

The St. Olaf Music Department Presents:

The St. Olaf Band

Timothy Mahr,
conductor



Sunday • March 11, 2012 • 3:30 p.m.
Skoglund Auditorium

•The Program•

Mid-America Overture (2007)

Robert Chamberlin '71 (b. 1950)

Robert Chamberlin is Professor of Music Theory and Composition at Webster University in St. Louis, Missouri. A member of the Webster University music faculty since 1973, he is Director of Music Theory and Musicianship. He has also served Webster University in a variety of administrative roles, including Director of Academic Advising, Director of Webster University's London campus, and Acting Dean of Students. In 1974 he coordinated an international festival of microtonal music, held at Webster University.

After graduating from St. Olaf College in 1971, Mr. Chamberlin did his graduate study in music theory and composition at Southern Illinois University in Carbondale and at the University of Illinois. His principal composition instructors include Arthur Campbell, W. Alan Oldfield, Will Bottje, Ben Johnston, Edwin London, and Salvatore Martirano. His compositions have been performed in the U.S. and abroad and include works for orchestra, wind ensemble, chamber ensembles, organ, chorus, dance, and incidental music for theatrical productions. The composer states:

Mid-America Overture is the result of a commission by the United States Air Force Band of Mid-America. The composition was recorded by this ensemble in 2007 and the recording was made available that year. Unfortunately, plans for a premiere performance by the commissioning ensemble never materialized.

Following the release of the recording, Dr. Leon Burke III, conductor of the University City Symphony Orchestra (MO) and the Alton Symphony Orchestra (IL) requested that the composition be orchestrated. I transcribed the overture for orchestra and it received its orchestral premiere with the University City Symphony Orchestra in 2009. An additional performance of the orchestral version is scheduled for performance by the Alton Symphony Orchestra as part of their 2011-2012 concert season.

This afternoon's performance is the premiere performance of *Mid-America Overture* as it was originally composed. I am delighted to be here at my alma mater for this occasion.
Fram! Fram!

Um Mitternacht (1901) from *Rückert-Lieder*

Gustav Mahler (1860–1911)

Laura Wilde '08, *mezzo-soprano*

Rückert-Lieder is a song cycle of five Lieder for voice and orchestra or piano by Gustav Mahler, based on poems written by Friedrich Rückert. The first four songs were premiered in 1905 in Vienna under Mahler's baton, together with his *Kindertotenlieder* (also on poems by Rückert). The set of songs is not a cycle in the narrowest sense, because the Lieder are independent, connected only by the poetry and common themes. However, they were published together and most often have been performed together and have come to be known as the *Rückert-Lieder*. *Um Mitternacht* omits the strings and the vocalist is accompanied by two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, bass tuba, timpani, and harp.

In July 1901, Gustav Mahler, the conductor and director of the Vienna Court Opera, retreated to his newly built villa in the Austrian Alps to devote his time to composition. It had been his custom since the beginning of his career to divide the working year so that his creative work was done in the summer. Mahler would work during these months away from the frantic pace of his very public life in a small, private, isolated hut that he had built for himself on a quiet spot by the lake some distance from the main house.

Um Mitternacht (At Midnight), penned by Friedrich Rückert circa 1835, contains three stanzas, each of which ends with the refrain "Um Mitternacht." The poem reflects youth, robust maturity, and old age.

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sternengewimmel
Hat mir gelacht
Um Mitternacht.

At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

At midnight
I projected my thoughts
out past the dark barriers.
No thought of light
brought me comfort
at midnight.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.

At midnight
I paid close attention
to the beating of my heart;
One single pulse of agony
flared up
at midnight.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

At midnight
I fought the battle,
o Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

At midnight
I surrendered my strength
into your hands!
Lord! over death and life
You keep watch
at midnight!

The Emperor (2011)

Egemen Kesikli '12 (b. 1989)

Egemen Kesikli '12, *guest conductor*
• premiere performance •

The biggest fan of the St. Olaf Band, Egemen Kesikli is an emerging composer honored with numerous performances across the United States. Born in 1989 in Diyarbakir/Turkey, he is the recipient of several awards including the “Beethoven Club – Belvedere Chamber Music Festival Composition Contest” and “James & Paula Nelson Young Composers Competition.” He also had the privilege to be selected as the Minnesota Collegiate Composer of the Year in 2011. Egemen is now pursuing a degree in Bachelor of Music at St. Olaf College, studying composition with Justin Merritt and Timothy Mahr, with the financial and moral support of the world-renowned pianists Guher & Suher Pekinel. Besides composing, he enjoys spending time with his friends, drinking coffee and finding cute animal pictures online. The composer writes:

The Emperor is about penguins.

