

The St. Olaf Music Department presents:

The St. Olaf Orchestra

Steven Amundson, *conductor*



With Senior Soloists:

William Arnold, *vibraphone*

David Gindra, *baritone*

Ben Kerswell, *organ*

Sean Miller, *alto saxophone*

Alma Neuhaus, *mezzo-soprano*

Simon Plum, *clarinet*

Kayleigh Shaffer, *soprano*

Sunday • May 13, 2018 • 3:30 p.m.

Boe Memorial Chapel

Program

Rienzi Overture

Richard Wagner (1813-1883)

Richard Wagner, well-known for his significant contribution to the history of opera, composed his third opera *Rienzi* based on Edward Bulwer-Lytton's novel about Cola di Rienzi, an Italian medieval politician who rose to power, vowing to make Rome a great city once again. It was premiered on October 20, 1842, lasting more than six hours and filled with marches, processions, and ballets. Despite Wagner's deprecating view of his opera, *Rienzi* grew to be one of his most successful works during his life, having been performed 100 times in Dresden alone by 1873. However, of Wagner's numerous operatic works, *Rienzi* is rarely performed today.

In a slow opening announced with three trumpet calls, the strings introduce the impressive and majestic theme from *Rienzi's Prayer* in the fifth act. The woodwinds and brass repeat the theme accompanied by the strings. The trumpet calls return with intensity leading into the battle hymn theme, noted in the powerful fortissimo entrances in the brass, interwoven with *Rienzi's Prayer*. The cellos provide a beautiful interlude into the dance-like second theme, pulled from the finale of the second act. The overture ends triumphantly in a dazzling military march.

- notes by Claire Folson '19

"Caro Nome" from *Rigoletto*

Giuseppe Verdi (1813-1901)

Kayleigh Shaffer, *soprano*

Gualtier Maldè... nome di lui sì amato,
Ti scolpisci nel core innamorato!

*Gualtier Maldè...name of my beloved,
Brand this loving heart!*

Caro nome che il mio cor
Festi primo palpitar,
Le delizie dell'amor
Mi dei sempre rammentar!
Col pensier il mio desir
A te sempre volerà,
E fin l'ultimo mio sospir,
Caro nome, tuo sarà.

*Sweet name, you who made my heart
Throb for the first time,
You must always remind me
The pleasures of love!
My desire will fly to you
On the wings of thought,
And my last breath
Will be yours, my beloved.*

— Francesco Maria Piave, trans. Guia Monti

Verdi's *Rigoletto* tells a tale of greed, misguided morals, and ultimate tragedy in the land of the Duke of Mantua. Rigoletto, the Duke's court jester has left his daughter, Gilda, locked away in seclusion, safe from the Duke's wandering eye and licentious behavior. Unbeknownst to Rigoletto, the Duke has disguised himself as a poor student and woos the young girl, leading to her aria, *Caro Nome*.

Caro Nome embodies the innocence and naiveté of a girl whose worldly knowledge and experience in love is limited. The opening statement reveals a character caught in the moment of her newfound affection. The sustained passages beckon to the name with which she has fallen in love, showing off Gilda's graceful lyricism. The aria quickly turns into a breathless declamation of wonder for the name that lights the fire of love within her. This new coloratura quality juxtaposes Gilda's innocence with a passion and excitement she had never known before.

Gilda's fate does not have a happy ending; rather, her life is tragically cut short in an act of sacrifice, allowing herself to be killed for the Duke's life to be spared. Despite her downfall, Gilda nevertheless undergoes a grand transformation throughout the opera —one that turns her from a simple young girl to a dedicated and loyal woman.

