
ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

ST. OLAF ORCHESTRA

STEVEN AMUNDSON, *CONDUCTOR*

SPRING PERFORMANCE RECORDING



BROADCAST: SUNDAY, APRIL 11, 2021

*RECORDED: MARCH 27, 2021
SKOGLUND AUDITORIUM*

St. Olaf Philharmonia

Martin Hodel, *conductor*

Scenes from the Song of Hiawatha, Op. 30

Hiawatha Overture

Samuel Coleridge-Taylor (1875–1912)

The *Hiawatha Overture* to Samuel Coleridge-Taylor's *Scenes from the Song of Hiawatha, Op. 30* is a vibrant and alluring introduction to his trilogy of cantatas for solo voices, chorus, and orchestra. Samuel Coleridge-Taylor was an Anglo-African composer most well-known for this work. He grew up in a musical household and, as such, pursued a degree at the Royal College of Music in England. He worked as a composer and a conductor alongside the support of fellow British composer and mentor, Edward Elgar. Coleridge-Taylor's legacy as a composer, conductor, and activist can be found in both Europe and the United States.

Henry Wadsworth-Longfellow (1807–1882) was a celebrated poet and author of the text from which Coleridge-Taylor derives his cantatas. Longfellow's epic poem "The Song of Hiawatha" follows the story of the fictional Ojibwe warrior Hiawatha and his tragic love for a Dakota woman. In recent years, concerns have arisen about how Longfellow's poem portrays the nature of indigenous peoples. These concerns arise from the way that Longfellow puts his fictional Ojibwe characters in conversation with European colonizers. It exhibits the exoticization and conversion of native culture that was characteristic of European-centered depictions of the "West" prominent in literary narratives of the time.

While Longfellow's poetry presents a discordant narrative of the Ojibwe people, Coleridge-Taylor was attracted to the text because he saw it as a vehicle through which he could communicate the struggles of racism in pre-Jim Crow America. Coleridge-Taylor was deeply invested in his family's history and often considered their connections to America. As such, the *Hiawatha Overture* gave Coleridge-Taylor a place to reflect on his views of pan-Africanism, segregation, and necessary equality in the United States. In 1901, after its English premiere, the Coleridge-Taylor Choral Society staged an all-Black performance of the cantata in the United States. Its success was so impactful that the piece became a unifying work for Black activists at the turn of the 20th century. Coleridge-Taylor's carefully deliberated excerpts of Longfellow's texts worked harmoniously with the narrative activists sought to establish. Ultimately, the intent of Coleridge-Taylor's piece was to support Black culture in the United States and provide a unifying, musical experience in which anyone could take part.

Hiawatha Overture slowly introduces the audience to small melodic motives that are later fully realized in a tantalizing introduction. Throughout the piece, each wind instrument has a featured solo, often complementing or contradicting the strings and winds around them. Coleridge-Taylor's harmonic decisions echo dissonance, yet effortlessly remain tonal with unexpected variations throughout. He draws from the melodic and rhythmic forms of concert spirituals by H.T. Burleigh. While his writing takes inspiration from popular songs in America, Coleridge-Taylor also stays close to home, exemplifying the European Romantic style of the time.

—Program note by Emmie Head '22

Concertino for Trombone and String Orchestra, Op. 45 No. 7

Lars-Erik Larsson (1908–1986)

III. *Finale: Allegro giocoso*

Natalie DiMundo '23, *trombone*

Larsson's *Concertino for Trombone and String Orchestra* comes from a set of concertinos written for 12 different wind instruments with string orchestra accompaniment. While each concertino is frequently performed, Larsson's writing for trombone is especially well-known for its unique ability to capture the nuances of the instrument. Split into three movements, the full piece captures the vast expressive and emotional range of the trombone. The third movement, *Finale: Allegro giocoso*, exhibits a notable light-heartedness, rich with contrasting melodic sections and bouncy, virtuosic passages. The movement as a whole is written with a special fluidity that allows the soloist to demonstrate personality and technical precision through to the end of the piece.

