

# THE ST · OLAF ORCHESTRA

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STEVEN AMUNDSON · CONDUCTOR

WITH SENIOR SOLOISTS:

KEVIN DALLA SANTA, PIANO  
CHARLES GIBB, FLUTE  
HANNAH HANSSEN, SOPRANO  
KIRA SEIDEL, HORN  
RAMSEY WALKER, TROMBONE  
TREVOR YIP, PIANO



SUNDAY, MAY 11, 2014  
3:30 P.M.  
BOE MEMORIAL CHAPEL

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## ~ PROGRAM ~

### **Overture to *The School for Scandal***

**Samuel Barber (1910-81)**

Samuel Barber knew from a young age that he was destined to become a composer. In a memorable letter to his mother, the 9-year-old Barber admitted, “I have written to tell you my worrying secret...To begin with I was not meant to be an athlete. I was meant to be a composer and will be I am sure. I’ll ask you one more thing — Don’t ask me to try and forget this unpleasant thing and go and play football.” Precocious and determined, Barber enrolled in the Curtis Institute at age 14 and soon established himself as one of the United States’ most promising composers.

Barber had just turned 23 when the Philadelphia Orchestra premiered his *School for Scandal Overture* in 1933. The overture, originally composed to fulfill a senior thesis requirement at Curtis, was inspired by the eighteenth century Englishman Richard Brinsley Sheridan’s play of the same name, which jested at the social escapades of the aristocracy. Composed in sonata form, the composition captures the comedy’s wit and spirit. In the exposition, scurrying winds and jumping strings communicate a sense of intrigue and delightful mayhem, balanced by a pastoral, lyrical theme heard first in solo oboe. The development highlights Barber’s harmonic adventurousness and contrapuntal skill. A sprightly, dance-like coda, with a glimpse of lush lyricism, ends the work.

### **Morceau de Concert for Horn and Orchestra, Op. 94**

**Camille Saint-Saëns (1835-1921)**

Kira Seidel, horn

Camille Saint-Saëns composed this “Concert piece” in 1887 for a horn competition at the Paris Conservatoire. It was dedicated to Henri Chaussier, a horn virtuoso who won the competition in years previous. A very versatile composer, teacher, and conductor, French-born Saint-Saëns composed in many different styles and forms. During this time of his career he was focusing on traditional styles of music, compared to the more modern style from his youth.

The first movement of this miniature concerto opens with a contrasting set of theme and variations. The shorter second movement provides lyrical contrast, incorporating the lower register of the horn and other characteristic techniques, such as stopped horn. The last movement displays the vast range of the horn. It features fast passages of triplets and arpeggios, showcasing the instrument in a quick, virtuosic finale.

**Concertino No. 4 for Trombone and Orchestra, Op. 4**

**Ferdinand David (1810-73)**

**II. Andante marcia funebre**

**III. Allegro maestoso**

Ramsey Walker, trombone

Ferdinand David was a German violinist and composer. His virtuosic performance career took him around Europe, including tours to England and Copenhagen. For most of his life, he held the concertmaster position in the Gewandhaus orchestra (Leipzig) under the direction of Felix Mendelssohn. They developed a close friendship, which led Mendelssohn to write his famous *Violin Concerto in E minor* for David. Aside from his successful performance career, David was a prolific composer, writing works for a variety of instruments. *Concertino for Trombone* is one of two works of his which are still in print, and is considered a seminal work in solo trombone repertoire.

The work was written in a conservative Romantic style, without programmatic intentions. However, there are clear characteristic themes prevalent in each of the movements. In the second movement, “Andante marcia funebre” presents a contrast between C minor and the relative E-flat major. The minor theme comes first, brooding and stately in character, with underlying march rhythms in the strings and woodwinds. The theme presented in the major section is lyrical with large, dramatic leaps reminiscent of the Romantic aria style. The third movement, “Allegro maestoso,” is a triumphal return of E-flat major. There are two clear thematic characters presented in this movement, the first of which is bombastic and heroic, characterized by strong, quick arpeggios and scale patterns. The second theme is tender and emotional, like a love song, lyrical in quality with longer, arching phrases.

**Piano Concerto No. 3 in D minor, Op. 30**

**Sergei Rachmaninoff (1873-1943)**

**III. Finale: Alle breve**

Kevin Dalla Santa, piano

Already a successful pianist, composer, and conductor in his native Russia, Rachmaninoff composed his third piano concerto in 1909 specifically for his first American tour. Despite having only the nine-day voyage to New York for preparation, he managed to learn the forty-minute work on a silent keyboard before debuting in Carnegie Hall. With cautious praise, the *New York Herald* wrote that the piece “will doubtless take rank among the most interesting piano concertos of recent years.” Ultimately, the concerto helped to establish Rachmaninoff’s musical reputation in America and pave the way for his future immigration.

