

THE
ST · OLAF
ORCHESTRA

STEVEN AMUNDSON · CONDUCTOR

WITH SENIOR SOLOISTS:

MATTHEW HARIKIAN, PIANO
XUAN HE, PIANO
AARON KOHRS, COUNTERTENOR
JOSHUA KOSBERG, BASSOON
MARGARET SCHENK, FLUTE
LUKE SIMONSON, OBOE



SUNDAY, MAY 15, 2016
3:30 P.M.
BOE MEMORIAL CHAPEL

~ PROGRAM ~

Sonora (*premiere performance*)

Eric Choate (b. 1990)

The composer provided the following comments about *Sonora*:

The Sonoran Desert is a place of supreme beauty, grandeur, calmness, and intensity. Some of my most transformative moments have been while wandering the Sonoran Desert. *Sonora* evokes certain feelings, sounds, and images of the desert. Large, complex, sustained sonorities represent the colorful paint-brushed appearance of the desert sky, the wideness of the desert, and the confident command of the Saguaro Cactus, which towers over her expansive territory. After some calm expository material, the work becomes more vigorous, being a depiction of not only the quiet intensity of this dry place, but of the psychological intensity of being in a desert, finding oneself surrounded by immense loneliness.

The work of composer Eric Choate has been lauded by Examiner.com as “music to grab the listener’s attention through novelty and hold it through technical discipline.” He has several awards to his name, including First Prize in the SFCM Art Song Composition Competition for his setting of “My Papa’s Waltz,” as well as First Prize in the Vancouver Chamber Choir Composition Competition for his anthem, “Now Cheer Our Hearts.” He has received commissions from One Great City Duo, One Found Sound, and others. Eric frequently works in collaboration with the Guerrilla Composer’s Guild, which has resulted in numerous collaborations, including ones with the Areon Flutes and International Low Brass Trio.

Graduating with Departmental Distinction, Eric earned his bachelor of arts in music theory/composition from St. Olaf College, where he studied with Timothy Mahr and Justin Merritt. He was awarded a fellowship to study harmony and counterpoint at the European American Musical Alliance in Paris, France; from this, he graduated with Honorable Mentions in Harmony and Solfege. He then went on to earn a master of music with David Conte at the San Francisco Conservatory of Music. Currently, Eric is Director of the Conservatory Chorus at the San Francisco Conservatory of Music and Assistant Conductor for the Berkeley Community Chorus and Orchestra. Eric also currently serves as Associate Director of Music at The Episcopal Church of St. Mary the Virgin in San Francisco.

Bassoon Concerto in B-flat Major, K. 191/186e

Wolfgang Amadeus Mozart (1756–91)

I. Allegro

Joshua Kosberg, *bassoon*

Mozart was 18 years old when he composed his first woodwind concerto. Of all the instruments, he chose the bassoon. Mozart almost always had a particular person in mind when he wrote a concerto, such as the four horn concertos for Joseph Leutgeb, the oboe concerto for Giuseppe Ferlendis, the clarinet concerto for Anton Stadler, and the flute concertos for Ferdinand Dejean. However, there is precious little evidence available of the beneficiary for Mozart’s very first wind concerto. It might have been the aristocratic amateur Baron Thaddeus von Dürntiz, or one of the two bassoonists in the court orchestra at Salzburg. He wrote only one authenticated concerto for the bassoon, although there are up to five others that have been speculated in catalogues. Sadly, the manuscripts have never been found.

There is nothing immature or naive about Mozart’s writing as he exploits the bassoon’s capabilities, even though at the time it had only four keys! He displays its full range in the first few measures of the first movement with large octave leaps. Throughout, he crafts both technical and lyrical writing that allows the instrument to do what it truly does best: sing. Indeed, the concerto’s technical and expressive demands have cemented it as one of the greatest bassoon concertos of all time, and as the qualifying piece for virtually every professional orchestral audition.

Concerto for Oboe and Strings

Ralph Vaughan Williams (1872–1958)

I. Rondo Pastorale

Luke Simonson, *oboe*

Ralph Vaughan Williams's *Concerto for Oboe and Strings* was written in 1944 for Léon Goossens. Léon Goossens, native to Liverpool, was acclaimed as one of the finest oboists not only in Europe, but across the Atlantic as well. Goossens's refined technique, flexibility, and expressiveness brought the oboe back into the solo spotlight, as many major works in the oboe repertoire were written for him. One of these is Ralph Vaughan Williams's concerto, which highlights these features well. The piece was to be premiered in London, but due to a bomb threat, the premiere was moved to Liverpool, Goossens's hometown.