- notes by Kayleigh Shaffer

Clarinet Concerto No. 2 in E-flat Major, Op. 74

Carl Maria von Weber (1786–1826)

Recitative; Allegro Alla Polacca

Simon Plum, *clarinet*

Weber is primarily known for his opera *Der Freischutz* and credited with the creation of German nationalistic opera that helped pave the way for Richard Wagner. Weber's corpus blends innovation with tradition as he combines romanticism with Classical order. Weber's primary influences include his teacher Michael Haydn and his idol Amadeus Mozart. The Romantic and Classical attributes found in Weber's operatic works are also evident in his *Clarinet Concerto No. 2 in E-flat Major, Op. 74*.

The third movement is a Polonaise, a Polish dance in a triple meter that is primarily an intricate march or procession. Full of dotted rhythms, syncopations, and large leaps, the third movement is a spectacle of technique, style, and breath control. Today's performance of Weber's concerto will begin with the *Allegro Recitative* of the second movement before continuing to the third movement, *Alla Polacca*.

- notes by Simon Plum

Five Mystical Songs

Ralph Vaughan Williams (1872-1958)

III. Love bade me welcome

David Gindra, *baritone*

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lacked anything.
"A guest," I answered, "worthy to be here":
Love said, "You shall be he."
"I, the unkind, ungrateful? Ah, my dear,
I cannot look on thee."

Love took my hand, and smiling did reply,
"Who made the eyes but I?"
"Truth, Lord; but I have marred them; let my
shame
Go where it doth deserve."
"And know you not," says Love, "who bore the
blame?"
"My dear, then I will serve."
"You must sit down," says Love, "and taste my
meat."
So I did sit and eat.

— George Herbert

Ralph Vaughan Williams was a prolific and influential composer whose music was central to the creation of a uniquely British style around the turn of and into the 20th century. Written between 1906 and 1911, *Five Mystical Songs* is a five-movement setting of the poetry of George Herbert (1593-1633), a Welsh-born poet, orator, and priest of the Church of England. Herbert's poetry is largely sacred, characterized by directness of expression and innovative wordplay used to connect mundane imagery with divine and transcendent reality.

In this movement, Herbert personifies God as “Love”, depicting Love inviting the poet to dine as a guest. Vaughan Williams sets the text as a conversation between the two, using different textures and tones to depict each character. The poet immediately expresses doubt and shame and asks Love for a guest who is worthy. When Love tells him that it is indeed himself, the poet’s expressions of self doubt and shame become more and more emphatic. Love answers the poet’s lamentations until they come to a climax, after which Love references Jesus’ sacrifice. Vaughan Williams weaves in the melody of the Gregorian chant *O Sacrum Convivium* (O Sacred Feast) as Love invites the poet to sit and dine again, and the poet finally accepts as the tune draws to a close. Truly Vaughan Williams’ wedding of text and music serve as a manifestation of unconditional love.

- notes by David Gindra

Concerto pour Vibraphone et Orchestre à Cordes

Emmanuel Séjourné (b. 1961)

I. A Piacere

William Arnold, vibraphone

Emanuel Séjourné is a contemporary French composer and percussionist whose musical style has its roots in Western Classical tradition but is heavily influenced by pop culture genres (jazz, rock). An acclaimed soloist in his own right, he founded the ensemble Noco Music, and has premiered hundreds of pieces with both Noco Music and the instrumental ensemble Accroche-Note. Séjourné serves as the Head Teacher of the Percussion Department at the Strasbourg Academy of Music.

In the first movement of Séjourné’s *Concerto for Vibraphone and String Orchestra*, the solo part is written out in an improvised style, but the performer is encouraged to further explore and improvise over the notated ideas. The movement starts and ends with slow sections featuring bowed vibraphone, a technique where the player uses a bass bow to produce beautifully resonant notes without a percussive attack. The string accompaniment is rather static, but as the piece progresses, the harmonies become more and more chromatic as key areas shift quickly. The vibes solos are highly varied, alternating lush melodic passages with flashy technique.

