
ST. OLAF BAND

HENRY L. DORN, *CONDUCTOR*

FAMILY WEEKEND HOMECOMING CONCERT



SATURDAY, OCTOBER 7, 2023 | 7:30 P.M.

SKOGLUND AUDITORIUM

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Program

Out of the Shadows (2002)

Henry L. Dorn (b. 1988)

Note from the composer:

This work is largely inspired by an earlier work for antiphonal brass and percussion: *Shadows*. *Shadows* was a winner of the 2011 Dallas Wind Symphony Fanfare Composition Contest and was premiered at a Dallas Wind Symphony concert by the University of Oklahoma Wind Symphony. While completing my undergraduate degree at the University of Memphis, I had the fortune of studying with Kamran Ince, a student of Joseph Schwantner. My senior year there, we hosted Dr. Schwantner as composer-in-residence for our new music festival. I was introduced his music and it had a very profound effect on me and the way I write. In his work for orchestral winds and percussion *and the mountains rising nowhere* (inspired by Carol Adler's poem "Arioso"), there is a moment that appears like the sight of mountain tops suddenly clear and in view, rising from nowhere, with a stepwise rising theme in the horns. The idea of it was so very clear to me and inspired my short burst of energy titled *Shadows*.

The themes from *Shadows* take on new meaning a little over 10 years later in *Out of the Shadows*, particularly as we continue to weather the effects of a global pandemic and (presently) the international crisis resulting from Russia's recent invasion of Ukraine. With the start of the pandemic in early 2020, all large ensemble performances came to a halt across the country. The always bustling Time Square in New York City was completely empty. The world around us fell silent in the shadow of COVID-19. And now two years later, we are all trying to emerge from that shadow and forge a new pathway forward. The music returns — "...the sound returns," which are the words following "and the mountains rising nowhere" in Adler's poem.

Premiere performance on March 12, 2023 at Furman University by the 2023 South Carolina All-State Senior Band (David Biedenbender, Conductor)

First Suite in E-flat (1909)

Gustav Holst (1874–1934)

First Suite in E-flat is now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the *Chaconne* are E-flat, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are E-flat, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an E-flat, but instead of rising, it descends to a D, and then a G — the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium, and string bass and is repeated throughout the ensemble 16 full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E-flat major chord that concludes the movement.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe, and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

— Program notes by Esmail Khalili for the Wind Repertory Project

Concerto for Horn, Winds, and Percussion (2007)

Kazimierz Machala (b. 1948)

Madeleine Folkerts '17, *horn*

Note from the composer:

A native of Poland, Kazimierz Machala is an active performer, composer, and teacher. He studied horn at the Janacek Academy of Music and Dramatic Arts in the Czech Republic. Machala, who was the first horn player in Juilliard's history to receive the doctor of musical arts degree, received third prize at the 1974 International Music Competition for Woodwinds and Brass in Prague. During 1989–2009, he taught at the University of Illinois at Urbana-Champaign and is currently the professor emeritus of horn.

Machala was principal horn with the Sydney Symphony Orchestra in Australia for from 1979–1986 and has made numerous appearances with that ensemble as soloist, as well as with Cracow Radio Orchestra, the Masan Symphony Orchestra in South Korea, Sinfonia da Camera, and many other symphonic ensembles. He appeared at the International Horn Workshop in Lahti, Finland, performing with the Horn Choir of the Eastman School of Music. In September 2002, he premiered his *Concerto for Horn, Winds and Percussion* with the Wind Symphony at the University of Illinois. The work received a subsequent east coast premiere on February 19, 2011 by the University of Maryland Wind Orchestra.

Madeleine Folkerts '17 joined the Great Falls Symphony and Chinook Winds in 2017 after completing degrees in performance and psychology/neuroscience at St. Olaf College. In addition to her work in Great Falls, she is the principal horn of the Bozeman Symphony and frequently performs in other orchestras across the state. She teaches horn at the University of Montana, as well as maintaining a private studio of students throughout Montana. She has performed as a member of the Big Sky Festival Orchestra and the National Repertory Orchestra, as well as in other festival ensembles. She has toured nationally and internationally as a soloist with the St. Olaf Band and St. Olaf Orchestra. Originally from Washington, she enjoys adventuring outdoors in her free time.

