

ST. OLAF ORCHESTRA

STEVEN AMUNDSON · CONDUCTOR



2019 WINTER TOUR

THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

VIOLIN I

- Hana Anderson, *Duluth, Minn.*
political science, Chinese
- † Edward Barnes, *Mayflower, Ark.*
music performance
- Laila Brubaker, *Fairbanks, Alaska*
chemistry
- Rebecca Callbeck, *Colorado Springs, Colo.*
music
- Claire Folsom, *Grand Forks, N.D.*
music education
- Jessica Folsom, *Grand Forks, N.D.*
music performance
- Anna Howard, *Houston, Texas*
chemistry
- †† Hannie McGarity, *Bellingham, Wash.*
music performance
- † Madeline Miller, *Grand Rapids, Mich.*
music performance
- Olivia Munson, *Delanson, N.Y.*
music performance
- Hawken Paul, *Brooklyn, N.Y.*
music performance
- Anna Raphael, *Bloomington, Ind.*
women's and gender studies
- Elin Schlichting, *Eugene, Ore.*
music performance
- Annika Seager, *Minnertonka, Minn.*
music performance, Russian
- Olivia Skaja, *Deer River, Minn.*
music performance
- Rachel Wyffels, *Plymouth, Minn.*
music, religion

VIOLIN II

- Erica Anderson, *Duluth, Minn.*
undeclared major
- Clara Brown, *Indianapolis, Ind.*
music performance
- Emma Dougherty, *Alma, Mich.*
music, philosophy
- Sonya Flaten, *Roseville, Minn.*
mathematics
- Saliem Hashel, *Woodbury, Minn.*
music
- ** Grace Kenny, *Lewisburg, Pa.*
music performance
- Katherine Kluesner, *Waunakee, Wis.*
biology
- * Christine Lee Fatt, *Kingston, Jamaica*
music, biology
- Meredith Maloley, *Omaha, Neb.*
music performance
- Erika Malpass, *Evergreen, Colo.*
music elective studies
- Katie Marshall, *Horseheads, N.Y.*
music
- Maria McCoy, *Iowa City, Iowa*
environmental studies,
Latin American studies
- Grace Pugh, *Lincoln, Neb.*
music performance
- Kalli Sobania, *Little Falls, Minn.*
music performance
- Maxwell Voda, *Minneapolis, Minn.*
music
- Lauren Zimmerman, *Littleton, Colo.*
music performance

VIOLA

- Leah Andrews, *Lakeville, Minn.*
mathematics, chemistry
- Emerson Clay, *Minneapolis, Minn.*
music education
- Brita Gallagher, *Dresser, Wis.*
nursing
- Zachariah Granowski, *Owatonna, Minn.*
nursing
- ** Joshua Head, *Colorado Springs, Colo.*
music performance
- Bridget Koehler, *St. Charles, Ill.*
computer science
- Jimmy Levi, *Swarthmore, Pa.*
music composition
- Alex Long, *Worthington, Ohio*
undeclared major
- Siri Mellem, *Woodinville, Wash.*
music, physics
- * Jessica Mitchell, *Issaquah, Wash.*
environmental studies
- Margaret Patkus, *Poughkeepsie, N.Y.*
environmental studies,
race and ethnic studies
- Andy Sprinkle, *University Park, Md.*
music performance

CELLO

- Mattie Branson-Meyer,
Bainbridge Island, Wash.
English
- Meleah Chang, *Iowa City, Iowa*
undeclared major
- Mark Fretheim, *Garland, Texas*
music
- Penelope Musto, *Shorewood, Wis.*
music
- Teiana Nakano, *Portland, Ore.*
religion, race and ethnic studies
- Claire Questad, *Alexandria, Va.*
music education
- Joel Rinckwald, *Hailey, Idaho*
music, French
- * Jacob Rothermel, *Leonardtown, Md.*
music, philosophy
- * Ethan Schlenker, *Normal, Ill.*
music performance
- Anna Seppa, *Spokane, Wash.*
music performance
- ** Sophia Spiegel, *Lafox, Ill.*
music, religion
- Mason Tacke, *Fargo, N.D.*
music

BASS

- Elaina Brownlee, *Wichita, Kan.*
undeclared major
- Harrison Clark, *Henrico, Va.*
music, French
- Beatrice Hammel, *Omaha, Neb.*
undeclared major
- Carl Krause, *Johnston, Iowa*
chemistry
- ** Allison Moore, *Charlottesville, Va.*
music education
- Erica Rempert, *Edina, Minn.*
nursing
- Benjamin Sheehan, *Lexington, Mass.*
music, economics, mathematics

FLUTE

- ~ Kaitlyn Clawson, *Salem, Ore.*
music performance
- ** Noah Livingston, *Roseville, Minn.*
music performance
- Angela Wong, *Skokie, Ill.*
music education
- OBOE**
- ◇ Kristen Diederichs, *Lake Elmo, Minn.*
music performance, psychology
- Grace Keller, *Plymouth, Minn.*
music, psychology
- ** Julia Porter, *Portland, Ore.*
music

CLARINET

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

BASSOON

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

HORN

- William Beimers, *Northfield, Minn.*
chemistry, music
- ** Delaney Breen, *Minneapolis, Minn.*
music performance
- Cole Pettit, *Seattle, Wash.*
political science
- Kathryn Ristuben, *Mercer Island, Wash.*
undeclared major
- Amanda Staab, *Littleton, Colo.*
music performance

TRUMPET (rotating principal)

- John Cloeter, *Lake Jackson, Texas*
music performance
- Steven Garcia, *Houston, Texas*
music performance
- Claire Hinthier, *Missoula, Mont.*
political science, environmental
studies, american studies
- Olav Serres, *Duxbury, Mass.*
music, psychology

