

ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS

ST. OLAF PHILHARMONIA

Mischa Santora, *guest conductor*

SPRING CONCERT

Boe Memorial Chapel — Sunday, April 27, 2014

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Program

In Nature's Realm, Op. 91

Antonín Dvořák (1841-1904)

In 1891, Antonín Dvořák set about to compose a triptych of overtures and eventually settled on a biographical description of "Nature, Life, and Love." Originally intending to keep these names for the final draft, he instead decided to go with the less conventional names "*In Nature's Realm*, *Carnival*, and *Othello*" respectively. *In Nature's Realm* depicts the vast nature that surrounded humanity, *Carnival* shows the hustle of life, while *Othello* shows how humans can destroy what nature and life had given them. Dvořák intended for all three overtures to be played one after the other, however only the lively *Carnival Overture* has taken precedence in standard orchestral repertoire. *In Nature's Realm* focuses on nature in its relationship with life and love. Listen for the main theme at the beginning that resonates throughout the other two overtures as well.

In Nature's Realm opens mysteriously with a bass ostinato and a viola and bassoon duet, giving the first glimpse of this main theme. The theme travels across the ensemble, escalating quickly into a pompous, full version by the entire orchestra. After some development, the orchestra moves onto a second theme, just as pompous as the first, which declines into a smaller, relaxing motive before the orchestra dies out with a sweet contrapuntal phrase. The main theme is heard once again and leads a modulation into a quaint, upbeat theme similar to birds chirping in the woods. After some development with lovely smooth movements, the woodwinds lead a motif with relaxing harmonizations, which quickly evolve into a full staged reflection of the motif that escalates into a recap of the main theme. Afterwards, the entire orchestra hushes as the woodwinds pass around parts of the main theme, eventually settling with the horns. But, as soon as we are relaxed, inner turmoil erupts from the cello section heading toward powerful chords that become even more tumultuous. All of a sudden the orchestra shrinks, and many of the previous themes are played upon each other with the bird theme in the violins, the woodwinds presenting the main theme, and the flutes returning with their motif. Eventually, the main theme is brought back softly, yet strongly. With some help in developing the theme from the rest of the woodwind section, we start the recapitulation of themes ending with a rephrase of the sweet contrapuntal phrase. After some sweeping gestures from the orchestra, the bird theme makes a return. The main theme is strung along with a final grand recapitulation and then the orchestra settles down, returning to the bass ostinato in an almost complete copy of the beginning. Snippets of the main theme are passed along until the orchestra gives one final cry of its familiar arpeggio that finally resolves down into a humble, beautiful ending.

- Tim Apolloni '17

The Unanswered Question

Charles Ives (1874-1954)

Charles Ives, an American composer, was regarded as the leading composer of American art music in the early 20th century. He trained professionally as an organist and composer but turned to working in insurance for 30 years. He composed in his free time, and his major works often took years from the first sketches until the final revisions. He used a wide variety of compositional styles and is known for creating distinctly American art music.

The Unanswered Question was originally written in 1908 and revised between 1930-1935. The work was largely unknown until its first performance at the Juilliard School in 1946.

The piece is scored for three groups that play at different and independent tempi. Ives described the slow sustained strings as "The Silence of the Druids – Who Know, See, and Hear Nothing." They continue playing at the same subdued dynamic and tempo throughout the work. The trumpet states "The Perennial Question of Existence," seven times in the same style. The woodwind quartet represents "The Fighting Answerers" who respond to the trumpet's question on the quest for "The Invisible Answer." The woodwind quartet gradually increases in tempo and dissonance at each statement, representing the growing frustration in their quest. Realizing their futility, "The Fighting Answers" begin to mock "The Question" and disappear, leaving "The Question" to be asked one final time. Ives described the final string sonorities as "The Silences" heard beyond in "Undisturbed Solitude."

- Amy Neidich '15

Intermission

Preludio Sinfonica

Giacomo Puccini (1858-1924)

Giacomo Puccini was an extremely successful Italian composer in the romantic music era. Puccini is known for his operatic works, such as *Tosca*, *Madame Butterfly*, *Turandot*, and one of the most famous operas of all time, *La Bohème*; he is often been called “the greatest composer of Italian opera after Verdi.” He was born Giacomo Antonio Domencico Michele Secondo Maria Puccini in Lucca, Tuscany in 1858. One of seven children of Michele Puccini and Albini Magi, he began his musical career early in life. The Puccini family was established in Lucca as a local music dynasty by Puccini’s great-grandfather; also named Giacomo. The first Giacomo Puccini was maestro di cappella of the Cattedrale de San Martino in Lucca, where the second Giacomo sang in the boys’ choir and was an organist. One of Puccini’s uncles, Fortunato Magi, supervised his musical education at the Pacini School of Music.