Vaughan Williams composed *Concerto for Oboe and Strings* a year after his *Symphony No. 5*, and it resembles the symphony in many ways. The first movement is a pastoral: the oboe performs a simple, folk-like melody over the open texture of the strings, portraying the vast space of fields and farmland. The oboe's opening melody meanders through different scales, giving way to a jaunty middle section with several hemiolas. The oboe flourishes through a cadenza before hauntingly ending as it began.

Concerto in A Minor for Piano and Orchestra, Op. 54

Robert Schumann (1810–56)

I. Allegro Affettuoso

Matthew Harikian, *piano*

Schumann's piano concerto was the composer's eighth attempt and only success at writing a piano concerto. Originally, the first movement stood alone as a "Fantasy" for piano and orchestra, but Schumann added the second and third movements four years later. The work was written for and premiered by his wife, Clara Schumann, a brilliant concert pianist.

The first movement is in many ways a love song for Clara. Robert Schumann was known for writing the names of towns and people into his melodies, and he does so with the primary theme of the piece. Keeping in mind that Germans refer to our B-natural as "H", the opening oboe melody begins with the notes C-H-A-A, spelling out the Italian name that Robert used for Clara, "Chiara" (CHiArA.) Though the movement is in sonata form, Clara's theme is prominent throughout the work, appearing in both major and minor forms in different keys. The movement includes many technical challenges for the pianist, most notably the arpeggiations in the development section and the cadenza. Though the pianist is the obvious soloist, Schumann also heavily features the oboe and clarinet.

—INTERMISSION—

Vedrò con mio diletto

Antonio Vivaldi (1678–1741)

from *Il Giustino*

Aaron Kohrs, *countertenor*

Vedrò con mio diletto

*Vedrò con mio diletto,
l'alma dell'alma mia,
Il core del mio cor pien di contento.*

*E se dal caro oggetto,
lungi convien che sia,
Sospirerò penando ogni momento...*

Recognized as one of the greatest Baroque composers, Antonio Vivaldi had widespread influence across Europe over his lifetime. Known mainly for his instrumental concertos, especially *The Four Seasons* (1723), Vivaldi also wrote over forty operas. One of those operas was called *Il Giustino*, with the libretto by Nicolò Beregan. Vivaldi, the Venetian, reused more than 20 of his previous small works or airs in the opera, including the incorporation of the melodic material in the first movement from “Spring.” This opera was composed for the 1724 carnival season in Rome, and premiered at the Teatro Capranica.

In Act I, Aria No. 8, Anastasio, emperor of Byzantium, sings of his lover, Arianna, as they are separated by war. The aria features a lament bass, which sounds agonizing to the listener, but the text speaks of delight and happiness upon seeing “the soul of [his] soul.” The B section turns to sighing and suffering with every moment apart, before the return of the A section’s lighter text, filled with more ornamentation with the declamation of his love for Arianna.

In Vivaldi’s Rome, all roles were played by male singers, therefore the usage of the male castrati were in high demand. The role of Anastasio was written for alto castrato, as most of the cast were castrati singers, with only a few roles written for tenors. Today, the aria is performed by both genders, but more typically done by a countertenor.

Concerto in D Minor for Flute and Orchestra

Aram Khachaturian (1903–78)

II. Andante sostenuto

Margaret Schenk, *flute*

Between 1936 and 1946, the Armenian composer Aram Khachaturian wrote three concerti for the members of a renowned Soviet piano trio. The *Violin Concerto*, completed in 1940, was the second in this series and was dedicated to the master violinist David Oistrakh. It showcases the synthesis of rich romanticism and Armenian folk music traditions that characterize Khachaturian’s music as a whole. In 1968, with encouragement from the composer, flutist Jean-Pierre Rampal transcribed the concerto for flute. Besides replacing the original cadenza in the first movement of the piece with one more suited to the flute, Rampal stayed true to the original violin part, making only minor modifications to accommodate register differences between the two instruments.

The brooding second movement of the concerto opens with a winding chromatic bassoon line, which is echoed in the clarinet and followed by jolting interjections by the brass. Eventually the orchestra settles into a labored waltz-like accompaniment figure, above which the solo flute floats in its first entrance. Following a simple embellishment of the opening solo theme, an ascending line peaks in the upper register of the flute, only to tumble down through a D minor arpeggio. The solo flute expands the ideas of the opening bassoon theme, and later performs an octave-higher repetition of its first entrance, accompanied by a more agitated orchestral part. An off-kilter, frenetic dance-like line in the flute solo drives forward until the orchestra seizes control with violently repeated quarter-note chords. Soon this intensity subsides and melts into a meandering middle section based on the original tune. An orchestral interlude transitions the movement to a return of the solo flute’s original melodic material. This time, however, the theme is played an octave lower, in the lowest range of the flute, and is heard in conversation with a florid clarinet solo. The orchestra takes over in the middle of this recapitulation, breaking the subdued mood and reminding listeners of the angst that has simmered and erupted throughout the movement. Finally, the flute enters again to complete the restatement of the opening solo. The movement comes to a close as if posing a lingering, unresolved question.