TROMBONE

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

BASS TROMBONE

- Ben Westermeyer, *St. Paul, Minn.*
economics

TUBA

- Jacob Ingalls, *Baltimore, Md.*
psychology

PERCUSSION

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

PIANO/CELESTA

- Andrew Cannestra, *Milwaukee, Wis.*
music performance

HARP

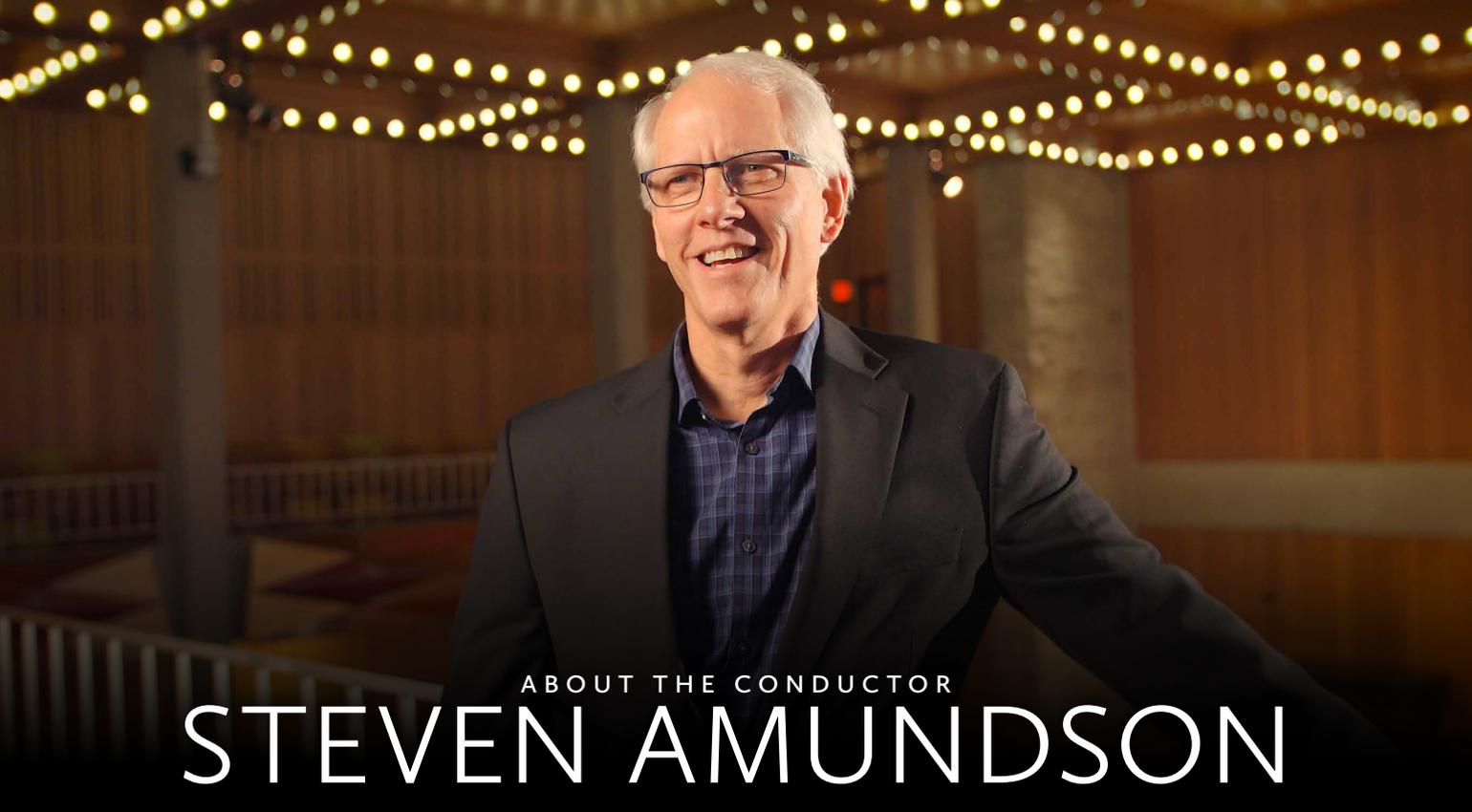
- Anna Koopmann, *Motley, Minn.*
music education
- †† Concertmaster
- † Assistant Concertmaster
- ** Principal/Co-principal
- * Assistant Principal
- Officers and management
- # Bass Clarinet
- ◇ English Horn
- ~ Piccolo
- ^ Percussion Manager

COLLEGE RELATIONS AND MUSIC ORGANIZATIONS

- 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 Gardner '11, *coordinator of music organizations*
- Courtney Kleftis, *associate librarian for ensembles and performing rights*
- Natalie Anderson '17, *arts management intern for marketing and touring*
- Ingrid Elzey '17, *arts management intern for production and concert management*

FINE ARTS ADMISSIONS

- Molly Boes Ganza '08, *assistant dean of fine arts recruitment*



ABOUT THE CONDUCTOR

STEVEN AMUNDSON

Steven Amundson joined the music faculty at St. Olaf College in the fall of 1981. Under Amundson's longtime direction, the St. Olaf Orchestra has become recognized as one of the finest undergraduate orchestras in the United States. Along with his duties as conductor of the St. Olaf Orchestra, he teaches courses in conducting, aural skills, and music theory, and holds the Robert Scholz Endowed Chair in Music.

In addition to holding conducting posts at the University of Virginia and with the Tacoma Youth Symphony, Amundson is the founding conductor of the Metropolitan Symphony in Minnesota and from 1984–97 served as music director and conductor of the Bloomington Symphony. He has been both a resident conductor and guest conductor for the Interlochen National Arts Camp and has served as guest conductor for All-State Orchestra festivals throughout the United States. In 2017, Amundson conducted the KIMEA (Korea International Music Educators Association) National Honor Festival Orchestra in South Korea and was the 2018 clinician for the National Orchestra Festival as part of the American String Teachers Association national convention in Atlanta, Georgia. Future engagements include leading the Virginia All-State Orchestra in 2020 and the All-Northwest Orchestra in 2021. Amundson has also guest conducted professional ensembles in Minnesota, including the Duluth-Superior Symphony Orchestra, the Minneapolis Pops Orchestra, the Fargo/Moorhead Symphony, and the renowned St. Paul Chamber Orchestra.

A commissioned composer and arranger, Amundson is published by Lauren Keiser Music, the Neil A. Kjos Music Co., and Boosey and Hawkes. Tempo Music Resource distributes his self-published works. His Christmas holiday compositions have received hundreds of performances by professional orchestras, including the Atlanta, Cincinnati, Chicago, Dallas, Detroit, Oregon, Phoenix, San Diego, St. Louis, and Utah Symphonies in the United States, as well as the Toronto Symphony in Canada and the BBC Concert Orchestra in the United Kingdom. Amundson has twice been commissioned to compose new works for the Evergreen Symphony in Taipei, Taiwan.

Amundson studied orchestral conducting at Luther College, Northwestern University, the Aspen Music School in Colorado, and the Mozarteum in Salzburg, Austria. He has enjoyed the tutelage of notable conductors, including Maurice Abravanel, Milan Horvat, and Erich Leinsdorf. Among his early recognitions, Amundson placed first in the 1980 International Conducting Competition hosted by the Mozarteum and Austrian National Radio, earning the Hans Haring Prize; he was named "Minnesota Orchestra Educator of the Year" in 1992 by the Minnesota Music Education Association; and in 1995, he received the Carlo A. Sperati Award from Luther College.

