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# THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON, *CONDUCTOR*

with guest artists:

Ruth Ideen-Sall '95, *soprano* | John Sall '96, *conductor*

Hanlon McGarity '19, *violin* | Grace Kenny '19, *violin*

Joshua Head '20, *viola* | Sophia Spiegel '19, *cello*

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SATURDAY, SEPTEMBER 22 | 7:30 P.M.

*SKOGLUND AUDITORIUM*

# Program

## Celebration Overture

Peter Boyer (b. 1970)

Peter Boyer is well-known for his orchestral works which have received more than 400 performances by over 150 orchestras. He was born in Providence, Rhode Island in 1970 and attended Rhode Island College for his Bachelor of Arts degree. He received both his Masters of Music and Doctor of Musical Arts degrees at the Hartt School and studied composition privately with John Corigliano. Later he moved to Los Angeles to take part in the Scoring for Motion Picture and Television Program at the USC Thornton School of Music. In February of 2010, conductor Keith Lockhart and the Boston Pops Orchestra commissioned Boyer to write a work entitled *The Dream Lives On: A Portrait of the Kennedy Brothers* for the orchestra's 125<sup>th</sup> season. Boyer currently teaches at Claremont Graduate University where he holds the Helen M. Smith Chair in Music.

The composer provided the following commentary:

"This work was commissioned by the American Jazz Philharmonic to celebrate the inaugural season of the Henry Mancini Institute, its summer training program for outstanding young musicians. The premiere was given by the Henry Mancini Institute Orchestra under my direction, at the Carpenter Performing Arts Center, Long Beach, on August 16, 1997. The work's title summarizes its content: it was intended as a jubilant curtain-raiser. A fast, rhythmic fanfare theme for four trumpets opens the work, and leads to a processional-like section with a repeated three-note motto, first played by four horns. The fanfare theme returns and leads to the central section, in 7/8 meter, dominated by a furiously fast repeated piano figure and sharp accents from the full orchestra. The rhythmic energy subsides, and there follows a lyrical passage, led by the oboe playing a melody which has blossomed from the earlier three-note horn motto. The return of the opening trumpet fanfare leads to the work's jubilant ending. It was the first of my works to be played by one of the major American orchestras, with the Dallas Symphony's 2002 performances, for which I made some minor revisions to the work."

## Variations on a Shaker Melody

Aaron Copland (1900-1990)

Aaron Copland is one of America's most iconic composers. He began music theory lessons with Rubin Goldmark in 1917, launching a diverse career in composition ranging from ballet to film to jazz mediums. *Appalachian Spring*, one of Copland's best known works, was finished in 1944 and won the Pulitzer Prize and New York Music Critic's Circle Award. *Variations on a Shaker Melody* was taken from the ballet score and published as an independent orchestral work in 1967. Copland espoused that composition should first and foremost be an emotional process of self-expression and self-discovery in contrast with the views of many of his contemporaries, who favored the intellectual aspects of music. The veneration with which modern audiences still respond to his music attests to the emotional impact he achieved in his music.

**“Threshold” from *Three Songs on Poems by Elise Paschen***

**Peter Hilliard** (b. 1975)

Ruth Ideen-Sall '95, *soprano* | John Sall '96, *conductor*

The composer shared the following notes:

“Elise Paschen's beautiful texts about the loss of her father moved me profoundly. Like the Rückert poems that Mahler chose for the Kindertotenlieder or Hesse and Eichendorf's texts used by Strauss in his 4 last songs, they are both a personal expression of grief and a meditation on the universal experience of anyone who has come to terms with the passing of a loved one. In this middle movement, (Threshold) the singer describes her father passing out of reach beyond a door, somehow both a memory and a living presence. The imagery of storytelling, of traveling, of moving ahead in a childhood memory dreamspace, not able to see what lies ahead led me to a music box idea in an irregular meter, which becomes more expansive, elevating now and again into a liminal space, where we can count the stars and stairs, where the living spirits of the departed can still catch us in the air.”