Piano Concerto in G Major

Maurice Ravel (1875–1937)

I. Allegremente

Xuan He, *piano*

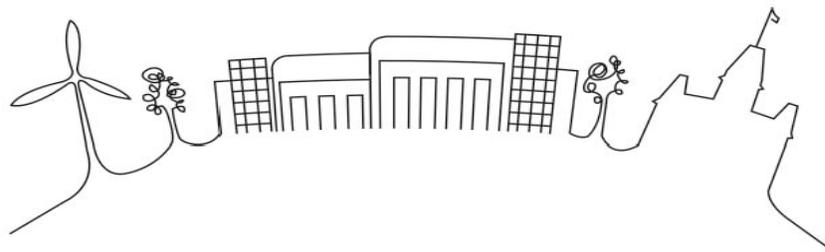
The *Piano Concerto in G Major*, one of the most performed piano concertos, is a masterpiece that blends 20th-century neoclassicism and jazz idioms. As Barbara Kelly describes, “the classicism of Mozart and Saint-Saëns is offset by jazz in a striking juxtaposition of past and present.” While it is unclear whether Ravel heard Gershwin’s *Rhapsody in Blue* before writing his own concerto, it is evident that the French composer was influenced by jazz music, as well as Gershwin’s other works. This jazz influence can be heard from rhythms, offbeat accents, harmonies, and the percussive use of the piano in the first movement. Besides jazz idioms, Ravel’s orchestration in the concerto is also worth noticing. His mastery of using orchestral instruments, especially the woodwinds, manifests itself in the dazzling orchestral effects and kaleidoscopic musical colors.

Slavonic Dance, Op. 46, No. 1

Antonín Dvořák (1841–1904)

Antonín Dvořák’s *Slavonic Dances* established the composer’s international reputation as a phenomenal yet unique artist. Dvořák incorporated material from the rich Bohemian folk tradition of his homeland and built it into a stylish set of dances in a more classical setting. This first dance is accented and syncopated in a delightfully elegant romp. Although it was originally written for piano in 1878, he soon arranged it for full orchestra, creating a more complete work with intricate undercurrents in the strings and a full range of woodwinds and brass to fill out the more boisterous moments. The end result is a four-minute whirlwind that truly showcases Dvořák’s more playful side.

—Notes by Anika Pruiem '17 and each of the Senior Soloists



~ SENIOR SOLOISTS ~



Joshua Kosberg, Luke Simonson, Aaron Kohrs, Xuan He, Matthew Harikian, Margaret Schenk

BIOGRAPHIES:

Matthew Harikian is a piano performance major from Fresno, California. During his time at St. Olaf, he has sung in and played piano for several choral ensembles, as well as participated in the Great Lakes and California Piano Tours. He will most miss the countless rehearsals with incredible soloists and ensembles, the hours spent “studying” in the music library, and the late night Carbone’s trips with friends. Though he regrets not being able to sell his winter jacket yet, Matthew is very excited to be continuing his studies at the University of Minnesota, pursuing a master’s degree in piano performance and studying with Lydia Artymiw.

Xuan He is a piano performance major from Shenzhen, China. She has enjoyed her experiences singing in the St. Olaf Chapel Choir, Manitou Singers, and Early Music Singers, as well as playing collaborative piano for violin and cello studios. Her fondest St. Olaf musical memory is the two St. Olaf piano tours she participated in, during which she toured and performed with other St. Olaf pianists in Michigan, Illinois, Indiana, Ohio, Wisconsin, Minnesota, and California. Outside of music, Xuan is busy working for her degree in political science with a concentration in women’s and gender studies, a learning experience that has shaped her into an active global citizen and a concerned feminist. After graduation, Xuan will be moving to Toronto, Canada to pursue a master’s degree in piano performance at the University of Toronto. She is extremely happy and excited about getting back to city life.