STUDENT SOLOISTS

John Cloeter '19

LAKE JACKSON, TEXAS

TRUMPET

John Cloeter majors in trumpet performance, where he studies with Martin Hodel and Garrett Klein. He is co-principal trumpet in the St. Olaf Orchestra and a member of the Polaris Brass Quintet. He has participated in the National Music Festival, Miami Music Festival, and has performed with the Round Top Festival Symphony Orchestra. Following graduation this spring, John will pursue a career as a professional trumpet player in either a military band or a symphony orchestra.



Noah Livingston '19

ROSEVILLE, MINNESOTA

FLUTE

A native of Roseville, Minnesota, Noah has been playing flute since he was 10 years old. He has attended summer music festivals around the country, including Madeline Island Chamber Music, Sewanee Summer Music Festival, and ARIA International Academy. His primary flute teachers include Catherine Ramirez, Alicia McQuerrey, and Carol Gilkey; he has also studied with Jonathan Keeble, Donna Shin, Patricia George, and Miriam-Scholz Carlson. After graduating from St. Olaf this spring, Noah plans to pursue a master's degree in flute performance at either the University of Illinois or the University of Washington.

CONCERT PROGRAM
ARLINGTON, CHARLOTTESVILLE, FAIRFAX,
MINNEAPOLIS, PLYMOUTH, AND HOME CONCERT

OVERTURE TO THE SCHOOL FOR SCANDAL

Samuel Barber (1910–1981)

*FLUTE CONCERTO NO. 1 IN G MAJOR, K. 313

I. ALLEGRO MAESTOSO

Wolfgang A. Mozart (1756–1791)

Noah Livingston '19, flute

*TRUMPET CONCERTO NO. 1 IN C MINOR

I. ALLEGRO CON FUOCO

Vladimir Peskin (1906–1988)

John Cloeter '19, trumpet

THESE WORLDS IN US

Missy Mazzoli (b. 1980)

INTERMISSION

SYMPHONY NO. 5 IN E MINOR, OP. 64

Pyotr Ilyitch Tchaikovsky (1840–1893)

I. ANDANTE - ALLEGRO CON ANIMA

II. ANDANTE CANTABILE, CON ALCUNA LICENZA

III. ALLEGRO MODERATO

IV. ANDANTE MAESTOSO - ALLEGRO VIVACE

OPTIONAL SELECTIONS

THE TURTLE DOVE

arr. G. Winston Cassler (1906–1990)

“HEDWIG’S THEME” FROM HARRY POTTER AND THE SORCERER’S STONE

John Williams (b. 1932)

*Soloist selections rotate on tour

SARAH CHANG

Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of eight, Ms. Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

In 2006, Ms. Chang was listed in the 20 Top Women in *Newsweek* Magazine's "Women and Leadership," and in 2008, Ms. Chang was named a Young Global Leader for 2008 by the World Economic Forum (WEF).

In 2012, Sarah Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. In 2004, Ms. Chang carried the Olympic Torch in New York for the Olympic games, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award, and was awarded Internazionale Accademia Musicale Chigiana Prize in Sienna, Italy.

Other previous distinctions include the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. In 2011, Ms. Chang was named an official Artistic Ambassador by the United States Department of State.



OVERTURE TO THE SCHOOL FOR SCANDAL

Samuel Barber (1910–1981)

THESE WORLDS IN US

Missy Mazzoli (b. 1980)

VIOLIN CONCERTO IN D MINOR, OP. 47

I. ALLEGRO MODERATO

II. ADAGIO DI MOLTO

III. ALLEGRO, MA NON TANTO

Jean Sibelius (1865–1957)

Sarah Chang, violin

INTERMISSION

SYMPHONY NO. 5 IN E MINOR, OP. 64

Pyotr Ilyitch Tchaikovsky (1840–1893)

I. ANDANTE - ALLEGRO CON ANIMA

II. ANDANTE CANTABILE, CON ALCUNA LICENZA

III. ALLEGRO MODERATO

IV. ANDANTE MAESTOSO - ALLEGRO VIVACE

OPTIONAL SELECTIONS

THE TURTLE DOVE

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OVERTURE TO THE SCHOOL FOR SCANDAL

Samuel Barber (1910–1981)

Today, the name Samuel Barber almost always accompanies a singular piece, the *Adagio for Strings*. The *Adagio* is the most performed piece of music by an American composer and cemented Barber's place in the canon of western music. During the years before the *Adagio* was written, Barber was a little-known but rising star, helped in large part by well-publicized premieres of his works by major orchestras and two Beaux Arts Prizes. The second prize was earned in 1933 for his first work for full orchestra, *The School for Scandal Overture*.

Though it was completed in 1931, Barber's *The School for Scandal Overture* propelled him into the eyes of the music world in 1933 after its premiere with the Philadelphia Orchestra. Barber was only 21 and an undergraduate at the Curtis Institute at the time, composing the majority of the piece during a summer holiday in Italy. The title of the piece comes from the play *The School for Scandal* by Richard Sheridan, and it is much less intended to be incidental music for the play, but rather "as a musical reflection of the play's spirit."

The exciting spirit of the play is immediately recognizable in the music. Fast rhythms, colorful harmonies, and playful motifs and melodies dot the music, which can't seem to sit still for more than a few seconds at a time. The piece moves back and forth in a sort of rondo style between a fast section in compound meter and a floating melody in triple meter first played by oboe, then by clarinet. Some of the themes are reminiscent of other American composers of the time who sought a pseudo-pastoral quality in the music. This opener showcases all the different aspects of orchestral playing, and for that *The School for Scandal Overture* maintains a place as a solid choice in any concert program.

— Notes by William Beimers '20

FLUTE CONCERTO NO. 1 IN G MAJOR, K. 313

I. ALLEGRO MAESTOSO

*Wolfgang A. Mozart (1756-1791)

Wolfgang Amadeus Mozart showed a gift for music from a very young age and composed more than 600 works by the time he died at age 35. He is still known as one of the most influential composers of the Classical era, and inspired many composers after him including Haydn and Beethoven. His symphonic, chamber, choral, and operatic works are heralded as among the best of the era.

Soon after Mozart's arrival in Mannheim in 1777, he was approached by principal flautist of the Mannheim orchestra, Johann Baptist Wendling, who introduced him to a wealthy amateur flautist named Ferdinand De Jean, a Dutchman. De Jean commissioned Mozart to write three concertos and four quartets to be completed in just a few months. Though Mozart accepted the job willingly, he wrote to his father Leopold, "you know how laggard I become when obliged to write for an instrument which I cannot bear." Mozart's complaint, however, should not be taken at face value; his desire to please his father and make excuses for his procrastination were likely factors in his attitude towards the commission. He did not end up finishing the project, and delivered only one original concerto and an adapted version of his oboe concerto. The complexity of the new *Flute Concerto in G major* shows none of the reluctance to compose it, and it remains a staple of the flute repertory.

