

# TST. OLAF ORCHESTRA

STEVEN AMUNDSON · CONDUCTOR

## ST. OLAF ORCHESTRA

#### STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

#### VIOLIN I

- †\* Grace Alexander, Plains, Mont. music performance
  - Renée Audette, Baltimore, Md. Russian, studio art
- ♦ Owen Cromwell, Mukilteo, Wash. computer science, music
  - Claire Hughes, Arnold, Md. music performance
  - Nathaniel Johnson, Madison, Wis. music performance
  - Addie Jo Lambrecht, Neenah, Wis. music performance
- Maria Landherr, Lake Elmo, Minn. biology
- Rebecca Lyford, Laramie, Wyo. music performance
- Holly Peterson, Holland, Mich. chemistry, music
- Elyssa Post, Lincoln, Neb. elective studies
- Eli Schrubbe, Andover, Minn. music performance
- †† Kalli Sobania, Little Falls, Minn.
- music performance Veronica White, Dallas, Texas music
- Kira Zielinski, Villa Park, Ill. undeclared major

#### VIOLIN II

- Ashtyn Bollinger, Tucson, Ariz. undeclared major
- Gabrielle Buck, Leawood, Kan. undeclared major
- Rachel Christensen, Mount Pleasant, Wis. Mason Leidner, Norman, Okla. music
- \*• Max Clifford, Golden Valley, Minn. music education
- \*\* Emma Dougherty, Alma, Mich. music, philosophy
- Caleb Kaestner, Salem, Ore. music
- Helen Knaack, Spokane, Wash. music performance
- Brockdon Lawhead, Austin, Minn. political science, psychology
- Ann Li, Olympia, Wash. music, political science
- Lecheng (Joshua) Lyu, Kulangsu Island, China | chemistry, mathematics
- Eli Hooker Reese, Mound, Minn. music
- Emma Rosen, Carson City, Nev. music
- Sophia Singleton, Houston, Texas music performance

#### VIOLA

- Ella Cereghino, Olympia, Wash. undeclared major
- \* Louis Dhoore, Boise, Idaho music composition Jacob Gesell, Minneapolis, Minn.
- music composition • Benjamin Homan, Waunakee, Wis.
- mathematics, political science \*\*• Alex Long, Worthington, Ohio
- biology, chemistry
- music Grace Otos, Tualatin, Ore.
- music + Sam Rehorst, Colorado Springs, Colo.
- music performance Hayden Reid, Spokane, Wash.
- chemistry, Norwegian Lucas Sanner, Rochester, Minn. music
- Ian Snider, St. Paul, Minn. music

#### **CELLO**

- Tienna Brusett, Portland, Ore. English, studio art
- \*\* Meleah Chang, Iowa City, Iowa political science
- Hayley Currin, Colorado Springs, Colo. music performance
- Abigail Hilsman, Holland, Mich. music
- Isabel Johnson, Plymouth, Minn. undeclared major
- music
- Sydney Monge, Minnetonka, Minn. biology
- Henry Paton, Superior, Wis. economics
- \* Amelia Podolny, St. Paul, Minn.
- biology, Spanish Ariana Raduege, Bellingham, Wash.
- biology, music
- Alice Ryan, St. Paul, Minn. music performance
- John Sellars, Mequon, Wis. environmental studies

#### **BASS**

- \*\*♦ Grayson Broesch, Omaha, Neb. music performance Emily Dresbach, Lincoln, Neb.
- biology, environmental studies \*\* Beatrice Hammel, East Grand Rapids,
- Mich. | psychology, Spanish Davis Moore, Worthington, Minn.
- history, music Henry Specker, Los Altos, Calif. music

#### **FLUTE**

- & Carter Allen, Sullivan, Wis. music performance
- \*\*& Greta Hallberg, Minneapolis, Minn. English, French
  - Emmie Head, Sammamish, Wash. music

#### **OBOE**

- Joseph Becker, Mahtomedi, Minn. mathematics, physics
- \* Shaelyn Muldowney, Eden Prairie, Minn. \Qquad Lily Mitzel, St. Paul, Minn. music
  - \*\* Lauren Vilendrer, Shoreview, Minn. music performance

#### **CLARINET**

- Emma Byrd, Carbondale, Ill. music performance
- # Liam McBride, Leeds, Mass. biology, music
- \*\* Elijah Schouten, Rochester, Minn. music performance

#### **BASSOON**

\*\* Duncan Henry, Savage, Minn. computer science, music performance Sydney Krane, Xenia, Ohio computer science, psychology

#### **HORN**

- Mofan Dai, Beijing, China music composition
- \*\*+ Katya Jarmulowicz, St. Anthony, Minn. music performance
- \*\* Siena Olson, Elmhurst, Ill. music education
  - Kathryn Ristuben, Mercer Island, Wash. mathematics
  - Molly Schuster, Batavia, Ill. Spanish
  - Michelle Soltis, Brentwood, Tenn. chemistry