When I went back to my hometown in Turkey during the summer of 2010, my mother showed me a picture of my brother and me, taken when I was 2 and my brother was 5 years old. In the picture, my brother was feeding me a bottle of milk, smiling with loving eyes, while I held a little toy emperor penguin. When my mother showed the picture to me, I laughed hysterically—I did not know that I had such a toy, or that I adored penguins when I was a little boy! At that

moment, I knew that I must write a piece dedicated to these gorgeous animals in good-looking tuxedos!

Throughout the piece, you will hear many details about the daily lives of emperor penguins: swimming, diving into water from the icy ground, protecting their eggs, walking pompously together, and singing. I hope you enjoy this musical reflection on these sharp-looking members of our universe!

Sì. Mi chiamano Mimì (1896)
from *La Bohème*

Giacomo Puccini (1858–1924)

Laura Wilde '08, *mezzo-soprano*

Puccini's famous opera, *La Bohème*, based on Henry Murger's novel *Scènes de la vie de bohème*, possesses an interesting choice of hero and heroine—Rodolfo, the poet so poor he must burn his discarded manuscripts for warmth, and the seamstress, Mimì. Set in 19th century Paris, the sad tale revolves around the travails of hard life and a love that sustains in the face of challenge.

In the opening act, Rodolfo and Mimì exchange their life stories in a moonlit garret apartment. Rodolfo shares his dreams and then Mimì responds with an aria that has since become one of the most notable and beloved in all of opera.

Sì. Mi chiamano Mimì,
ma il mio nome è Lucia.
La storia mia è breve.
A tela o a seta
ricamo in casa e fuori...
Son tranquilla e lieta
ed è mio svago
far gigli e rose.
Mi piaccion quelle cose
che han sì dolce malia,
che parlano d'amor, di primavera,
di sogni e di chimere,
chimera quelle cose che han nome poesia...
Lei m'intende?
Mi chiamano Mimì,
il perché non so.
Sola, mi fo
il pranzo da me stessa.
Non vado sempre a messa,
ma prego assai il Signore.
Vivo sola, soletta
là in una bianca cameretta:
guardo sui tetti e in cielo;
ma quando vien lo sgelo
il primo sole è mio
il primo bacio dell'aprile è mio!
Germoglia in un vaso una rosa...
Foglia a foglia la spio!
Così gentile il profumo d'un fiore!
Ma i fior ch'io faccio,
Ahimè! non hanno odore.
Altro di me non le saprei narrare.
Sono la sua vicina che la vien fuori
d'ora a importunare.

Yes, they call me Mimi,
But my name is Lucy
My history is brief
To cloth or to silk
I embroider at home or outside...
I am peaceful and happy
And it is my pastime
To make lilies and roses
I like these things
That have so sweet smell,
That speak of love, of spring,
That speak of dreams and of chimera,
These things that have poetic names
Do you understand me?
They call me Mimi,
And why I don't know.
Alone, I make
Lunch for myself the same.
I do not always go to mass,
But I pray a lot to the Lord.
I live alone, alone.
There is a white little room
I look upon the roofs and heaven.
By when the thaw comes
The first sun is mine
The first kiss of April is mine!
Rose buds in a vase
Leaf and leaf I watch it!
That gentle perfume of a flower
But the flowers that I make
Ah me! they don't have odor!
About me I would not know how to tell
I am your neighbor who come unexpectedly
to bother you.

Word by word translation by Terri Eickel

Fantasia, Theme and Variations
on *The Carnival of Venice* (1864)

Jean Baptiste Arban (1825–1889)
Rev. and ed. by Erik Leidzen,
Timothy Mahr and Noah Anderson

Noah Anderson '12, Allison Brumfield '14, Kate Fridley '14, and Jonathan Sanchez '15
bass clarinet

The professional band concerts of the early 20th century, directed by the likes of John Philip Sousa and Arthur Pryor, were significant social and musical events. The audiences were dazzled and the skills of the musicians were often tested in works similar to these variations on the *Carnival of Venice* composed by Jean Baptiste Arban. The composer is widely known to musicians as the author of the most famous performance method for brass ever written. His famous setting of *Carnival of Venice* first appeared in his method book, published in 1864. Many believe that the inspiration for these variations can be attributed to the music and performances of violin virtuoso and composer Niccolò Paganini (1782-1840).