As in much of Mozart's work, the influence of Italian opera is clear; the music is characterized by charming and inventive melodies and sudden shifts of affect. The movement begins with a horn call motive, followed by a more playful, scalar melody. This light-hearted capriciousness is enhanced by ever-present call and response figures between the solo flute and violins. The secondary theme is melodramatic in character, emphasizing passionate half-step motions and insistent repeated staccatos.

— Notes by Noah Livingston '19 and

Penelope Musto '21

*Soloist selections rotate on tour

TRUMPET CONCERTO NO. 1 IN C MINOR

I. ALLEGRO CON FUOCO

*Vladimir Peskin (1906–1988)

Vladimir Peskin is a fairly obscure composer in the canon of western music, but in the trumpet world he is well known for his singing neo-romantic trumpet lines and orchestral writing reminiscent of Strauss and Brahms. Peskin originally pursued a career as a concert pianist, but when he met the young Timofei Dokschitzer in 1937, he began writing music for solo trumpet. In total, he wrote 74 minutes of music for the instrument. Like other Soviet composers of the era, he adopted the state-ordained style of neo-romanticism. Even so, Peskin has a clear mastery of the style and for that he maintains a place in modern trumpet repertoire.

The first movement of this concerto combines fiery technicality with passionate lyricism. The trumpet opens the piece with a dark melody that transitions through flowing lines interspersed with fast notes. Much of the piece has the trumpet playing very softly and sweetly, almost floating on top of the orchestra, but the piece always returns to the heavy style characteristic of Russian trumpet music.

— Notes by William Beimers '20

THESE WORLDS IN US

Missy Mazzoli (b. 1980)

The title *These Worlds In Us* comes from James Tate's poem "The Lost Pilot," a meditation on his father's death in World War II:

(excerpt)

My head cocked towards the sky,
I cannot get off the ground,
and you, passing over again,

fast, perfect and unwilling
to tell me that you are doing
well, or that it was a mistake

that placed you in that world,
and me in this; or that misfortune
placed these worlds in us.

This piece is dedicated to my father, who was a soldier during the Vietnam War. In talking to him it occurred to me that, as we grow older, we accumulate worlds of intense memory within us, and that grief is often not far from joy. I like the idea that music can reflect painful and blissful sentiments in a single note or gesture, and sought to create a sound palette that I hope is at once completely new and strangely familiar to the listener.

The theme of this work, a mournful line first played by the violins, collapses into glissandos almost immediately after it appears, giving the impression that the piece has been submerged under water or played on a turntable that is grinding to a halt. The melodicas (mouth organs) played by the percussionists in the opening and final gestures mimic the wheeze of a broken accordion, lending a particular vulnerability to the bookends of the work. The rhythmic structures and cyclical nature of the piece are inspired by the unique tension and logic of Balinese music, and the march-like figures in the percussion bring to mind the militaristic inspiration for the work as well as the relentless energy of electronica drum beats.

— Notes by the composer,
Missy Mazzoli

As an established composer on the contemporary music scene, Mazzoli's talent draws audiences equally into concert halls, opera houses, and rock clubs. Her unique music reflects a trend among composers of her generation who combine styles, writing music for the omnivorous audiences of the 21st century. She inhabits an exquisite and mysterious sound world that melds indie-rock sensibilities with formal training from Louis Andriessen, David Lang, Aaron Jay Kernis, Richard Ayres, and others.

*Soloist selections rotate on tour

In July 2018, Maestro Ricardo Muti named Mazzoli to be Mead Composer-in-Residence with the Chicago Symphony for two seasons (2018-2020). Recently deemed "one of the more consistently inventive, surprising composers now working in New York" by *The New York Times*, and "Brooklyn's post-millennial Mozart" by *Time Out New York*, Missy Mazzoli's music has been performed all over the world by the Kronos Quartet, JACK Quartet, eighth blackbird, Crash Ensemble, and dozens of major orchestras, opera companies, and world-class soloists.

Her opera with librettist Royce Vavrek, *Breaking the Waves*, commissioned by Opera Philadelphia with Beth Morrison Productions, premiered in September 2016. *Breaking the Waves* was awarded the inaugural Award for Best New Opera by the Music Critics Association of North America and hailed as "among the best 21st-century American operas yet produced" by *Opera News*.

Mazzoli's newest opera *Proving Up* (libretto by Vavrek) premiered in January 2018 at Washington National Opera. Co-commissioned by Opera Omaha and Miller Theater of Columbia University, additional performances take place in April (Omaha) and October 2018 (Miller Theater NYC).

Her critically-acclaimed multimedia chamber opera, *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt*, has received numerous performances including those by LA Opera, Cincinnati Opera, Chautauqua Opera, Milwaukee Opera Theater, and Chicago Fringe Opera. The European premiere was with Musitheater Wien in June 2018.

Mazzoli is currently on the composition faculty of the Mannes College of Music, a division of the New School, and a co-founder of Luna Composition Lab. An active pianist, Mazzoli performs with Victoire, an "all-star, all-female quintet" (*Time Out New York*) she founded in 2008, which is dedicated exclusively to her own compositions

INTERMISSION

SYMPHONY NO. 5 IN E MINOR, OP. 64

Pyotr Ilyich Tchaikovsky (1840–1893)

I. ANDANTE - ALLEGRO CON ANIMA

II. ANDANTE CANTABILE, CON ALCUNA LICENZA

III. ALLEGRO MODERATO

IV. ANDANTE MAESTOSO - ALLEGRO VIVACE

Pyotr Ilyich Tchaikovsky is considered the first Russian composer to receive international recognition and he remains one of the most popular composers of the Romantic era. Tchaikovsky's young life was a troubled and unstable one, starting with his separation from his family for boarding school, his mother's early death, and the death of his friend and colleague Nikolai Rubinstein. Despite his musical inclinations from a young age, Tchaikovsky was trained in civil servantry, as there was no opportunity for a career in music, let alone formal music education, at that time in Russia. He worked in the Ministry of Justice and quickly climbed the corporate ladder, but when denied a promotion in the summer of 1862, Tchaikovsky gave in to his love of music and applied for a summer program at the Saint Petersburg Conservatory. His Western education at the conservatory set him apart from other nationalist composers of the era, from whom he kept a healthy distance.

Tchaikovsky's personal struggles, along with untreated depression, made him a tortured soul in his adult life. He was determined to prove himself as a composer while simultaneously crippled by self-doubt and haunted by his past. Tchaikovsky's state of mind provides the backdrop against which his later music, and the Fifth Symphony specifically, is best understood. He began composing the Fifth Symphony in May of 1888 after a ten-year hiatus from symphonic composition. The debut of his Fourth Symphony marked the end of an especially dark period in his life, brought on by his failed marriage to former student, Antonina Miliukova, in 1877 and a crippling case of writer's block following their separation. However, it is clear from Tchaikovsky's notes that the Fourth Symphony as well as his dark past was still on

his mind during the planning stages of the Fifth. His plan for the first movement reads:

“Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, complaints, reproaches against XXX. (II) Shall I throw myself in the embraces of faith???”

