The St. Olaf College Department of Music presents

THE ST. OLAF ORCHESTRA

Northfield · Minnesota · USA

Steven Amundson, conductor

with guest artists:
Louis Epstein, narrator
Gary Gisselman, narrator
Tom Klein, Uilleann pipes
Kevin Kling, narrator

Sunday, November 16, 2014
3:30 p.m.
Skoglund Center Auditorium, Northfield, Minnesota
PROGRAM

Young Person’s Guide to the Orchestra: Benjamin Britten (1913-76)
Variations and Fugue on a Theme of Henry Purcell

Louis Epstein, narrator

From very early in this career, Benjamin Britten took an interest in children’s innocence and curiosity and composed prolifically for them. It is no wonder, then, that in 1945, Basil Wright commissioned Britten to write an educational piece about the instruments of the orchestra for a film for the Ministry of Education. He worked with his colleague Eric Crozier to write a narration that walks the audience through each instrument of the orchestra. The narration for this performance is adapted from Crozier’s original text, with a few embellishments and reductions. While the film was a great didactic tool, Young Person’s Guide to the Orchestra was premiered first in the concert hall by the Liverpool Philharmonic Orchestra and continues to be a concert favorite for audiences, young and old alike.

The opening theme is based on a hornpipe called Abdelazar, by Henry Purcell, which is stated first by the full orchestra, and then by each of the instrument families in varying keys. Motives from the theme are elaborated upon in each of the variations to show off the idiomatic qualities and character of each instrument, highlighted by the narrator. After all instruments have enjoyed their spotlight, the fugue brings them back together in the same order of entrance with a melody (subject) and countersubjects that further expand motives of Purcell’s theme. Though the piece is challenging to perform, Britten said “I never really worried that it was too sophisticated for kids – it is difficult to be that for the littler blighters!”

The Burning Wisdom of Finn McCool Victor Zupanc (b. 1959)

Kevin Kling, narrator and author of the text
Tom Klein, Uilleann pipes

“There are landscapes that speak to each of us, whether it’s a mountain, an ocean beach, a desert, a prairie. If you come from clay, from where does your clay call home?” These words from Kevin Kling pointed him to the traditional stories from his own ancestors in Ireland when writing this story. It comes from a cycle of stories that tell a saga of Finn McCool and his band of warriors; however, you will hear only a portion of the story from Finn’s childhood. When composer Victor Zupanc heard he would get to bring this Irish story to life, he was excited to explore traditional Celtic melodies. However, to illustrate Kling’s story of magic, mystery, leprechauns, and heroes, Zupanc wrote in many styles. He says, “this composition is full of surprises, and so the listener will hear music that is reminiscent of Danny Elfman’s circus-like film scores. At times there is a meditative minimalism that suggests the music of Arvo Pärt, and then it launches into driving rhythms influenced by the rock music of Peter Gabriel.”

Mr. Zupanc has composed music for nearly 300 plays at some of the most prestigious theaters in America, including The La Jolla Playhouse, The Guthrie, Playwrights Horizon, San Diego Rep,
He has composed many concert pieces for various choirs, orchestras, and chamber groups, and has received numerous major awards and honors around the country for his work, including two Hollywood Dramalogue Awards, two Theatre Critics Circle Awards, three McKnight Artist Fellows, a Fulbright, an award from the Jerome and Otto Bremer Foundations, and a Bush Foundation Artist Fellow award. His music has also been heard in China, Japan, Europe, South America, Great Britain, Australia, New Zealand, and Canada. In addition, he has scored several feature films and documentaries that have been distributed worldwide, including the critically acclaimed motion picture, *The Operator* by Jon Dichter. Mr. Zupanc’s theme music can also be heard weekly on the popular NPR program, *Krista Tippet On Being*. Since 1989, Mr. Zupanc has been the resident Music Director/Composer at the Tony Award winning Children’s Theatre Company of Minneapolis. Victor lives in south Minneapolis with his wife, Dianne, and two daughters, Luisa and Lydia.

**Peter and the Wolf**  
Gary Gisselman, narrator

When Prokofiev returned to the USSR in 1936 from his travels through Europe and America, he had to observe Stalin’s cultural policy of socialist realism. Socialist realism required artists to convey solely the struggles and triumphs of the proletariat in their work. Consequently, many composers set Russian folklore stories and used traditional Russian and Soviet songs. In a conversation with Nataliya Sats, the director of the Moscow Children’s Theater, Prokofiev formed the idea for *Petya i volk*, a symphonic tale about a Soviet boy scout named Peter who embarks on an epic adventure. He then composed, orchestrated, and wrote the narration for the piece during one week in the spring of 1936, and it was premiered shortly afterwards by the Children’s Theater.

