The St. Olaf College Department of Music presents

THE
ST · OLAF
ORCHESTRA
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STEVEN AMUNDSON, conductor

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KATHRYN ANANDA-OwENS, piano

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Sunday • March 22, 2015 • 3:30 p.m.
Skoglund Auditorium • Northfield, Minnesota
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~ Program ~

Concerto in D Minor for Piano and Orchestra, K. 466  
Wolfgang A. Mozart (1756-91)

I. Allegro  
II. Romance  
III. Allegro assai

Kathryn Ananda-Owens, piano

Of two dozen concertos Mozart wrote for piano and orchestra over the course of his brief, brilliant life, K. 466 is one of only two in minor (the other is K. 491). Opera lovers will note that the composer penned the Queen of the Night’s aria, “Der Hölle Rache” (“Hell’s Vengeance”) in D minor; likewise, the key appears throughout Mozart’s Don Giovanni, with its themes of betrayal, disguise, justice, vengeance, and fate. The opening of K. 466, with unsettled syncopations in the upper strings and turbulent grace notes in the low strings, creates a musical landscape replete with pathos and suspense, across which the full orchestra subsequently erupts with plunging forte arpeggios. Mozart needs no words here to convey a sense of drama and foreboding. As in “Der Hölle Rache,” the key of F major serves as a counterpole to D minor, emerging briefly in the orchestra’s secondary thematic material before the piano enters with its own melody.

In his works for piano, Mozart seems at heart to have been an operatic composer. The pianist’s right hand frequently relies on the same pitch range as that belonging to the lyric and coloratura sopranos for whom Mozart wrote. The solo piano’s principal theme could be heard as pleading, with its wide-ranging treble leaps, climbing at the peak of the phrase to the F that was the highest note on the fortepianos of Mozart’s day. The orchestra enters again, returning to the drama of its initial material, and orchestra and soloist are off, in the words of musicologist Michael Steinberg, to “a serious play of conversation, of exchange of materials,” providing the pianist “the opportunity to ravish with the plangency of simulated song and to dazzle with the mettlesome traversal of brilliant passages.” F major returns and exerts a hold through the closing of the double exposition and into the development section, though D minor ultimately carries the day. Following a cadenza (here composed by the pianist), the movement concludes with the same unsettled material with which it began.

Operatic influences continue as the mood shifts to one of marked serenity in the second movement (Romance). While scholars acknowledge that the term may not, for Mozart, have connoted a specific musical form, Rousseau’s 1768 Dictionnaire de Musique suggested that the musical melody of a romance should reflect the simplicity and the naturalness of the literary romance of the day, a strophic poem marked by sweetness and naïveté. Perhaps the turbulent central section of the movement is a nod to the poem’s typical subject matter, invoking not only love, but also the gallantry romantic love was seen to require at the time. In any case, the genre appeared in the Singspiel and comic operas of eighteenth-century Vienna, and Mozart would have been no stranger to it.

As the piano leads off the sonata-rondo third movement, the mood of the concerto shifts profoundly again. In a dashing allegro, Mozart uses many of the same musical building blocks as
in the earlier movements, but transforms them almost unrecognizably into a D minor romp, leaving room early on for a brief improvisatory *Eingang* ("lead-in"), and later for a longer cadenza. We can infer from one of Leopold Mozart’s letters that Wolfgang composed cadenzas for K. 466. As none have ever been found, however, it is impossible to know whether the composer intended to foreshadow in any way in the third-movement cadenza the spontaneous orchestral mode change that follows. Unbidden, the oboes and bassoons return to a theme presented before the cadenza in the key of D minor, this time amiably but firmly asserting the brighter and more cheerful key of D major, thus positing that the movement, and indeed the concerto, could end happily-ever-after in the major mode. The piano affably accepts the mode change. With the exuberance only a Mozart concerto closing section can provide, all parties do indeed agree, in D major, that “all’s well that ends well.”