- notes by William Arnold

-- Intermission --

Scaramouche

Darius Milhaud (1892–1974)

- I. Vif
- II. Modéré
- III. Braziliera

Sean Miller, *alto saxophone*

Born in Marseille in 1892, Darius Milhaud was one of the most prolific French composers of the 20th century. Milhaud was well known for his incidental compositions using his bold, polytonal style to accompany stage, film, radio, and opera productions. *Scaramouche* was originally written for two pianos in 1937, recycling earlier music that he composed for childrens’ plays *Le médecin volant* (The Flying Doctor) and *Bolivar*.

The word *Scaramouche* literally translates to “little skirmisher” used to describe a stock clown character from traditional Italian comic theater. The *Vif* perfectly encapsulates the bright, light-hearted nature of a clown with brisk, tumbling runs underpinned by bitonal accompaniment. The *Modéré* is graceful and understated, with a gentle, falling motion reminiscent of much popular music. The *Braziliera* recalls Milhaud’s time in Brazil, closing the suite with a lively samba.

- notes by Sean Miller

“Una voce poco fa” from *Il Barbiere di Siviglia*

Gioachino Rossini (1792–1868)

Alma Neuhaus, *mezzo-soprano*

Una voce poco fa	<i>A voice I heard a while back</i>
Qui nel cor mi risuonò;	<i>Echoed here in my heart;</i>
Il mio cor ferito è già,	<i>My heart has already been pierced</i>
E Lindoro fu che il piagò.	<i>And it was Lindoro who inflicted the wound.</i>
Sì, Lindoro mio sarà;	<i>Yes, Lindoro will be mine;</i>
Lo giurai, la vincerò.	<i>I swear it, I shall succeed.</i>
Il tutor ricuserà,	<i>The tutor will refuse me,</i>
Io l'ingegno aguzzerò.	<i>I will sharpen my wit,</i>
Alla fin s'accheterà	<i>In the end he will calm down,</i>
Econtenta io resterò.	<i>And I will be happy.</i>
Sì, Lindoro mio sarà	<i>Yes, Lindoro will be mine</i>
Lo giurai, la vincerò.	<i>I swear it, I shall succeed.</i>
Io sono docile, son rispettosa,	<i>I am gentle, I'm respectful,</i>
Sono ubbidiente, dolce, amorosa;	<i>I'm obedient, sweet, loving;</i>
Mi lascio reggere, mi fo guidar.	<i>I let myself be ruled, I let myself be guided.</i>
Ma se mi toccano dov'è il mio debole	<i>But, if they touch me in my weak spot</i>
Sarò una vipera e cento trappole	<i>I'll be a viper and a hundred tricks</i>
Prima di cedere farò giocare.	<i>I'll play before I yield.</i>

—Cesare Sterbini, trans. Gabriel Huaroc

Text source: libretto by Cesare Sterbini (1784-1831), based on the French play by Pierre Augustin Caron de Beaumarchais (1732-1799).

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 Imavivia, 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 will fall for *him* and not just his title. The Count's serenade is lovely but it does not work. Rosina fails to appear. After a second attempt, Rosina takes Lindoro's serenade to heart 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.

- notes by Chloe Elzey '15

Organ Symphony No. 6 in G Minor, Op. 42, No. 2

Charles-Marie Widor (1844–1937)

I. Allegro maestoso

Benjamin Kerswell, *organ*

Charles-Marie Widor was a French organist and composer in the late Romantic period. For almost 64 years, he was "provisional" organist at Saint-Sulpice in Paris, where he explored one of the greatest organs of the era. Rebuilt by Cavaillé-Coll, this organ had been known for its ability to imitate different instruments and blend them together, which created a variety of different timbres and colors. Inspired within this environment, Widor composed his 10 organ symphonies. Although he is best known for these works, he composed for a wide variety of instruments. In 1880, during a rehearsal of Widor's ballet *La Korrigane*, The Prince of Wales and future King Edward VII asked Widor to compose a work for organ

and orchestra. Since he was already composing his *Symphony VI* for organ, he decided to orchestrate its first and final movements, as well as a third from an earlier symphony. The American premiere was given in Philadelphia in 1919 with nearly 12,000 people in attendance.

