The St. Olaf Music Department presents:

The St. Olaf Band
Douglas Nimmo, guest conductor

Michael Jorgensen, baritone
John Lace ’79, guest conductor
Lucas Sletten ’15, tuba

Sunday • April 26, 2015 • 3:30 p.m.
Skoglund Auditorium
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More information can be found at www.stolaf.edu/stolaf-band
and on Facebook: The St. Olaf Band
**PROGRAM**

**Frenergy (1998/2006)**

John Estacio (b. 1966)

trans. Fraser Linklater

The combination of the words “frenetic” and “energy” clarify well the nature of Frenergy. Following the rhythmically charged percussion introduction, the piece passes around several brief melodic ideas among various instruments of the band. The first, a chromatic episode, is displayed in the woodwinds. It is followed by a fanfare in the brass, then by a subdued but energized melody in the flutes. All of these melodic ideas return in combination and new tonal centers. The piece is invigorated not only by a driving 6/8 meter, but also by the employment of a broad spectrum of percussion instruments and incisive articulation throughout the wind instruments.

**Othello (1977)**

Alfred Reed (1921-2005)

I. Prelude (Venice)
II. Aubade (Cyprus)
III. Othello and Desdemona
IV. Entry of the Court
V. The Death of Desdemona

Based on the William Shakespeare play, Othello symbolizes what Reed termed “A Symphonic Portrait for Concert Band/Wind Ensemble in Five Scenes (after Shakespeare).”

Each of the five movements is given a descriptive title and an accompanying line of text from the play. The first movement, “Prelude (Venice),” has the text “The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed” and sets the stage for the powerful theatrical (and musical) drama about to unfold.

Movement two, “Aubade (Cyprus),” represents a serenade, performed by wandering musicians beneath Othello and Desdemona’s window. The pleasant melody clarifies the text — “Good morning, General.”

The third movement, “Othello and Desdemona,” evokes the intense love shared by the two main characters and is illuminated by Shakespeare’s text, “She loved me for the dangers I had passed, and I loved her that she did pity them.”

“Entrance of the Court” (movement four) depicts the scene in which Othello, in a jealous rage, publicly accuses Desdemona of infidelity and then strikes her. The text for this movement is Iago’s sarcastic “Behold the Lion of Venice!”

The final movement, “The Death of Desdemona, Epilogue,” culminates the tragedy as Othello speaks his to his now deceased wife, “I kissed thee ere I killed thee. No way but this…”
**Tuba Concerto** (1984)  
Edward Gregson (b. 1945)

I. Allegro deciso

Lucas Sletten '15, *tuba*  
John Lace '79, *conductor*

Originally written for Brass Band (commissioned by the Besses o’ th’ Barn Band), this piece was first performed in the wind band version on June 1, 1984 in the Grieg Halle in Bergen, Norway, with Jon Fletcher as soloist. The concerto is in three movements, following the usual quick-slow-quick pattern. Today’s performance will feature the first movement, which is in a sonata form “shell,” with two contrasting themes; the first being rhythmic in character, and the second lyrical. There is a reference made in the development section to the opening theme of Vaughan Williams’ *Tuba Concerto*, but only in passing.

**Sunrise At Angel’s Gate** (1999)  
Philip Sparke (b. 1951)

The composer writes:

Perhaps there are no words, which can adequately describe the amazing natural phenomenon of the Grand Canyon — its majesty is simply too overpowering to be captured in worded language. Moreover, even the most artful and beautifully constructed photograph is unlikely to capture its grandeur. The best way to embrace an understanding of the canyon is to see it “live.”

Sunrise and sunset are considered the best times to view the Canyon, because the low-angle sun casts shadows that give depth, form, and rich color to the vast panorama. Angel’s Gate is one of the many named rock formations on the northern side of the Canyon, and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

**The White Rose** (1917)  
John Philip Sousa (1854-1932)

At a concert presented by the Sousa Band in York, Pennsylvania, it was told that a civic committee requested this march, for use at the famous York flower Festival, commemorating White Rose Day. (The white rose is the emblem of the House of York in England from which York, Pennsylvania acquired its name.)