INTERMISSION

Variations on an Original Theme, Op. 36 (“Enigma”) (1899)

Edward Elgar (1857–1934)
trans. Merlin Patterson

- Theme “Enigma”: *Andante*
- Variation I. “C.A.E.”: *L'istesso tempo*
- Variation II. “H.D.S-P”: *Allegro*
- Variation III. “R.B.T.”: *Allegretto*
- Variation IV. “W.M.B.”: *Allegro di molto*
- Variation V. “R.P.A.”: *Moderato*
- Variation VI. “Ysobel”: *Andantino*
- Variation VII. “Troyte”: *Presto*
- Variation VIII. “W.N.”: *Allegretto*
- Variation IX. “Nimrod”: *Moderato*
- Variation X. “Dorabella”: *Intermezzo: Allegretto*
- Variation XI. “G.R.S.”: *Allegro di molto*
- Variation XII. “B.G.N.”: *Andante*
- Variation XIII. “***”: *Romanza: Moderato*
- Variation XIV. “E.D.U.” *Finale: Allegro*

On the evening of October 21, 1898, Edward Elgar, who had endured a long day teaching the violin, sat down at the piano and began to improvise for his adoring wife, Alice. At one point, she exclaimed, “That’s a good tune.” Coming out of his musical reverie, Elgar then inquired, “Eh! Tune, what tune?” Alice replied, “Play it again, I like that tune” and asked, “What is that?” In one of the great understatements in music history, her husband remarked, “Nothing — but something might be made of it.” Elgar proceeded to entertain his wife further by varying the tune by refracting it through the prismatic personalities of some of their friends: “Nevinson would have looked at it like this.” From such casual beginnings, Elgar created the score that would establish his international reputation as a composer, ensuring that he would never again have to teach violin lessons: the *Variations on an Original Theme, Op. 36*, now known as the “Enigma” Variations.

The “Dark Saying” of the “Enigma” Variations

Just three days later, Elgar wrote to his friend August Jaeger about the new work: “I have sketched a set of variations (*orkestry*) on an original theme: the variations have amused me because I’ve labelled ’em with the nicknames of my particular friends — *you* are Nimrod.” Having completed the score on February 19 of the following year, Elgar sent it to Nicholas Vert, who was the British agent for the great conductor Hans Richter. Richter was enthusiastic about the piece and conducted the triumphant premiere in London on June 19, 1899. The piece was soon performed around the world: Rimsky-Korsakov heard it in St. Petersburg and praised it highly; Mahler conducted the score in New York.

Just before the first performance, Elgar laid the foundation for generations of speculation about the meaning of this work when he wrote a mystifying letter to the program annotator for the premiere, C.A. Barry: “The Enigma I will not explain — its ‘dark saying’ must be left unguessed...Further, through and over the whole set, another and larger theme ‘goes’ but is not played.” Elgar may not have “explained” the “dark saying,” but he made veiled allusions to the “enigma” for the rest of his life. Interestingly, the word “enigma” appears in the manuscript score only once, above the theme itself, and the word is in Jaeger’s handwriting rather than that of the composer.

Elgar identified so strongly with the theme of the variations that he occasionally used the first few bars in lieu of his signature. In the same letter to Jaeger quoted above, he confessed, “I’ve liked to imagine the ‘party’ writing the var[iation] him (or her) self and have written what I think they would have written — if they were asses enough to compose — it’s a quaint idea.” If the theme alone is the “enigma,” then the “*Enigma*” Variations are an act of inspired self-portraiture, for what matters to Elgar is the way his friends see *him*, not the way he portrays *them*. The amusing idiosyncrasies of the “friends pictured therein” are relevant only to the extent that they reflect back the composer’s own complex personality. Abetted by his propensity for teasing ambiguity, Elgar’s ingenious strategy succeeded beyond his wildest dreams; his mystifications have engaged amateur musical sleuths, tantalized scholars, and beguiled listeners for over a century.