—Program note by Emmie Head '22

La Tumba de Alejandro García Caturla

Shelley Hanson (b. 1951)

Shelley Hanson is the founding director of the Macalester College Wind Ensemble and has conducted orchestras, wind ensembles, and other groups at several colleges and universities. Her compositions and arrangements have been performed on all continents except Antarctica, and are published by Boosey & Hawkes, Hal Leonard, and C. Alan Publications. Principal clarinetist of the Minneapolis Pops Orchestra, Hanson has been a featured soloist with the Milwaukee Symphony, Minnesota Orchestra, Rochester Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, Las Vegas Philharmonic, and U.S. Air Force Band (Washington, D.C.), among many others. Her klezmer band, Klezmer & All That Jazz, recorded traditional music as well as her original music for the Audie Award-winning National Public Radio/Dove Audio production of the classic Yiddish play, *The Dybbuk*.

Alejandro García Caturla was the first native-born Cuban composer to incorporate various Cuban folkloric elements such as rhythms, melodic ideas, and aspects of the Santería religion into classical music. In 1940, on the verge of international fame at the age of 34, he was shot dead at point-blank range in what was likely a political assassination. Also a renowned judge whose opinions are still used as precedents, he frequently ruled in favor of workers instead of corporations.

García Caturla studied in Paris with Nadia Boulanger, the teacher of many great 20th-century composers. In the French tradition of the *tombeau* (tomb), a memorial piece, this *tumba* pays tribute to García Caturla by incorporating many elements of his style. Programmatically, this piece seeks to intermingle the tragic loss of García Caturla with references to the Santería *bembé* (ritual calling of the gods), funeral rites, the Christian *dies irae*, and the goddess Oya (goddess of the wind and of the cemetery, who guards the frontier between life and death). The first part of the piece depicts chanting mourners who cry out to Oya; the fast and violent storm that follows shows the results of her appearing to them in earthly form. The two eight-measure themes upon which the piece is built incorporate a rising interval of a fourth associated with a chant to Oya, as well as the musical initials A-G-C.

—Program note by Shelley Hanson

St. Olaf Orchestra

Steven Amundson, *conductor*

Carnival Overture, Op. 92

Antonín Dvořák (1841–1904)

Antonín Dvořák's rise to fame as a composer was a slow one; it was not until Viennese critic Eduard Hanslick heard his music in 1877 that he finally got his big break. Hanslick encouraged then 36-year-old Dvořák to send scores to his friend, Johannes Brahms, who then recommended him to his very own publisher. Dvořák's relationship with Brahms was his ticket to stardom; he was immediately commissioned to write a collection of Slavonic dances and began to befriend other prominent artists such as Hans Richter and Joseph Joachim. Dvořák soon enjoyed the benefits of being a household name. He was invited to conduct all across Europe and collected a host of awards and titles along the way. In 1891, while teaching composition at the Prague Conservatory, American musician-turned-philanthropist Jeannette Thurber approached him with the offer of a lifetime. She ultimately convinced Dvořák to move with his family to New York to serve as director of her newly-founded National Conservatory of Music.

As Dvořák considered the prospect of moving to America, he was busy composing the *Carnival Overture*. He originally intended to use it as the second movement of a triptych of overtures, each representing a different human experience. Originally titled *Nature, Life, and Love*, the set was to be premiered together as Opus 91. However, Dvořák decided to split up the three works, titling them *Nature's Realm* (Op. 91), *Carnival* (Op. 92), and *Othello* (Op. 93). The piece paints the picture of a day at the carnival, full of life, crowds, and high spirits. A slow, romantic passage in the middle portrays what Dvořák called "a pair of straying lovers." Although the original triptych of overtures was ultimately separated, a five-bar theme still remains in all three works. Named the "Theme of Nature" by Dvořák scholar Otomar Šourek, the theme can be heard in the slow passage in *Carnival*, first in the clarinet and then echoed by the English horn.