#### **TRUMPET**

- Eric Holdhusen, Whitefish, Mont. music education
- Sam Ivory, Grand Rapids, Mich. music composition
- \*\* Nathan Lyle, Shakopee, Minn. mathematics, music
  - Luke Sargent, San Diego, Calif. music performance

#### TROMBONE

- Natalie Dimundo, Santa Monica, Calif. music
- \*\* Christopher Schulte, Plymouth, Minn. music performance, physics

#### **BASS TROMBONE**

Joseph Mahin, Plymouth, Minn. music

#### TUBA

Greta Van Loon, Rochester, Minn. education, mathematics, music

#### **PERCUSSION**

- Daniel Barry, Deerfield, Ill. mathematics
- Joshua Cameron, Wyoming, Minn. mathematics, physics
- \*\*^ Megan Hoffhines, Wilmette, Ill. music, social work
  - Jack Schabert, St. Paul, Minn. music
  - Sarah Uttormark, Plymouth, Minn. mathematics, Norwegian, physics

#### HARP

Anna Koopmann, Motley, Minn. education, English, music education

#### PIANO/CELESTA

Hermione Yim, Hong Kong SAR, China music performance

- †† Concertmaster
- † Assistant concertmaster
- \*\* Principal/Co-principal
- \* Assistant principal
- Officer
- + Librarian
- ♦ Manager
- ^ Percussion manager
- # Bass clarinet
- ♦ English horn
- & Piccolo

#### **COLLEGE RELATIONS AND MUSIC ORGANIZATIONS**

- Michael Kyle '85, vice president for
- enrollment & college relations Jean Parish '88, director of college
- relations for music organizations Terra Widdifield '95, associate director of music organizations
- Connor Boritzke Smith, assistant director of music organizations for audience development
- Sarah Gingerich '11, assistant director of music organizations for project management
- Courtney Kleftis, associate librarian for ensembles & performing rights
- Kiernan Bartlett '21, arts management intern for production & concert management
- Ella Harpstead '20, arts management intern for marketing & touring

#### FINE ARTS ADMISSIONS

Molly Boes Ganza '08, associate dean of fine arts recruitment

## GRATITUDE AND CELEBRATION

#### **FESTIVE OVERTURE, OP. 96**

Dmitri Shostakovich (1906–75)

#### **\*CELLO CONCERTO IN D MINOR, OP. 29**

III. INTRODUCTION, ANDANTE - ALLEGRO VIVACE
Édouard Lalo (1823–92)
Amelia Podolny '23, cello

#### **\*CLARINET CONCERTO NO. 1 IN F MINOR**

III. RONDO - ALLEGRETTO

Carl Maria von Weber (1786–1826)

Elijah Schouten '23, clarinet

#### **SEVEN O'CLOCK SHOUT**

Valerie Coleman (b. 1970)

#### **GRATIA VIVA**

Steven Amundson (b. 1955)

 $\sim$  Intermission  $\sim$ 

#### **SYMPHONY NO. 1 ("THE SINGING WILDERNESS")**

I. SPRING (The Winds of March - The Loons of Lac La Croix)

II. SUMMER (Campfires - The Way of a Canoe - Silence)

III. FALL (Caribou Moss - Smoky Gold)

IV. WINTER (Trapper's Cabin - Northern Lights - Skyline Trail)

Matthew Peterson (b. 1984)

 $\sim$  OPTIONAL SELECTIONS  $\sim$ 

#### BERCEUSE AND FINALE FROM THE FIREBIRD SUITE

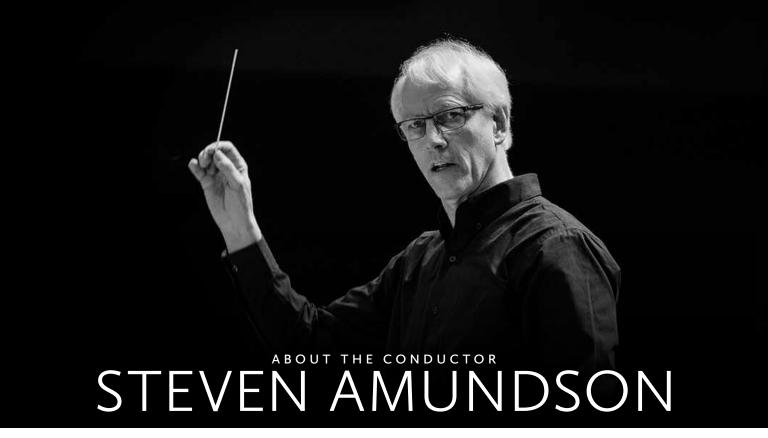
Igor Stravinsky (1882–1971)

### THE TURTLE DOVE

arr. G. Winston Cassler (1906-1990)

\*Soloist selections rotate on tour

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For 40 years, Steven Amundson has conducted the St. Olaf Orchestra, seeing it blossom into one of the finest undergraduate orchestras in the United States. This marks Amundson's last tour with the ensemble, as he is set to retire from his post at St. Olaf College this spring.