The Northern Pines (1931)

John Philip Sousa (1854–1932)

Known as the “The March King,” John Philip Sousa was in residence at the famed National Music Camp at Interlochen during the final summers of his career. Inspired by the level of musicianship he found there, he was equally taken by the meritorious potential he perceived in the student body. Sousa was quoted as saying “So much is said from the negative side about the youth that it indeed restores one’s faith to find here, year after year, hundreds of boys and girls with such ideals, such marked ability and evident industry.”

Prior to his second visit in 1931, he composed *The Northern Pines* and dedicated the march to the camp and its founder, Dr. Joseph E. Maddy. He conducted the premiere of the work with the National High School Band at a Sousa Day program. Sousa signed over the royalties for the publication of this march to the National Music Camp.

His Eye is on the Sparrow (1986, 1999)

adapted and arranged by **Luigi Zaninelli** (b. 1932)
Words by Civilla D. Martin, 1905
Music by Charles H. Gabriel, 1905

Laura Wilde '08, *mezzo-soprano*

Performers and audiences around the world know the music of Luigi Zaninelli. Following high school, the composer was brought to the Curtis Institute of Music by Gian-Carlo Menotti. At age 19, he was sent to Italy by the Curtis Institute to study composition with the legendary Rosario Scalero (the teacher of Samuel Barber and Menotti). During his career, Mr. Zaninelli has served as composer-in-residence at the University of Calgary and the Banff School of Fine Arts. For many years he was the composer-in-residence at The University of Southern Mississippi. With more than 300 published works to his credit, Mr. Zaninelli has been commissioned to compose for all mediums, including opera, ballet, chamber music, orchestra, band, chorus, and solo songs. He also has composed several movie and television scores. *His Eye is on the Sparrow* is the first of his *Five American Gospel Songs*. The work is a tender setting of the hymn by Civilla Martin and Charles Gabriel. Martin wrote:

Early in the spring of 1905, my husband and I were sojourning in Elmira, New York. We contracted a deep friendship for a couple by the name of Mr. and Mrs. Doolittle, true saints of God. Mrs. Doolittle had been bedridden for nigh twenty years. Her husband was an incurable cripple who had to propel himself to and from his business in a wheel chair. Despite their afflictions, they lived happy Christian lives, bringing inspiration and comfort to all who knew them. One day while we were visiting with the Doolittles, my husband commented on their bright hopefulness and asked them for the secret of it. Mrs. Doolittle's reply was simple: “His eye is on the sparrow, and I know He watches me.”

The beauty of this simple expression of boundless faith gripped the hearts and fired the imagination of Dr. Martin and me. The hymn *His Eye Is on the Sparrow* was the outcome of that experience.

The next day she mailed the poem to Charles Gabriel, who supplied the music.

Verse 1:

Why should I feel discouraged,
Why should the shadows come,
Why should my heart feel lonely
And long for Heav'n and home,
When Jesus is my portion?
A constant Friend is He:
His eye is on the sparrow,
And I know He watches over me;
His eye is on the sparrow,
And I know He watches me.

Verse 2:

Whenever I am tempted,
Whenever clouds arise,
When songs give place to sighing,
When hope within me dies,
I draw the closer to Him,
From care He sets me free:
His eye is on the sparrow,
And I know He cares for me;
His eye is on the sparrow,
And I know He cares for me.

Refrain:

I sing because I'm happy,
I sing because I'm free,
His eye is on the sparrow,
And I know he watches me.
He watches me.

Dawn Flight (1994)

Philip Wilby (b. 1949)

British composer Philip Wilby was educated at the King's School and later at Leeds Grammar School, studying violin, organ and theory. During his time with the National Youth Orchestra he came under the influence of Herbert Howells who formed his early decision to take composition seriously. He then studied at Keble College, Oxford. He joined the Covent Garden Orchestra and later the Birmingham Symphony Orchestra. In 1972 he became Senior Lecturer in charge of Composition Studies at Leeds University.

His many compositions include works for keyboard, orchestra, educational music, chamber and sacred choral music as well as for concert band. He shares the following about *Dawn Flight*:

It is New Year's Day in Lealholme, situated in the North Yorkshire Moors National Park, England. It is early on a bright sunny morning, but there is a bite in the air and frost on the ground. In a field stand two 1918 Bi-planes. Into the stillness of the morning walk a small group of people. Suddenly, as the propellers are spun round and the machines roar into life, the aeroplanes climb into the matchless blue sky of the early morning. They soar and dive in exultant mock combat.

Our Guest Artist



Mezzo-soprano, **Laura Wilde**, was praised by *Opera News* as having “a ravishingly beautiful mezzo sound, [and] a fine sense of style and character.”

