

The St. Olaf Music Department Presents:  
**The St. Olaf Band**  
Timothy Mahr, *conductor*



Dan Dressen, *tenor*  
Kent McWilliams, *piano*  
Jesse Brault '13, *conductor*

---

Sunday • April 7, 2013 • 3:30 p.m. • Skoglund Center Auditorium

---

Unauthorized photography or video and audio recording is prohibited.  
<http://www.stolaf.edu/multimedia>  
Please silence your cell phone, pager, or other personal communication device.

## Program

**Sinfonia in B-flat minor, Op. 153** (1872)

**Amilcare Ponchielli** (1834–86)  
ed. Luca Valenti

Lisa Sirch, a leading scholar on the music of Amilcare Ponchielli, summarized the Italian composer's contributions to the instrumental repertory this way:

In addition to his famous theatrical operas, Ponchielli also composed many instrumental works. His numerous pieces for band constitute an original body of work and should not be forgotten. These works consist not only of the typical marches and dance tunes, but also have light and agreeable passages, flowing from the fantasy and humor that today is noted only in “La danze delle ore” (The Dance of the Hours) from *La Gioconda*.

An operatic lyricism is at the foundation of the *Sinfonia in B-flat minor, Op. 153*. Sirch continues with thoughts on this work:

Ponchielli composed a number of instrumental pieces that he himself called symphonies, but they have very little to do with classical symphonies. These are instead compositions that follow the basic structure of the Italian opera overture. More precisely, Ponchielli's symphonies are modeled on Rossini's archetypal two-section structure: a slow introduction followed by a much longer central section in a fast tempo.

**Ancient Words, Current Realities!** (2012)

**James Lee III** (b. 1975)

This new work by James Lee III was made possible with funding from the Miles Johnson Endowment. It is inspired by biblical text from Luke 21:26–28:

*Men's hearts failing them for fear, and for looking after those things, which are coming on the earth: for the powers of heaven shall be shaken. And then shall they see the Son of man coming in a cloud with power and great glory. Any when these things begin to come to pass, then look up, and lift up your heads; for your redemption draweth nigh.*

The composer writes:

I have tried to provide a musical commentary on these verses that includes the elements of delicate dissonances, relative security, and a world engulfed with pleasure and revelry. As the music continues, there are harsh dissonant chords that evoke the panic and strife for some people as the result of the global financial crisis and extreme weather conditions. Throughout various passages, instrumental solos represent individual concerns, worries, and distresses. From time to time delicate dissonances transform into beautiful

gorgeous sonorities evoking nostalgia for a time of more youthful innocence and a carefree world of ease. However, a use of pedal points and rhythmic ostinati provide more of a sense of future uncertainties as the brass builds up to a climactic chord as the work ends.

James Lee III is an associate professor of composition/theory at Morgan State University in Baltimore. He holds a doctor of musical arts degree in composition from the University of Michigan and cites Michael Daugherty, William Bolcom, and Bright Sheng as his most influential composition teachers. In 2002 he was a composition fellow at the Tanglewood Music Center.

Lee's compositions have been premiered by some of the country's leading symphony orchestras, including those in Philadelphia, Memphis, and Indianapolis. Highlights include the premiere of Lee's *Beyond Rivers of Vision* with the National Symphony Orchestra and *A Different Soldier's Tale* with the Detroit Symphony Orchestra. The Baltimore Symphony Orchestra commissioned and premiered *Chupshah! Harriet's Drive to Canaan*, which is based on the life of Harriet Tubman. Lee's *Sukkot Through Orion's Nebula* was premiered by the New World Symphony Orchestra and has also been performed by the Cincinnati, Grand Rapids (Michigan), and Akron (Ohio) orchestras. Most recently, the Ritz Chamber Players premiered *Night Visions of Kippur* at the University of Washington in Seattle.

Lee is the winner of the Wladimir and Rhoda Lakond Award from the American Academy of Arts and Letters. The Sphinx Commissioning Consortium selected Lee for its third annual commission during the 2011–12 season.

**Mattinata** (1904)

**Ruggero Leoncavallo** (1857–1919)  
arr. Arthur Luck/Timothy Mahr

Dan Dressen, *tenor*

Noted primarily for his opera *Pagliacci* of 1892, Leoncavallo composed the song *Mattinata* for the Gramophone Company with the famed tenor Enrico Caruso's voice in mind. They recorded the work together in 1904.

