
ST. OLAF ORCHESTRA
CHUNG PARK, *CONDUCTOR*

SPRING CONCERT



SUNDAY, MARCH 10, 2024 | 3:30 P.M.

SKOGLUND AUDITORIUM

PROGRAM

Sweep

Reinaldo Moya (b. 1984)

Note from the composer:

This work begins with a short two-chord gesture that suggests a kind of sweeping motion. There is a kind of kinetic energy that builds up on the upbeat that begins the piece, only for it to be released on the downbeat, while some of the motion continues on. There is a short introductory section before a searching melody is introduced in the low strings. From here on, the sweeping two-chord gesture and the searching melody compete for attention in an energetic fashion. About halfway through the work, a new melody emerges in the violin that explores a different meaning of the word "sweep." This soaring and expressive line provides the emotional core of the piece and returns in the exciting, rollicking coda.

Las Cuatro Estaciones Porteñas ("The Four Seasons of Buenos Aires")

Astor Piazzolla (1921–1992)
arr. Leonid Desyatnikov (b. 1955)

- IV. *Verano Porteño* ("Summer")
- I. *Otoño Porteño* ("Autumn")
- II. *Invierno Porteño* ("Winter")
- III. *Primavera Porteña* ("Spring")

Francesca Anderegg, *violin*

In *Las Cuatro Estaciones Porteñas*, Argentinian composer Astor Piazzolla celebrated the beauty and aesthetic importance of 20th-century Buenos Aires, Argentina. This piece depicts the passing of time through eclectic musical motifs from the Baroque era and 20th-century South American musical traditions. Leonid Desyatnikov presents this beautiful tango suite in a string orchestra setting, combining elements from violin concertos with Argentinian tango motifs. You might even hear a slight nod at Antonio Vivaldi's collection of violin concertos, better known as *The Four Seasons*.

Piazzolla played the bandoneon (an instrument similar to the accordion), and much of his work pays homage to the night music he heard performed in Argentinian bands, in which the bandoneon has a starring role. He eventually moved to France to study with prestigious composer Nadia Boulanger. In Europe, he was criticized for his loyalty to the bandoneon, but it was in Europe where Piazzolla learned to incorporate the bandoneon into the academic music scene. This, combined with his particular themes of love for the city of Buenos Aires and the tango, earned him worldwide attention and popularity.

Las Cuatro Estaciones Porteñas were not written originally as a suite, but rather separately, in the span of five years. The movements were frequently performed together, which led to them being grouped as a suite. The original orchestration emulated that of an old Argentinian orchestra, with violin, piano, electric guitar, double bass, and bandoneon. Eventually, Desyatnikov arranged them for string orchestra and violin. Particularly, *Primavera Porteña* (often translated as "Buenos Aires Spring") has a dance music element to it, with counterpoint and rhythmically rich melodies highlighting the skill of the violin player.

Piazzolla's *Las Cuatro Estaciones Porteñas* helped to revolutionize the Argentinian tango, celebrating the combination of academic music with a dance rich in culture.

— Romina Soto-Solari '26

INTERMISSION

Pictures at an Exhibition

Modest Mussorgsky (1839–1881)
orch. Maurice Ravel (1875–1937)

- Promenade
1. *Gnomus* (“Gnome”)
Promenade
2. *Il vecchio castello* (“The Old Castle”)
Promenade
3. *Tuileries (Dispute d'enfants après jeux)* (“Children's Quarrel after Games”)
4. *Bydło* (“Ox-Cart”)
Promenade
5. Ballet of Chicks in Their Shells
6. Samuel Goldenberg and *Shmuytle*
7. The Marketplace at Limoges
8. *Catacombæ - Sepulcrum romanum* (“Catacombs - Roman Tomb”);
Cum mortuis in lingua mortua (“With the Dead in a Dead Language”)
9. The Hut on Fowls' Legs (Baba Yaga)
10. The Great Gate of Kiev

In today's era, Modest Mussorgsky is remembered as one of the staples of Russian music in the 19th century, especially known for his music depicting artwork for the listener's imagination. In *Pictures at an Exhibition*, entire worlds have been transformed into majestic orchestral melodies painted by the orchestra, inviting the audience to ponder and imagine vivid vignettes and colorful scenes.

Modest Mussorgsky showed skill in improvisation and the piano from a young age, but he lived in a place that sometimes saw music as a dishonorable practice. Mussorgsky overcame many challenges throughout his life in order to obtain a musical education. In Russia, many of the musically talented youth were forced by their families to pursue careers in more traditional positions, and Mussorgsky himself was pressured into pursuing a military career. As the years passed, however, he decided to devote himself entirely to music, especially piano composition.

