

The St. Olaf Music Department Presents:

The St. Olaf Band

Timothy Mahr, *conductor*



Kira Seidel '14, *horn*

Saturday • May 3, 2014 • 3:30 p.m.
Boe Memorial Chapel

Unauthorized photography or video/audio recording is prohibited.
This concert is archived at <http://www.stolaf.edu/multimedia>
Please silence your cell phone or other personal communication device.
More information can be found at www.stolaf.edu/stolaf-band
and on Facebook: The St. Olaf Band

PROGRAM

La Dama Centinela (2010)

Luis Serrano Alarcón (b. 1972)

II. Entrada Real

Subtitled “A musical tribute to the Torres de Serrano, the emblematic monument of the city of Valencia,” this work was composed by a native son of Valencia, Spain. Luis Serrano Alarcón has gained an international reputation as a composer and conductor. Of the second movement of *La Dama Centinela*, titled *Entrada Real*, he writes:

During the 15th century, Valencia was a very important city of the Crown of Aragón and the Serranos gateway became the main entrance to the walled city. The fact that it was the most spectacular of the monumental gateways and faced towards the north turned it into the backdrop for the spectacular royal entrances. In addition to being an official reception, these ceremonies served to acknowledge the legitimacy of the king’s power and enabled the inhabitants of the city, his subjects, to pay homage to him. This movement, representing one of these spectacular entrances during the era when the city of Valencia was enjoying its greatest splendor, is structured in two sections. The first represents the royal entrance and the second is a dance which evokes the festival in the king’s honour that takes place after the entrance.

“In the Torres de Serranos are royal banners, many dolçainas, minister and trumpets.”

The above quotation, which gives the first section its title, is taken from *Libre de antiquitats de las Seu de València* and refers specifically to the entry of Prince Ferdinand, the future king Ferdinand the Catholic. The most important thing about the quotation is that it confirms that music played a very significant role in providing the event with greater solemnity. On all those occasions, the vaulted chambers, the central body and the *chemin de ronde* must have been filled with musicians, public authorities and the general public, transforming the appearance of the gateway into a genuine triumphal arch for ceremonial use. The movement progressively increases in tempo and intensity in developing the initial theme until reaching its climax, after which the *Danza Festiva* (Festival Dance) begins.

Huntingtower (1932)

Ottorino Respighi (1879 – 1936)

Ottorino Respighi once said that the “Italian genius is for melody and clarity.” These are two qualities apparent in his works, including the notable tone poems *The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals*. Described as a “painter of sound,” Respighi was commissioned by Edwin Franko Goldman, the founding president of the recently established American Bandmasters Association, to compose a new work for wind band. The resultant composition was premiered (along with the Gustav Holst masterwork *Hammersmith*) at a concert dedicated to John Philip Sousa, who had passed

away just a few weeks earlier. According to the program note from that concert, “The work was inspired during a sojourn at a small place called Huntingtower in Scotland.”

Marche Lorraine (1892)

Louis Ganne (1862 – 1923)
arr. Franz Mahl; ed. Frederick Fennell

French composer Louis Ganne studied at the Conservatoire de Paris with César Franck and Jules Massenet. During his career, he created many operas and operettas while maintaining notable conducting positions. He is well known today, however, for his patriotic marches, of which *March Lorraine* is a prime example. He based the second strain of the march on an ancient air from the Lorraine region.

Gjallarhorn (2004)
II. Heimdall

Ferrer Ferrán (b. 1966)

Kira Seidel '14, *horn*

While contemplating repertoire for the upcoming Mediterranean Tour of the St. Olaf Band, and with an eye toward featuring the principal hornist as a soloist, a pleasant discovery was made. Research uncovered a fine new work by a Valencian composer based on the Norse legend of the Gjallarhorn and its keeper, Heimdall, the guardian of the gods. Its composer is Ferrer Ferrán, a musician with a growing international reputation. Seeing how we are a college founded by Norwegian immigrants, named after a Norwegian saint, and performing in Valencia this coming June, the work seemed to be the perfect piece!