After graduating, Puccini received a grant from the Italian Queen Margherita, which provided enough funds for Puccini to continue his studies at the Milan Conservatory, where he studied composition with Stefano Ronchetti-Monteviti, Amilcare Ponchielli and Antonio Bazzini. He studied at the conservatory for three years, after which he graduated and began composing for a living. Puccini’s early work was rooted in traditional romantic Italian opera, but he successfully developed his work in the realistic *verismo* style of which he became one of the leading exponents. *Verismo* is a post-romantic operatic tradition of portraying realistic depictions of everyday life, often sordid or violent, and especially those of the lower classes. Though the material may not be romantic, the music certainly is. Known for his lush melodic passages and harmonies thick with passion, Puccini’s works have captured the hearts of many an audience.

Preludio Sinfonico was composed during his studies at the Milan Conservatory for the final exam of the academic year 1881-82. The premiere was executed July 15th, 1882 at the conservatory. Three fragments of the original score remain; two in the Museo Puccini cells Camaiole and one at the Musical Institute “Luigi Boccherini” in Lucca, where all the orchestral parts exist except bassoons, harp, and double bass. These scores represent a first version of the piece, in which Puccini eliminates 30 beats. In this shortened form the final piece has been handed down, though not without some errors in the manuscript score (attributed to his brother Michael, but signed “Giacomo Puccini”). The work begins with a lyrical motif in the woodwinds, later passed generously to the violins. The theme then morphs into a longer phrase, developing into a passionate melody that is nearly a waltz in 6/4, made hesitant by the frequent augmentation of rhythm. A secondary motif is introduced and expanded before shooting full force back into the first theme. Now entrusted to the woodwinds and trumpets, it is surrounded by a swirling figuration in quatrains of strings and flutes. A restored calm descends over the orchestra as the first violin and harp herald the return of the second theme. Flowing into long, serene chords, the harp continues the expansion of the original melody as the rest of orchestra fades out underneath it.

- Myrtle Lemon '17

Die Meistersinger Overture

Richard Wagner (1813-83)

The only comic opera from Wagner’s mature oeuvre, *Die Meistersinger von Nürnberg* (*The Master Singers of Nuremberg*) tells the story of the young knight Walther von Stolzing’s striving to become a member of Nuremberg’s guild of *Meistersinger* (master singers). The master singers were a real-life group of amateur poets and musicians whose approach to music making valued strong craft and rigid rules for composing and performing their songs. Walther’s hope is to ultimately win a song contest and be held in high esteem among these masters, though there is likely another motivation for Walther: the contest’s champion will win the hand of Eva, one of the master singer’s daughters. Though he struggles initially, he later comes under the teaching of the legendary master singer Hans Sachs (based on the most famous real-life *Meistersinger* of the same name). Walther learns the art of master singing, and, when the contest finally comes, Walther’s now skilled and passionate performance wins him the hand of Eva.

The story is unique for Wagner in its uncomplicated optimism, and the prelude we are performing this evening reflects this. The opening is proud and noble, much like the young Walther and the master singers he hopes to join. Passionate and expressive music follows, reflecting the feelings shared between Walther and Eva later in the opera, and we later hear the warm lyricism of Walther's contest-winning song. Through the rest of the prelude, Wagner combines these musical themes in a manner becoming increasingly sophisticated and complex (with, in one passage, five-part counterpoint), reflecting the strong and rigid craft of the master singers (perhaps Wagner is hinting that he himself is a master composer!). By the end, the music is bursting with brilliance and excitement, and brings us right to the middle of the passion and optimism of young Walther's struggle to become *ein Meistersinger*

- Christopher Aspaas '95

Biographies

Mischa Santora, Music Director of the Cincinnati Chamber Orchestra, has guest conducted many of the leading orchestras in North and South America, Europe, Asia, and Australia. He was recently appointed Artistic Director of the Spotlight Concert Series at the MacPhail Center for Music in Minneapolis. This year he also conducts the Philharmonia Orchestra at St. Olaf College as a visiting artist.

In North America Mr. Santora has appeared with the Philadelphia, Minnesota, and Louisville Orchestras, the Los Angeles Philharmonic, the Houston, National, New Jersey, Kansas City, Indianapolis, Richmond, North Carolina, Des Moines, Hartford, Princeton, Midland (Michigan), Eugene, Kitchener-Waterloo, and Hamilton (Ontario) Symphonies, as well as the Chamber Orchestra of Philadelphia.