While this march fits the “standard” feel and sound of a traditional march for wind band, today’s performance is neither “standard” in terms of traditional march architecture, nor is it well known as a “standard,” as are other Sousa marches. Architecturally, most marches include an introduction, leading to a first theme/strain (often repeated), then followed immediately by a second theme/strain with repeat, a trio, a “dog fight,” and a final closing theme/strain (sometimes repeated).

*The White Rose*, on the other hand, opens with a brief introduction, followed by a very brief eight-measure first strain (not repeated), and then an eight-measure extension. The substantive
thematic material is delayed until the second strain. This is followed by a lyrical trio (although not labeled as such), a dog fight, and a “decorated” restatement of the trio, which serves as the final/closing theme.

Today’s performance adds further complexity to the architecture with the insertion of a thirty-two-measure percussion interlude, which was arranged by Keith McConnell, percussionist in the Gustavus Band, class of 1983.

**Lux Arumque** (Light and Gold) (2005) 
Eric Whitacre (b. 1970)

The composer writes:

Lux Arumque began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of band commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand “Bliss” theme from my opera *Paradise Lost*.

This piece demonstrates the composer’s profound ability to capture the rich textures held innately within in the wind band. He does so by employing a largely understated dynamic spectrum, a “seasonal change” tempo, and use of harmonic language (with noted heavy emphasis upon major second intervals). Together, these elements embody a compelling sense of wonder, possibility, and fulfillment.

**The Easter Symphony** (1986) 
David Holsinger (b. 1945)

II. The Death Tree

Michael Jorgensen, baritone

In 1986, David Holsinger composed “The Death Tree” — a substantive and profoundly programmatic work for winds, percussion, and baritone voice, depicting the arrest, trial, and crucifixion of Jesus Christ. The piece begins in a quiet and mystical manner, with a significant atmosphere of questioning and confusion (The Garden Scene), setting the stage for a very fast-paced series of melodic and rhythmic motives (Trial and Related Events) that is juxtaposed with many meter changes. This leads to a dramatic and abrupt transition to the Crucifixion scene (unmetered), ending with three penetrating and incisive hammer blows to the cross, followed by a single faint voice, crying. Here, the composer offers a lament, sung by solo baritone voice, representing a poignant moment of reflection of the Good Friday story.

Behold, all you who pass this way.
Behold and see all you who pass this way –
If there be any sorrow like unto mine.
—Lamentations 1:2

The last section of the piece offers a strong sense of hope via previously-heard themes and a very quick tempo, climaxing on the very last note in a single solo chime.
Holsinger’s original intent was to compose “The Death Tree” as the second movement to a symphony for wind orchestra, solo voice, and massed choir, titled *The Easter Symphony*. In 1991, Gustavus Adolphus College commissioned Holsinger to complete the symphony by writing movement one, “Kings,” and movement three, “Symphonia Resurrectus.” The premiere performance was held on April 28, 1995 in Christ Chapel on the campus of Gustavus Adolphus College.

I wish to offer my sincere gratitude to Dr. Timothy Mahr and the musicians of the St. Olaf Band, for inviting me to rehearse and perform with the band during these past two weeks. It has been an honor and privilege to stand before this wonderful ensemble!
—Douglas Nimmo

- **Our Guest Artists** -

**Dr. Michael Jorgensen**’s latest performances include presentations with Bonnie Jorgensen on the life and music of Norwegian-American composer Theodora Cormontan (1840-1922) at St. Olaf College in Northfield, Minnesota; Luther College in Decorah, Iowa; the American Swedish Institute in Minneapolis; the Schubert Club in St. Paul; and the Norwegian-American Historical Association biennial members meeting on the campus of St. Olaf College. Additional recent activity includes performing as the bass soloist in Rossini’s “Petite messe solennelle” for the Tucson, Arizona Desert Song Festival and as soloist in recitals honoring composer Dominick Argento in a Courtroom Concert at the Landmark Center in St. Paul and for the University of Minnesota Libraries in Minneapolis. Mr. Argento attended both concerts.