**Flourishes and Meditations
on a Renaissance Theme** (2010)

Michael Gandolfi (b. 1956)

Michael Gandolfi is a Boston-based composer who has been commissioned by major performers and ensembles. Currently, he heads the composition department at the New England Conservatory of Music. The following is from his score note:

Flourishes and Meditations on a Renaissance Theme was commissioned by “The President’s Own” United States Marine Band and is dedicated to them and their director, Colonel Michael J. Colburn. The work is a set of seven variations on a famous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Espanoleta* or “Little Spanish Tune.” I first knew this melody as quoted by Joaquin Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970’s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless time over the years. I was motivated to probe this elegant tune with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the

piece in a clear and streamlined orchestration. The basic nature of each variation is revealed in the labels that are placed in the score:

Theme

Variation I. A Cubist Kaleidoscope

Variation II. Cantus in augmentation: speed demon

Variation III. Carnival

Variation IV. Tune's in the round

Variation V. Spike

Variation VI. Rewind/Fast Forward

Variation VII. Echoes: a surreal reprise

Dusk (2004, rev. 2008)

Steven Bryant (b. 1972)

Steven Bryant studied composition at The Juilliard School with John Corigliano, at the University of North Texas with Cindy McTee, and at Ouachita University with Francis McBeth. He maintains an active career as a composer and conductor, and is one of the most often performed composers of band music of his generation. He writes:

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Noble Element (2002)

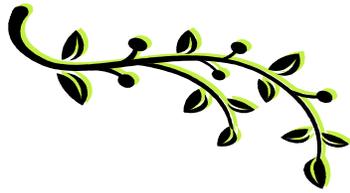
Timothy Mahr (b. 1956)

Noble Element was commissioned by the American School Band Directors Association (ASBDA) Foundation in observance of the 50th Anniversary of the ASBDA, with generous additional support from the Minnesota Music Educators Association (MMEA) and the Wenger Foundation. Dedicated to the 2002-03 MMEA All-State Symphonic Band, *Noble Element* was premiered by that ensemble under the composer's baton on August 3, 2002 at the ASBDA National Convention in Duluth, Minnesota. Mahr shares the following note:

The title of the work, *Noble Element*, is a rather fitting play on words for the occasion of this commission. A 50th anniversary is known as the golden anniversary. One may recall from high school chemistry class that gold is a noble element. As work began on this piece, the materials that came to mind had a noble sense about them. I found myself thinking about effort, sacrifice, intent, strength, and ideals as I developed the music.

Noble Element is a reflection on the founders, leaders, and members of the ASBDA who were noble in answering the inward call they heard to be teachers, to share fine music, and to enable a quality band experience for our nation's youth. In a much broader sense, this music composed in 2002 is also a direct response to the countless stories of sacrifice and courage that swept the world after the tragic events of September 11, 2001.

This work centers on the noble element within humanity. It acknowledges the world's present need for inspired efforts, especially from those who may not sense at first the inner strength to act upon their convictions. The music embraces struggle and success, conflict, and victory. It celebrates the potential nobility in us all.



• **Our Student Soloist** •

Kira Seidel '14 is a senior horn performance major from Minneapolis, MN. Along with the St. Olaf Band, she is principal horn of the St. Olaf Orchestra and participates in the Scholarship Brass Quintet and Horn Club on campus. Seidel was featured in a horn quartet with the St. Olaf Band earlier this year, and will also be featured as a senior soloist with the St. Olaf Orchestra later this spring. Next year, Kira will attend Arizona State University to pursue a master's degree in horn performance.

