THE
ST · OLAFF
ORCHESTRA

Steven Amundson · Conductor

WITH SENIOR SOLOISTS:

ANDREW CURTIS, BARITONE
ROSANNA EGGE, PIANO
CHLOE ELZEY, SOPRANO
SARAH HAMMEL, MEZZO-SOPRANO
JACOB MEYER, CLARINET
JOSHUA WAREHAM, VIOLA
JOSHUA WEINBERG, FLUTE

SUNDAY, MAY 10, 2015
3:30 P.M.
BOE MEMORIAL CHAPEL
~ PROGRAM ~

Enclosure

Michael Betz has provided the following notes for Enclosure:

Abstractly, Enclosure is about the desire inherent at the confluence of inevitability and tendency. We often desire that which we are the least likely to pursue; tendency as promise of the inevitable offers comfort. However, if the inevitable is conceived of as a valid simultaneity of all possible outcomes, then it merely exists as a reminder that the future will come to pass. Now, desire can overcome tendency: both have the potential to become the inevitable. This inner conflict can result in a feeling of enclosure, which I have represented musically with the surround tone figure, also called an enclosure. The enclosure is a method by which a target note is approached. This can occur from above or below, and consists simply of playing an upper/lower neighbor, the other neighbor, then the target note. The enclosure represents a very basic tension/resolution paradigm, and is the genesis for many structures in this piece. Lush, yearning sections of music containing melodic and harmonic material contrast with austere explorations of the single pitches comprising the surround tone figuration. As the formal, macrocosmic presentation of the enclosure follows its own tendency to inescapable resolution, the melodic/harmonic material weaves in and out in sinuous dialogue. When the music culminates on an orchestra-wide unison, the inevitable has been reached—but whether desire or tendency has been followed remains uncertain.

Michael Betz is a music theory/composition major from Mason City, Iowa. His compositions are not limited to the concert stage and have appeared in a variety of media, including Android apps and YouTube series. In July of 2013 he traveled to Paris to take part in the EAMA program, a continuation of Nadia Boulanger’s pedagogy, where he studied composition with David Conte. Two of his chamber works received Finalist designation in the 2013 and 2014 ASCAP Morton Gould Young Composer Awards. He has enjoyed participating as a pianist, percussionist, and bass vocalist in most facets of the music department throughout his time at St. Olaf, including the St. Olaf Band, St. Olaf Orchestra, Viking Chorus, Chapel Choir, Percussion Ensemble, and each jazz ensemble. He is especially excited to have premieres with both the St. Olaf Orchestra and St. Olaf Band this spring. After graduation he plans to accrue experience in a subject often neglected at St. Olaf: life. He hopes this area of study does not fail him.
French composer Camille Saint-Saëns premiered his most successful opera, *Samson et Dalila*, in 1877. Originally, Saint-Saëns set out to write *Samson et Dalila* as an oratorio with librettist Ferdinand Lemaire but after mixed views from the public, Saint-Saëns re-worked the story into the opera it is today.

Based on the Biblical story from Judges 16, the opera focuses on Samson and his role in the conflict between the Philistines and Hebrews. In hopes of destroying Samson, the High Priest sends Delilah to him to make him reveal the secret to his strength. Samson tries to fight his feelings, but when he cannot anymore, he is forced to reveal his secret: his hair. Samson is captured, blinded, shaved, and brought to the taunting Philistines at the Temple of Dagon. He prays to God once more to give him strength and using this last bit of strength, Samson pulls down the temple pillars, crushing his enemies as well as himself.

Delilah’s aria, “Mon cœur s’ouvre à ta voix,” comes from Act II, when Samson comes to say goodbye but Delilah famously succeeds in making him fall madly in love with her. The aria’s full orchestration and lush harmonies echo Wagner’s influence on Saint-Saëns and the well-crafted instrumentation indicates his imagination and instinct for dramatic opera. With soaring lyrical lines and chromatic phrases, the aria poses a challenge for performers but remains one of the most popular arias in mezzo-soprano repertoire.

The *concours* at the Paris Conservatory were designed not only as a judged competition, but also an evaluation of the enrolled clarinet students. Debussy composed *Première Rhapsodie* for the 1909 *concours*, which explains the chromatic, disjunct melodies and frequent high register written for the clarinet. He wrote to his editor before the competition, “Sympathize with me, next Sunday I shall hear the Clarinet Rhapsodie 11 times; I’ll tell you about it if I survive.” Despite his concern, however, he ultimately liked it so much that he orchestrated the piano part.