Similar to Britten, Prokofiev introduces the instruments of the orchestra with thematic material. He builds on this idea by attaching a narrative, so that each instrument and respective theme, or leitmotif, represents a character of the story. Not only are the characters represented musically, but their actions as well, such as lowering down the rope, or the cat scurrying up the tree. As the narrator tells the story, listen to how the characters’ motives interact to illustrate the heroic tale of Peter.

**“Main Title” from Star Wars**  
John Williams (b. 1932)

Picture spaceships hurtling through the galaxy in pursuit of the next battle between good and evil. Do you hear a brass fanfare in the background, an opera chorus, or a string quartet? When George Lucas envisioned the film music for *Star Wars* (1977), he wanted an old-fashioned, large orchestra score and a mix of popular and classical styles to match his epic story. He had *Peter and the Wolf* in mind, because he gave each character a theme, or leitmotif, by which to recognize them as the narrative unfolds. Lucas couldn’t have imagined that the American jazz
pianist, John Williams, would not only prove a wonderful working partner, but produce a score that would break the sales' records and remain on the *Billboard* Top 20 list for 18 weeks.

The Main Title begins with a heroic fanfare-like theme presented by the brass. The heroic quality comes from the march rhythms, strong harmonic stability, and militaristic orchestration. The strings introduce the second, more romantic theme, though it still has heroic undertones. Because Williams wrote motivic and tuneful melodies, they are easily picked up and carried in our heads long after the performance. Williams is also known for depicting the drama and action of the plot, such as the representation of the hurtling spaceships by rapid scales in the strings. The grandeur of this score not only added epic dimensions to the film, but changed the way composers thought about film scoring. It continues to be a favorite, timeless classic with audiences everywhere.

—*Program notes by Sophia Butler ’15*
GUEST ARTISTS

Louis Epstein is Assistant Professor of Music at St. Olaf College. He received his B.A. in music with honors from Princeton University in 2006 and his Ph.D. in music from Harvard University in 2013. At St. Olaf, he teaches the sophomore music history survey and upper level courses on various topics in musicology. Though he now spends most of his time reading, researching, writing, and teaching music history, he is also a recovering clarinetist who studied with Evan Spritzer, Jo-Ann Sternberg, Jérôme Julien-Laferrière, and Ulrich Mehlhart. There is no video recording to prove or disprove that he once composed a piece for clarinet in which he simultaneously accompanied himself on piano. From 2010 to 2013 he directed a pop/rock/hip-hop-playing brass band, Hornography, in Somerville, Massachusetts. He currently lives in Northfield with his wife, Maggie, his two-year-old son, Rahm, and his dog, Panda.

Gary Gisselman has worked most of his life as a theatre director or artistic director at Chanhassen Theatres, Arizona Theatre Company, Children's Theatre Company of Minneapolis, Opera Workshop at the University of Minnesota, Park Square Theatre of St. Paul, ACT of Seattle, Pioneer Theatre in Salt Lake City, the Guthrie Theatre, and has been an artist-in-residence at St. Olaf for 15 years. He lives with his wife Margo in Minneapolis and they have two sons and three grandchildren, Hank, Roxy, and Murphy.

Tom Klein has played the Uilleann pipes for over 35 years, becoming engrossed in the enigmatic sound of the instrument while in high school. He was so ensnared by the pipes that he gave up a future in classical music (clarinet) for a life-long pursuit of them. Tom is largely self-taught, but much of his piping technique and repertoire has been gleaned from the likes of Mick O’Brien, Benedict Koehler, Liam O’Flynn, Tommy Reck, and others. Tom is especially interested in expanding the sonic palette of the pipes. By weaving non-traditional tones into unusual settings of traditional tunes, he endeavors to explore the potential the pipes possess when taken out of their usual sonic space.

Monologist and playwright Kevin Kling grew up in Osseo, Minnesota, and graduated from Gustavus Adolphus College. He has performed his plays in Sweden, Sydney and Perth, Australia, Edinburgh, Scotland, and in the Czech Republic. His autobiographic piece, Home and Away, premiered at the Seattle Rep and moved to Second Stage Theater, off Broadway, under the direction of David Esbjornson, where it received a Drama Desk Award nomination.

His plays have been produced at The Goodman Theater, The Jungle Theater, the Denver Center Theater, Seattle Rep, the Cincinnati Playhouse, Interact, the Guthrie, and regional theaters throughout the country. He has been awarded fellowships from the National Endowment for the Arts, The McKnight Foundation, The Minnesota State Arts Board, The Bush Foundation, and The Jerome Foundation. He is a McDowell Fellow and has received the Whiting Award, the A.P. Anderson Award, the VSA Jeahny, and the Eric Peterson Award.