*L'aurora di bianco vestita  
Già l'uscio dischiude al gran sol;  
Di già con le rosee sue dita  
Carezza de' fiori lo stuol!  
Commosso da un fremito arcano  
Intorno il creato già par;  
E tu non ti desti, ed invano  
Mi sto qui dolente a cantar.*

Beautiful morning is breaking  
with wonder and light, now the sun.  
The whole world from slumber  
is waking and kissing the flowers each one!  
Sweet raptures of life now are leaping,  
the roses have open'd their eyes,  
But thou my beloved still are sleeping,  
vain are my tears and my sighs.

*Metti anche tu la veste bianca  
E schiudi l'uscio al tuo cantor!  
Ove non sei la luce manca;  
Ove tu sei nasce l'amor.*

Wake my beloved, each shadow rending,  
come like the sunshine golden and gay.  
When thou are absent, night seems unending,  
when thou art near me lo' 'tis the day.

**Illuminatio** (2012)

**Jesse Brault** (b. 1992)

Kent McWilliams, *piano*  
Jesse Brault '13, *conductor*

*Illuminatio* (Latin for “Illumination”) was written in response to “Innovation in the Liberal Arts,” St. Olaf College’s campus theme of the 2012–13 academic year. In the traditional way of thinking about the liberal arts, the study of multiple, diverse disciplines can often seem to be a process of merely learning a plethora of diverse facts. However, one can recognize this process instead as a deeper enlightening, that of becoming aware. The study of diverse lines of thought not only gives one many different pieces of knowledge, but it heightens one’s perception of the world through experiencing many different perspectives of other human beings. The innovation is thus a change of the way one thinks about the process of learning in the liberal arts. *Illuminatio* seeks to capture musically this process of becoming aware.

The St. Olaf College Collaborative Undergraduate Research and Inquiry program sponsored Brault’s work on *Illuminatio*.

**New England Triptych** (1956)

- I. Be Glad Then, America
- II. When Jesus Wept
- III. Chester

**William Schuman** (1910–92)

William Schuman was a towering figure of American music during the 20th century. His career was marked by many honors, including being the first recipient of the Pulitzer Prize in Music in 1943 and having been president of both the Juilliard School of Music and the Lincoln Center.

In creating *New England Triptych*, Schuman expanded upon *William Billings Overture*, a work he had composed 13 years earlier. William Billings (1746–1800) was described by a contemporary as “the father of our New England music.” He was “a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person.” Born in Boston, Billings organized and wrote music for many singing schools, an action that was welcomed by the colonists who were glad to have their own music as the country’s relationship with England was deteriorating. Billings’ many “fugueing tunes,” of which *When Jesus Wept* is a prime example, achieved immense popularity at the time.

*New England Triptych* was first performed in 1956 and was conducted by Andre Kostelanetz, who had commissioned the work for the University of Miami Symphony Orchestra. Schuman requested that the following notes be used with any performance of the piece:

William Billings (1746–1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy

ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity that accounts for my use of his music as a point of departure. These pieces do not constitute a “fantasy” on themes of Billings, nor “variations” on his themes, but rather a fusion of styles and musical language.

### BE GLAD THEN, AMERICA

*Billings’ text for this anthem includes the following lines:*

Yea, the Lord will answer  
And say unto his people — behold!  
I will send you corn and wine and oil  
And ye shall be satisfied therewith.  
Be glad then, America,  
Shout and rejoice.  
Fear not O land,  
Be glad and rejoice. Hallelujah!

A timpani solo begins the short introduction, which is developed predominantly in the strings [reeds and conical brass]. This music is suggestive of the “Hallelujah” heard at the end of the piece. Trombones and trumpets begin the main section, a free and varied setting of the words “Be Glad Then, America, Shout and Rejoice.” The timpani, again solo, leads to a middle fugal section stemming from the words “And Ye Shall Be Satisfied.” The music gains momentum, and combined themes lead to a climax. There follows a free adaptation of the “Hallelujah” music with which Billings concludes his original choral piece and a final reference to the “Shout and Rejoice” music.

### WHEN JESUS WEPT

When Jesus wept the falling tear  
In mercy flowed beyond all bound;  
When Jesus groaned, a trembling Fear  
Seized all the guilty world around.

The setting of the above text is in the form of a round. Here, Billings’ music is used in its original form, as well as in the new settings with contrapuntal embellishments and melodic extensions.

### CHESTER

This music, composed as a church hymn, was subsequently adopted by the Continental Army as a marching song and enjoyed great popularity. The orchestral piece derives from the spirit both of the hymn and the marching song. The original words, with one of the verses especially written for its use by the Continental Army, follow:

Let tyrants shake their iron rods,  
And slavery clank her galling chains,  
We fear them not, we trust in God,  
New England's God forever reigns.

The foe comes on with haughty stride,  
Our troops advance with martial noise,  
Their vet'rans flee before our youth,  
And gen'rals yield to beardless boys.