In Europe he has led the Zurich Tonhalle Orchestra, the Basel and Lucerne Symphony Orchestras, the Hungarian National Philharmonic Orchestra, the Budapest Matáv Symphony, the Miskolc Symphony, the Hungarian National Symphony Orchestra's Chorus, and the Georgisches Kammerorchester Ingolstadt in Germany.

In the Pacific Rim he was invited by the West Australian Opera Company to conduct a production of Mozart's *Le nozze di Figaro*. In addition he has appeared with the Seoul Philharmonic Orchestra, the Taiwan National Philharmonic, and the Auckland Philharmonia Orchestra in New Zealand. In Latin America he has guest conducted in Mexico, Chile, and Peru.

Mr. Santora just finished a highly successful and critically acclaimed German tour with the Berlin-based RIAS Orchestra, sponsored by the German government celebrating 20 years of German reunification, performing in the major cities and its concert halls. He also led the Orchestra in a guest appearance at the prestigious Young Euro Classic Festival at the Berlin Konzerthaus.

As Music Director of the Cincinnati Chamber Orchestra, Mr. Santora has established an impressive track record of creative programming. His performances cover repertoire ranging from early Baroque to commissioned works, and include operatic and choral productions as well as innovative collaborations with local dance companies, theater troupes and puppeteers. Highlights include his critically acclaimed production of *Così fan tutte* for the 2006 CCO Mozart Festival, collaboration with Madcap Puppets in de Falla's *Master Peter's Puppet Show*, and Mr. Santora's staging of Purcell's *Dido and Aeneas* and Mozart's *Don Giovanni*.

The current season features an in-depth profile of Robert Schumann, celebrating his 200th birthday, complete with readings of his letters, as well as a full production of Mendelssohn's *Midsummer Night's Dream* conceived by Mr. Santora. Under his leadership, the CCO has been expanding its number of performances significantly, is featured regularly on local broadcast radio, and is widely regarded as one of the most dynamic and creative arts organization in the region.

Mr. Santora was the Associate Conductor of the Minnesota Orchestra between 2003 and 2009, where he conducted numerous subscription concerts and fully staged operatic performances. As a former Music Director of the International Opera Festival Miskolc (Hungary), Mr. Santora has not only collaborated with many of the most established singers from Europe and Russia, but has also worked alongside Artistic Director Eva Marton on creating a new profile for one of the most prestigious music festivals in Central Europe.

Between 1997 and 2002 Mr. Santora held the post of Music Director of both the New York Youth Symphony and the Juilliard Pre-College Orchestra, with performances at Carnegie Hall and Lincoln Center. In addition, he has worked with some of the finest young orchestras around the world, including the New England Conservatory Philharmonia, the Chamber Orchestra of the Curtis Institute, the Australian Youth Orchestra, and the Jeunesses Musicales Orchestra Switzerland.

Mr. Santora's career has been marked by his strong advocacy of New Music. Under his artistic supervision of the New York Youth Symphony's award-winning First Music program (then chaired by John Corigliano) the Orchestra commissioned more than fifteen new works during his tenure, a tradition he has continued with the Cincinnati Chamber Orchestra. In Minnesota, he has conducted the Minnesota Orchestra's Composer Institute reading sessions in addition to serving on the panel of judges selecting the composers.

Mr. Santora has collaborated with many of the world's leading solo artists including Gil Shaham, James Galway, Nadja Salerno-Sonnenberg, Ignat Solzhenitsyn, Leila Josefowicz, Elmar Oliveira, Benita Valente, Vladimir Feltsman, Gary Graffman, John Aler, Pamela Frank, Richard Stoltzman, David Jolley, Galina Gorchakova, Nikolai Putyilin, Chantal Juillet, Hakan Hardenberg, Miklós Perényi, and many others.

As the recipient of the 1998 Aspen Conducting Prize, Mr. Santora was invited by David Zinman to serve as the Assistant Conductor of the Aspen Music Festival for three consecutive seasons (1999 – 2002). He has participated in master classes with Daniel Barenboim, Kurt Masur, David Zinman, Neeme Järvi, and Otto-Werner Mueller. Mr. Santora has been the recipient of the UBS Culture Award and the Presser Foundation Career Grant, as well as scholarships from the Migros, Kiefer-Hablitzel, and Kurt-Dienemann Foundations of Switzerland.