Upon joining the music faculty at St. Olaf in the fall of 1981, Amundson immediately found the orchestra's tremendous potential energizing. From the start, he took an interest in his students' artistic and personal growth. He knew that if they worked hard and played with heart, they'd be successful. He has set the bar high, striving to make music at the highest level, and he created a culture of camaraderie through his passion for teaching and building community.

Since then, Amundson has led the St. Olaf Orchestra in more than 750 performances, concertizing in 14 countries at some of the world's most renowned venues including Carnegie Hall and Alice Tully Hall in New York City, Chicago's Orchestra Hall, Nuremberg's Meistersingerhalle, Prague's Rudolfinum, the Oslo Opera House, the Beijing Concert Hall, and the Bellena Azul Concert Hall in Buenos Aires.

In recounting his most cherished performances, Amundson's love for the ensemble shines through, as does the realization that he could cite many, many unforgettable moments. Performing for a packed audience at Carnegie

Hall in 2019 is at the top of his list. "The students outdid themselves! It was awesome to perform for a full house on that historic stage. The crowd was electric!" he says.

A longtime mantra of Amundson's has been "If we sell it, they'll buy it." He calls his conductor's credo "Passion Plus" — creating great performances by capturing the hearts and minds of audience members. He insists on technical precision and encourages students to move, breathe, and listen across the ensemble. This approach has led to performances that are alive, sincere, honest, and heartfelt.

Amundson has taught many students in instrumentation, aural skills, music theory, and conducting, and he's incredibly proud of the hundreds of orchestra members who have become music educators, professors, conductors, and professional orchestral musicians. Amundson also held the Robert Scholz Endowed Chair in music from 2016–2021. His influence extends far beyond the Hill, reverberating throughout the orchestral world at all levels.

The winner of the 1980 Hans Haring Prize in Conducting at the Mozarteum International Music Summer Academy, Amundson held conducting posts at the University of Virginia, the Tacoma Youth Symphony and the Interlochen National Arts Camp. He is the founding conductor of the Metropolitan Symphony in



Minneapolis, and for 13 years, served as Music Director of the Bloomington (MN) Symphony. He has conducted countless honors orchestras and 25 of the country's All-State Orchestras. In 2017, Amundson conducted the International Music Educators National Honor Festival Orchestra in South Korea and he was one of the 2018 headliner clinicians for the 2018 American String Teachers Association National Orchestra Festival in Atlanta, Georgia. He has conducted professional orchestras including the Duluth-Superior and Fargo-Moorhead Symphonies, the Minneapolis Pops Orchestra, and the renowned Saint Paul Chamber Orchestra.

A successful, commissioned composer, Amundson is published by Lauren Keiser Music, the Neil A. Kjos Music Co., and Boosey and Hawkes. Tempo Music Resource handles his self-published works. His Christmas holiday compositions have received hundreds of performances by professional orchestras including the Atlanta Symphony, BBC Concert Orchestra, Chicago Symphony, Cleveland Orchestra, Dallas Symphony and St. Louis Symphony. His *Angels' Dance* has been recorded by the Cincinnati Pops Orchestra and the Houston Symphony.

The St. Olaf Orchestra has flourished tremendously under Amundson's leadership. One of the ensemble's highest honors is twice earning first place in the American Prize competition for Orchestral Performance

among colleges and universities, claiming the prize over orchestral programs that included master's and doctoral students.

"I have learned that the music making endeavor is one that opens hearts, fosters community, and helps us be in touch with our emotional and spiritual well-being," Amundson says. "It's been both humbling and a tremendous privilege to lead such a fantastic undergraduate orchestra, and I couldn't be more grateful for my esteemed faculty colleagues who inspire me every day. The past 40 years have flown by, and I've cherished the journey!"

For more in-depth information about Steven Amundson's career, check out "From the Heart" by Marla Hill Holt '88, featured in the Fall 2021 St. Olaf Magazine: stolaf.edu/news/from-the-heart.

# IN SUPPORT OF Musical Excellence

To honor his retirement and legacy, and to support the St. Olaf Orchestra, a fund has been established in Steven M. Amundson's name.

For more information, contact the St. Olaf Development Office at 507-786-3030 or email development@stolaf.edu.

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#### **FESTIVE OVERTURE, OP. 96**

Dmitri Shostakovich (1906-75)

mitri Shostakovich was always high energy and composed at a fast pace. Sergei Prokofiev's son said that Shostakovich "never seemed to stop moving." This kind of energy is clearly evident in this vibrant and lively overture. A friend of Shostakovich, Leroy Lebedinsky, relays the story of Festive Overture's composition in detail. Ultimately, due to a series of political complexities, the Bolshoi Theater Orchestra needed a piece written in three days to celebrate the October Revolution. Lebedinsky recounts Shostakovich's compositional process: "The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile, work was underway and the music was being written down."