Pictures at an Exhibition was written as a piano suite, inspired after Mussorgsky's stroll past the 1874 posthumous exhibition of watercolors and drawings by the composer's dear friend, Victor Hartmann. In 1922, conductor Serge Koussevitzky urged French composer Maurice Ravel to create an orchestral transcription of the piano suite. It is this orchestral arrangement that is most commonly performed today. The 10 movements, each corresponding to a piece of art, using varied instrumentation and rich melodies to paint the picture in the listener's head.

The story begins with Mussorgsky's own stroll, or “Promenade,” marked by asymmetrical meters and the strong rhythm of Mussorgsky's steps. It is important to look out for this main theme coming back throughout the piece in order to truly experience the visit to the exhibition. The work finishes with the majestic painting of *The Great Gate of Kiev*, with grandiose melodies that truly show the nationalist movement in Russian 19th-century music. Thanks to Ravel and Mussorgsky, we can enjoy a visit to Hartmann's exhibition without leaving the comfort of our seats. It is an experience that stimulates the audience's ears and imagination.

— Romina Soto-Solari '26

Optional Selection

The Turtle Dove

arr. G. Winston Cassler (1906–1990)

BIOGRAPHIES

Hailed by the *New York Times* for her “rich tone” and “virtuosic panache,” violinist **Francesca Anderegg** delivers insightful accounts of contemporary and classical music. Through her inventive programming, active composer collaborations, and precise yet impassioned interpretations, Anderegg has earned renown as a musical explorer of the first order. Since her Carnegie Hall debut performance in 2008, Ms. Anderegg has given solo recitals in national and international venues, including Brooklyn's National Sawdust, The Arts Club of Washington, the National Museum of Colombia in Bogotá, and many others across the world. Her three solo albums have been featured on radio programs throughout the country and noted for their “stunning virtuosity” (*Fanfare Magazine*), “lustrous tone” (*The Strad Magazine*), and “riveting listening experience” (*Second Inversion*). Her album *Wild Cities* was selected as a favorite of 2016 by *New Music Box*, and her most recent commercial release, *Images of Brazil*, was praised as “the most delightful disc of Brazilian chamber music to come along in years” (*Fanfare Magazine*). As a concerto soloist, Ms. Anderegg has toured throughout Argentina and Brazil, performing a wide variety of repertoire with orchestras in the United States and South America. The search for unusual repertoire has made Ms. Anderegg a fierce advocate for new music. Since 2007, when she made her New York concerto debut performing Ligeti's Violin Concerto with the Juilliard Orchestra, she has championed the artistic and emotional expression of works by 20th-century and living composers. As concertmaster of the contemporary music ensemble AXIOM, she led Miller Theatre's production of Elliott Carter's opera, *What Next?*, in a performance that was rated one of classical music's top 10 events of the year by *Time Out* magazine. She performed Daniel Schnyder's jazz-influenced Violin Concerto with Orchestra for the Next Century, and performed Pierre Boulez's orchestral and solo compositions under the direction of the composer at the Lucerne Festival in Switzerland. With her husband, the Venezuelan-American composer Reinaldo Moya, Anderegg has curated concerts exploring magical realism and other elements of Latin American literature and imagination. In 2019, she gave the world premiere of Moya's violin concerto at the Lakes Area Music Festival with conductor Gemma New. Anderegg holds an undergraduate degree from Harvard University and master's and doctoral degrees from The Juilliard School, where her teachers included Robert Mann, Ronald Copes, and Naoko Tanaka. She is a laureate of the Corpus Christi Competition and recipient of fellowships and grants from the McKnight Foundation, the Leonore Annenberg Fund, and the U.S. Department of State. An enthusiastic educator and mentor of young musicians, Anderegg is associate professor of violin at St. Olaf College and has taught in the summers at Interlochen Center for the Arts, Brevard Music Center, and the Sarasota Music Festival. She has been an invited guest teacher at universities throughout the country and abroad.