In many years as a bass singer with the VocalEssence Ensemble Singers of Minnesota, Jorgensen soloed in world premiere works by composers Francis Grier, Steve Heitzeg, and Libby Larsen. He also soloed under conductors John Rutter, Helmut Rilling, and Nicholas McGegan, and performed the solo “An die Musik” by Schubert on Garrison Keillor’s “Prairie Home Companion.” Michael serves as a Professor of Music at Gustavus Adolphus College, where he has taught voice and other music-related courses since 1991.
John Lace ’79 is currently conducting the St. Olaf Band in preparation for guest conductors and teaching a conducting class during Dr. Mahr’s sabbatical leave. Lace received a bachelor’s degree in music education from St. Olaf College and a master’s degree in music education from the University of Minnesota. His first seven years of teaching were spent in the New Richland-Hartland school system, where he was in charge of the instrumental music program for grades 5 through 12. He spent the last 28 years at Anoka High School, where he conducted concert bands, marching band, jazz bands, pep bands, and numerous chamber ensembles. Mr. Lace commissioned a dozen new works for his concert band during his time in Anoka.

Lace has been active as a large group and solo/ensemble contest judge as well as a trumpet player and vocalist in the Anoka area. He lives in Andover with his wife Kari (’79) who teaches 8th grade choir at Jackson Middle School. His oldest daughter, Kira Lace Hawkins ’04, is currently Director of Theater Activities at Manchester College in North Manchester, Indiana. She has appeared recently on many stages in the Minneapolis area. Lace’s youngest daughter, Anna Riddle ’07, married fellow St. Olaf Choir member Rob Riddle ’08 and is teaching 8th grade English and directing show choirs at Caruso Middle School in Deerfield, Illinois. It has been a rare privilege for Mr. Lace to come back to St. Olaf College as a conductor and educator. Heartfelt thanks to all the faculty, staff, and St. Olaf Band members who have welcomed him home.

Professor of Music Emeritus Douglas Nimmo began his music education career in Montana in 1974, serving in Wolf Point and Havre, prior to beginning his tenure at Gustavus Adolphus College in 1987. He completed his 40-year career in June of 2014. At Gustavus he served as conductor of the Gustavus Wind Orchestra, taught instrumental conducting and instrumental methods, and supervised student teachers. Under his leadership, the Gustavus Wind Orchestra completed 27 tours, including seven international tours to East/Central Europe and Scandinavia. In collaboration with Gustavus Adolphus College, he led the commissioning of seven new compositions for the Gustavus Wind Orchestra. Dr. Nimmo is a recipient of the Gustavus Adolphus College Edgar M. Carlson Award for Distinguished Teaching, and was honored as the first holder of the Douglas Nimmo Endowed Professor for the Gustavus Wind Orchestra. He has earned degrees from the University of Minnesota–Duluth, Vandercook College of Music, and Arizona State University. He holds memberships in the American Bandmasters Association, National Association for Music Education, Phi Beta Mu, College Band Directors National Association, and Phi Kappa Lambda. In addition to his academic endeavors, he is an avid designer/builder of art furniture (northlightartfurniture.com). He and his wife, Ginny, are proud and happy parents of two adult children, Andrea (Brad) and Beth (Matt).