The meaning of “XXX” has been debated by musicologists, but the agreed upon explanation by many is that it is a reference to his homosexuality, often represented by the equally ambiguous “Z” in his personal writings, which was not a matter of public knowledge for fear of prosecution and ridicule. However, whether “XXX” refers to Tchaikovsky's concealed sexuality, his gambling addiction, or some other struggle altogether, it is clear that the concept is one of emotional turmoil and ultimate acceptance.

This deeply personal inspiration allows for the construction of a larger narrative for this piece that is so often considered not to be program music. With Tchaikovsky's own words in mind, the main motto, introduced solemnly by the clarinets, can be labeled as the “Fate” theme. The rest of the movement embodies the “murmurs, doubts” Tchaikovsky lays out in his plan. The second movement provides a respite from the intensity of the first. The solo horn's lyric, striving melody soars over the hushed strings underneath. The melodic line is then passed to the woodwinds, while the strings evoke a heartbeat with repeated chords that follow the shape of the melody. The third movement is the shortest movement of the symphony and provides a light-hearted break in the wake of the emotionally charged preceding movement. While most third movements in Romantic era symphonies were *scherzi*, this third movement breaks the mold as a waltz. The fourth movement answers the first with a celebratory tone, bringing back themes from the first movement in a major key with bombastic brass lines and rich string melodies.

The Fate theme reappears as a unifying thread throughout all four movements. It introduces the first movement, harshly interrupts the slow second movement, subtly closes the waltz in the third, and triumphantly announces the beginning of the finale, this time in the major mode. By following the theme through all four movements, its development is clear and striking: the understated clarinet melody from the first movement has developed into a heroic series of major chords that are impossible to ignore. Tchaikovsky's, "Fate", whatever it may be, has not only been accepted over the course of the symphony, but is celebrated in the final chords of the final movement. While it could be argued that the symphony has an ominous ending, the victorious coda suggests a journey to acceptance or even celebration of a negative fate, a denouement the composer himself was desperate to achieve.

— Notes by Penelope Musto '21

For Bucknell University and Carnegie Hall concerts only:

VIOLIN CONCERTO IN D MINOR, OP. 47

I. ALLEGRO MODERATO

II. ADAGIO DI MOLTO

III. ALLEGRO, MA NON TANTO

Jean Sibelius (1865-1957)

Finnish composer Jean Sibelius is one of the most successful symphonic composers of Scandinavia. He is recognized for his seven symphonies and tone poems, which have established a strong sense of identity for the people of Finland. A fine violinist, Sibelius wrote of his hopes to perform internationally: "The violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition, to

become a great virtuoso." Sibelius's dreams to perform never came to fruition, so instead he poured both his love and a farewell to his "dearest wish" into his first and only concerto, which has become one of the most performed in the repertory.

The concerto was completed and premiered in 1904, but the first audience reacted unenthusiastically. In response, Sibelius condensed the work and simplified the solo part, and his new version was performed in Berlin in 1905. Even after his edits, the violin concerto has proven to be one of the most technically demanding, and features the full range and color palette of the violin.

In the first movement, the soloist enters almost immediately, accompanied by shimmering strings. Full of dark hues in lower strings, bassoons, and clarinets, this movement begins with somber tones but gradually becomes more dramatic and passionate. In the second movement, Sibelius captures listeners with a soulful and searching melody, featuring several intimate moments between orchestra and soloist. Following a dramatic climax, the movement comes to a close with the peaceful serenity with which it began. The third movement is characterized by strong rhythmic energy in the first theme, which is passed off between the soloist and the orchestra. Sibelius showcases the virtuosity of the violin with quick scales, arpeggios, and a prevalence of tough chordal passages and stunning octave leaps. The movement builds in intensity until it ends in a flash of brilliance.

— Notes by Claire Folson '19

MUSIC@ST. OLAF

HOW WE PERFORM

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WHERE WE GO



28 U.S. cities toured by music ensembles in 2018–19

12 countries visited on recent international tours (Argentina, Australia, China, Cuba, France, Italy, Japan, New Zealand, Norway, South Korea, Spain, Uruguay)



HOW YOU CAN HEAR US

STREAM THIS CONCERT AND MORE

Go to stolaf.edu/multimedia to livestream the St. Olaf Orchestra's home concert on February 10 at 3:30 P.M. (CDT). Archives of previous concerts are also available.

The St. Olaf Christmas Festival is broadcast live each year and free downloadable versions of the 2018 Festival are available at stolafchristmas.com.

80+ choral and instrumental concerts are streamed live and archived per year.

Select recordings of the St. Olaf Choir, St. Olaf Band, St. Olaf Orchestra, and St. Olaf Christmas Festival are available at stolaf.bncollege.com.

IN THE SPOTLIGHT

Ensembles regularly garner national recognition.

ST. OLAF CHOIR

Won two 2014 regional Emmy Awards for the PBS television broadcast of *Christmas in Norway with the St. Olaf Choir*
Toured Japan and South Korea in 2017

ST. OLAF ORCHESTRA

Won the 2013 American Prize in Orchestral Performance among colleges and universities
Toured Argentina and Uruguay in 2016

ST. OLAF BAND

Performed at the 2013 College Band Directors National Association national conference
Performed at Carnegie Hall in 2016
Toured Australia and New Zealand in 2018

ST. OLAF JAZZ

Named the best undergraduate large jazz ensemble by *Downbeat* magazine in 2011
Toured Cuba in 2016

A BALANCING ACT

The St. Olaf Orchestra is a tight-knit community of students, known collectively as Orchies. Their welcoming spirit, musical bonding, and social traditions lead to lifelong friendships. Although many students choose to major in music, it's not a requirement for participation in a St. Olaf music ensemble, so students study a range of fields across the liberal arts. We asked a handful of this year's members to tell us about themselves and their diverse interests.

Grace Kenny '19 ▶

VIOLIN / LEWISBURG, PA
MUSIC PERFORMANCE MAJOR

- Sings with St. Olaf Cantorei and performs in chamber music ensembles
- Studied in Milan, Italy, in the spring of 2018; lived with a host family, took violin lessons, and performed with three different orchestras
- Interned the summer of 2018 at a local library, where she developed music, art, and Spanish programs for children
- Teaches violin, viola, and cello lessons during the summer



"I feel very fortunate to be able to study and perform music at a high level, while taking exciting and challenging classes outside of my major."