Aaron Kohrs is a vocal music education major from Northbrook, Illinois. During his time on the hill, Aaron has sung with the St. Olaf Choir, Chapel Choir, Viking Chorus, Early Music Singers, Ole Ave Vocal Jazz, Krossmen A Cappella, and has served as a collaborative pianist over his four years. When he wasn’t in HOM 235, Aaron also participated in theater productions, taught choir in Hawaii, was a tenor section leader, and played numerous intramurals. One of his fondest memories was getting to perform at Carnegie Hall with the St. Olaf Choir. After graduation, Aaron will return as an Activity Director at the Oregon Bach Festival for the summer, and hopes to teach music in the fall. He would like to thank his

parents, friends, James McKeel, Nancy Paddleford, and Anton Armstrong for their tremendous support and mentorship.

Joshua Kosberg is a senior bassoon performance and physics double major from Wildwood, Illinois. In addition to being a member of the St. Olaf Orchestra and St. Olaf Band, Josh has been a part of countless shenanigans in his Ytterboe pods, broken too many reeds in the reed room with Luke Simonson, and plotted choreography with his wind quintet, Windigo. This past fall, he was lucky enough to perform the first movement of John Williams' *Five Sacred Trees* for bassoon and orchestra on the St. Olaf Orchestra's west coast tour. After graduation, Josh will be pursuing a master's degree in bassoon performance at the New England Conservatory of Music in Boston, while also trying to discover how adults actually make bassoon reeds.

Margaret Schenk is a music major from Madison, Wisconsin. She feels very grateful to be part of the St. Olaf Orchestra community and is honored to perform alongside her friends today. Throughout her time at St. Olaf, Maggie has relished the opportunities she's had to study and perform music while also pursuing diverse interests outside of the music department. She greatly enjoyed many of the philosophy classes she took, especially Moral Psychology and Race and Social Justice, and is thankful that she had the chance to study Spanish almost every semester of her time here. Musical highlights have included going on tours with the orchestra, collaborating with fellow students in recitals, playing in the Windigo Woodwind Quintet, taking music history classes with Dr. Epstein, working with enthusiastic young musicians at Greenvale Community School through "Musical Connections," a mentoring program Maggie and other St. Olaf musicians initiated, and improvising with her friend Pedro. After graduation, Maggie will work as a Spanish Language Intern at Urban Arts Academy in Minneapolis, play some more music, and embark on other yet-to-be-determined adventures. She would like to thank her family, her friends, and her mentors at St. Olaf, especially Dr. Ramirez, for all of their support.

Luke Simonson, a senior music theory/composition major at St. Olaf College, hails from Morristown, Minnesota. He is currently the principal oboist of the St. Olaf Orchestra and the St. Olaf Band. When he is not rehearsing in large ensembles, Luke performs in several chamber ensembles ranging from strings to winds, including Windigo Woodwind Quintet. He also enjoys playing in pit orchestras for St. Olaf musical theater productions, doubling on flute, clarinet, and the saxophone family. After graduation, Luke will pursue his master of music degree in oboe performance at the Eastman School of Music.

THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON, CONDUCTOR • TERRA WIDDIFIELD, MANAGER

VIOLIN I

Rinnah Becker, *Port Townsend, Wash.*
†† Claire Belisle, *Mahtomedi, Minn.*
Francesca Crutchfield-Stoker, *Iowa City, Iowa*
Claire Folson, *Grand Forks, N.D.*
‡† William Gibb, *Oak Park Heights, Minn.*
Will Ham, *Duluth, Minn.*
Britta Hoiland, *Park Ridge, Ill.*
Sofia Kaut, *Des Moines, Iowa*
Grace Kenny, *Lewisburg, Pa.*
Maya Lehmann, *Rapid City, S.D.*
‡ Daniel McDonald, *Chesterfield, Mo.*
Anna Perkins, *Kenosha, Wis.*
Anja Pruijm, *Grand Rapids, Mich.*
Alanna Vollands, *Spring, Texas*
† Anna Wolle, *Cedar Rapids, Iowa*

VIOLIN II

Olivia Aarrestad, *Menomonie, Wis.*
Genevieve Akins, *Topeka, Kan.*
Timothy Apolloni, *Shoreview, Minn.*
Laila Brubaker, *Fairbanks, Ak.*
Rebecca Callbeck, *Colorado Springs, Colo.*
Wesley Douglas, *Missoula, Mont.*
** Eve Grabau, *Northfield, Minn.*
Rachel Jackman, *Englewood, Colo.*
Erik McCoy, *Iowa City, Iowa*
Maria McCoy, *Iowa City, Iowa*
Hannie McGarity, *Bellingham, Wash.*
Marja Ronnholm-Howland, *Minneapolis, Minn.*
* Stephen Sweeney, *Duluth, Minn.*
Katherine Wald, *St. Paul, Minn.*
* Valerie Wilk, *Caledonia, Wis.*

