
ST. OLAF ORCHESTRA

CHUNG PARK, *CONDUCTOR*

FEATURING SENIOR SOLOISTS:

Connor Bitterman, *cornet* | Briar Bell, *mezzo-soprano* | Lily Mitzel, *oboe*
Rachel Dumont, *soprano* | Henry Dissell, *piano*



SUNDAY, MAY 12, 2024 | 3:30 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

Restless Oceans

Anna Clyne (b. 1980)

Napoli in E-flat for Trumpet and Orchestra

Connor Bitterman '24, *cornet*

Herman Bellstedt (1858–1926)

“Va! Laisse couler mes larmes” from *Werther*

Briar Bell '24, *mezzo-soprano*

Jules Massenet (1842–1912)

Concerto for Oboe and Orchestra

1. *Allegro*

Lily Mitzel '24, *oboe*

Frigyes Hidas (1928–2007)

“Les oiseaux dans la charmille” from *Les Contes d’Hoffman*

Rachel Dumont '24, *soprano*

Jacques Offenbach (1819–1880)

Piano Concerto No. 2 in D Minor, op. 23

1. *Largo calmato*

Henry Dissell '24, *piano*

Edward MacDowell (1860–1908)

Overture to *Le Corsaire*, op. 21

Hector Berlioz (1803–1869)

PROGRAM NOTES

Restless Oceans

Anna Clyne (b. 1980)

Anna Clyne is one of the most in-demand modern composers. Characterized by her unique gifts and incredible talent, she is known for her combination of tonal and atonal harmonies, and motifs that remain with the listener as the piece progresses. Clyne puts a new spin on post-tonal modern music and has redefined the world of contemporary composition.

Anna Clyne is the composer-in-residence for the Helsinki Philharmonic and has worked with several top orchestras including the Chicago Symphony and the Scottish Chamber Orchestra, and with world-renowned conductors such as Marin Alsop and Enrique Mazzola. The St. Olaf Orchestra performed another work of Clyne's titled *Masquerade* for the May 2023 senior soloists concert.

Restless Oceans is a stirring example of the grandeur of her musical language. This orchestral piece is meant to be performed by an all-women orchestra and emphasizes the importance for women to speak up. From her composer's note:

This work draws inspiration and its title from "A Woman Speaks," a poem by Audre Lorde, and was composed with this particular all-women orchestra in mind. In addition to playing their instruments, the musicians are also called to use their voices in song and strong vocalizations, and their feet to stomp and to bring them to stand united at the end. My intention was to write a defiant piece that embraces the power of women.

— Romina Soto-Solari '26

A Woman Speaks

by Audre Lorde

Moon marked and touched by sun
my magic is unwritten
but when the sea turns back
it will leave my shape behind.
I seek no favor
untouched by blood
unrelenting as the curse of love
permanent as my errors
or my pride
I do not mix
love with pity
nor hate with scorn
and if you would know me
look into the entrails of Uranus
where the restless oceans pound.

I do not dwell
within my birth nor my divinities
who am ageless and half-grown
and still seeking
my sisters
witches in Dahomey
wear me inside their coiled cloths
as our mother did
mourning.

I have been woman
for a long time
beware my smile
I am treacherous with old magic
and the noon's new fury
with all your wide futures
promised I am
woman
and not white.

Audre Lorde, "A Woman Speaks" from *The Collected Poems of Audre Lorde*. Copyright © 1997 by Audre Lorde.
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Napoli in E-flat for Trumpet and Orchestra

Herman Bellstedt (1858–1926)

Connor Bitterman '24, *cornet*

Herman Bellstedt's *Napoli in E-flat for Trumpet and Orchestra* is based on Luigi Denza's lively tune, "Funiculi Funiculà," which was originally thought to be a folk song but actually an original composition. Bellstedt tailored this piece to showcase his own virtuosic abilities, particularly his expert tonguing and wide range on the cornet.

Herman Bellstedt was a highly acclaimed cornet soloist and composer known for his exceptional talent and virtuosity. Originally from Germany, Bellstedt moved to the United States as a child and quickly rose to prominence in the music scene. He gained fame for his dazzling performances, showcasing remarkable technique and expressive playing on the cornet. Bellstedt's compositions, including popular works like *Napoli* and *La Coquette*, reflect his mastery of the instrument and remain influential in brass music repertoire. His legacy as a skilled performer and composer continues to inspire brass musicians today.

The piece starts with the full band introducing the melody of Denza's tune, setting the stage for the cornet soloist. The cornet enters with an incredibly challenging cadenza, pushing the limits of the instrument's upper range. After this impressive opening, the soloist and orchestra play the main tarantella theme in its original form, passing phrases back and forth in a question-and-answer motif. Throughout the piece, different techniques that truly encapsulate the range and technical possibilities of the cornet are shown. The piece has a very humorous feeling and the comical aspects are highlighted by the performer. Without any doubt, Bellstedt's *Napoli in E-flat for Trumpet and Orchestra* is a thrilling showcase of technical power and musical charm, highlighting the cornet's capabilities in a delightful, impressive, and humorous musical journey.