Despite the haste with which Shostakovich completed this overture, he does not fail to grab the audience's attention with sustained, yet technically demanding, melodic lines that find themselves in almost every section of the orchestra. The piece is relatively simple, though its infectious energy makes it a popular and classic concert opener for various ensembles around the world.

— Program notes by Emmie Head '22

#### \*CELLO CONCERTO IN D MINOR, OP. 29

III. INTRODUCTION, ANDANTE - ALLEGRO VIVACE

Édouard Lalo (1823-92)

Amelia Podolny '23, cello

douard Lalo's *Cello Concerto in D minor* (1876) is a dramatic and vibrant setting for solo cello and orchestra. Though he is a French composer, most know Lalo for his Spanish-inspired music, particularly his *Symphonie espagnole*. Lalo comes from a Spanish background, but grew up and had the majority of his music education in France. He reached the height of his career in the 1870s when his music was performed by the *Société Nationale* in Paris and brought to broader audiences.

The third movement showcases the range and technical virtuosity of the cello. The beginning of the movement has a special kind of flair, alluding to Spanish dance. After the cello's dramatic introduction, the piece develops, highlighting a bright duet between the soloist and the clarinet section. The solo cello brings this piece to a close with a flourishing virtuosity that dramatically resolves to a satisfying conclusion.

— Program notes by Emmie Head '22

#### **\*CLARINET CONCERTO NO. 1 IN F MINOR**

III. RONDO - ALLEGRETTO

Carl Maria von Weber (1786–1826) Elijah Schouten '23, clarinet

arl Maria von Weber wrote two clarinet concerti.
Both were written for renowned clarinetist
Heinrich Baermann. The relatively sparse musical notation in both existing manuscripts provides the performer with relative freedom in their interpretation.

The third movement of Weber's first clarinet concerto is in rondo form, employing a single theme that repeats throughout, but is reiterated differently each time. Though this concerto presents a vast array of the clarinet's abilities, the iteration of the theme that follows the solo cadenza exudes drama and alludes to Weber's preference for operatic writing. Listen for the contrasts between the various iterations of the theme, paying attention to how the soloist plays with each to make them compelling and unique.

Program notes by Emmie Head '22
\*Soloist selections rotate on tour

#### **SEVEN O'CLOCK SHOUT**

Valerie Coleman (b. 1970)

The following notes were provided by the composer:

even O'Clock Shout is an anthem inspired by the tireless frontline workers during the COVID-19 pandemic, and the heartwarming ritual of evening serenades that brings people together amidst isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon humankind, and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation.

When a composer has the rare opportunity to create for musicians they have gotten to know, the act of composing becomes an embrace tailored to the personality of the musicians with elements of both challenge and appreciation. One such moment is dedicated to humanity and grace as a clarinet solo, followed by a flute solo, providing a transition to a new upbeat segment. Later, a piccolo solo dances with joy.

It was suggested that a short work for a debut by multi-track recording could account for the ensemble performing together as if they were in the same room. One of the devices used to address this is ostinato, which is a rhythmic motif that repeats itself to generate forward motion and in this case, groove. The ostinato patterns here are laid down by the bass section, allowing the English horn and strings to float over it, gradually building up to that moment at 7pm, when cheers, claps, clangings of pots and pans, and shouts ring through the air of cities around the world! The trumpets drive an infectious rhythm, layered with a traditional son clave rhythm, while solo trombone boldly rings out an anthem within a traditional African call and response style. The entire orchestra "shouts" back in response and the ensemble rallies into an anthem that embodies the struggles and triumph of humanity. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.



VALERIE COLEMAN is regarded by many as an iconic artist who continues to pave her own unique path as a composer, GRAMMY®-nominated flutist, and entrepreneur. Highlighted as one of the "Top 35 Women Composers" by *The Washington Post*, she was named *Performance Today*'s 2020 *Classical Woman of the Year*, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer, or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Chamber Music America's Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the "Top 101 Great American Ensemble Works" and is now a staple of woodwind literature.

Coleman commenced her 2021/22 season with the world premiere of her latest work, *Fanfare for Uncommon Times*, at the Caramoor Festival with the Orchestra of St. Luke's. In October 2021, Carnegie Hall presented her work *Seven O'Clock Shout*, commissioned by The Philadelphia Orchestra, in their Opening Night Gala concert. This follows on the success of the world premiere of Coleman's orchestral arrangement of her work *Umoja*, commissioned by The Philadelphia Orchestra and performed in Philadelphia and at Carnegie Hall in 2019, marking the first time the orchestra performed a classical work by a living female African American composer.

Coleman has been named to the Metropolitan Opera/Lincoln Center Theater New Works dual commissioning program in 2021/22. This season sees performances of her works by orchestras around the United States.