The beginning is marked “dreamily slow,” where the descending chromatic line of the clarinet and the shimmering accompaniment paint a pastoral image, one fairly common in Debussy’s work. The dreamy slow sections alternate with virtuosic solo passages for the clarinet that almost sound improvisatory or rhapsodic, hence the title of the piece. Debussy’s light scoring combined with the complex rhythms and harmonies in the accompaniment create a transparent texture true to his impressionist style. The clarinet’s melody builds off four main motives: a descending chromatic figure, an ascending pentatonic line, a turn that comes back to the same note, and a descending disjunct figure. These motives are the basis for the melodic material of the whole piece, elaborated and extended to show the clarinet’s exquisite color.

—*Program notes by Sophia Butler ’15*
Camille Saint-Saëns composed his second concerto in 1868 at the request of Russian pianist and conductor Anton Rubinstein, who desired to perform the piece while in Paris. When Saint-Saëns agreed, only a few weeks remained until the scheduled concert; consequently, he wrote the entire concerto in only 17 days. The premiere, with the composer at the piano, was not enthusiastically received, but since then has become one of his most-frequently performed works.

Contrary to the norm, the concerto begins with solo piano before the orchestra makes its grand entrance. Changes of character occur throughout the movement, reflecting the young Saint-Saëns, as opposed to the conservatism distinctive of his later years. The piece builds in virtuosity as it approaches the cadenza, and ends similarly to how it began, with a reprise of the fantasia-like opening and orchestral chords.

~ INTERMISSION ~

Late in 1777 Mozart received a commission from a wealthy Dutch music lover, Ferdinand de Jean, to write three concertos for flute and several other chamber works with prominent flute parts. The fee was to be 200 gulden and the flute parts were to be kept simple, presumably because de Jean, who was an amateur flautist, intended to play them himself. Mozart only finished some of the commission, providing de Jean with two of the three concertos—one completely original and the other a reworking of an oboe concerto written earlier in Salzburg. He also provided an Andante for flute and orchestra and two flute quartets. Dissatisfied with the incomplete commission, as well as the difficulty of the concerti, de Jean only paid Mozart 96 gulden for the works.

The first movement of the *Concerto in G Major* is cast in sonata form, typical for the classical concerto. The orchestra begins by playing an exposition of themes from the entire concerto. After this brief introduction, the flutist enters with a triumphant and bold statement of the first theme in G major. A secondary motive appears in a more subdued style of E minor, and explores more tonal areas than the first theme, transitioning to a statement of the second theme in D major, which appears as a playful conversation of rising thirds between the tutti strings and solo flute. The development section explores other key areas and is very technically demanding. As in most classical concerti, after the development section follows the recapitulation, which restates all themes in the original key of G major. After the recapitulation, the orchestra, signaling the beginning of the flutist’s cadenza, holds briefly a second inversion G major chord. It was typical in the 18th century for the flutist to compose his or her own cadenza or improvise a cadenza on the spot. With this performance, our soloist will be premiering his own cadenza, written in an improvisatory style that incorporates all the themes heard in the movement in an effort to capture Mozart’s joyful and humorous compositional style.
“Avant de quitter ces lieux” (from *Faust*)

Charles Gounod (1818-93)

Andrew Curtis, baritone

Charles Gounod was born June 17, 1818 in the city of Paris. Gounod studied music at the Paris Conservatory under Fromental Halévy and Pierre Zimmermann. He is best known for his setting of *Ave Maria* to a melody he constructed around J.S. Bach’s *C* major Prelude (BWV 846), his *Pontifical Anthem* (the national anthem of Vatican City), and his opera *Faust*. Gounod was the first conductor of the Royal Opera Society and a Grand Officer of the Legion of Honor.

“Avant De Quitter Ces Lieux” is best described as a prayer. In the context of the opera, this aria is sung by the character Valentin during Act II before he marches off to war. He worries for the safety of his sister, Marguerite, and asks God to watch over her. The aria can be divided into three distinct parts (ABA’). The first part consists of Valentin’s request for the protection of his sister. The second part occurs when Valentin diverts from his conversation with God to thoughts of glory, valor, and possibly his own demise. In the third part, Valentin strongly reaffirms his request of protection, driven by the passion and fear that overcomes a young soul on the cusp of war. The music is a raging maelstrom of emotion, scaling the limits of the baritone range. Some circles even consider this piece to be a rite of passage for a young baritone.