Reinaldo Moya is a graduate of Venezuela's El Sistema music education system. He is the recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, two McKnight Composers' Fellowships, the Van Lier Fellowship from Meet the Composer and the Aaron Copland Award. He was the inaugural winner of the Ellis-Beauregard Foundation Composer Award. His piano concerto was premiered by Joyce Yang and the Bangor Symphony Orchestra in October 2021, to great acclaim: *Bangor Daily News* wrote “[The concerto] demonstrated that Moya is a composer who has much to say about the human condition in the 21st century, and should be listened to often.” His violin concerto *Vesitda de mar* was commissioned and premiered by Francesca Anderegg and has been performed by the South Dakota Symphony, the Lakes Area Music Festival Orchestra, and the Berkshire Symphony, among others. He is the Composer-in-Residence of the Chicago Philharmonic Orchestra from 2021–24, where he is composing new orchestral and chamber works and serving on the artistic board. His work *Polo Romanesco* was premiered at the Harris Theater for Dance in Chicago in March of 2022. Cellist Joshua Roman premiered Moya's *Rise* for cello and orchestra with the Chicago Philharmonic in January of 2023. His work *Guayoyo Sketches* was commissioned by Alisa Weilerstein as part of her *Fragments* project with performances at Carnegie Hall, Severance Hall in Cleveland, Maison Orchestre Symphonique Montreal, and throughout the U.S. and Canada. As the Composer-Residence at The Schubert Club in Minnesota from 2017–2019, he was commissioned to write a chamber opera. This work, *Tienda*, was hailed by the *Star Tribune* for its “proud individuality...[and] textures of pulsing vibrancy, subtly shading harmonies to trace the fragile emotional arc of his central characters.” His opera *Memory Boy*, with a libretto by Mark Campbell, was commissioned by the Minnesota Opera and premiered in 2016. His works have been performed by the Minnesota Orchestra, the San Diego Symphony, the Juilliard Orchestra, the Simón Bolívar Symphony Orchestra of Venezuela, the New Jersey Symphony, the Indianapolis Chamber Orchestra, and the Charlottesville Symphony Orchestra. Other performers include the Jasper, Attacca (winners of two Grammy Awards), and Da Ponte String Quartets, the Oberlin Conservatory Orchestra, the Da Capo Chamber Players, and the Lysander Piano Trio. He is a graduate of The Juilliard School with master's and doctorate degrees, studying with Samuel Adler and Robert Beaser. Mr. Moya has taught at St. Olaf College, the Interlochen Arts Camp, and Augsburg University in Minneapolis. He is currently associate professor of music theory and composition at Wellesley College in Massachusetts.

ST. OLAF ORCHESTRA

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VIOLIN

- Avery Calhoon, *Flossmoor, Ill.*
** Rachel Christensen, *Mount Pleasant, Wis.*
• Miriam Clapp, *Chicago, Ill.*
Vincent Giza, *Culver City, Calif.*
Claire Hughes, *Arnold, Md.*
†† Nathaniel Johnson, *Madison, Wis.*
Caleb Kaestner, *Salem, Ore.*
Emily Kleiber, *Hudson, Wis.*
Helen Knaack, *Spokane, Wash.*
Anika Lang, *Excelsior, Minn.*
†† Rebecca Lyford, *Laramie, Wyo.*
Samuel Meyer, *Boulder, Colo.*
Fiona Mundy, *St. Paul, Minn.*
Maria Panora, *Crystal, Minn.*
Kyla Pay, *Minot, N.D.*
Elyssa Post, *Lincoln, Neb.*
Hannah Reiser, *Takoma Park, Md.*
† Eli Schrubbe, *Andover, Minn.*
Maggie Shepphird, *Hermosa Beach, Calif.*
Luke Steiner, *West Fargo, N.D.*
Jasmine Storck, *Cedarburg, Wis.*
Grace Swiggum, *Hopkins, Minn.*
Frances Thayer, *Woodland, Calif.*
Joshua Villanoy, *Wheaton, Ill.*
^ Veronica White, *Dallas, Texas*
Kira Zielinski, *Villa Park, Ill.*

VIOLA

- Ella Cereghino, *Olympia, Wash.*
Moritz Dunbar, *Wessling, Germany*
Sarah Hall, *Houston, Texas*
Jasper Kuleck, *McKenzie, N.D.*
Harry Maakestad, *St. Paul, Minn.*
Harper McInroy, *Charles City, Iowa*
** Akseli Mende, *Portland, Ore.*
Evan Olds, *Lake Elmo, Minn.*
Hayden Reid, *Spokane, Wash.*
Lucas Sanner, *Rochester, Minn.*
Josie Scozzari, *Edina, Minn.*
Entong Shi, *Shanghai, China*
* Ian Snider, *St. Paul, Minn.*
Ian Woodrich, *Cocoa, Fla.*