Originally from Watertown, South Dakota, Wilde’s love of music began with the trumpet. While attending the prestigious Interlochen Arts Camp as a trumpet player, she discovered her classical voice and was encouraged to also pursue that musical avenue as well. She attended St. Olaf College for her undergraduate degree, focusing at first on trumpet performance. Singing, however, became her true musical passion and she graduated with a Bachelor of Music in Vocal Performance. While studying with Janis Hardy and Mark Calkins at St. Olaf, she performed the title role in *Carmen*,

Ramiro in *La finta giardiniera*, and Lady Gertrude/Katisha in *An Evening with the Mikado*. She also created the role of Sarah in *The Binding of Isaac*, a BMI award-winning chamber opera by Matthew Peterson ’06.

Ms. Wilde earned her Master of Music degree from Indiana University, where she worked with renowned conductors and directors such as Arthur Fagen, Kevin Noe, Ronald Zollman, Michael Ehrman, and Vince Liotta and studied with Costanza Cuccaro. She performed the roles of Jo in Adamo’s *Little Women*, Isabella in Rossini’s *L’Italiana in Algeri*, and Prince Charming in Massenet’s *Cendrillon*. She was also the mezzo soloist in Benjamin Britten’s “The World of the Spirit.”

Ms. Wilde will be joining the Santa Fe Opera Apprentice Program for the 2012 season, where she will make her debut as the Deaconess in *King Roger*. During her three seasons as a Gerdine Young Artist with The Opera Theatre of Saint Louis, she performed the role of Omar in *The Death of Klinghoffer* under the musical and dramatic direction of Michael Christie and James Robinson and made her professional debut as Mrs. Segstrom in Isaac Mizrahi’s production of *A Little Night Music*, under the baton of Stephen Lord. She covered the roles of Cherubino in *The Ghosts of Versailles*, Marcellina in *The Marriage of Figaro*, and Zerlina in *Don Giovanni*. In addition, she is a two-time recipient of The Opera Theatre of Saint Louis Elihu Hyndman Memorial Award. In 2008, Wilde performed the role of Mrs. Ott in *Susannah* at the Chautauqua Music Festival Summer Voice Program, where she worked with Marlena Malas.

Ms. Wilde was a 2010 Metropolitan Opera National Council Auditions Semi-Finalist and was awarded Third Place in the 2011 Palm Beach Opera Competition, following her performance of the “Composer’s Aria” from Strauss’ *Ariadne auf Naxos*. *Palm Beach Daily News* proclaimed, “Wilde has an exuberant large mezzo of unique and fascinating timbre. She soared over the considerable Straussian accompaniment.” *Palm Beach Art’s Paper* wrote “Wilde has a large, dark voice that was able to be clearly heard above Strauss’ busy orchestration, and her voice kept its strength throughout, with a confident high B-flat just before the close.”

Ms. Wilde is currently a Marion Roose Pullin Artist in Residence with Arizona Opera. This season, she will perform the roles of Lola in *Cavalleria rusticana* and Siebel in *Faust*. She will continue with the company for the 2012-2013 season, performing the roles of Cherubino in *Le nozze di Figaro*, Stéphano in *Romeo et Juliette*, Ines in *Il Trovatore*, and Alisa in *Lucia di Lammermoor*.