"As an Ole and a nursing major, I strive to connect to every person I meet and help where I can."

◀ Zach Granowski '20

VIOLA / OWATONNA, MN
NURSING MAJOR

- Resident assistant for Thorson Hall
- Teacher assistant and lab assistant for Neuroscience, Physiology, and Anatomy
- Nursing major with a management studies concentration
- Certified nurse assistant at Koda Living Communities
- Plays intramural soccer and supports Alpha Phi Omega

Allison Moore '19 ▶
BASS / CHARLOTTESVILLE, VA
 MUSIC EDUCATION MAJOR

- Will student teach at an international school in Kodaikanal, India in the fall of 2019
- Volunteers teaching adult immigrants with the English as a Second Language Club
- Serves as the music director for the student-run vocal group, Ole Ave Vocal Jazz
- Works as a music department recording engineer
 - Interned at Whittier International Elementary School in Minneapolis



“Taking neuroscience courses alongside the music education major has allowed me to customize my education and pursue a wide range of personal interests.”



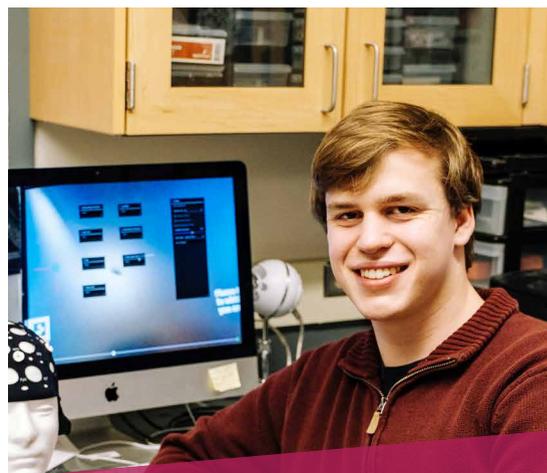
“I’d like to become a physician assistant, because I think it is rewarding to see the journey of a patient’s recovery.”

◀ **Christine Lee Fatt '20**
VIOLIN / KINGSTON, JAMAICA
 BIOLOGY AND MUSIC MAJORS

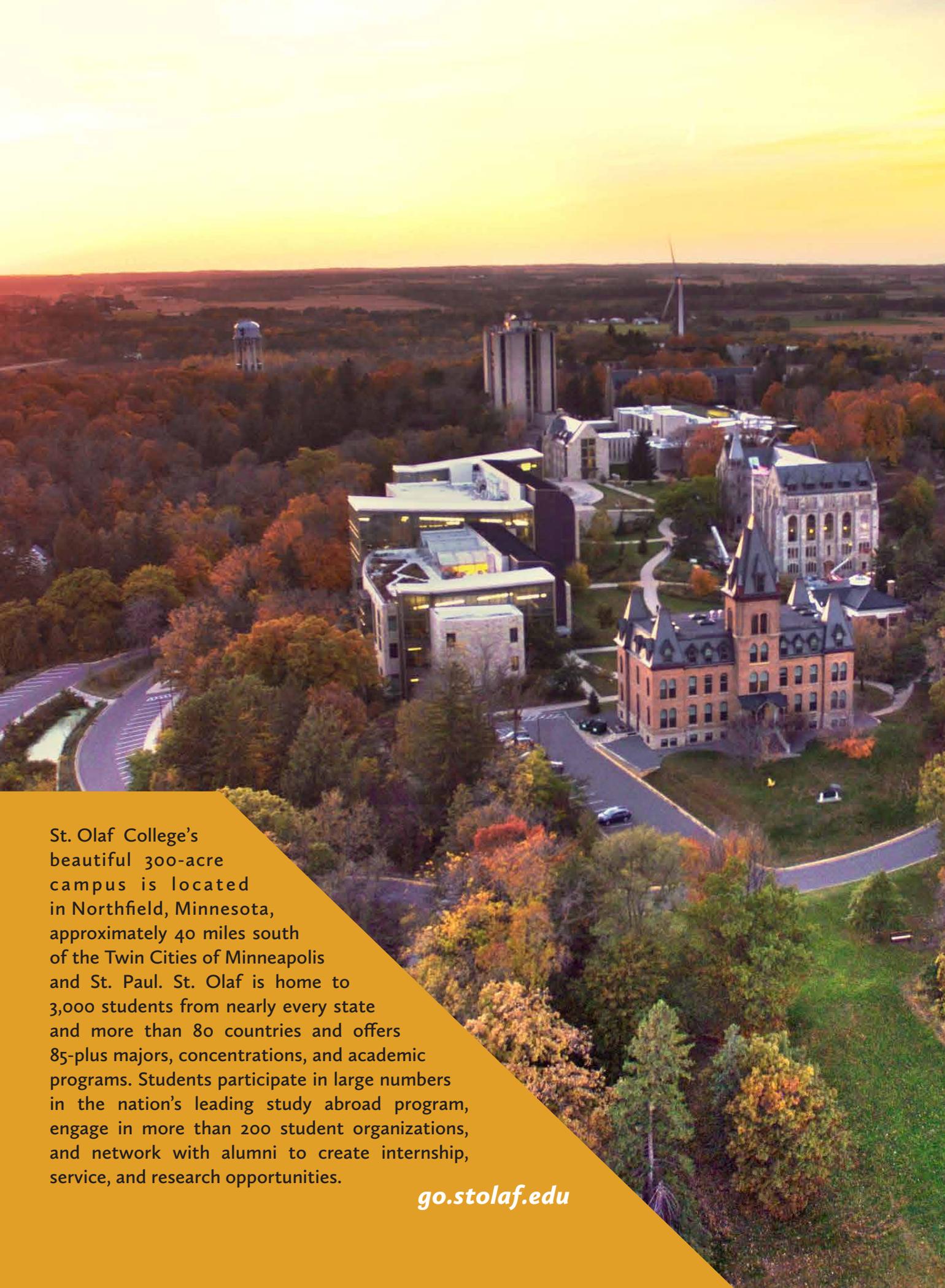
- Worked as a certified nursing assistant at Northfield Retirement Center and Mayo Clinic’s Charter House
- First-Year volunteer representative in the Volunteer Network at Olaf, helping to manage many volunteer organizations on campus
- Currently an international student counselor, helping the international first-year students feel welcome and have a better transition into the U.S.
- Involved in biofilm research with biology faculty

Jake Ingalls '19 ▶
TUBA / BALTIMORE, MD
 PSYCHOLOGY MAJOR

- Performed on seven different instruments with over 15 different ensembles while at St. Olaf
 - Toured in New Zealand and Australia with the St. Olaf Band in the winter of 2019
 - Involved in a research project focused on auditory cognition with the goal of improving quality of life for cochlear implant users
- Works in the music department helping to organize, repair, and maintain its collection of instruments



“Psychology is, to me, about understanding human experiences and applying that knowledge to help people lead happy, full lives.”