- notes by Ben Kerswell

Libertango

Astor Piazzolla (1921-1992)
orch. Lito Valle

World-renowned and innovative composer and musician Astor Piazzolla composed *Libertango* for the bandoneon, an Argentine instrument very similar to the accordion, in 1974. Combining the ideas of liberty and tango, *Libertango* represents Piazzolla's break from classical tango to *Tango Neuvo*, a new style of tango that fuses the traditional tango with the jazz idiom.

Astor Piazzolla has garnered a reputation as the foremost composer of tangos in the world, and *Libertango* is his most famous work. It has been performed, recorded, and arranged by many artists across the globe. *Libertango* is based on the repetition of a single idea, with many variations, keeping the listener engaged and excited for more. The music is pure fun and exuberance, and this arrangement by Buenos Aires native Lito Valle fully captures the joyful spirit of the original version.

- notes by Claire Folson '19

Senior Soloists



Sean Miller, William Arnold, Simon Plum, Ben Kerswell, David Gindra, Kayleigh Shaffer, Alma Neuhaus

William Arnold, a music major from Shoreview, Minnesota, has been playing percussion for nearly 14 years. He has been a member of the St. Olaf Orchestra for the past four years and a member of the band for the past three. His favorite moments have been travelling to Argentina and Australia to perform. He is so grateful for the opportunity to explore both music and the world here at St. Olaf and would like to thank his twin sister Eleanor and the rest of his family for all their support over the years.

David Gindra is a vocal performance major from Charlotte, NC. David has spent the last three years singing and touring with the St. Olaf Choir as a Bass I, and has sung roles in St. Olaf Lyric Theater's productions of *Der Fledermaus* and *Ruddigore*. His favorite memories from St. Olaf come from his time in the choir, including the tours to his hometown and to South Korea. This summer, David will sing at Brevard Music Center and Norfolk Chamber Music Festival, and will spend the coming year living in Minneapolis singing professionally and preparing for graduate school auditions for programs focused on sacred and early vocal music.

Ben Kerswell, the 2016 John R. Rodland Memorial Scholarship recipient, is a senior organ performance major at St. Olaf College. As an active recitalist and winner of the 2017 North Central AGO/Quimby Regional Competition, he will perform as a Rising Star at the 2018 National AGO Convention in Kansas City. He most recently competed and placed second in the Taylor Organ Competition in Atlanta, GA. In the fall, he will attend Rice University where he will pursue a Masters of Music in Organ Performance under the instruction of Ken Cowan at The Shepherd School of Music. Currently studying with Dr. Catherine Rodland, Ben previously studied organ with Joanne Rodland and piano with Elizabeth Martyn. A member of the St. Olaf Choir, he sang with and accompanied the group on their international tour to Japan and South Korea in 2017. He currently serves as the organ scholar at The Church of St. Louis, King of France in St. Paul.

Sean Miller is a senior saxophone performance major from Roseville, Minnesota. He is involved in a variety of ensembles on campus, including jazz ensembles, Chapel Choir, saxophone quartets, and the St. Olaf Band. One of Sean's fondest memories during his time on the hill was performing the first movement of David Maslanka's Saxophone Concerto at the Sydney Conservatorium with the band. After graduation, Sean will pursue his MA in saxophone performance at the University of Iowa.