—Program notes by Kathryn Ananda-Owens

~ INTERMISSION ~

Le Sacre du printemps (The Rite of Spring)  
Igor Stravinsky (1882-1971)

First Part – The Adoration of the Earth  
Second Part – The Sacrifice

“To say that much of it is hideous as sound is a mild description…practically, it has no relation to music at all as most of us understand the word.” These words from a contemporary critic express the horror people felt watching the premiere of Stravinsky’s *The Rite of Spring* in Paris 1913. The audience was so appalled, one attendee said, “the theatre seemed to be shaken by an earthquake. It seemed to shudder. People shouted insults, howled and whistled…there was slapping and even punching.”

Stravinsky’s idea for *The Rite of Spring* originated during his collaboration with choreographer Vaslav Nijinsky on another ballet, *Petrushka*. Stravinsky dreamt of a Neolithic pagan ritual in which a chosen virgin dances herself to death as a sacrifice for the coming of a fertile spring. Stravinsky’s setting of this primitive story, along with his avant-garde harmonic, rhythmic, and orchestral language, was a leading force for modernism in music, a movement which sought a rootedness in the past while also pushing the boundaries of progress and radical change. Both Stravinsky’s music and Nijinsky’s choreography were contentious at the time, but today continue to be an influence on conceptions of modern music and dance.
The “Introduction” to Part I, “The Adoration of the Earth”, begins with a high-register bassoon solo, one of the many melodies in *The Rite* based on a Lithuanian folk song. The orchestral families introduce their unusual roles from the beginning, the winds providing the foundational colors, while the strings perform a primarily percussive role. Also, the extremely large orchestration includes parts for rarely scored instruments like alto flute, Eb clarinet, bass trumpet, piccolo trumpet, and two each of English horns, piccolos, tubas, and contrabassoons.

Though extreme dissonances and complex chords were fairly common in other compositions of Stravinsky’s time, he made them more jarring by the unpredictable accents and progressive rhythms, as in the “Augurs of Spring.” In “Dances of the Young Girls,” the strings accompany with the wood of their bows, a technique called *col legno*, under the fragmented flute and trumpet melody. After the fast “Ritual of Abduction,” “Spring Rounds” presents the melody in Eb clarinet doubled by bass clarinet and later by alto flute, one of Stravinsky’s brilliant orchestration moments. Next in the ballet, the “Ritual of the Rival Tribes” separates the dancers into two groups, reflected by a melody transferred between the horns and strings. The “Procession of the Sage” marks one of the few quiet moments, as the sage blesses the earth with his kiss, marked by harmonics in the strings and followed by the climactic “Dance of the Earth.”

A stark contrast opens the “Introduction” to Part II, as the ballet moves from day to night for the sacrifice. The octatonic scale, a division of the octave into eight scale pitches, pervades the melodies and harmonies in this section and throughout *The Rite*. During “Mystic Circles of the Young Girls”, the sacrificial victim is chosen by fate when one girl twice falls out of the ritual circle, signified by an ascending horn motive. The continuous ostinato, tremolo, and trembling folk melody paint the fear of the chosen dancer. As the rest of the dancers bless the chosen sacrifice in “Glorification of the Chosen One,” the asymmetrical meter forecasts the ending “Sacrificial Dance.” After the “Evocation of the Ancestors,” the ostinato from the “Mystic Circles” returns in “Ritual Action of the Ancestors”, this time with a brass processional melody. The bass clarinet solo signifies the end of preparation and the transition into the fateful moment of the “Sacrificial Dance.” The dance builds in intensity and rhythmic complexity as the chosen one barely keeps up with the ritual until the last note, when she finally collapses and the elders offer her up for the coming spring.