He appears often at the National Storytelling Festival in Jonesborough, Tennessee, is a commentator for National Public Radio’s “All Things Considered”, and has authored five books published by Borealis Books; The Dog Says How, Holiday Inn, Big Little Brother, Big Little Mother, and On Stage with Kevin Kling. His book, Come and Get It, was chosen as the 2012 Minnesota Center for Book Arts “Winter Book”. Kevin has produced six storytelling CDs. His website is: www.kevinkling.com
VIOLIN I
Edward Barnes, Mayflower, Ark.
Rinnah Brown, Port Townsend, Wash.
† Claire Beisly, Mahtomedi, Minn.
Katelyn Berg, Fircrest, Wash.
Jared Brown, Gordonville, Va.
†† Seiji Cataldo, St. Paul, Minn.
William Gibb, Oak Park Heights, Minn.
Abigail Ham, Duluth, Minn.
Britta Holand, Park Ridge, Ill.
Sofia Kaut, Des Moines, Iowa
Daniel McDonald, Chesterfield, Mo.
Anna Perkins, Amherst, Mass.
Emily Reeves, Rapid City, S.D.
† Karen Van Acker, St. Charles, Ill.
Alanna Volland, Spring, Texas
Anna Wolle, Cedar Rapids, Iowa

** Sophia Butler, Burnsville, Minn.
Francesca Crutchfield-Stoker, Iowa City, Iowa
Wesley Douglas, Missoula, Mont.
* Eve Grabau, Northfield, Minn.
Maya Lehmann, Rapid City, S.D.
Erik McCoy, Iowa City, Iowa
Anja Pruim, Grand Rapids, Mich.
Marja Ronnholt-Howland, Minneapolis, Minn.
Kayleigh Shaffer, Tacoma, Wash.
Christina Solensten, Woodbury, Minn.
Katherine Wald, St. Paul, Minn.
Valerie Wilk, Caledonia, Wis.

VIOLA
Beret Amundson, Northfield, Minn.
James Bell, Wayzata, Minn.
William Bice, Henrico, Va.
Emily Bristol, Webster, Minn.
Lauren Culver, Salem, Ore.
Ethan Johnson, Austin, Minn.
Cameron Judge-Becker, Northfield, Minn.
Kelly McNeilly, Iowa City, Iowa
Emma Ritter, Omaha, Neb.
Joshua Wareham, West St. Paul, Minn.
Kyle Wasson, Woodinville, Wash.

CELLO
** Andrew Altmaier, Riverside, Iowa
~ Kelly Halpin, Algonquin, Ill.
Omar Macias, Plymouth, Minn.
Isaac Maier, Forest Lake, Minn.
Wille Wulder, Grand Rapids, Mich.
** Keegan O'Donohue, Greenville, Mich.
Brenna Peterson, Grand Forks, N.D.
Serena Tenenbaum, Boulder, Colo.
Samuel Viguere, Atlanta, Ga.
~ Andrew Wyffels, Plymouth, Minn.

BASS
Zoe Barlow, West Hartford, Conn.
Tiller Martin, St. Paul, Minn.
Kelsey Peterson, Grand Forks, N.D.
** Micah Stoddard, Omaha, Neb.
Kirsten Vezina, Stillwater, Minn.

FLUTE/PICCOLO
Margaret Schenk, Madison, Wis.
** Joshua Weinberg, St. Peter, Minn.

OBOE
Rebecca Accettura, Gurnee, Ill.
** Luke Simonson, Morristown, Minn.
~ Elizabeth Townsend, Cedar Rapids, Iowa

CLARINET
Rachel Berg, Shorewood, Wis.
** Erinn Konschlies, Appleton, Wis.
** Jacob Meyer, St. Paul, Minn.
Jonathan Sanchez, Columbia, S.C.

BASS CLARINET
Jonathan Sanchez, Columbia, S.C.

BASSOON
** Joshua Kosberg, Wildwood, Ill.
~ Eliza Madden, Burlington, Vt.

HORN
Andrew Chang, Aiea, Hi.
Kelsi Cox, Columbia, S.C.
Nathan Crowe, Wheaton, Ill.
Megan Dunlap, Albuquerque, N.M.
** Madeleine Folkerts, Port Orchard, Wash.

TRUMPET
Eliza Block, Tacoma, Wash.
** Tristan Frank, Mount Horeb, Wis.
William Wertz, Olympia, Wash.

TROMBONE
** Antonio Patrick, Tacoma, Wash.
Richard Stahl, Waseca, Minn.

BASS TROMBONE
Adam Sanders, Brentwood, Tenn.

TUBA
Lucas Sletten, Osceola, Wis.

PERCUSSION
Natalie Anderson, Chanhassen, Minn.
** Michael Betz, Mason City, Iowa
Soren Docken, Chatfield, Minn.
John Gronkoken, Eden Prairie, Minn.
Tim O'Grady, Fort Collins, Colo.

PIANO/CELESTA
Tim O'Grady, Fort Collins, Colo.

HARP
** Jennelle Allen, San Diego, Calif.
Grace Clark, Lawrence, Kan.

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♥ English Horn
▼ Contrabassoon