The St. Olaf Band

TIMOTHY MAHR, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

PICCOLO

+Δ Ida Zalk, *Maplewood, Minn.*

FLUTE

Emily Baker, *Cedar Rapids, Iowa*

Libby Brown, *Ipswich, Mass.*

Kristina Butler, *Burnsville, Minn.*

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

Elizabeth Gosse, *Iowa City, Iowa*

Emily Haller, *Centennial, Colo.*

Kelsee McDermott, *Maplewood, Minn.*

Δ Mariah Meyers, *Sioux City, Iowa*

Gabrielle Sanderson, *Maple Grove, Minn.*

Nick Swanson, *Dublin, Ohio*

Elizabeth Ulanday, *Libertyville, Ill.*

†Δ Joshua Weinberg, *St. Peter, Minn.*

+Δ Ida Zalk, *Maplewood, Minn.*

OBOE

† Angela Boone, *Richardson, Texas*

*• William Raun, *Minden, Neb.*

Luke Simonson, *Morristown, Minn.*

➤Δ Elizabeth Townsend, *Cedar Rapids, Iowa*

E-FLAT CLARINET

+Δ Jacob Meyer, *St. Paul, Minn.*

CLARINET

Δ Joseph Barnard, *St. Paul, Minn.*

Amanda Bauer, *Apple Valley, Minn.*

Rachel Berg, *Shorewood, Wis.*

Δ Grace Clark, *Lawrence, Kan.*

Δ Jennifer Crawford, *Roselle, Ill.*

Sarah DeVries, *Pella, Iowa*

Andrew Horton, *Lake Forest Park, Wash.*

Anna Koester, *Bloomington, Minn.*

†Δ Erinn Komschlies, *Appleton, Wis.*

Zoe Kosmas, *Eden Prairie, Minn.*

*•Δ Annie Lips, *Orono, Minn.*

Ben Lipson, *Centennial, Colo.*

+Δ Jacob Meyer, *St. Paul, Minn.*

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

Anja Pruijn, *Grand Rapids, Mich.*

Donyell Sison, *Cedar Rapids, Iowa*

Annika Wayne, *Macomb, Ill.*

BASS CLARINET

*Δ Allison Brumfield, *Tullahoma, Tenn.*

† Kate Fridley, *Apple Valley, Minn.*

Δ Jenny Mohn, *Eden Prairie, Minn.*

Δ Jonathan Sanchez, *Columbia, S.C.*

CONTRALTO CLARINET

Benjamin Cooper, *Florence, Mass.*

CONTRABASS CLARINET

Margaret Gerty, *Lindstrom, Minn.*

BASSOON

Ethan Boote, *Ada, Mich.*

† Joshua Kosberg, *Wildwood, Ill.*

Eliza Madden, *Burlington, Vt.*

~*Δ Linnea Pierson, *San Jose, Calif.*

ALTO SAXOPHONE

* Cianna Bedford, *New Germany, Minn.*

Brian Craig, *Rochester, Minn.*

Erica Hall, *Waseca, Minn.*

†Δ Derek Smith, *Thousand Oaks, Calif.*

Elizabeth Trites, *Overland Park,*

Kans.

TENOR SAXOPHONE

Jessica Anderson, *Gonzales, La.*

BARITONE SAXOPHONE

Δ Dylan Polivany, *Buffalo, Minn.*

CORNET/TRUMPET

Δ Sarah Berry, *Cedar Rapids, Iowa*

Eliza Block, *Tacoma, Wash.*

Rebecca Cooper, *Florence, Mass.*

Tristan Frank, *Mount Horeb, Wis.*

Drew Larson, *Wadena, Minn.*

Austin Martin, *Thornton, Colo.*

Stephen Martin, *Mounds View, Minn.*

†* Tim McCarthy, *Brush Prairie, Wash.*

Kellan Passow, *Maple Plain, Minn.*

Evan Twichell, *Oak Park, Ill.*

Christopher Wellems, *Lincolnshire, Ill.*

HORN

B Crittenden, *DeKalb, Ill.*

Nathan Crowe, *Wheaton, Ill.*

Claire Dennis, *Middleton, Wis.*

Kayla Espindola, *Eden Prairie, Minn.*

Madeleine Folkerts, *Port Orchard, Wash.*

Irene Henry, *St. Louis, Mo.*

Katelyn Hewett, *Wauwatosa, Wis.*

†*Δ Kira Seidel, *Minneapolis, Minn.*

TROMBONE

Whitney Lussier, *Charlotte, Vt.*

✧ Phillip Meyer, *Woodstock, Ill.*

Abigail Senuty, *Bellingham, Wash.*

Ben Stevens, *Rochester, Minn.*

†• Ramsey Walker, *Vashon, Wash.*

BASS TROMBONE

✧*Δ Mitch Evett, *Vernon Hills, Ill.*

Matthew Johnson, *Sudbury, Mass.*

EUPHONIUM

†•*Δ Paul Davis, *St. Louis, Mo.*

Nicholas Hoverstad, *Waseca, Minn.*

Adam Sanders, *Brentwood, Tenn.*

TUBA

Jack Langdon, *De Forest, Wis.*

†*Δ Peter Micholic, *Apple Valley, Minn.*

Michael Petzold, *Naperville, Ill.*

Meredith Varie, *Indianapolis, Ind.*

STRING BASS

* Micah Stoddard, *Omaha, Neb.*

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.*

Δ 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