Former flutist of the Imani Winds, Coleman is the creator and founder of this acclaimed ensemble whose 24-year legacy is documented and featured in a dedicated exhibit at the Smithsonian National Museum of African American History and Culture in Washington, D.C. She recently founded and currently performs as flutist of the performer-composer trio Umama Womama.

Coleman recently joined the Mannes School of Music flute and composition faculty in Fall 2021 as the Clara Mannes Fellow for Music Leadership. Prior to that, she served on the faculty at The Frost School of Music at the University of Miami as Assistant Professor of Performance, Chamber Music, and Entrepreneurship. In 2021/22, she leads a year-long residency at The Juilliard School in their Music Advancement Program through American Composers Forum.

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#### **GRATIA VIVA**

Steven Amundson (b. 1955)

ratia Viva (roughly translated "Living in Gratitude") was composed in 2020–21 and will be premiered by the St. Olaf Orchestra in 2022.

The piece is divided into four sections, each expressing a different aspect of what it means to live life in gratitude. It begins with a sort of timelessness, evoking feelings of mystery and wonder. The first melodic figure introduced by solo oboe against the backdrop of yearning chords in the upper strings is what Amundson calls the GRACE motive, based on the pitches G, D (or R for re), A, C, and E. Soon after, Amundson introduces another distinct phrase in the piccolo, borrowed from the popular hymn "Now, Thank We All Our God." This melody is echoed throughout the piece evoking feelings of love and beauty.

The second section is vibrant and celebratory. Amundson wrote with the goal of promoting a sense of joy and the value of gratitude in having a more joyful life experience. The GRACE theme is prominent throughout this section before the brass interjects with a fanfare to transition into the third section. The third section is exceptionally light-hearted and evokes themes of playfulness and discovery. There is an increase in energy and the orchestra finds itself at its fullest and most vibrant before receding to introduce the last section, symbolizing deep gratitude. The cello section plays a variant of the GRACE theme. This theme is passed throughout the orchestra and there is a gradual build to a climactic conclusion. Amundson strives to emulate the glorious feeling of reaching a mountaintop after a long journey — that moment of relief and satisfaction when one can finally stop to enjoy a spectacular view.

Gratia Viva was commissioned by Douglas Scott in loving honor of his wife, Grace Schroeder Scott, to celebrate her vocational calling in Development with St. Olaf College and in gratitude for Grace's commitment and service in philanthropy. Grace served as a senior member of the development staff at St. Olaf College from 1983–2019. Grace continues to build donor relationships, assist charitable organizations, and serve as a senior development consultant in the field of philanthropy. "Live to Give" is her lifelong mission!

# INTERMISSION

# SYMPHONY NO. 1 ("THE SINGING WILDERNESS")

Matthew Peterson (b. 1984)

The following notes were provided by the composer:

y first symphony, composed from summer of 2020 through spring of 2021, is inspired by conservationist Sigurd F. Olson's book The Singing Wilderness, a series of essays on the Minnesota Northwoods published in 1956. I had been commissioned by three Minnesota orchestras to compose a work in honor of conductor Steven Amundson's retirement from my alma mater St. Olaf College, where he has conducted the orchestra since 1981. Steve has championed my work from the very beginning. We share a love for music and the Minnesota Northwoods: Steve has a cabin near Ely where he spends his summers composing, and I spent many weeks of my youth traveling the Boundary Waters by canoe. Therefore, I envisioned a large scale work in Steve's honor, inspired by the border-country wilderness. My thoughts landed on Sig's book, which I first read as a college student.

I set out to write a set of orchestral miniatures inspired by quotes from the book. Shortly into composing the work, it became clear the COVID-19 pandemic would delay the premiere indefinitely. Around that point in time, I had a moment of recognition. Formally, the work was expanding in scale, and thematically coalescing around a single motive of three tones. It dawned on me that *The Singing Wilderness* was a symphony-in-progress, an extension of the tradition of nature-inspired symphonies, alongside works of Beethoven, Mahler, Sibelius, and Rautavaara.

The four movements, like the book's sections, follow the seasons from spring to winter. Each movement contains several sections inspired by quotes from the book. Olson's essays are like sermons: he is an evangelist preaching the Gospel of the Wilderness. He writes so evocatively about his transformative experiences in nature that the reader shares in his wonder. Reading his essays, I hear music. My symphony seeks to awaken a musical experience capturing some essence of the sensory experiences, natural phenomena, and moments of reflection that Olson describes so well.

Excerpts from Sigurd F. Olson's book The Singing Wilderness:

#### Part One: SPRING

The Winds of March

"When March comes in...the time is ripe for signs. It makes no difference if the ice is still thick on the lakes... when that something is in the wind, the entire situation is changed...just the faintest hint of softness in the air...a promise that hadn't been there before."

