Homecoming &
Family Weekend Concert

St. Olaf Orchestra
Steven Amundson, conductor

with guest artists:
Charles Lazarus
&
Martin Hodel

Saturday, September 29 • 7:30 p.m.
Skoglund Center Auditorium • St. Olaf College
The Program

Spanish Dance No. 1  Manuel de Falla   (1876 - 1946)

Throughout his career, De Falla strove to compose music that elevated Spanish Gypsy music to high art, while maintaining its vibrant flair. One of his more successful zarzuela operas in this spirit was La Vida Breve (The Short Life) dating from 1905. Depicting life in the charming city of Granada, Spain, this light-hearted work explores energetic bursts of emotional drama in a tangled web of Andalusian characters. The first two dance scenes from this work were later arranged into an orchestral showpiece, “Spanish Dance No. 1.”

Notes by Tom Niemisto, ’07

Un Tango Nuevo from Pura Vida!  Daniel Kallman (b. 1956)

The composer provided these comments about his work:

In 2005 I was commissioned to write a new work for the Minnesota Orchestra, which was premiered on their Viva Latino! Young Person's Concert Series in February 2006. The composition was featured with Latino works by composers from Mexico, and Central and South America. One of the purposes of my new work, entitled Pura Viva!, was to introduce the children in the audience to some of the better known forms of music to come from that region of the world. The first movement was composed in the popular Brazilian and Cuban styles (the cha cha and mambo). The third and final movement is a set of variations on the musical theme of the Mexican Hat Dance. The premiere was preceded by a wonderful performance of the hat dance by third grade students from a local magnet arts school. The middle movement, Un Tango Nuevo (A New Tango) was also written for dancers, naturally a male-female couple. Since the premiere, the tango has been performed successfully as a concert piece without dance. It features that king of Argentinean instruments, the accordion, which carries the main theme in the beginning and closing sections of the movement.

Daniel Kallman’s compositions for orchestra, winds, and choir are widely published and performed across the United States, Europe and East Asia. His steady stream of commissions also includes music for worship, theater, dance, and the young musician. He has composed for the National Symphony Orchestra, the Air Force Academy Band, The Hong Kong Children’s Choir, the Minnesota Orchestra, A Prairie Home Companion, the Great River Shakespeare Festival, VocalEssence, and a wide variety of vocal and instrumental ensembles. He has received support from the American Composers Forum, Meet the Composer, and the McKnight and Jerome Foundations.

As a composer of music for worship, Kallman is best known for his liturgical setting “Light of Christ” which is published in the Lutheran hymnal With One Voice and in the new Presbyterian hymnal Holy Is The Lord. His church choir anthems, hymn settings and other liturgical service music are sung widely throughout the country.

Kallman resides in Northfield, Minnesota where he has served as a member of the music faculty of St. Olaf College and as a church musician. He currently works full time as a composer/arranger. The principal publishers of Kallman’s music are Shawnee/Mark Foster Press (children’s choir), Morning Star Music (church choir), Boosey and Hawkes (winds and choral) and MMB Music (orchestral). Many other titles are available through several other publishers including the composer’s own company, Kallman Creates Publications. All of his works and other musical activities are catalogued on his website at www.kallmancreates.com
Symphonic Dances from West Side Story

Leonard Bernstein (1918 - 1990)

Leonard Bernstein’s *West Side Story* is possibly the most famous piece of musical theatre in America. The work received its stage premiere in August of 1957 with mixed critical reviews. It was not until 1961 with the release of the film version by MGM studios that *West Side Story* became popular with the general public. Seen as a fusion of opera, ballet, and Broadway musical traditions, the work has become a subject of study for students in the fields of music, theatre, and dance.

The story is a setting of Shakespeare’s *Romeo and Juliet* in 1950’s New York City. Two rival gangs, the American “Jets” and the Puerto Rican “Sharks”, serve the roles of the feuding families. The lovers are Tony (a Jet) and Maria (sister of a Shark), and their tragic story plays out against a backdrop of brick, pavement, and chain-link fence rather than Renaissance Verona.

The *Symphonic Dances from West Side Story* is unique among musical theatre scores because all of the music in the suite comes from dance sequences rather than feature songs. Bernstein skillfully draws on several popular idioms to create music that evokes the cultures of the Sharks and Jets. Played as one continuous movement, the sections are as follows:

**Prologue:** The opening augmented fourth, prominent in all the dances, sets an uneasy scene. The two gangs begin a jaunty dance that grows more aggressive and violent until an all out brawl ensues, broken up by the police.