Peter Hilliard holds degrees from the San Francisco Conservatory and NYU and teaches at Villanova University. As the composer half of Hilliard and Borese, he has written many highly acclaimed operas, including *The Filthy Habit*, which receives its 10th production this October at Lyric Opera of the North, *Blue Viola*, which has received three productions, most recently at Opera Memphis, and this year's bluegrass flavored *The Last American Hammer*, which premieres this month at Urban Arias in Washington DC starring legendary soprano Elizabeth Futral. His choral music has been performed across the United States by many ensembles including The Mendelssohn Club of Philadelphia, The Young New Yorker's Chorus, The Anna Crusis Women's Chorale, The San Francisco Choral Artists, and Vocal Essence. Peter is an active conductor, and is the music director of Philadelphia's Savoy Company, which is the oldest company in the world devoted to the works of Gilbert and Sullivan. He lives North of Philadelphia with his wife Allison and their four children.

My father is dying. I cannot breathe.  
He is leaving home, and I now must try  
to close the door and lock it with his key.

He no longer inhabits the moth-wing  
pages from the book of childhood, but travels  
beyond the door, inside the past, concealed

behind the rack of clothes, the story's attic,  
the place he would describe before I fell  
asleep. The book lies open on the pillow.

I shut my eyes, try to count stars or stairs  
Climbing always beyond reach. It's too soon  
for him to leave. I still must learn to place

one foot before the other and to wake  
the words from sleeping letters, so I wait  
for him to read the book. When day turns dark,

the key revolves, and he, with bear-tight arms,  
catches me all in air – I ride his shoe  
across the wood to the unending hall.

-- Elise Paschen

*These texts are reproduced from Elise Paschen's BESTIARY © 2009 Red Hen Press.  
Reproduced here in connection with Peter Hilliard's new song settings by permission from the publisher.*

## Norwegian Dance, Op. 35, #1

Edvard Grieg (1843-1907)

*This performance is dedicated to the memory of St. Olaf Professor of Norwegian Margaret O'Leary*

Edvard Grieg, one of the most well-known and performed Norwegian Romantic composers, had a keen interest in music from a young age. He attended regular musical gatherings at his home, which helped him gain a love for music of Mozart, Weber, and Chopin. At fifteen, he began his formal musical studies at the Conservatory of Leipzig, which shaped his path as a composer. Primarily a pianist, Grieg wrote *Norwegian Dances* for piano duet in 1880. Hans Sitt, a member of the Brodsky Quartet, arranged these four dances for orchestra in 1888. These dances retain the strong sense of Norwegian nationalism and folksong-inspired rhythmic and harmonic elements characteristic of Grieg's music. Dance No. 1 begins with an exciting chord, which takes off into a fiery dance with elements reminiscent of "In the Hall of the Mountain King" from Grieg's famous *Peer Gynt Suite*. A seamless transition brings the listener's attention to a beautiful, singing oboe solo, which is then passed off to the strings. After several iterations of the lyrical melody, the fiery dance section returns ending in a multitude of chords, a last breath of the melody, and a final punch to end the dance.

## Delights and Dances for String Quartet and String Orchestra

Michael Abels (b. 1962)

Hanlon McGarity '19, *violin* | Grace Kenny '19, *violin*  
Joshua Head '20, *viola* | Sophia Spiegel '19, *cello*

Contemporary American composer Michael Abels is known for having a "keen ear and a deft ability to adapt structural elements from popular music into the symphonic idiom," (*Houston Chronicle*). Born in Phoenix, Arizona, Abels attended University of Southern California (USC), studying composition as well as gospel music and African drumming. He composed the musical score for "Get Out" (2017) which gained him popularity with the wider public. Abels currently serves as the Director of Music for New Roads School in Santa Monica. *Delights and Dances*, composed for string quartet and orchestra in 2007, was recorded by the Harlem Quartet and the Chicago Sinfonietta. It is performed as a single movement work, and combines elements of blues and bluegrass music. The introduction begins with a soulful cadenza for cello solo. It is passed to the solo viola before the two voices join together in a duet. Highly rhythmic and improvisatory solos are passed between the soloists as the orchestra plays a syncopated ostinato. The solo viola begins the final upbeat section, but is soon joined by the other quartet members. Finally, the orchestra joins them in a joyous and lively conclusion.