Alma Neuhaus is a vocal performance major from Minneapolis, MN. Throughout her time at St. Olaf, she has participated in Manitou Singers, Chapel Choir, Chamber Singers, the St. Olaf Lyric Theater, and is currently a Co-President of the St. Olaf Student Chapter of the National Association of Teachers of Singing (NATS). Alma has enjoyed studying and performing operatic roles during her studies at St. Olaf, including singing the roles of Dolly in *Der Vampyr* (2015) and Mad Margaret in *Ruddigore* (2017). She is grateful for her time studying abroad in Urbino, Milan, and in Paris. Post graduation, she will be singing with the Mill City Summer Opera and the Berlin Opera Academy. Alma would like to thank her parents for their endless support in her pursuit of a career in music, as well as her teacher, Anna Mooy, for giving her the tools to grow as a singer, musician, and performer.

Simon Plum is a senior clarinet performance major from Eagan, Minnesota. Currently, he is co-principal clarinet of the St. Olaf Orchestra and E-flat clarinetist of the St. Olaf Band. He has been honored to perform with both ensembles over the past four years and is grateful for the friends he has made along the way. In addition to studying clarinet with Scott Anderson, Simon has greatly enjoyed his flute studies with Catherine Ramirez. In the fall, Simon will continue his education at Indiana University, Jacobs School of Music to pursue a Master of Music in Clarinet Performance.

Kayleigh Shaffer is graduating from St. Olaf with a degree in Vocal Music Education. During her time at school, she spent three years in the St. Olaf Choir as a soprano with the opportunity to be a section leader during her senior year, and a year playing violin in the St. Olaf Orchestra. She is thankful that St. Olaf has offered her many enriching, exciting, and exhausting opportunities, including collaborating with student composers and conducting choirs of her own. While definitive future plans are still unknown, Kayleigh is hopeful that moving back to her home state of Washington will lend itself to new adventures where she can teach and perform in preparation for Master's studies.

St. Olaf Orchestra

Steven Amundson, *conductor*

VIOLIN I

Hana Anderson, *Duluth, Minn.*
Laila Brubaker, *Fairbanks, Alaska*
Wesley Douglas, *Missoula, Mont.*
Claire Folson, *Grand Forks, N.D.*
Anna Howard, *Houston, Texas*
Maya Lehmann, *Rapid City, S.D.*
Madeline Miller, *Winter Springs, Fla.*
Olivia Munson, *Delanson, N.Y.*
Hawken Paul, *Brooklyn, N.Y.*

- ††• Anna Perkins, *Kenosha, Wis.*
- Anna Raphael, *Bloomington, Ind.*
- Annika Seager, *Minnetonka, Minn.*
- Olivia Skaja, *Deer River, Minn.*
- † Alanna Vollands, *Spring, Texas*

VIOLIN II

- ** Edward Barnes III, *Mayflower, Ark.*
- Clara Brown, *Indianapolis, Ind.*
- Jessica Folson, *Grand Forks, N.D.*
- Saliem Hashel, *Woodbury, Minn.*
- Katherine Kluesner, *Waunakee, Wis.*
- Christine Lee Fatt, *Kingston, Jamaica*
- Sonya Flaten, *Roseville, Minn.*
- Erika Malpass, *Evergreen, Colo.*
- Katie Marshall, *Horseheads, N.Y.*
- Maria McCoy, *Iowa City, Iowa*
- Meredith Maloley, *Omaha, Neb.*
- Kelsey Sims, *Colombus, Ohio*
- Katherine Wald, *St. Paul, Minn.*
- Rachel Wyffels, *Plymouth, Minn.*
- Lauren Zimmerman, *Littleton, Colo.*

VIOLA

- Leah Andrews, *Lakeville, Minn.*
- ** William Bice, *Richmond, Va.*
- Emerson Clay, *Minneapolis, Minn.*
- Brita Gallagher, *Dresser, Wis.*
- Zachariah Granowski, *Owatonna, Minn.*
- * Joshua Head, *Colorado Springs, Colo.*
- Ethan Johnson, *Austin, Minn.*
- Bridget Koehler, *St. Charles, Ill.*
- Jimmy Levi, *Swarthmore, Pa.*
- Siri Mellem, *Woodenville, Wash.*
- Jessica Mitchell, *Issaquah, Wash.*
- Margaret Patkus, *Poughkeepsie, N.Y.*
- Andy Sprinkle, *University Park, Md.*