A Closer Look

Elgar casts his score as a theme and 14 variations, with the ninth variation providing the climax and the last one serving as an extended finale. After the melancholy theme, which Elgar felt reflected “my sense of the loneliness of the artist,” the first variation follows without pause and bears the initials of Alice (I. *C.A.E.*). The next variation evokes the nervous chromatic scales that Hew David Stuart-Powell (II. *H.D.S.-P.*), who was an accomplished amateur pianist, and used to warm up his hands before beginning to play. The next three variations expropriate the character traits of three lively and disparate men. Richard Baxter Townshend (III. *R.B.T.*) pedaled about the byways of Worcestershire on a large tricycle. William Meath Baker (IV. *W.M.B.*) was noted for his good-humored truculence. Richard Penrose Arnold (V. *R.P.A.*), the otherwise pensive son of the famous poet Matthew Arnold, enjoyed acting in amateur theatricals. By contrast to these lively men, the gentle Isabel Fitton (VI. *Ysobel*) was a violist who studied with Elgar, who wrote for her use the string-crossing exercise heard throughout this variation. While Elgar’s attempts at teaching architect A. Troyte Griffith (VII. *Troyte*) to play the piano invariably came to a tumultuous conclusion — listen for the slamming piano lid at the end of this variation — the two men remained fast friends.

Winifred Norbury (VIII. *W.N.*) was an elegant lady who lived in an exquisite 18th-century house; this variation is pervaded by a gentle nostalgia for a gracious bygone era. Next comes the heartfelt climax of the entire score (IX. *Nimrod*), which was inspired by a conversation about Beethoven’s slow movements that Elgar had with the German-born Jaeger. (Jaeger’s nickname, which provides the title for this variation, is an elaborate pun: Elgar transmuted the German word *Jäger* — *jaeger* in the Anglicized spelling — that means “hunter,” into the mighty hunter from the Bible, Nimrod.) Dora Penny (X. *Dorabella*), the charming young daughter of a local clergyman, enjoyed dancing in the Elgar’s drawing room as the composer improvised at the piano; this light-footed *intermezzo* surely reflects the tone of these occasions. George Robinson Sinclair (XI. *G.R.S.*) was a brilliant organist who owned a vivacious bulldog named Dan, whose canine antics amused and inspired Elgar. The next two variations are more introspective: although an amateur, Basil G. Nevinson (XII. *B.G.N.*) evinced great proficiency as a cellist, while three asterisks at the head of the next variation (XIII. ***: *Romanza*) discreetly allude to the initials of Lady Mary Lygon, who had just embarked on a long sea voyage. The boisterous finale (XIV. *E.D.U.*) is an overt self-portrait, for one of Alice Elgar’s pet names for her husband was Edu, a shortened form of the German version of his first name, Eduard — thus “*E.D.U.*” A return of the “Nimrod” variation, combined in counterpoint with a triumphant version of the “Enigma” theme brings the work to an exultant close.

— Program notes by Byron Adams for the
Philadelphia Orchestra’s concert program,
February 27–29, 2020