### • Our Guest Artists •

Associate Dean for the Fine Arts and Professor of Music, **Dan Dressen** is an active tenor and can be heard on recordings of Aaron Copland's "The Tender Land" and Benjamin Britten's "Paul Bunyan" and "Company of Heaven." He earned a B.S. degree from Bemidji State University as well as an M.F.A and a D.M.A. from the University of Minnesota. Dressen's career has included performances with the Washington Opera, Minnesota Opera, Cleveland Lyric Opera, the Minnesota Orchestra, the St. Paul Chamber Orchestra, VocalEssence, and several appearances at the Aldeburgh Festival in England. He is editor of a seven-part anthology series of opera arias by Benjamin Britten and creator of a Nordic art song resource at St. Olaf College. Dan has led two music-focused Study Travel programs in Great Britain and Scandinavia in recent years.

**Kent McWilliams**, a piano professor at St. Olaf College, has enjoyed a successful performing career since his debut in Rachmaninov's Third Concerto with the University of Toronto Symphony Orchestra. Together with clarinetist Jun Qian, Kent recently recorded a CD for Albany Records titled "East meets West: music for clarinet and piano by Chinese composers". Kent presented the opening session at the 2010 MTNA national convention to help celebrate the 200<sup>th</sup> anniversary of Chopin's birth and has judged the national finals of the MTNA competition. Kent holds a DMA from the University of Montreal. He studied in Poland with Andrzej Jasinski while researching the Polish folk elements in Chopin's Mazurkas. Kent also earned an Artist Diploma in Stuttgart, Germany and completed both B.M. and M.M. degrees at the University of Toronto.

**Jesse Brault** of Westby, Wisconsin, is an aspiring young conductor and composer pursuing a B.M. degree in music theory and composition. He has had works performed throughout the United States, including performances in Boston as well as at the prestigious Aspen Summer Music Festival. In 2011 he earned an honorable mention in the Minnesota Music Educators Association collegiate composition contest. In addition to studying with Timothy Mahr and Justin Merritt at St. Olaf, he has studied with composer David Maslanka. Brault attended the International Conducting Workshop and Festival in Zlín, Czech Republic, and plans to pursue graduate studies in orchestral conducting.

# The St. Olaf Band

## TIMOTHY MAHR, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

---

### Piccolo

- Δ Molly Schull, *Hayward, Wis.*

### Flute

- Emily Baker, *Cedar Rapids, Iowa*
- Abby Buuck, *Edina, Minn.*
- Christina Espey-Sundt, *Minneapolis, Minn.*
- †\*Δ Chappy Gibb, *Oak Park Heights, Minn.*
- Elizabeth Gosse, *Iowa City, Iowa*
- Emily Haller, *Centennial, Colo.*
- Δ Jung-Yoon Kim, *Chicago, Ill.*
- Kelsee McDermott, *Maplewood, Minn.*
- Mariah Meyers, *Sioux City, Iowa*
- Elizabeth Ulanday, *Libertyville, Ill.*
- Joshua Weinberg, *St. Peter, Minn.*
- +Δ Ida Zalk, *Maplewood, Minn.*

### Oboe

- †Katie Heilman, *Lutherville-Timonium, Md.*
- William Raun, *Minden, Neb.*
- \*Elizabeth Townsend, *Cedar Rapids, Iowa*

### E-flat Clarinet

- ◇Δ Carianne Newstat, *Waukegan, Ill.*

### Clarinet

- Joseph Barnard, *St. Paul, Minn.*
- \*†Δ Sara Baumbauer, *Bozeman, Mont.*
- Rachel Berg, *Shorewood, Wis.*
- Δ Grace Clark, *Lawrence, Kan.*
- Jennifer Crawford, *Roselle, Ill.*
- Δ Kayla Kaml, *Bemidji, Minn.*
- Anna Koester, *Bloomington, Minn.*
- Δ Erinn Komschlies, *Appleton, Wis.*
- Zoe Kosmas, *Eden Prairie, Minn.*
- Annie Lips, *Orono, Minn.*
- + Jacob Meyer, *St. Paul, Minn.*
- Amy Neidich, *Sioux Falls, S.D.*
- Δ Joohee Park, *Madison, Wis.*
- Donyell Sison, *Cedar Rapids, Iowa*
- Annika Wayne, *Macomb, Ill.*
- Catherine Yokan, *Sioux Falls, S.D.*