The concerto’s finale begins as a sonata-allegro exposition in D minor but continues with a set of highly contrasting variations in E-flat major on a theme from the first movement. As is typical of Rachmaninoff’s late Romantic style, thick textures and rapid harmonies underlie long and lyrical lines. Piano and orchestra trade roles often during the fast-paced movement, each spurring the other on and both rarely taking a break. In the recapitulation, the tonic D minor leads inexorably to a reprise of the first-movement cadenza before orchestra and piano finally play in melodic unison, presenting a transformation of the secondary theme in a triumphant D major.

## ~ INTERMISSION ~

### **Concerto in D minor for Flute and Orchestra** **III. Allegro vivace**

**Aram Khachaturian (1903-78)**

Charles Gibb, flute

Aram Khachaturian was a 20th century Armenian composer. Near Moscow during the summer of 1940, he composed his *Concerto for Violin and Orchestra*, upon which the flute concerto is based. He was anxiously awaiting the birth of a son, and inspiration was flowing generously as “[he] worked without effort, sometimes [his] thoughts and imagination outrac[ing] the hand that was covering the staves with notes.” Though Soviet composers were expected to meet the standards of their communist government, Khachaturian searched for ways to also express the pride he had for his homeland. In the third movement of his concerto, he synthesized Neoclassical style with Armenian folk elements, creating the perfect balance between the freedom desired by the Armenian people and the structure required by the Soviet Union. Khachaturian’s Neoclassical approach to form, texture, and the use of neotonicity and motor rhythm, combined with his incorporation of short rhythmic motives, the use of free rhythms, and declamatory style, brought the expectations of the U.S.S.R. to fruition, whilst staying devoted to the pride of his Armenian heritage.

In 1968, the famous French flutist Jean-Pierre Rampal requested that Khachaturian write a concerto for flute, but Khachaturian suggested that the violin concerto be transcribed for flute. So with Khachaturian’s blessing, Rampal made this transcription. Though Rampal provided his own cadenza for the first movement, the orchestral accompaniment remains unchanged from the original edition.

### **“Ebben? ...Ne andrò lontana” from *La Wally***

**Alfredo Catalani (1854-93)**

Hannah Hanssen, soprano

Italian composer Alfredo Catalani was not intent to always follow the traditional patterns for writing opera that had already been established in his country. He was drawn to the international music scene and was strongly influenced by the operas of Richard Wagner. Although Catalani held a position of esteem as an opera composer in Italy in the latter half of the 19<sup>th</sup> century, his famous contemporary, Giacomo Puccini, drew more attention and overshadowed Catalani’s success.

Catalani premiered his most successful opera, *La Wally*, in 1892. Librettist Luigi Illica based the four-act drama on the story of Die Geyer-Wally by Wilhelmine von Hillern. Wally, the opera’s heroine, is left to choose between marrying a man whom she does not love and leaving her home forever. Determined to follow her passions, she leaves, despairing in the fact that she will never again see the man she truly loves. After years away from her beloved home, she returns only to find Hagenbach, the man who has always held her heart, is engaged to another. Just when all seems to be set right, Wally tragically witnesses her dear one being carried off by an avalanche and, in one last quest for passion, heroically hurls herself in after him – a memorable operatic death.

This Act I aria presents Wally's harrowing decision to leave behind the only place she has ever called home to venture into the unknown. Acting as a connective tissue in the drama, the orchestral accompaniment follows the heroic female lead into the land where the echoes of the pious church go, where hope is regret and despair. Alone she has made the choice to leave, and alone she will remain firm.

Ebben! Ne andrò lontana  
Come va l'eco pia campana,  
Là fra la neve bianca;  
Là fra le nubi d'ôr;  
Laddóve la speranza, la speranza  
È rimpianto, è rimpianto, è dolor!

*Ah well then! I shall go far away  
Like the echo of the pious church-bell goes away,  
There somewhere in the white snow;  
There amongst the clouds of gold,  
There where hope, hope  
Is regret, is regret, is sorrow!*

O della madre mia casa gioconda  
La Wally ne andrà da te, da te!  
Lontana assai, e forse a te,  
E forse a te, non farà mai più ritorno,  
Nè più la rivedrai!  
Mai più, mai più!