## "March" from Karelia Suite, Op. 11

Jean Sibelius (1865-1957)

Jean Sibelius played an indispensable role in establishing the Finnish musical voice during the late 19th and early 20th centuries. Amid tensions between the Swedish-speaking urban elite and Finnish-speaking majority at the interior, his music reflected the pro-Finnish-language movement that embraced the Finnish language as a force for cultural identity. Sibelius, though born into a Swedish-speaking family, was strongly influenced by his pro-Finnish-language musical colleagues at Helsinki Music Institute (1885-89) where he also discovered his love for composition. By the early 1890's, Sibelius was composing with the goal of constructing a 'Finnish-culture' self-image and had established his reputation as the rising musical leader for Finnish identity. The pre-industrial region of Karelia, Finland's southeastern-most province, was regarded as a bastion of authentically Finnish music and art. This region, which Sibelius visited in the summer of 1892, inspired the composer to write a set of tableau-vivant music for the Viipuri (Karelian) Student Association in 1893. In 1906, the movements were published as the *Karelian Overture and Suite* from which the march is selected.

*Program notes by Andrew Barhite '19 and Claire Folson '19*

# Biographies

Soprano **Ruth Ideen-Sall** is consistently praised for her direct and expressive artistry whether singing art song, oratorio, or opera. As a soloist Ruth has been featured in major works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Fauré, Strauss, Mahler, and Vaughan Williams. She made her Carnegie Hall solo debut under the baton of Anton Armstrong as soprano soloist in the Fauré Requiem. Ms. Ideen-Sall has been featured as a soloist with The St. Paul Chamber Orchestra, Philadelphia Cello Society, as a regular soloist with the Abington Symphony Orchestra and regional community orchestras from Germantown Academy and Bryn Athyn (PA) as well as with the St. Olaf Orchestra. Ms. Ideen-Sall's opera roles include Amina in Bellini's *La Sonnambula* (Concert Opera of Philadelphia), Miss Pinkerton in Menotti's *The Old Maid and the Thief* (Princeton Festival), Elizabeth "Baby" Doe in *The Ballad of Baby Doe*, Lucia in *The Rape of Lucretia* (University of Minnesota), and the Mother in *Amahl and the Night Visitors* (Music at Abington). She premiered the roles of Princess Clara in McKeel's *The Hero of Hamblett* and Donata in Kallman's *Donata's Gift*. An avid recitalist, Ruth has presented traditional recitals and unique children's programs. Ruth Ideen-Sall maintains a private voice studio developing young singers; her students have gone on to study voice at The Curtis Institute of Music, Juilliard, Westminster Choir College, Oberlin, NYU, Brown University, and St. Olaf College. Ruth is the Director of Children's Choirs at Abington Presbyterian Church and has designed and led week-long programs in worship and the arts for children in California and Abington. She is currently president of the Greater Philadelphia Choristers Guild Chapter. Ruth was a long-time student of Julia Kemp and has studied with Glenda Maurice, Don Hoiness and Alison Feldt. Ruth holds the Bachelor of Music degree from St. Olaf College and pursued graduate studies in voice and opera at The University of Minnesota.



**John Sall** is dedicated to bringing people together through music to experience the fullness of our shared humanity and the presence of the divine. He serves Abington Presbyterian Church as Director of Music Ministries, leading youth and adult choirs and the Abington Symphony Orchestra and overseeing congregational music and the Music at Abington concert series. John's early musical interest was fostered in school, church, and private music study in Holdrege, Nebraska, and through the Lutheran Summer Music program. A graduate of St. Olaf College, John was uniquely involved in the strong performance tradition of the school as a member of the St. Olaf Orchestra, St. Olaf Band, and St. Olaf Choir, completing the Bachelor of Music degree *magna cum laude* in Church Music and Organ as a student of John Ferguson. John Sall studied choral conducting with Alan Harler, completing the M.M. at Temple University which honored him with the Elaine Brown Tribute Award for "relating music to broader issues of community-building and human expression." John has been a regular guest of the ELCA worship staff for Churchwide Assemblies and currently serves on the Executive Board of the Presbyterian Association Musicians. He makes a home with his wife Ruth and their three daughters in Abington, Pa.