Born to Hungarian parents in the Netherlands, Mr. Santora moved with his family of musicians to Switzerland where he began to study violin with his father, a member of the Lucerne Symphony. After he received a diploma in violin and teaching from the Academy for School and Church Music in Lucerne, Mr. Santora continued his violin studies with Prof. Thomas Brandis, former concertmaster of the Berlin Philharmonic, at the Hochschule der Künste in Berlin. Mr. Santora subsequently undertook conducting studies with Otto-Werner Mueller at the Curtis Institute of Music.

Senior Biographies

Isaac Behrens, from Cedar Rapids, Iowa will walk off the hill in May with degrees in music and English. While at St. Olaf, he has been lucky to play violin for four years in the Philharmonia Orchestra and piano for two years in the St. Olaf Orchestra. Starting in June, he will ditch the books and spend a season in Vermont working on an organic veggie and rice farm, and also in a bakery. After gaining some eclectic agricultural skills, he plans to make his way back to the Midwest and hopes to be gainfully employed doing something yet unknown. He will miss the people and sounds of the Phil.



Ben Harvey, from Duluth, Minnesota graduates in May with an individual major titled Electronic Artistic Design. While at St. Olaf, he was a member of Philharmonia, Norseman Band, and the Chapel Ringers handbell choir for all four years. He has been the Philharmonia percussionist section leader for the past three years. He was also involved in design and technical work in the theatre, design and digital work in IT, and various digital art projects in Dittman. After graduation, he has no concrete plans as of yet, but hopes to find ways to continue creating art using digital technology. The Wagner piece Philharmonia is playing tonight was the first piece he played in Philharmonia during his first year. At that concert he played the triangle; tonight he is playing the timpani. A favorite Philharmonia memory is getting to play the extremely dramatic timpani solo at the end of the Saint-Saens Organ Symphony for the Fall 2011 concert.

Mariah Johnston is a B.A. music major from Minnetonka, Minnesota. This summer, she will be applying to medical school and spending a gap year in Vail, Colorado. While at St. Olaf, Mariah has been a member of Philharmonia for two years, the St. Olaf Orchestra for three years, and Collegiate Chorale. She hopes to eventually play in a community orchestra to stay involved in music. She will greatly miss all of the wonderful people she has gotten to know over the last four years.

Jenny Mohn, from Eden Prairie, Minnesota will graduate in May with a biology major and concentrations in neuroscience and mathematical biology. During her four years at St. Olaf she was a member of the St. Olaf Band and a diver on the Swim and Dive team for four years. This fall she will be moving to California to pursue her PhD in neuroscience at the University of California Davis. Jenny has enjoyed the opportunity to play with Philharmonia this semester.



Seth Spawn, from Stillwater, Minnesota graduates in May with a degree in biology. While at St. Olaf he was a member of the Philharmonia, the Cycling and Triathlon Teams and co-founder of the Midnight Running Club. Seth has spent his summers studying the impacts of climate change on arctic ecosystems in Alaska and Northeastern Siberia with the USGS, UW-Madison, and the Polaris Project. After graduation he will return to Siberia before applying to graduate school in biogeochemistry. A favorite Philharmonia memory was losing the impromptu cello-stand-2 limerick challenge to his favorite stand partner of two years, Jimmy. D@#n, he's funny!

Robert Wankel, senior violinist from New Hope, Minnesota, will graduate in May with a degree in English and political science. While an Ole, Rob enjoyed being a member of Philharmonia, the Ultimate Frisbee team, and a guest columnist in the Manitou Messenger and Politicole blog. After graduation, Rob plans on pursuing a career in politics, with the possibility of attending law school in a few years. Rob has really enjoyed the past four years in Philharmonia, and would like to thank all the wonderful musicians he has met and played with these last four years. "We really have created some lasting memories and beautiful music! Thanks everyone!"



(From L to R) Wankel, Behrens, Johnston, Mohn

ST. OLAF DEPARTMENT OF MUSIC: Alison Feldt, *chair* • Kent McWilliams, *vice chair*

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ST. OLAF PHILHARMONIA

MISCHA SANTORA, INTERIM CONDUCTOR

VIOLIN I

Olivia Aarrestad, *Menomonie, Wis.*
music, biology
Jennelle Allen, *San Diego, Calif.*
music
Timothy Apolloni, *Shoreview, Minn.*
music education
Isaac Behrens, *Cedar Rapids, Iowa*
English, music
§ Courtney Breyer, *Appleton, Wis.*
psychology
Rachel Jackman, *Englewood, Colo.*
exercise science, Spanish
Δ Anja Pruim, *Grand Rapids, Mich.*
music performance, chemistry
Zachary Rivera, *San Diego, Calif.*
economics
Marja Ronnholm-Howland,
Minneapolis, Minn.
music, ancient studies, English
Valerie Wilk, *Caledonia, Wis.*
music, English