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*Program notes by Sophia Butler ’15*
**Our Guest Artist**

Pianist and St. Olaf faculty member **Kathryn Ananda-Owens** has been a fan of Mozart, and trying her hands at the fine art of Mozart forgery, since she was 4 years old. K. 466 was the first concerto that prompted her to attempt cadenzas in the style of the master, and in 1991, she composed, performed, and was dissatisfied with her first official cadenzas for the work. Research for her doctoral thesis on Mozart’s Viennese piano concerto cadenzas led to a second batch of cadenzas for K. 466, and these turned out well enough that other professional pianists have ventured to perform them in public in reputable venues. Dr. Ananda-Owens is currently at work on a book intended to arm Mozart concerto soloists of all ages with the tools and chutzpah needed to compose cadenzas in the style of the master. She lectures regularly at the Juilliard School on the subject, for the school’s Graduate Piano Seminar.

When not obsessing over Mozart’s *passaggi*, use of thematic material, and quotas for German augmented sixth chords, Dr. Ananda-Owens teaches classical piano, piano literature, and chamber music at St. Olaf College, where she was recently promoted to Professor of Music and has taught in the Great Conversation program. Winner of the Neale-Silva Young Artist Competition and a laureate of the American Pianists Association Biennial Fellowship Competition, Ananda-Owens made her Asian debut in 1997 under the auspices of the government of Macao. She made her European debut the following year in Vienna, performing Gershwin’s *Concerto in F* with the St. Olaf Orchestra under the direction of Steven Amundson. Holding undergraduate degrees from Oberlin College, Oberlin Conservatory, and graduate degrees from the Peabody Conservatory of Johns Hopkins University (where she studied with Julian Martin), she has performed as a soloist and chamber musician on four continents and recorded for the Centaur, MSR, and St. Olaf Records labels. A current member of the Performing Arts Medicine Association’s Board of Directors, and co-chair of the organization’s 2014 international symposium, she is interested in the pedagogy of anatomy, biomechanics, injury prevention, and performance psychology for instrumental musicians, making her living proof to her advisees and students that one never knows when one’s general education coursework will come in handy. In her spare time, Ananda-Owens participates in the sport of canine agility with her Icelandic Sheepdogs, Viva and Sol.
# The St. Olaf Orchestra

**Steven Amundson, Conductor • Terra Widdifield, Manager**

## Violin I
- Edward Barnes, *Mayflower, Ark.*
- Claire Belisle, *Mahtomedi, Minn.*
- Katelyn Berg, *Fircrest, Wash.*
- Jared Brown, *Gordonsville, Va.*
- Seiji Cataldo, *St. Paul, Minn.*
- William Gibb, *Oak Park Heights, Minn.*
- Abigail Ham, *Duluth, Minn.*
- Britta Hoiland, *Park Ridge, Ill.*
- Sofia Kaut, *Des Moines, Iowa*
- Daniel McDonald, *Chesterfield, Mo.*
- Anna Perkins, *Amherst, Mass.*
- Emily Reeves, *Rapid City, S.D.*
- Alanna Vollands, *Spring, Texas*
- Anna Wolle, *Cedar Rapids, Iowa*

## Violin II
- Olivia Aarrestad, *Menomonie, Wis.*
- Genevieve Akins, *Topeka, Kan.*
- **Sophia Butler, *Burnsville, Minn.***
- Maya Lehmann, *Rapid City, S.D.*
- Erik McCoy, *Iowa City, Iowa*
- Kayleigh Shaffer, *Tacoma, Wash.*
- Christina Solensten, *Woodbury, Minn.*
- Stephen Sweeney, *Duluth, Minn.*
- Valerie Wilk, *Caledonia, Wis.*

## Viola
- Beret Amundson, *Northfield, Minn.*
- James Bell, *Wayzata, Minn.*
- Emily Bristol, *Webster, Minn.*
- Lauren Culver, *Salem, Ore.*
- Ethan Johnson, *Austin, Minn.*
- Cameron Judge-Becker, *Northfield, Minn.*
- Kelly McNelly, *Iowa City, Iowa*
- **Emma Ritter, *Omaha, Neb.***
- Magill Schumm, *Iowa City, Iowa*
- Mackenzie Toher, *Kirkland, Wash.*
- **Joshua Wareham, *West St. Paul, Minn.***