— Romina Soto-Solari '26

"Va! Laisse couler mes larmes" from Werther

Jules Massenet (1842–1912)

Briar Bell '24, *mezzo-soprano*

Val laisse couler mes larmes;
Go! let my tears keep on flowing;
elles font du bien, ma chérie!
they do me good, my darling!
Les larmes qu'on ne pleure pas,
The tears that are held back from crying,
dans notre âme retombent toutes,
all fall down deep inside our being,
et de leurs patientes gouttes
and from their constant drops of water
martèlent le coeur triste et las!
they make the heart grow sad and weak!
Sa résistance enfin s'épuise;
'Till finally it can't keep fighting;
le coeur se creuse . . . et s'affaiblit:
the heart collapses . . . and gets weak:
il est trop grand, rien ne l'emplit;
it's much too large, nothing can fill it;
et trop fragile, tout le brise!
and, much too fragile, ev'rything breaks it!

— Édouard Blau, Paul Milliet, Georges Hartmann
after *Die Leiden des jungen Werthers* by Johann Wolfgang von Goethe

Concerto for Oboe and Orchestra

Frigyes Hidas (1928–2007)

I. *Allegro*

Lily Mitzel '24, oboe

Frigyes Hidas was born into a musical family in Budapest, Hungary, and it was in this city where he would spend the rest of his life and career. He studied composition and conducting at the Franz Liszt Academy of Music. After graduating in 1951, Hidas was appointed the position of music director at the Hungarian National Theater, where he led all the orchestras that performed in the space. He held this position until 1979, when he was forced to retire due to poor eyesight that made reading scores challenging. Hidas's compositions employ a musical language that is accessible without seeming simplistic, and their harmonies often incorporate hints of jazz.

Hidas's *Concerto for Oboe and Orchestra* was completed in 1951 and was his first published work. The concerto was written for the Hungarian Radio Orchestra and served as the composer's graduation thesis. Hidas would have deeply understood the capabilities of these players as their director, which explains the prominent parts for non-solo instruments including the flute and clarinet. In 1969, the piece received the Erkel Prize, the highest cultural award in Hungary. Like most of Hidas's works, the concerto is largely tonal while still maintaining a contemporary sound, and occasionally employs whole tone scales. After a short introduction from the orchestra, the solo oboe begins the light and playful primary theme. Introduced shortly after, the second theme is broader and uses longer note values. At the end of the movement is an extensive cadenza which brings together all the preceding melodies and showcases the virtuosity of the soloist.

— Lily Mitzel '24

“*Les oiseaux dans la charmille*” from *Les Contes d’Hoffman*

Jacques Offenbach (1819–1880)

Rachel Dumont '24, soprano

Les oiseaux dans la charmille

The birds in the hedges

Dans les cieux l’astre du jour,

The star of daylight in the sky,

Tout parle à la jeune fille d’amour!

Everything speaks to a young girl of love!

Ah! Voilà la chanson gentile,

Ah! This is the sweet song,

La chanson d’Olympia! Ah!

The song of Olympia! Ah!

Tout ce qui chante et résonne

Everything that sings and sounds

Et soupire, tour à tour,

And sighs, in turn,

Emeut son coeur qui frissonne d’amour!

Moves her heart, which trembles with love!

Ah! Voilà la chanson mignonne,

Ah! This is the darling song,

La chanson d’Olympia! Ah!

The song of Olympia! Ah!

— Jules Barbier

Piano Concerto No. 2 in D Minor, op. 23

Edward MacDowell (1860–1908)

I. *Larghetto calmato*

Henry Dissell '24, *piano*

MacDowell's *Piano Concerto No. 2 in D Minor, op. 23* was premiered in Chicago in 1888 with Teresa Carreño as the soloist, conducted by Theodore Thomas. It was later performed in New York with MacDowell himself as the soloist.

Edward MacDowell was a notable figure in late 19th-century American music. He began his musical education in New York City, studying with distinguished Latin American musicians before furthering his studies in Paris and Germany. His compositions reflect the influence of German Romanticism, often drawing inspiration from Liszt, Raff, and Grieg. Despite his inclination towards smaller character pieces, MacDowell demonstrated his formal mastery in larger works like the *Piano Concerto No. 2*. The concerto features three movements, each highlighting MacDowell's compositional abilities. In the first movement, titled *Larghetto calmato*, you'll hear serene and flowing melodies presented by the orchestra, with the piano soloist elaborating on these themes. Pay attention to the beautiful interplay between the soloist and the orchestra, as they engage in a musical dialogue within the classical sonata structure. MacDowell's use of unusual rhythms adds a unique flair to the music, creating a sense of calm reflection punctuated by emotional motifs and expressive dynamics. Listen for the gentle and introspective atmosphere that sets the tone for this captivating movement.

MacDowell's premature death came at age 48, cutting short a career that bridged Romanticism and emerging Modernism. His works continue to be appreciated for their rich melodies, expressive depth, and contribution to American classical music.