*O from my mother's cheerful house  
La Wally is about to go away from you, from you!  
Quite far away, and perhaps to you,  
And perhaps to you, will never more return,  
Nor ever more see you again!  
Never again, never again!*

Ne andrò sola e lontana,  
Là, fra la neve bianca, n'andrò,  
N'andrò sola e lontana  
E fra le nubi d'ôr!

*I will go away alone and far,  
There, somewhere in the white snow, I shall go,  
I will go away alone and far  
And amongst the clouds of gold!  
—trans. JC London*

### **Piano Concerto No. 5 in F major, Op. 103**

**Camille Saint-Saëns (1835-1921)**

#### **III. Molto allegro**

Trevor Yip, piano

Reflecting on the life of Camille Saint-Saëns, one can fully appreciate his multifaceted character: he was a prolific French composer, a virtuosic keyboardist, an author, a linguist, and an insatiable world traveler. His love of travel led him to Africa in 1896, a trip that gave inspiration to his final *Piano Concerto in F Major*. His compositions (including *Danse Macabre*, *Piano Concerto No. 2 in G minor*, and the infamous *Carnival of the Animals*) have significantly contributed to the late Romantic period and displayed his ability to create brilliant compositions, replete with sublime melodies and sophisticated charm.

Commonly nicknamed “The Egyptian,” Saint-Saëns’ *Piano Concerto No. 5* exemplifies exotic influences ranging from Javanese and Spanish to Middle Eastern music, all inspired by the numerous sojourns he enjoyed in various parts of the world. While the first two movements draw upon lyrical melodies and have Near East influences, the final movement returns to Saint-Saëns’ native French flair.

The third movement begins with low rumbles from the timpani, suggesting the sounds of ships' propellers before embarking on a journey. A vigorous and bustling first theme enters, and the soloist begins cascading the piano in a quick, facile manner, immediately joined by the woodwinds and strings. The two combine and overlap, creating an active tension that Saint-Saëns uses to great dramatic effect, concluding the movement with a triumphant flourish.

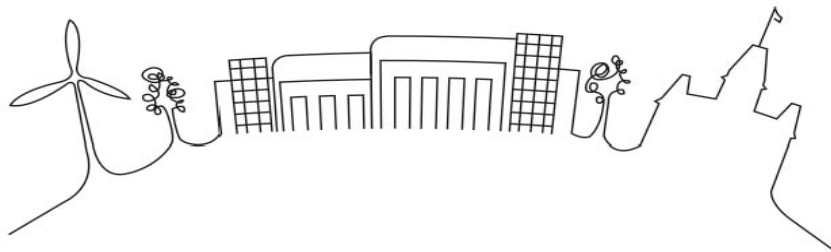
**Symphony No. 2 in D major, Op. 43**  
**IV. Finale: Allegro moderato**

**Jean Sibelius (1865-1957)**

When asked about the inspiration for his Second Symphony, the Finnish composer Jean Sibelius declared, "It is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together." In the composer's long and troubled life, the Second Symphony represents a moment of uncharacteristic brightness. In the tradition of Beethoven, the symphony progresses over the course of four movements from pervasive darkness and struggle to joyful triumph. Because of the victorious ebullience of this finale, the Finnish people heralded Sibelius as a nationalist hero and adopted the symphony as a symbol of pride and resistance against their Russian occupiers.

The finale begins with a powerfully simple theme comprised of stepwise, ascending pitches. This motive, alluded to in fragments earlier in the symphony, drives like an unstoppable force through the heroic final movement. Although threatened by stormy minor sections, the main theme reemerges to bring the symphony to its profound, triumphant finish. If the earlier movements comprise the scattered fragments, then the finale is the finished mosaic of Sibelius's divine vision.

*~ Program notes by Sonja Wermager '14 and each of the senior soloists ~*



## SENIOR SOLOISTS:



### Back row:

Kevin Dalla Santa, Hannah Hanssen,  
Ramsey Walker

### Front row:

Trevor Yip, Charles Gibb, Kira Seidel

## BIOGRAPHIES:

**Kevin Dalla Santa** is a mathematics, music, and physics major from Lynden, Washington. Along with performing on the Seattle and Great Lakes piano tours, Kevin has been a part of Viking Chorus, handbell choirs, and Cantorei, the latter of which he has served for two years as president. Despite growing up near the Cascade Mountains, he first learned to rock climb at St. Olaf and has worked at the climbing wall for three years. He will particularly remember the Great Conversation, late-night rehearsals with soloists, and dropping eggs (intentionally) down the Regents staircase. After graduation, Kevin will continue research on Antarctic ice sheets with the St. Olaf Center for Geophysical Studies of Ice and Climate before pursuing a Ph.D. in atmosphere-ocean science and mathematics this fall from the Courant Institute at New York University.