## Cello
- **Andrew Altmaier, *Riverside, Iowa***
  - Isabel Carman, *Iowa City, Iowa*
  - Kelly Halpin, *Algonquin, Ill.*
  - Isaac Maier, *Forest Lake, Minn.*
- **Keegan O’Donnell, *Greenville, Mich.***
- Brenna Peterson, *Grand Forks, N.D.*
- Serena Tenenbaum, *Boulder, Colo.*
- Samuel Viguerie, *Atlanta, Ga.*
- **Andrew Wyffels, *Plymouth, Minn.***
- Anna Perkins, *Amherst, Mass.*
- Claire Dennis, *Middleton, Wis.*
- Megan Dunlap, *Albuquerque, N.M.*
- Madeleine Folkerts, *Port Orchard, Wash.*
- Irene Henry, *St. Louis, Mo.*
- Grace Wilson, *Roseville, Minn.*
- Elizabeth Townsend, *Cedar Rapids, Iowa*

## Bass
- Zoe Barlow, *West Hartford, Conn.*
- Kelsey Peterson, *Grand Forks, N.D.*
- **Micah Stoddard, *Omaha, Neb.***
- *Kirsten Vezina, *Stillwater, Minn.*
- Ruth Whittington, *Powell, Ohio*
- **Elizabeth Gosse, *Iowa City, Iowa***
- Kristina Butler, *Burnsville, Minn.*
- **Emma Reno, *Mission Hills, Kan.***
- **Margaret Schenk, *Madison, Wis.***
- **Joshua Weinberg, *St. Peter, Minn.***

## Oboe
- Rebecca Accettura, *Gurnee, Ill.*
- **William Hardy, *Northfield, Minn.***
- Caroline Loep, *Apple Valley, Minn.*
- **Luke Simonson, *Morristown, Minn.***
- **Elizabeth Townsend, *Cedar Rapids, Iowa***

## E-Flat Clarinet

## Clarinet
- Rachel Berg, *Shorewood, Wis.*
- **Erinn Komischies, *Appleton, Wis.***
- Annika Wayne, *Macomb, Ill.*
- **Jonathan Sanchez, *Columbia, S.C.***

## Bass Clarinet
- **Joshua Kosberg, *Wildwood, Ill.***
- **Eliza Madden, *Burlington, Vt.***
- **Timothy Wells, *Cannon Falls, Minn.***

## Horn
- Eleanor Arnold, *Shoreview, Minn.*
- Andrew Chang, *Aiea, Hi.*
- Kelsi Cox, *Columbia, S.C.*
- Nathan Crowe, *Wheaton, Ill.*
- Claire Dennis, *Middleton, Wis.*
- **Megan Dunlap, *Albuquerque, N.M.***
- Madeleine Folkerts, *Port Orchard, Wash.*
- Irene Henry, *St. Louis, Mo.*
- Grace Wilson, *Roseville, Minn.*

## Trumpet
- Eliza Block, *Tacoma, Wash.*
- Rebecca Cooper, *Florence, Mass.*
- **Tristan Frank, *Mount Horeb, Wis.***
- Drew Larson, *Wadena, Minn.*

## Trumpet
- Phillip Meyer, *Woodstock, Ill.*
- **Anthony Patrick, *Gig Harbor, Wash.***

## Tuba
- Adam Sanders, *Brentwood, Tenn.*
- **Lucas Sletten, *Osceola, Wis.***

## Percussion
- **William Arnold, *Shoreview, Minn.***
- **Michael Betz, *Mason City, Iowa***
- Soren Docken, *Chatfield, Minn.*
- Tim O’Grady, *Fort Collins, Colo.*

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