CELLO

- Analise Budziak, *Westmont, Ill.*
** Leigha Daniels, *Ormond Beach, Fla.*
Abigail Hilsman, *Holland, Mich.*
Isabel Johnson, *Plymouth, Minn.*
Hannah Leiseth, *Moorhead, Minn.*
** Alice Ryan, *St. Paul, Minn.*
• Myka Stewart, *St. Louis, Mo.*
Madi Tally, *Hanover, N.H.*
Gerrit Vanderschoot, *Wheaton, Ill.*
Hayden Williams, *Palatine, Ill.*
Collin Wyant, *Bothell, Wash.*

BASS

- Declan Coleman, *St. Paul, Minn.*
** Gabriel Katzenmeier, *Manhattan, Kan.*
Henry Specker, *guest musician*
Max Xu, *Irvine, Calif.*

FLUTE

- ** Carter Allen-Weyenberg, *Sullivan, Wis.*
& Leylah Boulos, *Apple Valley, Minn.*
* Katie Van Epps, *Kenyon, Minn.*

OBOE

- ** Joseph Becker, *Mahtomedi, Minn.*
◇ Phoebe Joy, *Illinois City, Ill.*
** Lily Mitzel, *St. Paul, Minn.*

CLARINET

- Selma Artang, *Duluth, Minn.*
Matthew Krische, *New York, N.Y.*
** Liam McBride, *Northampton, Mass.*
** Max Okagaki, *Minneapolis, Minn.*

BASSOON

- ~ Katie Barden, *Madison, Wis.*
** Icarus Bulander, *Minneapolis, Minn.*
** Maggie Walker, *Bozeman, Mont.*

ALTO SAXOPHONE

- Noah Stremmel, *Brookings, S.D.*

HORN

- ^ Matthias Baese, *St. Paul, Minn.*
** Katya Jarmulowicz, *St. Anthony, Minn.*
Jack Kiehne, *St. Paul, Minn.*
* Anja Logan, *Brookfield, Wis.*
Molly Schuster, *Batavia, Ill.*

TRUMPET

- ** Connor Bitterman, *Minneapolis, Minn.*
Zachary Carlson, *Sioux Falls, S.D.*
* Ian DiMundo, *Santa Monica, Calif.*
Isabella Marek, *St. Paul, Minn.*

TROMBONE

- * Leo Barks, *Jackson, Mo.*
** Jake Dreifort, *Santa Monica, Calif.*
Jacques LeMay, *Minneapolis, Minn.*

BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*

TUBA

- ** Jesse Wiermer-Hastings, *Cortland, Ill.*

PERCUSSION

- Evan Atchison, *Parkville, Mo.*
Morgan Ely, *North Pole, Alaska*
**^ Benjamin Gusdal, *Shoreview, Minn.*
Karl Kittleson Wilker, *Decorah, Iowa*
** Avery Nevins, *Fort Collins, Colo.*

HARP

- MaKenzie Kuckkan, *Rhineland, Wis.*
** Amalia Ranstrom, *Minneapolis, Minn.*

PIANO/CELESTE

- ** Lucan O'Neal, *Los Angeles, Calif.*

- †† Concertmaster
† Associate concertmaster
** Principal/Co-principal
* Assistant principal
• Officer
^ Manager
- Librarian
~ Contrabassoon
Bass clarinet
◇ English horn
& Piccolo

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

- Michael Kyle '85, *vice president for enrollment and college relations*
Jean Parish '88, *director of college relations for music organizations*
Terra Widdifield '95, *associate director of music organizations*
Connor Smith, *assistant director of music organizations for audience development*
Sarah Gingerich '11, *assistant director of music organizations for project management*
Jonathan Kopplin, *associate librarian for ensembles and performing rights*
Emma Jenks '22, *coordinator of music organizations*
Gabbie Holtzman '21, *ticketing coordinator*

FINE ARTS ADMISSIONS

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

DEPARTMENT OF MUSIC

- Kathryn Ananda-Owens, *department chair*
David Carter, *department vice-chair*
Barb Barth, *academic administrative assistant*
Lisa McDermott, *academic administrative assistant*
Faith Kimbrell, *instrument coordinator*

BROADCAST/MEDIA SERVICES

- Jeffrey O'Donnell '02, *director of broadcast/media services*
Sean Tonko, *associate director of event operations*
Grant Furguiele, *associate director of broadcast engineering*
Mia Pardo, *assistant director of production*