CELLO

- Mattie Branson-Meyer, *Bainbridge Island, Wash.*
- * Oliver Chiu, *Minneapolis, Minn.*
- Mark Fretheim, *Garland, Texas*
- Anna Koopmann, *Motley, Minn.*
- Penelope Musto, *Shorewood, Wis.*
- Teiana Nakano, *Portland, Ore.*
- Claire Questad, *Alexandria, Va.*
- Joel Rinckwald, *Hailey, Idaho*
- Ethan Schlenker, *Normal, Ill.*
- Anna Seppa, *Spokane, Wash.*
- Mason Tacke, *Fargo, N.D.*
- **Serena Tenenbaum, *Boulder, Colo.*

BASS

- Elaina Brownlee, *Wichita, Kans.*
- Harrison Clark, *Richmond, Va.*
- Carl Krause, *Johnston, Iowa*
- **• Allison Moore, *Charlottesville, Va.*
- Erica Rempert, *Edina, Minn.*
- Benjamin Sheehan, *Lexington, Mass.*

FLUTE

- < Kaitlyn Clawson, *Salem, Ore.*
- ** Noah Livingston, *Roseville, Minn.*
- Angela Wong, *Skokie, Ill.*

OBOE

- ◆ Rebecca Accettura, *Gurnee, Ill.*
- Kristen Diederichs, *Lake Elmo, Minn.*
- ** Julia Porter, *Portland, Ore.*

CLARINET

- ** Miles Broske, *Northfield, Minn.*
- # Jackson Brown, *Omaha, Neb.*
- ** Simon Plum, *Eagan, Minn.*

BASSOON

- ** Naomi Brandt, *Albuquerque, N.M.*
- Δ Gabrielle Irl, *Covington, Wash.*
- ** Henry Johnson, *Issaquah, Wash.*

HORN

- Eleanor Arnold, *Shoreview, Minn.*
- Delaney Breen, *Minneapolis, Minn.*
- ** Kelsi Cox, *Columbia, S.C.*
- Cole Pettit, *Seattle, Wash.*
- Emily Stephenson, *Madison, Wis.*

TRUMPET

- John Cloeter, *Lake Jackson, Texas*
- Steven Garcia, *Houston, Texas*
- **Claire Hinthier, *Missoula, Mont.*

- **Olav Serres, *Duxbury, Mass.*

TROMBONE

- **Ella Rose Atkins, *Sycamore, Ill.*
- Neil Hutcheon, *Essex Junction, Vt.*

BASS TROMBONE

- Jonas Widness, *Mankato, Minn.*

TUBA

- Wesley Braker, *Northfield, Minn.*

PERCUSSION

- **William Arnold, *St. Paul, Minn.*
- Andrew Barhite, *Suamico, Wis.*
- John Reynertson, *Geneva, Ill.*
- Kevin Yetter, *St. Paul, Minn.*
- **^ Sarah Youngner, *Apple Valley, Minn.*

- †† Concertmaster
- † Assistant Concertmaster
- ** Principal/Co-principal
- * Assistant Principal
- Officers and management
- ◆ English Horn
- # Bass Clarinet
- Δ Contrabassoon
- < Piccolo
- ^ Percussion Manager

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- Michael Kyle '85, *vice president for enrollment and college relations*
- Jean Parish '88, *director of college relations for music organizations*
- Terra Widdifield '95, *associate director of music organizations*
- Connor Smith, *assistant director of music organizations for audience development*
- Sarah Gingerich '11, *coordinator of music organizations*
- Courtney Kleftis, *associate librarian for ensembles & performing rights*
- Natalie Anderson '17, *arts management intern for marketing & touring*
- Ingrid Elzey '17, *arts management intern for production & concert management*

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