Concerto for Viola

William Walton (1902-83)

Joshua Wareham, viola

The English composer William Walton was born into a musical family in 1902, and from an early age, showed musical promise as a singer. His talent led him to study music at Oxford until 1920, but instead of finishing his studies, he left school to live with the wealthy Sitwell family. Through his studies at school and travels with the Sitwells, Walton was introduced to the music of Ravel, Debussy, and Prokofiev, and even met Stravinsky and Gershwin, all of whom proved to be major influences on Walton’s compositional style.

In 1928 the British conductor and impresario Sir Thomas Beecham proposed to Walton that he write a viola concerto for the great British virtuoso Lionel Tertis. Walton initially admitted that he knew little about the viola except that it made “a rather awful sound,” but decided to take on the project. Unfortunately Tertis rejected Walton’s first draft, arguing that it sounded too modern. Walton then decided to invite the German composer and violist Paul Hindemith to premiere the piece. Hindemith agreed, and the first performance of the concerto took place on October 3, 1929 in London with Walton conducting.

Walton’s viola concerto is considered by many to be one of his definitive masterpieces and indicative of the cultivation of Walton’s mature compositional style. In writing the concerto, Walton drew on Hindemith’s *Kammermusik No. 5* (for viola and orchestra) and Prokofiev’s *Violin Concerto No. 1*, but ultimately created a colorful work with a sound that is uniquely his own. The second movement is a spirited, energetic scherzo, punctuated by accented off-beat entrances, crisp articulations, syncopated...
rhythms, virtuosic passagework, and rapidly changing meter and key, all driven by an unrelenting rhythmic pulse. The movement contains two main themes: the first is introduced by the viola in the opening measures, and the second is brought in by the brass soon afterwards. Both themes are constantly developed in a fiery motivic dialogue between the viola and the orchestra, interspersed with rich, colorful orchestral tuttis.

“Una voce poco fa” (from Il barbiere di Siviglia)  
Gioachino Rossini (1792-1868)

Chloe Elzey, soprano

Rossini's Il barbiere di Siviglia features the strong-headed Rosina, who has plans for her life which she very clearly states do not include her tutor and guardian Dr. Bartolo, an elderly gentleman intent on marrying her. This aria arrives after we meet Count Almaviva, who has fallen in love with the beautiful young woman Rosina. After trailing her home, Almaviva, disguised as a poor student and calling himself Lindoro, attempts to woo Rosina with a serenade outside her house in Seville, hoping that she’ll fall for him and not just his title. The Count’s serenade is lovely, but it doesn’t work. Rosina fails to appear. After a second attempt, Rosina takes to heart Lindoro’s serenade and composes a letter to him. Rosina has decided that in order to live her life without Bartolo, she is willing to fight for the love of Lindoro, even if that means trickery is involved. Rossini wrote this aria intending that it be performed with bird-like ornamentation to create the character of the young, assertive heroine Rosina. The florid flurry of arpeggios and runs communicate her independence and daring personality. Likewise, the decorative embellishments inevitably highlight Rosina’s youthful inexperience and vivaciousness.

Symphonic Metamorphoses on Themes by Carl Maria von Weber  
IV. Marsch  
Paul Hindemith (1895-1963)

Hindemith believed no music was absolute, and that composers should write with a purpose in mind. In the March from Symphonic Metamorphoses, there is no doubt he had an American audience and the best of Romantic German culture in mind. After escaping to Switzerland from the musical censorship of totalitarian Nazi Germany, Paul Hindemith emigrated to America in 1940, where he became professor of composition and theory at Yale University. In 1943, impresario Leonid Massine suggested Hindemith derive an orchestral piece from the music of Carl Maria von Weber, a German Romantic composer. In the spirit of neo-classicism, the piece took the “old” form of a four-movement symphony that closely followed the forms of Weber’s original Six Pieces, Op. 10 for piano duet from 1809. The fourth movement, Marsch, begins with a brass fanfare followed by Weber’s theme presented by the winds. It is uniquely Hindemith by his careful, contrapuntal treatment of dissonance and attention to orchestral colors, but calls back to the pre-Nazi German composer responsible for a nationalistic, heroic sound.