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PICCOLO

†Carter Allen-Weyenberg, *Sullivan, Wis.*

FLUTE

Daniel Boskovic, *Sammamish, Wash.*

Leylah Boulos, *Apple Valley, Minn.*

Elizabeth Diaz, *Cary, N.C.*

Elizabeth Doty, *Centennial, Colo.*

Claire Engler, *Charlottesville, Va.*

Owen Erickson, *Holmen, Wis.*

Chloe Greene, *St. Paul, Minn.*

Emilia Gusdal, *Shoreview, Minn.*

Caroline Juhl, *Prior Lake, Minn.*

Cole Kehrberg, *Golden Valley, Minn.*

Emily Philbrook, *St. Anthony, Minn.*

Lissi Reid, *Edina, Minn.*

-Caroline Russell, *Westport, Conn.*

†*+Katherine Van Epps, *Kenyon, Minn.*

OBOE

■Phoebe Joy, *Illinois City, Ill.*

†*•Lily Mitzel, *St. Paul, Minn.*

Anna Rothfusz, *Washington, Ill.*

Noah Schilbe, *Spokane, Wash.*

CLARINET

Selma Artang, *Duluth, Minn.*

Vincent Giza, *Culver City, Calif.*

Eliza Johnson, *Fairway, Kan.*

Christian Kremer, *Mitchell, S.D.*

Oslo Martin Risch, *St. Paul, Minn.*

◆Liam McBride, *Falmouth, Mass.*

Lauren Mitchell, *Farmington, Minn.*

†*Max Okagaki, *Minneapolis, Minn.*

Erin Pratt, *Omaha, Neb.*

◆Anna Schmidt, *St. Paul, Minn.*

Abigail Towle, *Hopkins, Minn.*

Alexandra Williams, *Eyota, Minn.*

BASS CLARINET

Elle Davis, *Tualatin, Ore.*

^Emma Gross, *Sioux City, Iowa*

†*❖Matthew Krische, *New York, N.Y.*

BASSOON

~*Katie Barden, *Madison, Wis.*

†Sarah Hall, *Houston, Texas*

Maggie Walker, *Bozeman, Mont.*

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Sarah Gingerich '11, *assistant director of music organizations for project management*

Jonathan Kopplin, *associate librarian for ensembles and performing rights*

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†Sebastian Whitcomb, *Andover, Minn.*

TENOR SAXOPHONE

◆Eskil Irgens, *Trondheim, Norway*

Cole Monson, *East Bethel, Minn.*

BARITONE SAXOPHONE

Isaac Kitange, *Rochester, Minn.*

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Tait Butterfield, *Portland, Ore.*

†*□Zac Carlson, *Sioux Falls, S.D.*

Lexi Cucchiari, *Buffalo, Minn.*

Samuel Hall, *Charlottesville, Va.*

Nicholas Little, *Cokato, Minn.*

□Isabella Marek, *St. Paul, Minn.*

□Evelyn Miller, *Oak Park, Ill.*

Nathan Moon, *Maple Grove, Minn.*

Samuel Morton, *Glenwood, Minn.*

HORN

†Matthias Baese, *St. Paul, Minn.*

•Elizabeth Delaney, *Ames, Iowa*

Rel Edwards, *Apple Valley, Minn.*

Aidan Fitzpatrick, *Duluth, Minn.*

^Jack Kiehne, *St. Paul, Minn.*

-Elinor Kosek, *Middleton, Wis.*

†*•Anja Logan, *Brookfield, Wis.*

Laura Maeda, *Inver Grove Heights, Minn.*

William Ulrich, *Medford, N.Y.*

Róisín Walsh, *Tinley Park, Ill.*

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†*•Jacob Dreifort, *Santa Monica, Calif.*

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William Kroner, *Oro Valley, Ariz.*

Jacques LeMay, *Minneapolis, Minn.*

Francis Munson, *Des Moines, Iowa*

Brenden Ravndal, *St. Anthony Village, Minn.*

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Quinn Munson, *St. Paul, Minn.*

Astrid Urberg-Carlson, *Minneapolis, Minn.*

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Julia Kauth, *River Falls, Wis.*

*Ian Knowles, *Chaska, Minn.*

TUBA

Parker Barrette, *Lisle, Ill.*

Genevieve Levinson, *Highland Park, Ill.*

Erik Olson, *River Falls, Wis.*

†*Jesse Wiemer-Hastings, *Geneva, Ill.*

STRING BASS

Gabriel Katzenmeier, *Manhattan, Kan.*

HARP

†*MaKenzie Kuckkan, *Rhineland, Wis.*

ORGAN

Parker Barrette, *Lisle, Ill.*

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Alex Bang'O, *Burnsville, Minn.*

Morgan Ely, *North Pole, Alaska*

^*Benjamin Gusdal, *Shoreview, Minn.*

Karl Kittleson Wilker, *Washington, D.C.*

†*Avery Nevins, *Fort Collins, Colo.*

Abby Schroeder, *Rochester, Minn.*

†Principal/Co-Principal

*Section leader

•Officer

^Manager

-Librarian

~Contrabassoon

■English horn

□Flugelhorn

◆E-flat clarinet

❖Contrabass clarinet

◆Bass saxophone

+Alto flute

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Lisa McDermott, *academic administrative assistant*

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