VIOLA

Leah Andrews, *Lakeville, Minn.*
* James Bell, *Wayzata, Minn.*
William Bice, *Henrico, Va.*
Ethan Johnson, *Austin, Minn.*
Cameron Judge-Becker, *Northfield, Minn.*
* Kelly McNeilly, *Iowa City, Iowa*
Jessica Mitchell, *Issaquah, Wash.*
Margaret Patkus, *Poughkeepsie, N.Y.*
Magill Schumm, *Iowa City, Iowa*
Mackenzie Toher, *Kirkland, Wash.*
** Kyle Wasson, *Woodinville, Wash.*

CELLO

** Andrew Altmaier, *Riverside, Iowa*
Benjamin Bruce, *Midland, Mich.*
~ Isabel Carman, *Iowa City, Iowa*
Kelly Halpin, *Algonquin, Ill.*
James Lach, *Vadnais Heights, Minn.*
‡ Isaac Maier, *Forest Lake, Minn.*
Willem Mudde, *Grand Rapids, Mich.*
Teiana Nakano, *Portland, Ore.*
Sophia Spiegel, *Lafox, Ill.*
Serena Tenenbaum, *Boulder, Colo.*
** Samuel Viguerie, *Atlanta, Ga.*
~ Andrew Wyffels, *Plymouth, Minn.*

BASS

Tiller Martin, *St. Paul, Minn.*
Allison Moore, *Charlottesville, Va.*
** Micah Stoddard, *Omaha, Neb.*
* Kirsten Vezina, *Stillwater, Minn.*
Ruth Whittington, *Powell, Ohio*

FLUTE/PICCOLO

Noah Livingston, *Roseville, Minn.*
Emma Reno, *Mission Hills, Kan.*
**‡ Margaret Schenk, *Madison, Wis.*

OBOE

‡ Rebecca Accettura, *Gurnee, Ill.*
Julia Porter, *Portland, Ore.*
**‡ Luke Simonson, *Morristown, Minn.*

CLARINET

** Hannah Bangs, *Austin, Texas*
** Rachel Berg, *Shorewood, Wis.*
Sarah DeVries, *Pella, Iowa*
Simon Plum, *Eagan, Minn.*

BASS CLARINET

Annika Wayne, *Macomb, Ill.*

BASSOON

** Joshua Kosberg, *Wildwood, Ill.*
Eliza Madden, *Burlington, Vt.*

HORN

Andrew Chang, *Aiea, Hi.*
Kelsi Cox, *Columbia, S.C.*
Nathan Crowe, *Wheaton, Ill.*
Megan Dunlap, *Albuquerque, N.M.*
** Madeleine Folkerts, *Port Orchard, Wash.*

TRUMPET

Eliza Block, *Tacoma, Wash.*
** Tristan Frank, *Mount Horeb, Wis.*
Claire Hinthier, *Missoula, Mont.*
David Pellegrini, *Roseville, Minn.*

TROMBONE

Daniel Hickox-Young, *Reno, Nev.*
** Antonio Patrick, *Gig Harbor, Wash.*

BASS TROMBONE

Adam Sanders, *Nashville, Tenn.*

TUBA

Peter Micholic, *Apple Valley, Minn.*

PERCUSSION

Natalie Anderson, *Chanhassen, Minn.*
William Arnold, *St. Paul, Minn.*
Andrew Barhite, *Suamico, Wis.*
** Tim O'Grady, *Fort Collins, Colo.*
Kevin Yetter, *St. Paul, Minn.*
^ Sarah Youngner, *Apple Valley, Minn.*

PIANO

Kelly McNeilly, *Iowa City, Iowa*

HARP

Jennelle Allen, *San Diego, Calif.*

HARPSICHORD

James Bobb, *assistant professor of music; church music & organ*

†† Concertmaster
† Assistant Concertmaster
** Principal/Co-principal
* Assistant Principal
‡ Officers and management
~ Librarian
‡ English Horn
Eb Clarinet
^ Percussion Manager

ST. OLAF DEPARTMENT OF MUSIC

Alison Feldt, *chair*
Kent McWilliams, *vice chair*

OFFICE OF MUSIC ORGANIZATIONS

Jean Parish, *director of college relations for music organizations*
Terra Widdifield, *associate director of music organizations*
Sybil Scott, *assistant director of music organizations*
Christine Cecil, *coordinator of music organizations*
Tim Wells, *administrative assistant*
Mary Davis, *performance librarian/mechanical rights administrator*
David H. Anderson, *marketing assistant*