The St. Olaf Band

TIMOTHY MAHR, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

Piccolo

Molly Schull, *Hayward, Wis.*

Flute

Alana Anderson, *Lakeville, Minn.*

Emily Baker, *Cedar Rapids, Iowa*

Δ Kelly Culhane, *Hartland, Wis.*

✧ Sonia Funkenbusch, *Hudson, Wis.*

Δ Chappy Gibb, *Oak Park Heights, Minn.*

Elizabeth Gosse, *Iowa City, Iowa*

Abbe Haller, *Centennial, Colo.*

Emily Haller, *Centennial, Colo.*

Δ Jung-Yoon Kim, *Chicago, Ill.*

†*Δ Megan Makeever, *Bozeman, Mont.*

Kelsee McDermott, *Maplewood, Minn.*

Cecilia Noecker, *St. Paul, Minn.*

Madeline Severtson, *St. Anthony, Minn.*

+ Ida Zalk, *Maplewood, Minn.*

Oboe

† Angela Boone, *Richardson, Texas*

* John Broadway, *Marquette, Mich.*

William Raun, *Minden, Neb.*

➤ Elizabeth Townsend, *Cedar Rapids, Iowa*

E-flat Clarinet

✧Δ Carianne Newstat, *Waukegan, Ill.*

Clarinet

Ryan Bak, *Colorado Springs, Colo.*

Joseph Barnard, *St. Paul, Minn.*

+Δ Sara Baumbauer, *Bozeman, Mont.*

Grace Clark, *Lawrence, Kan.*

Wes Durham, *Park Ridge, Ill.*

Thomas (T.J.) Hagen, *Stillwater, Minn.*

*• Clara Jung, *Rosemount, Minn.*

Δ Kayla Kaml, *Bemidji, Minn.*

Erinn Komschlies, *Appleton, Wis.*

† Anne Lips, *Orono, Minn.*

Jacob Meyer, *St. Paul, Minn.*

Amy Neidich, *Sioux Falls, S.D.*

Joohee Park, *Madison, Wis.*

Christopher Steer, *Eagan, Minn.*

Brittany Waletzko, *Albany, Minn.*

Bass Clarinet

†*Δ Noah Anderson, *Chanhassen, Minn.*

Allison Brumfield, *Tullahoma, Tenn.*

Δ Kate Fridley, *Apple Valley, Minn.*

Jonathan Sanchez, *Columbia, S.C.*

Contralto Clarinet

Jenny Mohn, *Eden Prairie, Minn.*

Contrabass Clarinet

Charlotte Bolch, *Gainesville, Fl.*

Bassoon

•Δ Anne Daily, *Anamosa, Iowa*

†* Joshua John, *Beaverton, Ore.*

Δ Chloe Mais, *Peabody, Kan.*

▼ Linnea Pierson, *San Jose, Calif.*

Alto Saxophone

Cianna Bedford, *New Germany, Minn.*

David Franzel, *Luck, Wis.*

†*Δ Kurt Hattenberger, *Lindstrom, Minn.*

Luke Obermann, *Austin, Texas*

Tenor Saxophone

Kelly Pomeroy, *Palo Alto, Calif.*

Baritone Saxophone

Matthew Kamrath, *Hutchinson, Minn.*

Cornet/Trumpet

Sarah Berry, *Cedar Rapids, Iowa*

Δ* Nathan Bishop, *Westlake, Ohio*

Rebecca Cooper, *Florence, Mass.*

Annie Grapentine, *Oak Park, Ill.*

Δ Tom Hadley, *Rochester, Minn.*

Δ Neil Hulbert, *Tacoma, Wash.*

† Tim McCarthy, *Brush Prairie, Wash.*

Matt Nelsen, *Cottage Grove, Minn.*

Kelsey Riha, *Waseca, Minn.*

Anda Tanaka, *Ames, Iowa*

William Wertjes, *Olympia, Wash.*

Horn

Nicole Danielson, *Watertown, Minn.*

*Δ Zachary Erickson, *Anoka, Minn.*

Katelyn Hewett, *Wauwatosa, Wis.*

† Jordan Kling, *Ashland, Ore.*

Ben Paro, *Duluth, Minn.*

Δ James Peterman, *Lino Lakes, Minn.*

Molly Raben, *Kenosha, Wis.*

Δ Kira Seidel, *Minneapolis, Minn.*

Trombone

Jesse Brault, *Westby, Wis.*

Δ Micah Buuck, *Edina, Minn.*

Zach Gingerich, *Conway, Ark.*

Francis Maginn, *Austin, Texas*

†* Cole Stiegler, *Plymouth, Minn.*

Matt Thompson, *Edina, Minn.*

Bass Trombone

Mitch Evett, *Wexford, Penn.*

Δ Robinson Schulze, *Santa Monica, Calif.*

Euphonium

*• Eric Choate, *Glendale, Ariz.*

Ian Cook, *DeKalb, Ill*

† Paul Davis, *St. Louis, Mo.*

Kimberly Moren, *North St. Paul, Minn.*

Tuba

Δ Erick Carlsted, *Howard Lake, Minn.*

† Lucas Sletten, *Dresser, Wis.*

* John Vranich, *New Ulm, Minn.*

String Bass

*Δ Benjamin Van Howe, *Marquette, Mich.*

Harp

Grace Clark, *Lawrence, Kan.*

Percussion

• Andrew Belsaas, *Rapid City, S.D.*

Michael Betz, *Mason City, Iowa*

Soren Docken, *Chatfield, Minn.*

Tommy Dolan, *Edina, Minn.*

Dan Frankenfeld, *Inver Grove Heights, Minn.*

Madeline Giordana, *Hudson, Wis.*

†* Alex Van Rysselberghe, *Lake Oswego, Ore.*

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▲ Soprano Saxophone

▼ Contrabassoon

† Principal/Co-principal

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