**Somewhere:** In a visionary dance sequence, the two gangs are united in friendship. This same music is later used in the duet between the lovers Tony and Maria.

**Scherzo:** The gangs break through the city walls and suddenly find themselves in a world of space, air and sun.

**Mambo:** Perhaps the most famous music of the entire show, the two gangs dance competitively at a gym. Here is one instance of Bernstein’s ability to take a popular form, the Latin mambo, and effectively score it for full orchestra.

**Cha-cha:** Tony and Maria see each other for the first time and dance alone. Despite their different backgrounds the cha-cha is a dance that both cultures understand.

**Meeting Scene:** Not actually a dance but one of the critical moments of the story, this music accompanies the couple’s first spoken words.

**Cool, Fugue:** Bernstein synthesizes a classical fugue with jazz to create the backdrop for the Jets struggling to contain their rage at the death of their leader.

**Rumble:** Layers of rhythm and angular melodic fragments accompany the climactic battle between the Sharks and Jets.

**Finale:** The music recalls the vision of “Somewhere” as Maria mourns Tony’s death.

*notes by Luke Varland, ’07*

This original piece was written by Lazarus following a trip to Hawaii and is one of a suite of pieces inspired by the islands. The trumpet line is written in the style of hand percussion and is full of fiery pyrotechnics meant to depict the fountains of lava flowing from the Big Island’s active volcano.


Music of the Rom, or Gypsy music, has enjoyed a resurgence in popularity through the recordings of Taraf de Haidouks, Musafir and the Gipsy Kings. Some experts believe that there is no “pure” Rom music, that it has always been adapted to include elements of its home culture. In that same spirit, this original piece displays the incredible instrumental virtuosity that is a hallmark of the style.

Dos Gardenias Isolina Carillo (1907-1996) arr. John Wasson

This evocative tune is recognizable from the film The Buena Vista Social Club chronicling the musicians and music of the members-only club of the same name that had its heyday in Havana in the 1940s and 50s. It’s a classic bolero, a slow, romantic ballad, which originated in Cuba and quickly gained global popularity. Written by pianist and arranger Isolina Carillo in the 1930s, the song became a staple of every bolero singer’s repertoire. Cuban singer/bandleader Antonio Machín was so closely identified with Dos Gardenias that his band played the tune at his funeral – just before sprinkling his grave with rum as a tribute!

Tribute to Antonio Carlos Jobim arr. John Wasson

Brazilian musical legend Tom Jobim was the primary force, along with João Gilberto, behind the creation of the bossa nova sound and its global popularity. This suite pays tribute to several of the singer/pianist/songwriter’s most well known works including Quiet Nights and No More Blues. The latter, also known as Chega de Saudade was written in 1958 and was an entirely fresh take on the straight samba rhythms so well known in Brazil. Bossa nova, which can be translated as “new wave” or “new wrinkle” was more intimate, less percussive and hinted at the cool jazz sensibility gaining popularity at the time.

Zorba the Greek Mikis Theodorakis (b. 1925) arr. John Wasson

Arranged here to spotlight two soloists, Zorba was written by Mikis Theodorakis - one of Greece's most important composers. A very political creature, Theodorakis is said to have turned down several offers to serve as president of Greece, and was also a contender for the Nobel Peace Prize. The virtuosic piece is well known as the theme from the Oscar-winning film by the same name.

notes by Mele Willis
Guest Artists

Trumpeter Charles Lazarus’s eclectic career has been met with acclaim from critics worldwide. Lazarus made his main stage Carnegie Hall solo debut with the New York String Orchestra at the age of 19 while still a student at The Juilliard School in New York. He has been a member of the Dallas Brass, Meridian Arts Ensemble, Canadian Brass, and currently the Minnesota Orchestra. He has been on the trumpet faculties of Princeton University and St. Olaf College, and he has performed and taught master classes in every US state, Canada, South America and throughout Europe and Asia.