Bassoon Concerto in B-flat Major, K. 191

Wolfgang A. Mozart (1756–1791)

I. *Allegro*

Duncan Henry '22, *bassoon*

Although Mozart wrote five bassoon concertos, his Concerto in B-flat, K. 191, is the only one to survive. The bassoon was a popular instrument by the Baroque period, as Antonio Vivaldi was inspired to write 39 concertos for the instrument. However, by the start of the Classical period, its popularity was starting to decline. It is thought that Mozart wrote this concerto to revive the instrument's reputation. He wrote the work at age 18, yet its score demonstrates his immense talent and maturity. The thematic content is written to highlight the bassoon's unique sound while operating within its limited range and power.

The first movement is in traditional sonata form. The orchestra introduces the playful melody, setting the stage for the soloist's entrance. The bassoon echoes the melody and uses it to showcase the instrument's ability to trill, make huge leaps between octaves, rapidly articulate notes, and create lyrical lines and play extraordinarily low notes. The bassoon converses with the orchestra for the rest of the movement. A virtuosic bassoon cadenza drives the piece towards the finish and it closes with a flourish.

Sonata da Chiesa for String Orchestra

Adolphus Hailstork (b. 1941)

- I. *Exultate*
- II. *O Magnum Mysterium*
- III. *Adoro*
- IV. *Jubilate*
- V. *Agnus Dei*
- VI. *Dona Nobis Pacem*
- VII. *Exultate*

Adolphus Hailstork received his doctorate in composition from Michigan State University as a student of H. Owen Reed. He previously studied at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork's works span genres; he has written for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. His unique musical voice highlights his gift for melodic and rhythmic design as well as his unusual approach to harmonic structure.

Sonata da Chiesa is an ode to cathedrals, specifically the Cathedral of All Saints in Albany, New York, in which Hailstork sang in the children's chorus. The seven-movement work is written for strings only and features solos for violin, viola, and cello. The movements blend together seamlessly, creating a continuation in sound that lends itself perfectly to a cathedral setting. The fifth movement, *Agnus Dei*, is the most substantial and serves as the emotional center of the work. The final movement serves as a reprise of the opening, with the addition of a grand *allargando* coda.

Symphony No. 1 in E minor, Op. 39

Jean Sibelius (1865–1957)

IV. *Finale*

Even prior to his death, Jean Sibelius was heralded as one of the most influential symphonists of his time. He was 33 when he published his first symphony and had already been trained in Helsinki, Vienna, and Berlin. Along with his classical training, he studied and drew influence from the folk music of his native Finland and from other prominent composers around the world. The result was his own unique musical voice, which he perfected in his orchestral works before embarking on his first symphony.

Known as one of the greatest first symphonies of all time, Sibelius's *Symphony No. 1* was published in the wake of Debussy's denouncement of symphonies as a dead genre, and the push towards alternative musical forms by the likes of Liszt, Strauss, and Wagner. However, Sibelius still valued the drama and potential for storytelling of a four-movement symphony. With nods to Tchaikovsky and unique Nordic intensity, Sibelius uses the symphonic form to tell a story rooted in Romanticism but adds his own distinctive style. After the tumultuous first three movements, the finale reprises the beginning of the work. The brooding clarinet melody that opens the symphony is used again at the beginning of the fourth movement but has completely transformed into a dramatic, robust string melody punctuated by brass chords. Soon, an unsettled, turbulent theme takes over as another ode to Tchaikovsky. The romantic second theme, sung by the violins and underscored by the harp, brings a sense of calm after the first theme. A traditionally stormy development follows, and the second theme returns in spectacular fashion, played *fortissimo* by the full string section. The movement closes with echoes of the previous storm as Sibelius employs the full force of the orchestra over an ominous timpani roll. Almost as an afterthought, the symphony is punctuated by two gentle *pizzicato* chords in the strings.