### Bass Clarinet

- Allison Brumfield, *Tullahoma, Tenn.*
- †Δ Jonathan Sanchez, *Columbia, S.C.*

### Contralto Clarinet

- \*Δ Jenny Mohn, *Eden Prairie, Minn.*

### Contrabass Clarinet

- Charlotte Bolch, *Gainesville, Fla.*

### Bassoon

- Joshua Kosberg, *Wildwood, Ill.*
- † Conor Mackey, *Saint Charles, Ill.*
- \*Δ Chloe Mais, *Peabody, Kan.*
- ▼Δ Linnea Pierson, *San Jose, Calif.*

### Alto Saxophone

- Brian Craig, *Rochester, Minn.*
- \*†Δ David Franzel, *Luck, Wis.*
- Kayla Peterson, *Phoenix, Ariz.*
- Derek Smith, *Thousand Oaks, Calif.*

### Tenor Saxophone

- Jessica Anderson, *Gonzales, La.*

### Baritone Saxophone

- Dylan Polivany, *Buffalo, Minn.*

### Cornet/Trumpet

- Sarah Berry, *Cedar Rapids, Iowa*
- Rebecca Cooper, *Florence, Mass.*
- Tristan Frank, *Mount Horeb, Wis.*
- Δ Tom Hadley, *Rochester, Minn.*
- \*Δ Neil Hulbert, *Tacoma, Wash.*
- Austin Martin, *Thornton, Colo.*
- Stephen Martin, *Mounds View, Minn.*
- † Tim McCarthy, *Brush Prairie, Wash.*
- Kyle Schut, *Rockford, Minn.*
- Christopher Wellems, *Lincolnshire, Ill.*
- William Wertjes, *Olympia, Wash.*

### Horn

- Heather Bouma-Johnston, *Grayslake, Ill.*
- Elizabeth Crittenden, *Dekalb, Ill.*
- Δ Nicole Danielson, *Watertown, Minn.*
- Kayla Espindola, *Eden Prairie, Minn.*
- † Ellan Krubsack, *Maple Grove, Minn.*
- Δ Ben Paro, *Duluth, Minn.*
- Molly Raben, *Kenosha, Wis.*
- \*Δ Kira Seidel, *Minneapolis, Minn.*

### Trombone

- \*• Jesse Brault, *Westby, Wis.*
- † Zach Gingerich, *Conway, Ark.*
- Phillip Meyer, *Woodstock, Ill.*
- Matt Thompson, *Edina, Minn.*
- Ramsey Walker, *Vashon, Wash.*

### Bass Trombone

- ◇ Mitch Evett, *Wexford, Penn.*
- Δ Robinson Schulze, *Santa Monica, Calif.*

### Euphonium

- Nicholas Church, *Corte Madera, Calif.*
- †\*Δ Paul Davis, *St. Louis, Mo.*
- Nicholas Hoverstad, *Waseca, Minn.*
- Sam Schulte, *West Des Moines, Iowa*

### Tuba

- John-Paul Douglas, *Santa Barbara, Calif.*
- Peter Micholic, *Apple Valley, Minn.*
- †\*Δ Lucas Sletten, *Osceola, Wis.*
- Meredith Varie, *Indianapolis, Ind.*

### String Bass

- \* Benjamin Van Howe, *Marquette, Mich.*

### Harp

- Δ Grace Clark, *Lawrence, Kan.*

### Piano

- Anna Koester, *Bloomington, Minn.*

### Percussion

- \*† Michael Betz, *Mason City, Iowa*
- Δ Soren Docken, *Chatfield, Minn.*
- Δ Tommy Dolan, *Edina, Minn.*
- Dan Frankenfeld, *Inver Grove Heights, Minn.*
- John Kronlokken, *Eden Prairie, Minn.*
- Tim O'Grady, *Fort Collins, Colo.*
- Robin Wheelus, *Austin, Texas*

- English Horn
- ▲ Soprano Saxophone
- ▼ Contrabassoon

- 
- † Principal/Co-principal
  - \* Section Leader
  - Officer
  - + Librarian
  - ◇ Manager
  - Δ Miles Johnson Endowment  
Scholarship Recipient

---

### ST. OLAF DEPARTMENT OF MUSIC

- Alison Feldt, *chair*
- Kent McWilliams, *vice chair*

### MUSIC ADMISSIONS

- Mary Hakes, *coordinator*

### OFFICE OF MUSIC ORGANIZATIONS

- B.J. Johnson, *manager*
- Terra Widdifield, *assistant manager*
- Kevin Stocks, *assistant director for marketing and promotion*
- Mary Davis, *performance librarian/mechanical rights administrator*
- Christine Hanson, *assistant to music organizations*
- Tim Wells, *administrative assistant*
- Phone: (507) 786-3179
- Fax: (507) 786-3527
- [www.stolaf.edu/depts/music](http://www.stolaf.edu/depts/music)