**Hannie McGarity** is a Bachelor of Music Performance at St. Olaf College, where she studies with Dr. Francesca Anderegg. During recent summers, she studied at Domaine Forget International Music Academy, Brevard Music Center, and ENCORE! Chamber Music. As the winner of the 2017 Edvard Grieg Society of Minnesota String Competition, she performed at the International Grieg Society Seminar in Bergen, Norway in October 2017. In January 2018 she performed a solo recital in her hometown, Bellingham, WA as the annual “Welcome Home” soloist through the Bellingham Festival of Music. After studying in Vienna, Austria last semester, she is happy to be back with the St. Olaf Orchestra as concertmaster. Hannie also enjoys cooking, hiking, and spending time with family and friends.

**Joshua Head** is a Bachelor of Music Viola Performance Major from Colorado Springs, Colorado. Currently, Joshua studies with Charles Gray and is involved with many musical activities at St. Olaf, including being principal viola in the St. Olaf Orchestra, playing chamber music, and working in the music library. Eventually, Joshua hopes to pursue graduate studies with a highly regarded string program. When he is not practicing, performing, rehearsing, or reshelving, Joshua plans to do administrative work for one of the two student organizations that he helps lead, namely the Catholic Student Association (CSA) and Students Advocating Informed Decisions (SAID). In his free time, Joshua enjoys spending time with family and friends, exploring the outdoors, playing board games, and watching Clemson football.

**Grace Kenny** is a senior violin performance major from Lewisburg, Pennsylvania. She performs with the St. Olaf Orchestra, the St. Olaf Cantorei, and chamber music ensembles. She has served as concertmaster of the Brevard Sinfonia and the West Shore Symphony Orchestra. This past spring semester, she studied with Carlo Feige at Civica Scuola di Musica in Milan. She currently studies with Dr. Francesca Anderegg. Grace enjoys playing the banjo and going on walks with her dogs. She hopes to become a teacher and to continue sharing her love of music.

**Sophia Spiegel** is a music and religion double major from LaFox, Illinois. She studies cello with Dr. David Carter. Over the summer, she was a canoe guide in the Boundary Waters, leading young campers through all kinds of states of being and lifting canoes over her head. Though she knows she is passionate about playing the cello, her vocational calling is much more unclear - maybe she wants to be a therapist, maybe a minister, or maybe even a rockstar, given the unlikely chance. Regardless of what she does in the future, this school year brings many exciting activities for her. Sophia is president of both the St. Olaf Orchestra and the Wendell Berry House, and is also an advocate for the Sexual Assault Resource Network. In her free time, she likes tweeting her opinions, hanging out with friends, and camping in remote areas.



## VIOLIN I

- Hana Anderson, *Duluth, Minn.*  
† Lawrence Edward Barnes III, *Mayflower, Ark.*  
Laila Brubaker, *Fairbanks, Alaska*  
Rebecca Callbeck, *Colorado Springs, Colo.*  
Claire Folson, *Grand Forks, N.D.*  
Jessica Folson, *Grand Forks, N.D.*  
Anna Howard, *Houston, Texas*  
†† Hannie McGarity, *Bellingham, Wash.*  
† Madeline Miller, *Winter Springs, Fla.*  
Olivia Munson, *Delanson, N.Y.*  
Hawken Paul, *Brooklyn, N.Y.*  
Anna Raphael, *Bloomington, Minn.*  
Elin Schlichting, *Eugene, Ore.*  
Annika Seager, *Minnetonka, Minn.*  
Olivia Skaja, *Deep River, Minn.*  
Rachel Wyffels, *Plymouth, Minn.*