**Charles Gibb** is a flute performance and Spanish major from Oak Park Heights (Stillwater!), Minnesota. He is so thankful to have been able to perform with the St. Olaf Band and St. Olaf Orchestra during his college career. Some of his favorite memories include spending nights with his podmates, the exciting tours across the United States (and soon Europe!), whipping out the jazz flute, and the little moments: eating at P.F. Changs, movie nights, road tripping, and late night Domino's. After completing his degrees, he will be pursuing his M.M. in Performance at Bowling Green State University with a full ride.



**Hannah Hanssen** is a music major with a women and gender studies concentration from Burnsville, Minnesota. Like the character she portrays in her aria, she has followed her passions in pursuing a wide variety of academic experiences tailored to her interests from voice lessons and lyric theater productions to philosophy and studies of human rights and social responsibility. Hannah will be pursuing a career in arts administration with the hopes of eventually going to graduate school for a master's degree in music therapy. She will miss most being surrounded by the unbelievable talent of her peers and feels incredibly fortunate to have learned from the incomparable faculty of St. Olaf College.

**Kira Seidel** is a senior horn performance major from Minneapolis, Minnesota. Along with the St. Olaf Orchestra, she is principal of the St. Olaf Band and participates in the Scholarship Brass Quintet and Horn Club on campus. Seidel was featured with the St. Olaf Band earlier this year and will be a soloist on their Mediterranean tour this summer. Post-graduation, Kira will escape the harsh Minnesota winters to pursue a master's degree in horn performance at Arizona State University.

**Ramsey Walker** is a music major from Vashon Island, Washington. He began his musical studies on the violin, at age 4. In sixth grade band, he met the trombone and quickly fell head-over-heels for "God's instrument." During his time on the hill he has enjoyed the opportunity to play with many campus groups including the St. Olaf Orchestra, the St. Olaf Band, Jazz I, and several smaller chamber groups. He has relished the liberal arts experience, taking courses in mathematics, science, philosophy, and more. Next year he hopes to find work in arts management while finding time to spend outdoors and work on his next culinary masterpiece.

**Trevor Yip** is a mathematics and Asian studies major from Highlands Ranch, Colorado. During his time at St. Olaf he has been a member of the Viking Chorus, Cantorei, and served as Manager and Student Collaborate Pianist for Collegiate Chorale. Trevor's most memorable moments include his interim trip to Beijing and Tokyo, his semester abroad in Shanghai, and his summer internship in Taiwan. These experiences have helped him shape his long-term career goal, which is to do international business with Asia. Trevor would like to thank his family, friends, and faculty, who have helped him during his four years at St. Olaf, especially Kent McWilliams, Anton Armstrong, Rodney Mobley, and his parents.

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

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**VIOLIN I**

† Jenny Asparro, *Lake Oswego, Ore.*  
Claire Belisle, *Mahtomedi, Minn.*  
Katelyn Berg, *Fircrest, Wash.*  
Jared Brown, *Gordonsville, Va.*  
†† Seiji Cataldo, *Saint Paul, Minn.*  
~ Becca Hanson, *Minnetonka, Minn.*  
Britta Hoiland, *Park Ridge, Ill.*  
Lindsie Katz, *Boulder, Colo.*  
Stephen Lee, *Delran, N.J.*  
Sarah Marti, *Prior Lake, Minn.*  
Daniel McDonald, *Chesterfield, Mo.*  
Jonathon Peterson, *Grand Forks, N.D.*  
Emily Reeves, *Rapid City, S.D.*  
Hannah Sorrells, *Weaverville, N.C.*  
Sonja Wermager, *Northfield, Minn.*  
Katherine Wilhelm, *Barrington, R.I.*

**VIOLIN II**

Rinnah Becker, *Port Townsend, Wash.*  
Kristian Cardell, *Lund, Sweden*  
Francesca Crutchfield-Stoker, *Iowa City, Iowa*  
◇\* Elizabeth Fairfield, *DeKalb, Ill.*  
William Gibb, *Oak Park Heights, Minn.*  
Sally Gildehaus, *Red Lodge, Mont.*  
Eve Grabau, *Northfield, Minn.*  
Abigail Ham, *Duluth, Minn.*  
Sofia Kaut, *Des Moines, Iowa*  
Taylor Lipo Zovic, *Shorewood, Wis.*  
Erik McCoy, *Iowa City, Iowa*  
Hanieh Nejadriahi, *Northbrook, Ill.*  
Christina Solensten, *Woodbury, Minn.*  
Britta Stjern, *Roseville, Minn.*  
Stephen Sweeney, *Duluth, Minn.*  
◇\*\* Karen Van Acker, *Saint Charles, Ill.*