VIOLIN II

Sarah Barton, *Schenectady, N.Y.*
biology, environmental studies
Soren Bjornstad, *Valparaiso, Ind.*
computer science
Kira Braun, *Robbinsdale, Minn.*
social studies education
Natalie Kopp, *Westerville, Ohio*
English
Myrtle Lemon, *Grand Haven, Mich.*
music education, psychology
~ Anna Mattson, *Idaho Falls, Idaho*
chemistry
Pedro Monque, *Puerto Ordaz, Venezuela*
biology, philosophy
Haley Olson, *Bloomington, Minn.*
ancient studies, philosophy,
sociology/anthropology
Jessica Scott, *Madison, Wis.*
social work
Robert Wankel, *New Hope, Minn.*
English, political science

VIOLA

Moir Bixby, *Madison, Wis.*
biology, environmental studies
Linnea Eiben, *Marquette, Mich.*
environmental studies, English
Erika Espey-Sundt, *Minneapolis, Minn.*
Norwegian, sociology/anthropology
~ Chloe Elzey, *Menasha, Wis.*
music performance
Juliana Hynek, *Mequon, Wis.*
English, chemistry
Cameron Judge-Becker, *Northfield, Minn*
Russian
Rachel Robison, *Helotes, Texas*
studio art, political science, psychology
Magill Schumm, *Iowa City, Iowa*
biology

CELLO

Emma Burck, *Aurora, Ill.*
undecided
Ingrid Elzey, *Menasha, Wis.*
Norwegian
Emma Johnson, *Sandia Park, N.M.*
computer science, mathematics
James Lach, *Vadnais Heights, Minn.*
music
Tobias Martin, *Seattle, Wash.*
biology, environmental studies
Ross Nevin, *Whitefish Bay, Wis.*
undecided
Samantha Noonan, *Lincoln, Neb.*
music education
Brenna Peterson, *Grand Forks, N.D.*
biology
Zachary Rolfs, *Arden Hills, Minn.*
chemistry
Kyle Shelton, *Urbandale, Iowa*
chemistry, biology
Seth Spawn, *Stillwater, Minn.*
biology, environmental studies

STRING BASS

Zoe Barlow, *West Hartford, Conn.*
biology, chemistry
Eric Loukas, *Woodbury, Minn.*
history
Tiller Martin, *St. Paul, Minn.*
music education
Ruth Whittington, *Powell, Ohio*
biology, religion

FLUTE/PICCOLO

Elizabeth Gosse, *Iowa City, Iowa*
psychology
Nick Swanson, *Dublin, Ohio*
music performance
Margaret Schenk, *Madison, Wis.*
music

OBOE/ENGLISH HORN

Mariah Johnston, *Minnetonka, Minn.*
music
Nora Serres, *Duxbury, Mass.*
psychology, Norwegian
Luke Simonson, *Morristown, Minn.*
music

CLARINET/BASS CLARINET

Sarah DeVries, *Monroe, Iowa*
music performance, education
Jennifer Mohn, *Eden Prairie, Minn.*
biology
~ Amy Neidich, *Sioux Falls, S.D.*
music education

BASSOON/CONTRABASSOON

Bryan Ames, *Baker City, Ore.*
music performance/computer science
Eliza Madden, *Burlington, Vt.*
music, environmental studies
Colin Scheibner, *Woodbury, Minn.*
physics

HORN

Philip Claussen, *Apple Valley, Minn.*
French, music education
Gabe Coleman, *Randolph, Minn.*
music
Irene Henry, *St. Louis, Mo.*
music
Grace Wilson, *Falcon Heights, Minn.*
music, biology, chemistry

TRUMPET

Eliza Block, *Tacoma, Wash.*
music performance
Drew Larson, *Wadena, Minn.*
music education, physics
Stephen Martin, *Mounds View, Minn.*
music performance

TROMBONE

Kent Deardorff, *Gilbert, Ariz.*
exercise science
Abigail Senuty, *Bellingham, Wash.*
sociology/anthropology
Ben Stevens, *Rochester, Minn.*
environmental studies

TUBA

Meredith Varie, *Indianapolis, Ind.*
philosophy

HARP

Jennelle Allen, *San Diego, Calif.*
music
Grace Clark, *Lawrence, Kan.*
music, psychology

PERCUSSION

Natalie Anderson, *Chanhausen, Minn.*
music
Ben Harvey, *Duluth, Minn.*
CIS
Jordan Pesik, *Eagan, Minn.*
biology

Δ Concertmaster
~ Officer
§ Manager