~ Program notes by Sophia Butler ’15 and the senior soloists ~
SENIOR SOLOISTS:

Back row (L-R):
Chloe Elzey, Andrew Curtis, Joshua Weinberg, Sarah Hammel

Front row (L-R):
Joshua Wareham, Rosanna Egge, Jacob Meyer

BIOGRAPHIES:

Andrew Curtis is a vocal performance major from Springfield, Missouri. He will forever be a member of St. Olaf Chapel Choir. He has performed multiple times with the St. Olaf Lyric Theatre and has performed once in a St. Olaf Deep End Production. Outside of music, he is a member of The Pause security team and the recordist team. Andrew hopes to become an opera singer.

Rosanna Egge is a piano performance major with an emphasis in collaborative keyboard from Lincoln, Nebraska. In addition to countless hours practicing in HOM 145, she spent three years as an oboist in the St. Olaf Orchestra and had many meaningful conversations, beautiful prayers, and belly laughs with the other women in the Catholic Honor House. If she had free time, Rosa would spend it watching Chicago Cubs baseball, playing cards, and perfecting her pasta recipes. This fall she will begin a master’s degree in collaborative piano at the Eastman School of Music.

Chloe Elzey is a senior vocal performance major from Menasha, Wisconsin. She has treasured her experiences singing in the St. Olaf Choir and Manitou Singers, as well as playing viola in the St. Olaf Orchestra and Philharmonia. Next fall, Chloe will be moving to Princeton, New Jersey to attend Westminster Choir College for a two-year master’s program in voice pedagogy and performance. She has been very blessed to have been section leader of the sopranos of the St. Olaf Choir for two years and
has enjoyed working with the choir’s officers as Vice President. In Philharmonia, Chloe was viola section leader her senior year and served as Treasurer and Vice President her junior and senior year consecutively. She will miss the faculty and staff of the music department and would especially like to thank Alison Feldt, Anton Armstrong, Charles Gray, Cheryl Bristol, and Barb Barth for being irreplaceable mentors. Her fondest memories at Olaf include performing Mahler’s Symphony No. 2 with the St. Olaf Orchestra her freshman year, the four tours with the St. Olaf Choir, performing as a soloists with Philharmonia and the St. Olaf Orchestra her senior year, and of course, the fact that her last year on the hill could be spent with her three siblings!

**Sarah Hammel** is a vocal performance major from Decorah, Iowa. During her time at St. Olaf she has been fortunate to be a part of Manitou Singers and the St. Olaf Choir. Some of her fondest musical memories will include touring with the choir both across the U.S. and to Norway for the centennial tour. After graduation, she plans to travel with family, continue performing with ensembles, and possibly attend graduate school for music therapy. She would like to thank her family, friends, and teachers for their incredible insight and support throughout these four years.

**Jacob Meyer** is a senior clarinet performance major from St. Paul, Minnesota. Co-principal clarinet of the St. Olaf Orchestra and E-flat clarinetist of the St. Olaf Band, he has greatly enjoyed his time making music at St. Olaf. Some of Jake’s most memorable experiences include the many tours he participated in with the orchestra and band, soloing with the orchestra on its 2015 tour, performing chamber music, studying topics outside of the music building, and spending time with his wonderful friends. In the fall, Jake will attend Florida State University as a graduate teaching assistant to pursue a master’s degree in clarinet performance.

**Joshua Wareham** is a viola performance major from West St. Paul, Minnesota. During his time at St. Olaf, Joshua has studied with Charles Gray and Sam Bergman, and is currently principal violist of the St. Olaf Orchestra. He is very thankful to have been able to enjoy a wide variety of experiences at St. Olaf, including memorable performances, incredible friends, and wonderful classes. After graduation, Joshua will be studying chamber music at the Le Domaine Forget festival in Quebec, and will also be featured as a soloist with the Mankato Symphony Orchestra in July. At the end of the summer he will be moving to Rochester, New York to pursue a master of music degree in viola performance at the Eastman School of Music.