#### The Loons of Lac la Croix

"The loons of Lac la Croix are part of the vast solitudes, the hundreds of rocky islands, the long reaches of the lake...my memory is full of their calling...Once years ago on the open reaches of Lac la Croix I heard then under the light of a spring moon, a wild, blending harmony that has haunted me ever since...

The great surfaces of Running Rock [Warrior Hill] were alive with movement, glittering with thousands of rivulets that spread fanlike over the granite slopes, caught the light, and lost it when they ran over the mosses and lichens and into the crevices...we paddled to the cliff and sat there studying the paintings: the imprints of hands, the moose, the war canoes, the suns and moons... ...In the old days [the] young...started at the water's edge, raced clear to the top...and ran back to their canoes."

#### Part Two: SUMMER

#### **Campfires**

"Something happens to a man when he sits before a fire. Strange stirrings take place within him, and a light comes into his eyes which was not there before."

#### The Way of a Canoe

"Is there any suspense that quite compares with that moment of commitment when the canoe heads toward the lip of a long, roaring rapids and then is taken by its unseen power? At first there is no sense of speed, but suddenly you are part of it...a sense of fierce abandonment when all the voyageurs of the past join the rapids in their shouting."



COMPOSER MATTHEW PETERSON has made his mark as a unique new voice in the world of music: "truly beautiful" (The Washington Post), "startlingly immediate" (Wall Street Journal), "darkly brilliant" (Classical Review), and "gritty, colorful, often profane and clearly true-to-life" (Opera News). He is a composer who moves dynamically between socially-relevant contemporary operas, vast orchestral works celebrating a great and powerful nature, playful and virtuosic solos, and shimmering sacred choral works. A musical adventurer of great breadth and sensitivity, Matthew Peterson composes bravely. Here is seriousness, humor, power, tenderness, willfulness — the grand and sublime as well as the fragile and delicate. His music has been commissioned and performed around the world by leading ensembles including the Minnesota Orchestra, Swedish Radio Choir, Washington National Opera at the Kennedy Center, St. Olaf Orchestra, St. Olaf Choir, Gothenburg Symphony Orchestra, Stockholm Saxophone Quartet, and the Swedish Radio Choir. Peterson's numerous awards include the Sven-David Sandström Award for Choral Composition, ASCAP Nissim Prize for best orchestral work, grand prize in the Uppsala Composer Competition, and the Fort Worth Frontiers award for new opera. He has received grants and funding from Fulbright, STIM, ASCAP, Längmanska Kulturfond, Kulturrådet (the Swedish Arts Council), Konstnärsnämnden (the Swedish Arts Grants Committee), the Wallenberg Foundation, Helge Ax:son Johnson Foundation, Svensk Musik, and the Swedish Society of Composers (FST). His choral, chamber, and solo music has been featured on international festivals including Svensk Musikvår, Lund Choral Festival, and Sound of Stockholm (Sweden), Karuizawa International Choral Festival (Japan), Boston Ahts (USA), and Purpur (South Africa). Peterson's choral works are published by Gehrmans and Hinshaw, and his remaining works are available from Svensk Musik/Swedish Music Information Center. Peterson holds degrees from the Gotland School of Music Composition (artist diploma), Indiana University School of Music (master of music) and St. Olaf College (bachelor of music), where his teachers included Sven-David Sandström and Mary Ellen Childs. Currently head instructor of music composition at Lilla Akademien, Matthew has also served on the faculty of the Gotland School of Music Composition (Visby, Sweden) and as an Associate Instructor in music composition at the Indiana University Jacobs School of Music. Matthew is an avid outdoorsman and

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lives in Dalarna, Sweden.

#### Silence

"It was before dawn, that period of hush before the birds had begun to sing. The lake was breathing softly as in sleep; rising and falling, it seems to me to absorb like a great sponge all the sounds of the earth...This was a time for silence, for being in pace with ancient rhythms and timelessness, the breathing of the lake, the slow growth of all living things. Here the cosmos could be felt and the true meaning of attunement."

#### Part Three: AUTUMN

#### Caribou Moss

"Here the caribous moss grows and has never been disturbed...In those veins and in thousands of tiny fissures grow tufts of the silvery-gray moss...Gouged ten thousand years ago by a hard rock in the base of the ice, it provided a growing place for the first spores that drifted across the ridge after the recession. There the caribou moss is growing and will continue to grow for centuries to come."

#### Smoky Gold

"The leaves are gone from the hillsides and the glory of the red maple and of the yellow aspen and birch is strewn upon the ground. Only in the protected swamps is there any color, the smoky gold of the tamaracks...these are days of quietly falling needles when after each breath of wind the air is smoky with their drift."

#### Part Four: WINTER

#### Trapper's Cabin

"Charley Raney, the mad trapper who built it, found there a mystery and wildness that complemented his own nature...He loved to sit on his stoop and play his violin to the accompaniment of the rapids. He was as much a part of his setting as the Sibelius he loved was part of the forests and lakes of Finland...Charley's violin blended with the music of the rapids so closely that I could not tell them apart and I know he was feeling not only the scene around him but the wilds and hinterlands of Europe's North."