St. Olaf College's beautiful 300-acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul. St. Olaf is home to 3,000 students from nearly every state and more than 80 countries and offers 85-plus majors, concentrations, and academic programs. Students participate in large numbers in the nation's leading study abroad program, engage in more than 200 student organizations, and network with alumni to create internship, service, and research opportunities.

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ST. OLAF COLLEGE



ABOUT THE ST. OLAF ORCHESTRA

The St. Olaf Orchestra is a full symphony orchestra rich in international artistry and tradition and known for its enthusiastic and passionate performances. Founded in 1906, the 92-member ensemble has been heralded as one of the best collegiate orchestras in the country, and received the 2013 American Prize in Orchestral Performance among colleges and universities.

Under the direction of conductor Steven Amundson, the St. Olaf Orchestra has pursued a demanding repertoire featuring works rarely performed at the collegiate level, such as Stravinsky's *Rite of Spring*, Strauss's *Don Juan*, and Bartok's *Concerto for Orchestra*.

Although a number of students in the orchestra study music performance and education, many take advantage of St. Olaf's liberal arts curriculum to study in fields across the humanities, arts, and sciences. A music major is not a requirement for participation in one of St. Olaf's many performing arts ensembles.

Since its first tour of the Midwest in 1949, the St. Olaf Orchestra has valued sharing its music with audiences beyond its Northfield, Minnesota campus. The St. Olaf Orchestra has been featured on National Public Radio (NPR) and



National Public Television, and has twice been featured on NPR's *A Prairie Home Companion*. Each year, the ensemble takes a weeklong domestic tour, most recently to Colorado, Arizona, and Texas.

The St. Olaf Orchestra also has taken nine international tours, presenting concerts in Argentina, Uruguay, Norway, Switzerland, Germany, Austria, Spain, Hungary, the Czech Republic, Slovakia, Poland, and China. It has performed in such prestigious concert halls as Chicago's Orchestra Hall, Nuremberg's *Meistersingerhalle*, Prague's *Rudolfinum*, the Cologne *Philharmonie*, the Beijing Concert Hall, and the *Ballena Azul* in Buenos Aires. In 2019,

the St. Olaf Orchestra will tour Norway with the St. Olaf Choir, performing in the Oslo Opera House, the *Grieghallen* in Bergen, the *Stavanger Konserthus*, and the Nidaros Cathedral in Trondheim.





The St. Olaf Orchestra has many traditions that have stood the test of time. Here are just a few:

THE BROKEN BAT The annual springtime softball game between the St. Olaf Orchestra and the St. Olaf Band is cheered on by the conductors, who many would agree are the most competitive. The wooden bat, broken sometime in the 1970s, holds the carved name of each year's winning ensemble, which guards the bat until the next contest.

DEVOS The ensemble gathers for this inspirational time before each concert to focus on what it means to make music together and prepare for the upcoming performance. Devotions are delivered by the seniors.

NO TALENT SHOW Orchestra members entertain each other with skills that have no relation to actual talent.

PILLOW RACES Riders on each side of the aisle in the tour bus race to pass pillows from the front to the back.

SECRET ORCHIES These veteran members give anonymous gifts to new members throughout tour so they'll feel welcome.

TABLE GRACE The orchestra is sometimes mistaken for one of the St. Olaf choirs when the students sing before their dinners.

TOUR BOOK A homemade book filled with funny pictures and inside jokes is used for entertainment on long bus rides.

TURTLE DOVE The orchestra plays an old English folksong called *The Turtle Dove* as a parting gift to the audience at the end of most concerts.



THE GIFT OF MUSIC

Gifts in support of music ensembles at St. Olaf College have the power to transform lives.



St. Olaf College welcomes gifts to endowments and scholarships that support its renowned music ensembles for various activities including international touring, special projects, and recordings. Additionally, gifts to St. Olaf's annual giving program, the St. Olaf Fund, support faculty, staff, and students in their daily learning and living on the Hill. These gifts can be directed to the St. Olaf Orchestra for immediate needs, such as in support of travel, high school workshops, artistic collaborations, performance opportunities, and more.

The following funds support the St. Olaf Orchestra and its student members:

- » Kjos Endowment for the St. Olaf Orchestra
- » The Robert Scholz Endowed Chair in Music
- » Donald Berglund Memorial Endowment
- » Sigrid and Robert "BJ" Johnson Endowed Fund
- » Benjamin Family Fund
- » The St. Olaf Fund

To learn more about these endowed funds or make a gift in support of music ensembles at St. Olaf College, contact Rebecca Otten, Director of Development at otten@stolaf.edu or 800-776-6523. To make a one-time contribution to provide direct support for the St. Olaf Orchestra, please visit go.stolaf.edu/giftofmusic.

"Thanks to support from scholarships, I am able to tour Norway with my friends in the orchestra and choir during my last year at St. Olaf. This trip is extra special because I will also get to experience it alongside my sister."

CLAIRE FOLSON '19

"I had the opportunity travel to Bergen, Norway two years ago to perform recitals and attend the International Edvard Grieg Society's conference. Thanks to the generous financial aid I received for the upcoming orchestra tour, I will have the chance to reconnect with some of the musicians and teachers I met there. I can't wait to finish my senior year at St. Olaf with one more orchestra tour, full of music, friends, and new experiences!"

HANNIE MCGARITY '19



ST. OLAF COLLEGE MUSIC FACULTY

Steven Amundson, Robert Scholz Endowed Chair Professor of Music, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University

Kathryn Ananda-Owens, professor, piano, piano literature, chamber music; B.A., Oberlin College; B.M., Oberlin Conservatory; M.M., D.M.A., Peabody Institute

Francesca Anderegge, associate professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School

Scott Anderson, associate professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

Anton Armstrong, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University

Christopher Atzinger, associate professor, piano, piano literature; B.M., University of Texas-Austin; M.M., University of Michigan; D.M.A., Peabody Institute

Linda Berger, professor, music education; B.A., St. Olaf College; M.A., Ph.D., University of Minnesota

James Bobb, associate professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

Judy Bond, visiting professor*, music education; B.A., Grinnell College; M.A., Ph.D., University of Minnesota

Timothy Bradley, instructor*, horn; B.A., St. Olaf College; M.A., Southern Methodist University

Gabriel Campos, instructor*, clarinet; B.M., The Colburn School

David Carter, professor, cello, string techniques, string literature and pedagogy, music appreciation, chamber music; B.F.A., University of Minnesota; M.M., Indiana University; D.M.A., University of Illinois

David Castro, associate professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

Beth Christensen, professor, music librarian; B.M., Illinois State University, M.S., University of Illinois, M.M., University of Minnesota