— Romina Soto-Solari '26

Overture to *Le Corsaire*, op. 21

Hector Berlioz (1803–1869)

Hector Berlioz's *Overture to Le Corsaire* was inspired by Lord Byron's poem "The Corsair." Berlioz embarked on the composition of this overture during a turbulent sea voyage from Marseille to Livorno, where he encountered a fierce storm that left a profound impression. Initially titled "The Tower of Nice," reflecting his experiences in Nice, it was later renamed "The Red Corsair" in homage to James Fenimore Cooper's novel *The Red Rover*, a work he deeply admired. Eventually published simply as *The Corsair* in 1852, this overture showcases Berlioz's vivid mastery of orchestration and advanced techniques. Look out for fast passages, syncopation, and exciting motifs from the woodwinds and upper strings.

— Romina Soto-Solari '26

SENIOR SOLOISTS



Top row (left to right): Briar Bell, Connor Bitterman
Bottom row (left to right): Lily Mitzel, Henry Dissell, Rachel Dumont

BRIAR BELL is a studio art and art history major from Helena, Montana. She has sung in the St. Olaf Cantorei as a soprano for three years, and has greatly enjoyed her time performing with the St. Olaf Lyric Theater the past two years. She is especially grateful to Dr. Engleman for all her time helping to develop her voice and confidence throughout college. After graduating, Briar will be pursuing further education with the goal of working in the field of art conservation and singing as much as she can along the way. When she's not singing, you can find her making paper in the Center for Art and Dance or researching old books at the library.

CONNOR BITTERMAN is a trumpet performance major from Brooklyn Park, Minnesota. During his time at St. Olaf, he has performed with the St. Olaf Orchestra, St. Olaf Band, St. Olaf Jazz 1, St. Olaf Philharmonia, and various chamber ensembles. In addition to participating in ensembles, Connor has worked in the music library, as an orchestra ensemble librarian, and junior counselor in residence life. Connor has been fortunate to study with Dr. Martin Hodel for the past four years. Outside of music, Connor enjoys skiing, yoga, tea, and making memories with his friends. After graduation, he will pursue a master of music in trumpet performance at the Indiana University Jacobs School of Music.

HENRY DISSEL is a political science and sociology and anthropology major from Montevideo, Minnesota. Though he started playing piano at the age of nine, it wasn't until the age of 14 that he really fell in love with the instrument — his passion sparked by his new teacher, Georgia Hanson. He would continue to study with Georgia until the end of high school, and played for her as much as he could until her death in early 2022. Henry currently studies with Dr. Christopher Atzinger, and hopes to, in one way or another, continue his piano education past his time at St. Olaf. When Henry isn't playing piano, he enjoys tossin' frisbees with the St. Olaf Disc Golf Club (of which he is co-founder and president), reading, taking saunas, and spending quality time with his friends and family. After graduation, Henry plans to pursue a career in law.

RACHEL DUMONT is a senior vocal performance major from Brunswick, Maine. At St. Olaf, she has sung soprano with the St. Olaf Chamber Singers, the St. Olaf Chapel Choir, and Agnes A Capella. She has also participated in the St. Olaf Lyric Theater opera productions over the past few years with Dr. Wilkerson and Dr. Kruse, which has been the highlight of her time at St. Olaf. She enjoyed studying voice and opera in Milan, Italy for her junior spring semester, and she will be traveling to Tuscany this summer to continue performing and studying opera. She has been incredibly grateful to be under the guidance and mentorship of the incredible Dr. Engleman for her entire time at St. Olaf. After graduation, Rachel plans to remain in Minneapolis and continue to study voice with Dr. Engleman before heading to graduate school to pursue her master's in voice performance. She is a passionate lover of art, music, and animals — especially her cat, Evie.

LILY MITZEL is a music education major from St. Paul, Minnesota. She plays oboe in the St. Olaf Orchestra and the St. Olaf Band, where she serves as vice president. In her time on the Hill, Lily has also played bells in Valhalla Ringers, sung in Manitou Singers, and participated in several student-led ensembles and chamber groups. She also works in the Music Organizations office and as a music theory course assistant. Lily has been lucky to study oboe with Dana Maeda, who has also served as her music education professor and advisor over these four years. In her (not so ample) spare time, Lily enjoys reading, doing crossword puzzles, and watching *The Bachelor* with friends. After graduating, Lily will complete her student teaching in the Twin Cities and then looks forward to beginning her teaching career and starting an oboe studio.

ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR

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.*

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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*

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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.*
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.*

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.*
Samuel Hall, *Charlottesville, Va.*
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 Wiemer-Hastings, *Cortland, Ill.*

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Evan Atchison, *Parkville, Mo.*
Morgan Ely, *North Pole, Alaska*
**^ Benjamin Gusdal, *Shoreview, Minn.*
** Avery Nevins, *Fort Collins, Colo.*

HARP

** Romina Soto Solari, *Lima, Peru*

†† Concertmaster

† Assistant concertmaster

** Principal/Co-principal

* Assistant principal

• Officer

^ Manager

- Librarian

Bass clarinet

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David Carter, *department vice-chair*
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Lisa McDermott, *academic administrative assistant*
Faith Kimbrell, *instrument coordinator*

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