Calif.*

**HARP**

Kelsey Fleming, *Austin, Minn.*

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Kent McWilliams, *vice chair*

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