Lazarus is an avid proponent of original music and is active as a soloist and composer. In July 2007, he premiered his original orchestra pops show, A Night in the Tropics, with the Minnesota Orchestra and Osmo Vanska. He has performed his own compositions for the Montréal and Ottawa international jazz festivals, live on Radio Canada, and he has two music videos featuring his compositions that have aired nationally on Canadian television. Charles has been a soloist with the Minnesota Orchestra, North Carolina Symphony, Les Violons du Roy, Les Jeune Virtuoses de Montréal and the McGill Chamber Orchestra. He has performed with the New York Trumpet Ensemble, The New York Big Brass, The London Brass, Montréal Symphony and with back up bands for Barry White and Joe Williams. He has recorded for television, and film scores, as well as with major symphony orchestras, and numerous classical, pop, and jazz ensembles. Lazarus has recently released a solo CD of all original music, entitled Solo Settings, featuring a unique collaboration between diversely talented composers and performers including fellow members of the Minnesota Orchestra.

Photo by Tony Scodwell
Joining Mr. Lazarus this evening...

Minneapolis-based, jazz pianist and composer Mary Louise Knutson was recently selected as one of five finalists in the Kennedy Center’s Mary Lou Williams "Women in Jazz" Pianist Competition. Her debut jazz trio CD is entitled “Call Me When You Get There.” Drummer Craig Hara is a multi-faceted musician and educator who is equally likely to be seen playing trumpet or guitar. He can be heard on several film and TV soundtracks and onstage in the Santa Barbara Chamber and LaCrosse Symphonies. Hara arranged several of the pieces for A Night in the Tropics and is the producer of Charles’s recordings. Originally from St. Paul, bassist Jeff Bailey is a founding member of the jazz/funk ensemble Moveable Feast and has produced three CDs for Lifescape Records.

Martin Hodel has performed as a soloist, chamber musician and orchestral player in the U.S. and around the world. He played full time in the trumpet section of the Minnesota Orchestra for the 2005-06 season. As Principal and Solo Trumpet with the Eastman Wind Ensemble, Hodel toured the U.S. and Japan, and he has toured coast to coast with the Dallas Brass. He has also shared the stage with jazz artists Joe Henderson, Maria Schneider, Slide Hampton, Claudio Roditi, David Murray, and Jimmy Heath, and has toured Germany with organist Bradley Lehman as part of the Hodel-Lehman Duo. A CD by the Duo, In Thee is Gladness, recorded in Emden, Germany has been recently released on Larips Records. Hodel appears as a soloist on seven other compact discs, has performed live with the St. Olaf Choir on Garrison Keillor’s radio program, A Prairie Home Companion, performed on live MPR Classical 99.5, and on national broadcasts of the programs Sing for Joy and PipeDreams. Hodel holds a doctorate in trumpet performance and a Performer’s Certificate from the Eastman School of Music, a master of music from the University of North Carolina at Chapel Hill, and a bachelor’s degree in music education from Goshen College. His teachers have included Charles Geyer, Barbara Butler, Allen Vizzutti, Donald Hunsberger, James Ketch, Raymond Mase, Craig Heitger, David Hickman and Anthony Plog. This past year, Hodel studied Baroque (natural, valveless) trumpet and 18th century trumpet literature in Germany while on sabbatical from St. Olaf with Edward Tarr, the leading expert on early trumpets and trumpet literature.
THE ST. OLAF ORCHESTRA
STEVEN AMUNDSON, conductor ~ RICHARD ERICKSON, manager

VIOLIN I
Olivia Bailey, Port Angeles, Wash.
Anna Bakk, Medina, Minn.
Allison Bengfort, Davenport, Iowa
Katherine Chatelaine, Owatonna, Minn.
Sean Dennis, Salina, Kan.
~Michaela Gansen, Cedar Falls, Iowa
~Helen Hassinger, West Plains, Mo.
**Sarah Johnson, Fairbanks, Alaska
Katherine Jones, Woodland Park, Colo.
Katherine Madden, Grand Forks, N.D.
Christy Mooers, Seattle, Wash.
Nicole Parks, Blaine, Minn.
*Hannah Reitz, Northfield, Minn.
Zachary Scanlan, Ham Lake, Minn.
Ean Ulrich, Owatonna, Minn.
Emily Vigne, Monktown, Vt.