#### Northern Lights

"The lights of the aurora moved and shifted over the horizon. Sometimes there were shafts of yellow tinged with green then masses of evanescence which moved from east to west and back again...Streaks of yellow and orange and red shimmering along the flowing borders. Never for a moment were they still, fading until they were almost completely gone, only to dance forth again in renewed splendor with infinite combinations and startling

patterns of design...Shifts of light shot up into the heavens above me and concentrated there in a final climactic effort in which the shifting colors seemed drained from the horizons to form one gigantic rosette of flame and yellow and greenish purple."

#### Skyline Trail

"This afternoon we will take the Skyline Trail, the trail that more than any other gives us a feeling of distance and space. Vistas of wilderness will be ours, frozen swamps and lakes and ridges and winding trails through the woods. Along that trail towards sunset the light effects are more striking than anywhere else, for here the whole country lies before us...Down the last long slope our skis fairly sing."

#### $\sim$ OPTIONAL SELECTIONS $\sim$

# BERCEUSE AND FINALE FROM THE FIREBIRD SUITE

Igor Stravinsky (1882–1971)

gor Stravinsky's *Firebird Suite* is an orchestral concert work derived from the ballet music of his ballet by the same name. The *Firebird* ballet was first premiered in the 1910 Paris season of Sergei Diaghilev's Ballet Russes. The ballet is based on Russian folktales about the Firebird; it narrates the hero's journey of a prince named Ivan who captures a Firebird and earns one of her enchanted feathers in exchange for releasing her. Later, Ivan uses the feather in a quest to rescue a princess with whom he has fallen in love.

The Berceuse is a soft and lyrical movement. Within the context of the ballet, it functions as a lullaby. The solo bassoon starts the movement, singing a hypnotic lullaby to the audience, supported by the harp and other solo winds. The Finale is celebratory — Prince Ivan rescues his princess and consummates his love in marriage. This last movement showcases the entire orchestra and brings the ballet to a triumphant conclusion.

— Program notes by Emmie Head '22

#### THE TURTLE DOVE

arr. G. Winston Cassler (1906-1990)

**Amelia Podolny** is a junior biology and Spanish double major from St. Paul, Minnesota who plans to attend medical school after graduating from St. Olaf College in 2023. Amelia joined her first symphony orchestra at the age of 13 and has since had the opportunity to perform in the Czech Republic, Austria, Cuba, and throughout the United States. She currently studies with Dr. David Carter, has previously studied with Anthony Ross, and performed in master classes for Paul Katz and Norman Fisher. When not fighting to hear her cello over her dogs' snores, Amelia can be found leading the St. Olaf Fitness and Bodybuilding Club, baking cakes, and crocheting.

Elijah Schouten is a junior studying clarinet performance at St. Olaf College with professor Scott Anderson. Elijah has been heavily involved with various music ensembles at St. Olaf. In addition to serving as the principal clarinetist of the St. Olaf Band and the St. Olaf Orchestra, he premieres new music with student groups that include Synergy Musicians Collective and Spiritus Novus. Originally from Rochester, Minnesota, Elijah's musical journey began in Olympia, Washington where he was introduced to the clarinet at age 11. Since then, he has developed a deep passion for music and performance, and hopes to continue his musical journey in the professional world. Outside of music, Elijah can be found watching motorsport racing, going for bike rides, and fiddling with his car.





WINTER TOUR 2022





The St. Olaf Orchestra includes 13 members who are returning to their home states on tour. These students were drawn to St. Olaf for its academic rigor, supportive community, and commitment to the liberal arts. The college offers a conservatory-style music education replete with around-the-world performance opportunities blended with depth of study in the broadest range of academic fields.







# ABOUT THE ST. OLAF ORCHESTRA

he 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 85-member ensemble has been heralded as one of the best collegiate orchestras in the country, and received the 2013 and 2018–19 American Prize in Orchestral Performance among colleges and universities.

F. Melius Christiansen, a European-trained violinist who emigrated from Norway and founded the St. Olaf College music department, established the St. Olaf Orchestra in 1906. Violin professor Beatrix Lien, a St. Olaf alumna, began teaching at St. Olaf in 1934 with seven upper strings students, and in 1946, Donald Berglund was called upon to lead the modest-sized orchestra. Through persistence, patience, and a caring presence, Berglund and Lien lifted the orchestra to remarkable heights by the time they retired in the late 1970s. A talented young conductor, David O'Dell, was hired to lead the orchestra in the fall of 1979 but was tragically killed in a car accident after only one year of service. Berglund returned to conduct until Amundson was selected to lead the orchestra in 1981.