**VIOLA**

Beret Amundson, *Northfield, Minn.*  
\*\* Julie Asparro, *Lake Oswego, Ore.*  
James Bell, *Potomac, Md.*  
Emily Bristol, *Webster, Minn.*  
◇\*~ Abi Enockson, *Fargo, N.D.*  
Britt Nance Letcher, *West Lafayette, Ind.*  
Kelly McNeilly, *Iowa City, Iowa*  
Emma Ritter, *Omaha, Neb.*  
Mackenzie Toher, *Kirkland, Wash.*  
\* Joshua Wareham, *West Saint Paul, Minn.*  
Kyle Wasson, *Woodinville, Wash.*

**CELLO**

\* Andrew Altmaier, *Riverside, Iowa*  
Benjamin Bruce, *Midland, Mich.*  
Katherine Canon, *Madison, Wis.*  
~ Isabel Carman, *Iowa City, Iowa*  
Kelly Halpin, *Algonquin, Ill.*  
Hannah Kim, *Palo Alto, Calif.*  
\*\* Omar Macias, *Plymouth, Minn.*  
◇ Isaac Maier, *Forest Lake, Minn.*  
\* Keegan O'Donald, *Greenville, Mich.*  
Riley Palmer, *Eagan, Minn.*  
Samuel Viguerie, *Atlanta, Ga.*  
Andrew Wyffels, *Plymouth, Minn.*

**BASS**

Grant Gordon, *Katy, Texas*  
\*\*◇ Daniel Meyers, *Waverly, Iowa*  
Henry Roe Ramsey, *Bellevue, Wash.*  
Micah Stoddard, *Omaha, Neb.*  
Kirsten Vezina, *Stillwater, Minn.*

**FLUTE/PICCOLO**

\*\* Chappy Gibb, *Oak Park Heights, Minn.*  
Mariah Meyers, *Sioux City, Iowa*  
\*\* Joshua Weinberg, *St. Peter, Minn.*  
Ida Zalk, *Maplewood, Minn.*

**OBOE**

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

**CLARINET**

Rachel Berg, *Shorewood, Wis.*  
\*\* Erinn Komschlies, *Appleton, Wis.*  
Jacob Meyer, *Saint Paul, Minn.*

**BASS CLARINET**

Jonathan Sanchez, *Columbia, S.C.*

**BASSOON**

Ethan Boote, *Ada, Mich.*  
\*\* Joshua Kosberg, *Wildwood, Ill.*  
▼ Linnea Pierson, *San Jose, Calif.*

**HORN**

B Crittenden, *DeKalb, Ill.*  
Megan Dunlap, *Albuquerque, N.M.*  
Madeleine Folkerts, *Port Orchard, Wash.*  
Tyler Johnston, *Long Lake, Minn.*  
\*\* Kira Seidel, *Minneapolis, Minn.*

**TRUMPET**

Gregory Dean, *Apple Valley, Minn.*  
Tristan Frank, *Mount Horeb, Wis.*  
\*\* Tim McCarthy, *Brush Prairie, Wash.*  
William Wertjes, *Olympia, Wash.*

**TROMBONE**

Antonio Patrick, *Tacoma, Wash.*  
\*\* Ramsey Walker, *Vashon, Wash.*

**BASS TROMBONE**

Paul Davis, *St. Louis, Mo.*

**TUBA**

Peter Micholic, *Apple Valley, Minn.*

**PERCUSSION**

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

**HARP**

Jennelle Allen, *San Diego, Calif.*

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Kent McWilliams, *vice chair*

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Terra Widdifield, *assistant manager*  
Kevin Stocks, *assistant director for marketing and promotion*  
Mary Davis, *performance librarian/mechanical rights administrator*  
Christine Hanson, *assistant to music organizations*  
Tim Wells, *administrative assistant*

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†† Concertmaster  
† Assistant Concertmaster  
\*\* Principal/Co-principal  
\* Assistant Principal  
◇ Officers and management  
~ Librarian  
◇ English Horn  
▼ Contrabassoon