VIOLIN II
Aurora Adamson, Sandpoint, Idaho
Green Bouzard, Waverly, Iowa
Isaac Chaput, Mansfield Center, Conn.
Anna Dalager, Austin, Minn.
Mikaylin Heine, Westminster, Colo.
~**Brianna Hirst, Minot, N.D.
Kiersten Holland, Park Ridge, Ill.
Emily McLoughlin, Lindstrom, Minn.
Joseph Mitchell, Minneapolis, Minn.
Alycia Overbo, Devils Lake, N.D.
Molly Pappenheim, Milwaukee, Wis.
Katelyn Reid, Northfield, Minn.
Sarah Rinehart, Northfield, Minn.
Katarina Schmitt, Naperville, Ill.
*Anna Schoessler, Penfield, N.Y.
Bern Youngblood, La Grande, Ore.

VIOLA
**Geoff Carlisle, Clackamas, Ore.
Levi Comstok, Indianapolis, Ind.
Rebecca Dyer, Mt. Pleasant, Iowa
Katherine Fitzgerald, Monument, Colo.
Mary Elise Hahn, Cedar Falls, Iowa
Laura Groggel, Omaha, Neb.
Brita Johnson, Anchorage, Alaska
**Jeffrey Neil, Vienna, Va.
Emily Pfau, Rapid City, S.D.
Jennifer Rothenberger, Kearney, Neb.
Holly Wiedenhoeft, Beaver Dam, Wis.

CELLO
Rachel Dougherty, Fairway, Kan.
Sarah Gingerich, Conway, Ark.
Beau Gray, Fargo, N.D.
Briana Griffin, Newton, Kan.
Suzi Hintz, Black Hawk, S.D.
Hilary James, Golden, Colo.
David Moon, West Plains, Mo.
**Tom Niemisto, Northfield, Minn.
^Kirsten Peterson, Grand Forks, N.D.
Erik Radio, Shoreview, Minn.
Paul Sauey, Reedsburg, Wis.

BASS
Bayard Carlson, Sioux Falls, S.D.
^^Eric Graalum, Fargo, N.D.
Jonah Hacker, Madison, Wis.
Carl Haskins, Lancaster, Wis.
Bryan Runck, Lomberton, Minn.

FLUTE/PICCOLO
Rebecca Lambrecht, Neenah, Wis.
**Willa Lengyel, Eureka, Calif.
Corinne Mona, Severna Park, Md.

OBOE
**John Groerich, St. Louis, Mo.
**Martha Schwehn, Valparaiso, Ind.
Lauren Seidel, Minneapolis, Minn.

ENGLISH HORN
Keeley MacNeill, Spearfish, S.D.
Lauren Seidel, Minneapolis, Minn.

CLARINET
Lauren Cook, Lincoln Neb.
**James McKone, Mason City, Iowa
**Whit Noble, Williamstown, Mass.

BASS CLARINET
Lauren Cook, Lincoln, Neb.

BASSOON
Luke Opel, Apple Valley, Minn.
Esther Terpenning, Boulder, Colo.
Allison Wagner, Edina, Minn.

CONTRABASSOON
Luke Opel, Apple Valley, Minn.

HORN
Timothy Dwight, Brooklyn Park, Minn.
Chloe Reiling, Bozeman, Mont.
**John Schwehn, Valparaiso, Ind.
Clayton Smith, Norcross, Ga.
Andrew Watt, St. Paul, Minn.

TRUMPET
Jacob Dalager, Austin, Minn.
**Paul Heggeseth, Cypress, Texas
Matthew Preloger, Sioux Falls, S.D.

TROMBONE
**Michael Murchison, Laurel, Md.
Stephen Peterman, Lino Lakes, Minn.
Katherine Virkler, Columbia, Mo.

TUBA
Daniel Larson, Minnetonka, Minn.

PERCUSSION
Mitchell Ebert, Bloomington, Minn.
D.J. Erickson, Bloomington, Minn.
Eric Heimsoth, Grinnell, Iowa
Michelle Pease, Sioux City, Iowa
**Amanda Thorstad, Sun Prairie, Wis.

HARP
**Anna Hagens, Middleton, Wis.
Kerstin Magnuson, Mahtomedi, Minn.

SAXOPHONE
Kaitlin Ericson, Maple Plain, Minn.

PIANO
Christopher Evatt, Mertztown, Pa.

ACCORDIAN
Barry Costanzi, Buffalo, Minn.

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