Lucas Sletten ’15 is from Osceola, Wisconsin, and will be graduating at the end of May with a degree in physics and mathematics. Starting this summer, he will be attending the University of Colorado, Boulder to pursue a graduate degree in physics. Lucas picked up the tuba in the 5th grade and has not looked back since. He has been a member of the St. Olaf Band since his freshman year and has toured with the band to California, Texas, Washington D.C., and Las Vegas. During his junior year, he studied abroad in Aberdeen, Scotland, where he took physics, math, and history courses. He also played tuba in the Granite City Brass, an excellent brass band that was founded over 150 years ago. Lucas is also a four-year member and current vice-president of the St. Olaf Orchestra.
THE ST. OLAF BAND
DOUGLAS Nimmo, GUEST CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

PICCOLO
Elizabeth Gosse, Iowa City, Iowa

FLUTE
Madeline Baccam, Clive, Iowa
Emily Baker, Cedar Rapids, Iowa
Kristin Benusa, River Falls, Wis.
Libby Brown, Ipswich, Mass.
Emily Bunnell, Savage, Minn.
Anna Koester, Libertyville, Ill.

BASSOON
Δ Ethan Boote, Ada, Mich.
†* Joshua Kosberg, Wildwood, Ill.
~ Eliza Madden, Burlington, Vt.

ALTO SAXOPHONE
• Brian Craig, Rochester, Minn.
Sophia Dahedl, Apple Valley, Minn.
Sean Miller, Roseville, Minn.
†∆* Derek Smith, Thousand Oaks, Calif.
Elizabeth Trites, Overland Park, Kans.

TENOR SAXOPHONE
△ Erica Hall, Waseca, Minn.

BARITONE SAXOPHONE
△ Dylan Polivany, Buffalo, Minn.

CORNET/TRUMPET
△ Sarah Berry, Cedar Rapids, Iowa
Conlan Campbell, Burnsville, Minn.
△ Rebecca Cooper, Florence, Mass.
Maia Erickson, Rochester, Minn.
△ Tristan Frank, Mount Horeb, Wis.
Annie Grapentine, Oak Park, Ill.
Drew Larson, Wadena, Minn.
David Pellegrini, Roseville, Minn.
Ben Seidel, Minneapolis, Minn.
△ Christopher Wellens, Lincolnshire, Ill.

HORN
Eleanor Arnold, Shoreview, Minn.
+ Nathan Crowe, Wheaton, Ill.
Claire Dennis, Middleton, Wis.
Megan Dunlap, Albuquerque, N.M.
△* Madeleine Fulkerts, Port Orchard, Wash.
Megan Gehle, Omaha, Neb.
△ Irene Henry, St. Louis, Mo.
Grace Wilson, Roseville, Minn.

TROMBONE
△* Phillip Meyer, Woodstock, Ill.
Antonio Patrick, Gig Harbor, Wash.
Erin Savre, Edina, Minn.
Richard Stahli, Waseca, Minn.
△ Ben Stevens, Rochester, Minn.

BASS TROMBONE
Andrew Hallberg, Minneapolis, Minn.
Jonas Widness, Mankato, Minn.

EUPHONIUM
Joshua Becker, Dallas Center, Iowa
Eric Nygren, Bloomington, Minn.
△ Adam Sanders, Brentwood, Tenn.
Karl Strobeck, Roseville, Minn.

TUBA
Jack Langdon, De Forest, Wis.
△* Peter Micholick, Apple Valley, Minn.
△ Michael Petzold, Naperville, Ill.
△ Lucas Sletten, Osceola, Wis.

STRING BASS
△ Micah Stoddard, Omaha, Neb.

HARP
△ Grace Clark, Lawrence, Kan.

KEYBOARDS
△ Michael Betz, Mason City, Iowa
Anna Koester, Bloomington, Minn.

PERCUSSION
△ Michael Betz, Mason City, Iowa
△ Soren Docken, Chatfield, Minn.
Dan Frankenfeld, Inver Grove Heights, Minn.
Andrew Hess, Ann Arbor, Mich.
△ John Kronlokkken, Eden Prairie, Minn.
△ Tim O’Grady, Fort Collins, Colo.
△ Robin Wheelus, Austin, Texas
Sarah Youngner, Apple Valley, Minn.

> English Horn
△ Soprano Saxophone
~ Contrabassoon

† Principal/Co-principal
* Section Leader
• Officer
+ Librarian
△ Manager
△ Miles Johnson Endowment Scholarship Recipient

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