The St. Olaf Orchestra first toured in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next few decades, the orchestra program grew and flourished and a second orchestral ensemble was formed in 1975, now called St. Olaf Philharmonia. Known for its enthusiasm and youthful passion while striving for the highest professional standards, the



St. Olaf Orchestra has pursued a more demanding repertoire under Amundson, featuring works such as Stravinsky's *Rite of Spring*, Bartok's *Concerto for Orchestra*, and Richard Strauss's *Don Juan*.

Often compared to professional orchestras, the St. Olaf Orchestra was heralded as one of the best collegiate orchestras by *Time* magazine. Following a performance at the International Music Festival in Kosice, Slovakia in 1998, the reviewer stated: "This imposing orchestra impressed us with its discipline and enthusiasm, and extraordinary rhythmic brilliance... and mastered everything with compelling elegance and precision." Following a 2008 performance near Madrid, Spain, a review from *Musica En Alcala* proclaimed: "These young United States performers presented perfectly balanced sounds, an impeccable rhythm, and a musical discipline that could be envied by any symphonic orchestra of our country."



The St. Olaf Orchestra has toured to most of the United States, internationally throughout Europe, and to China, Argentina, and Uruguay. They have performed with world-renowned conductors and artist-performers including Robert Shaw, Kyzystof Penderecki, Leon Fleisher and Sarah Chang. The orchestra has regularly appeared on public television as part of the annual St. Olaf Christmas Festival, and on NPR, including regular features on their popular *Performance Today* programs.



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.

WINTER TOUR 2022

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.



# MUSICAST. OLA

### **HOW WE PERFORM**

**1,000**+ students participate in at least one music ensemble All students, regardless of major, can participate in St. Olaf's 19 music ensembles and are eligible for music scholarships. St. Olaf offers a bachelor of music and/or bachelor of arts degree in one of the nation's best music programs and its students regularly perform for audiences across the country and around the world.

choirs

symphony orchestras 2

concert bands jazz ensembles

early music ensemble

handbell choirs















student musicians participate in the annual Christmas Festival

500+

## WHERE WE GO



- **27** U.S. cities toured by music ensembles in 2021-22
- 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 27 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 are available for purchase at christmas.stolaf.edu.

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

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

#### ST. OLAF RECORDS GOES DIGITAL

• Music from St. Olaf Records is now available on digital and streaming platforms, featuring recordings by nine ensembles, including the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra. Planning is currently underway for new releases, and all listeners and fans of St. Olaf Music are invited to follow and subscribe to our artists on Spotify, Apple Music, Amazon, or wherever they consume music.







#### ST. OLAF COLLEGE MUSIC FACULTY

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**Karl Wiederwohl,** visiting assistant professor\*, trombone, euphonium, chamber music; B.M., Peabody Institute; M.M., D.M.A., University of Maryland

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

**Luke Williams,** visiting assistant professor, voice; D.M.A., University of Colorado at Boulder **Tesfa Wondemagegnehu,** assistant professor, choir, voice; B.M., University of Memphis; M.M., Florida State University

\* part time

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**Lisa McDermott,** academic administrative assistant – music

Lori Folland, collaborative pianist
Dennis Johnson, piano technician
Jason Bystrom, instrument repair technician
Paul Klitzke, assistant piano technician
Szu-Ling Wu, collaborative pianist

# ST. OLAF ORCHESTRA

## 2022 WINTER TOUR ITINERARY

PURCHASE TICKETS AT stolaf.edu/tickets or 800-363-5487

#### SUNDAY, JANUARY 23 · 4 P.M.

Bethlehem Lutheran Church Minneapolis, MN Free and open to the public

#### SUNDAY, JANUARY 30 · 3 P.M.

McNary High School Keizer, OR

#### MONDAY, JANUARY 31 · 7 P.M.

Trinity Episcopal Church
Portland, OR

#### TUESDAY, FEBRUARY 1 • 7:30 P.M.

Whitman College, Cordiner Hall
Walla Walla, WA

#### WEDNESDAY, FEBRUARY 2 · 7:30 P.M.

St. Anthony Catholic Church Missoula, MT

#### THURSDAY, FEBRUARY 3 · 7 P.M.

Whitefish High School
Whitefish, MT

#### FRIDAY, FEBRUARY 4 • 7:30 P.M.

Ferris High School Spokane, WA

#### SATURDAY, FEBRUARY 5 · 7:30 P.M.

Capital High School
Olympia, WA

#### SUNDAY, FEBRUARY 6 · 2 P.M.

Bremerton High School
Bremerton, WA

#### SUNDAY, FEBRUARY 27 · 3:30 P.M.

St. Olaf College Northfield, MN

## SAVE THE DATE

#### St. Olaf Orchestra at Orchestra Hall

Minneapolis, Minnesota • April 10
Featuring Micah Wilkinson '06, principal trumpet of the Pittsburgh Symphony Orchestra
Tickets are available at minnesotaorchestra.org

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