Kurt Claussen, instructor*, saxophone, chamber music; B.A., St. Olaf College; M.M., University of Minnesota

Anna Clift, instructor*, cello; B.M., Indiana University; M.M., SUNY-Stony Brook

Dan Dressen, associate provost, professor, voice; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

Julie Elhard, instructor*, collegium musicum; B.M., Concordia College

Tracey Engleman, associate professor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

Louis Epstein, assistant professor, musicology; B.A., Princeton University; Ph.D., Harvard University

Alison Feldt, associate professor, voice; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

Charles Gray, professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan

Allyss Haecker, visiting assistant professor*, choir; B.M., Converse College; M.M., University of Illinois; D.M.A., University of Iowa

Arthur Haecker, visiting assistant professor, band, low brass, brass techniques; B.A., Eastman School of Music; M.A., University of Michigan; D.M.A., University of Iowa

David Hagedorn, artist in residence, jazz ensemble, percussion, percussion techniques, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Allison Hall, adjunct instructor*, trumpet; B.M., St. Olaf College; M.M., University of New Mexico

Tammy Hensrud, visiting associate professor*, voice; B.M., University of North Dakota; M.M., University of North Dakota; M.A., University of North Dakota; Artist Diploma, Stuttgart Musikhochschule

Philip Hey, instructor*, drum set, jazz ensemble; B.A., University of Minnesota

Thereses Hibbard, visiting associate professor, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon

Paul Hill, instructor*, percussion; B.M., University of Wisconsin-Superior; M.M., University of Minnesota

Martin Hodel, professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music

Sarah Hohenstein Burk, instructor*, jazz piano; B.M., University of Minnesota-Duluth; M.A., University of Minnesota

Mark Kelley, instructor*, bassoon; B.M.E., University of Nebraska-Lincoln

Rehanna Khesghi, assistant professor, ethnomusicology, gamelan; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago

Kathy Kienzel, adjunct instructor*, harp; B.M., The Juilliard School; M.M., University of Arizona-Tucson

April Kim, visiting assistant professor*, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri-Kansas City

Garrett Klein, visiting instructor*, trumpet; B.M., St. Olaf College; M.M., Arizona State University

Dale Kruse, visiting assistant professor, voice, lyric theater; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota

Dana Maeda, instructor*, oboe, woodwind techniques, music education, chamber music, collegium musicum; B.M., St. Olaf College; M.A., St. Mary's University

Jill Mahr, instructor*, handbell ensembles, flute; B.M.E., B.M., University of Minnesota-Duluth; M.M., Northwestern University

Timothy Mahr, professor, band, conducting, composition; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa

Connie Martin, instructor*, string bass; B.A., Whitworth College; M.M., University of Illinois

James McKeel, professor, voice, lyric theatre; B.M.E., Westminster College; M.M., University of Minnesota

Kent McWilliams, associate dean of fine arts, professor, piano, chamber music; B.M., M.M., University of Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., University of Montreal

Justin Merritt, department chair, associate professor, composition, theory, orchestration; B.M., Trinity University; M.M., D.M.A., Indiana University

Anna Mooy, instructor, voice, lyric diction; B.M., M.M., Brigham Young University

Elinor Niemisto, instructor*, harp; B.M., M.M., University of Michigan

Tori Okwabi, adjunct assistant professor*, clarinet; B.M., University of Wisconsin-Madison; M.M., Michigan State University; D.M.A., Florida State University

Nina Olsen, adjunct assistant professor*, clarinet; B.M., University of Denver; M.M., University of Michigan; D.M.A., University of Denver

Paul Ousley, instructor*, string bass; B.M., University of Wisconsin-Eau Claire; M.M., Eastman School of Music

Nancy Paddleford, professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

James Palmer, visiting assistant professor, music theory; B.M., M.A., McGill University; Ph.D., University of British Columbia

Catherine Ramirez, artist in residence*, flute; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University

Catherine Rodland, artist in residence, organ, theory; B.M., St. Olaf College; M.M., D.M.A., Eastman School of Music

Ray Shows, instructor*, violin, viola, chamber music; B.M., Florida State University; M.M., Boston University

Jason Tanksley, adjunct instructor*, tuba; B.M., Wayne State University; M.M., Cleveland Institute of Music

Becky Weis, instructor*, hardanger fiddle; B.A., Macalester College; M.A., University of Minnesota

KrisAnne Weiss, visiting assistant professor*, voice; B.A., B.M., Lawrence University; M.M., D.M.A., University of Minnesota

Peter Whitman, adjunct instructor*, jazz saxophone; B.M., M.M., University of North Texas State

Karen Wilkerson, instructor, voice; B.A., California State University-Northridge; M.M., Westminster Choir College

Luke Williams, visiting assistant professor, voice; B.M., University of Delaware; M.M., Indiana University; D.M.A., University of Colorado-Boulder

Herbert Winslow, instructor*, horn; B.M., Curtis Institute of Music

Tesfa Wondemagegnehu, visiting instructor, choir, voice; B.M., University of Memphis; M.M., Florida State University

* part-time

MUSIC DEPARTMENT STAFF

Justin Merritt, department chair

Barbara Barth, academic administrative assistant - music

Cheryl Bristol, academic administrative assistant - music

Timothy Wells, academic administrative assistant - instrumental music

Lori Folland, collaborative pianist

Dennis Johnson, piano technician

Christopher Kachian, guitar

Pau Klitzke, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF ORCHESTRA

2019 WINTER TOUR ITINERARY

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SATURDAY, JANUARY 26 • 7 P.M.

Wayzata High School
Plymouth, MN

SUNDAY, FEBRUARY 3 • 7:30 P.M.

Wakefield High School
Arlington, VA

SUNDAY, JANUARY 27 • 4 P.M.

Bethlehem Lutheran Church
Minneapolis, MN

MONDAY, FEBRUARY 4 • 7:30 P.M.

With the Youth Orchestra of Central Virginia
The Paramount Theater
Charlottesville, VA

THURSDAY, JANUARY 31 • 7:30 P.M.

Weis Center for the Performing Arts
Bucknell University
Lewisburg, PA

TUESDAY, FEBRUARY 5 • 8 P.M.

With the Lake Braddock Symphony Orchestra
Center for the Arts, George Mason University
Fairfax, VA

SATURDAY, FEBRUARY 2 • 8 P.M.

Stern Auditorium/Perelman Stage at Carnegie Hall
New York City, NY

SUNDAY, FEBRUARY 10 • 3:30 P.M.

Skoglund Auditorium, St. Olaf College
Northfield, MN



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Text Molly Boes-Ganza '08,
assistant dean of fine arts recruitment,
with any Admissions questions.
507-786-3297