## VIOLIN II

- Erica Anderson, *Duluth, Minn.*  
Clara Brown, *Indianapolis, Ind.*  
Emma Dougherty, *Ashland, Ohio*  
Saliem Hashel, *Woodbury, Minn.*  
\*\* Grace Kenny, *Lewisburg, Pa.*  
Katherine Kluesner, *Waunakee, Wis.*  
\* Christine Lee Fatt, *Kingston, Jamaica*  
Sonya Flaten, *Roseville, Minn.*  
Meredith Maloley, *Omaha, Neb.*  
Erika Malpass, *Evergreen, Colo.*  
Katie Marshall, *Horseheads, N.Y.*  
Maria McCoy, *Iowa City, Iowa*  
Grace Pugh, *Lincoln, Neb.*  
Kalli Sobania, *Little Falls, Minn.*  
Max Voda, *Minneapolis, Minn.*  
Lauren Zimmerman, *Littleton, Colo.*

## VIOLA

- Leah Andrews, *Lakeville, Minn.*  
Emerson Clay, *Minneapolis, Minn.*  
Brita Gallagher, *Dresser, Wis.*  
Zachariah Granowski, *Owatonna, Minn.*  
\*\* Joshua Head, *Colorado Springs, Colo.*  
Bridget Koehler, *St. Charles, Ill.*  
Jimmy Levi, *Swarthmore, Pa.*  
Alex Long, *Worthington, Ohio*

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.*  
Meleah Chang, *Iowa City, Iowa*  
Mark Fretheim, *Garland, Texas*  
Anna Koopmann, *Motley, Minn.*  
Penelope Musto, *Shorewood, Wis.*  
Teiana Nakano, *Portland, Ore.*  
Claire Questad, *Alexandria, Va.*  
Joel Rinckwald, *Hailey, Idaho*  
\* Jacob Rothermel, *North Bethesda, Md.*  
Ethan Schlenker, *Normal, Ill.*  
Anna Seppa, *Spokane, Wash.*  
\*\* Sophia Spiegel, *Lafox, Ill.*  
Mason Tacke, *Fargo, N.D.*

## BASS

- Harrison Clark, *Henrico, Va.*  
Beatrice Hammel, *Omaha, Neb.*  
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

- Kristen Diederichs, *Lake Elmo, Minn.*  
Grace Keller, *Plymouth, Minn.*  
\*\* Julia Porter, *Portland, Ore.*

## CLARINET

- \*\* Miles Broske, *Northfield, Minn.*  
Jackson Brown, *Omaha, Neb.*  
# Aaron Linde, *Billings, Mont.*

## BASSOON

- \*\* Naomi Brandt, *Albuquerque, N.M.*  
Duncan Henry, *Savage, Minn.*  
\*\* Henry Johnson, *Issaquah, Wash.*

## HORN

- William Beimers, *Northfield, Minn.*  
\*\* Delaney Breen, *Minneapolis, Minn.*  
Cole Pettit, *Seattle, Wash.*  
Kathryn Ristuben, *Mercer Island, Wash.*  
Amanda Staab, *Littleton, Colo.*

## TRUMPET

- (rotating principal)  
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

- Chris Schulte, *Minneapolis, Minn.*

## TUBA

- Jacob Ingalls, *Baltimore, Md.*

## PERCUSSION

- Andrew Barhite, *Suamico, Wis.*  
^ Sophie Koehler, *Eden Prairie, Minn.*  
John Reynertson, *Geneva, Ill.*  
\*\* Kevin Yetter, *St. Paul, Minn.*

## PIANO

- Andrew Cannestra, *Milwaukee, Wis.*

## HARP

- Anna Koopmann, *Motley, Minn.*

†† Concertmaster

† Assistant Concertmaster

\*\* Principal/Co-principal

\* Assistant Principal

÷ Officers and management

# Bass Clarinet

~ Piccolo

^ Percussion Manager  
English Horn

## MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

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*

## DEPARTMENT OF MUSIC

Justin Merritt, *chair*  
Cheryl Bristol, *academic administrative assistant for music*  
Barb Barth, *academic administrative assistant in music*  
Tim Wells, *academic administrative assistant*

## FINE ARTS ADMISSIONS

Molly Boes – Ganza, *assistant dean of fine arts recruitment*