**Joshua Weinberg** is a flute performance major from St. Peter, Minnesota. Currently he plays principal flute in the St. Olaf Orchestra and St. Olaf Band. As well as being an accomplished flutist, Joshua also plays harp in the St. Olaf Harp Ensemble and is a member of the new music society MusikaNova. With his interest in new music, Joshua will pursue a career of contemporary music performance and composition after graduation. He is excited to perform and premiere works from the 20th and 21st century flute repertoire.
THE ST. OLAF ORCHESTRA  
STEVEN AMUNDSON, CONDUCTOR • TERRA WIDDIFIELD, MANAGER

VIOLIN I
Edward Barnes, Mayflower, Ark.  
Rinnah Becker, Port Townsend, Wash.  
† Claire Belisle, Mahtomedi, Minn.  
Katelyn Berg, Firecrest, 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.  
†† Karen Van Acker, St. Charles, Ill.  
Alanna Vollands, Spring, Texas  
Anna Wolle, Cedar Rapids, Iowa

VIOLIN II
Olivia Aarrestad, Menomonie, Wis.  
Genevieve Akins, Topoka, Kan.  
** Sophia Butler, Burnsville, Minn.  
Wesley Douglas, M issoula, Mont.  
* Eve Grabau, Northfield, Minn.  
Maya Lehmann, Rapid City, S.D.  
Erik McCoy, Iowa City, Iowa  
Anja Pruim, Grand Rapids, Mich.  
Marja Ronnholm-Howland, Minneapolis, Minn.  
Kayleigh Shaffer, Tacoma, Wash.  
Christina Solensten, Woodbury, Minn.  
Stephen Sweeney, Duluth, Minn.  
Katherine Wald, St. Paul, Minn.  
Valerie Wilk, Caledonia, Wis.

VIOLA
Beret Amundson, Northfield, Minn.  
James Bell, Wayzata, Minn.  
William Bice, Henrico, Va.  
Emily Bristol, Webster, Minn.  
Lauren Culver, Salem, Ore.  
Ethan Johnson, Austin, Minn.  
Cameron Judge-Becker, Northfield, Minn.  
Kelly McNeilly, Iowa City, Iowa  
† Emma Ritter, Omaha, Neb.  
Magill Schumm, Iowa City, Iowa  
Mackenzie Toher, Kirkland, Wash.  
** Joshua Wareham, West St. Paul, Minn.  
* Kyle Wasson, Woodinville, Wash.

CELLO
** Andrew Altmaier, Riverside, Iowa  
~ Isabel Carman, Iowa City, Iowa  
~ Kelly Halpin, Algonquin, Ill.  
Isaac Maier, Forest Lake, Minn.  
Willem Mudde, Grand Rapids, Mich.  
** Keegan O'Donald, Greenville, Mich.  
Brenna Peterson, Grand Forks, N.D.  
Serena Tenenbaum, Boulder, Colo.  
Samuel Viguerie, Atlanta, Ga.  
~ Andrew Wyffels, Plymouth, Minn.

BASS
Zoe Barlow, West Hartford, Conn.  
Tiller Martin, St. Paul, Minn.  
** Micah Stoddard, Omaha, Neb.  
* Kirsten Vezina, Stillwater, Minn.  
Ruth Whittington, Powell, Ohio

FLUTE
# Emma Reno, Mission Hills, Kan.  
** Margaret Schenk, Madison, Wis.  
** Joshua Weinberg, St. Peter, Minn.

OBOE
Rebecca Accettura, Gurnee, Ill.  
** Luke Simonson, Morristown, Minn.  
◊ Elizabeth Townsend, Cedar Rapids, Iowa

CLARINET
Rachel Berg, Shorewood, Wis.  
** Jacob Meyer, St. Paul, Minn.  
**◊ Erinn Komschlies, Appleton, Wis.

BASS CLARINET
Jonathan Sanchez, Columbia, S.C.

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.  
William Wertjes, Olympia, Wash.

TROMBONE
** Antonio Patrick, Gig Harbor, Wash.  
Richard Stahl, Waseca, Minn.

BASS TROMBONE
Adam Sanders, Brentwood, Tenn.

Tuba
◊ Lucas Sletten, Osceola, Wis.

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

PIANO
Adrian Calderon, Hawthorne, Calif.

CELESTA
Xuan He, Shenzhen, China

PERCUSSION
Natalie Anderson, Chanhassen, Minn.  
William Arnold, St. Paul, Minn.  
** Michael Betz, Mason City, Iowa  
Soren Docken, Chatfield, Minn.  
John Kronlokken, Eden Prairie, Minn.  
Tim O’Grady, Fort Collins, Colo.

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