—Program notes by Penelope Musto '21

Soloists



Natalie DiMundo is a sophomore pre-med and music major who is currently a member of the St. Olaf Band and Cavolo Brass Quintet, studying trombone under Dr. Arthur Haecker. Hailing from Santa Monica, California, she has performed in many cities around the world, including Seattle, Washington D.C., Los Angeles, Rome, Buenos Aires, Montevideo, Rosario, Vienna, and Prague. Natalie has also marched in the Rose Parade and the Macy's Thanksgiving Day Parade, and has participated in California honor ensembles such as the CODA and CASMEC groups. Natalie enjoys eating ice cream and collecting coins, and she envisions a future of medicine, music, and many pet dogs.



Duncan Henry is a junior bassoon performance and computer science major from Savage, Minnesota. He has been playing bassoon for seven years and currently studies with Thea Groth. On campus, Duncan plays the bassoon in the St. Olaf Orchestra, St. Olaf Band, Left Door Wind Quintet, and numerous other ensembles. He also plays the tenor saxophone in St. Olaf Jazz I, the dulcian in the Collegium Loud Wind Band, and has led several brass bands. In 2018, he won the Earl C. Benson Concerto Competition. Outside of music and school work, Duncan enjoys exercise and relaxing with close friends.

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ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

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Brock Lawhead, *Austin, Minn.*
Lecheng (Joshua) Lyu, *Kulangsu, China*
Anna Weimholt, *St. Paul, Minn.*

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Cassidy Albrecht, *Stewart, Minn.*
**Emma Jenks, *Andover, Minn.*
SooHyun Kim, *Seoul, South Korea*
Mariana Rogan, *Minnetonka, Minn.*
Brennan Sele, *Minneapolis, Minn.*
Camryn Stokes, *Northfield, Minn.*

VIOLA

**Emily Cerimele, *Glenview, Ill.*
Rachel Colling, *Northfield, Minn.*
Annika Hill, *Poughkeepsie, N.Y.*
Eleanor Hinchcliffe, *Austin, Minn.*
Joanna Kwon, *Murphy, Texas*
David Lynn, *Redmond, Wash.*
Juju Olson, *St. Paul, Minn.*
Avery Wilson, *Iowa City, Iowa*

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•Derk Lyford, *Laramie, Wyo.*
•Liv Nycklemoe, *Basalt, Colo.*
•Ariana Raduege, *Bellingham, Wash.*
Levi Seeman, *Austin, Minn.*
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Davis Moore, *Worthington, Minn.*

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§Phoebe Joy, *Illinois City, Ill.*
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Simon Miller, *Oak Park, Ill.*
Noah Schilbe, *Spokane, Wash.*

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Mikayla Carlson, *Sioux Falls, S.D.*
Matthew Krische, *Glendale, N.Y.*

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Esmir Hodzic, *Rochester, Minn.*

BASSOON

Erica Collin, *Middleton, Wis.*
Britta Bengtson, *Lake Forest Park, Wash.*

HORN

Katya Jarmulowicz, *St. Anthony, Minn.*
Anja Logan, *Brookfield, Wis.*
Michelle Soltis, *Brentwood, Tenn.*
Noah Tibben-Lembke, *Reno, Nev.*
Tye Van Pelt, *Buffalo, Minn.*

TRUMPET

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TROMBONE

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Joseph Mahin, *Plymouth, Minn.*
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TUBA

Benjamin Carter, *Rosemount, Minn.*

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Elyssa Post, *Lincoln, Neb.*
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Sophia Singleton, *Houston, Texas*
Maxwell Voda, *Minneapolis, Minn.*
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Tristan Hall, *Littleton, Colo.*
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- ††Harrison Clark, *Richmond, Va.*
Emily Dresbach, *Lincoln, Neb.*
- ††Beatrice Hammel, *Omaha, Neb.*
Julian Malaby, *Altadena, Calif.*
Davis Moore, *Worthington, Minn.*

FLUTE/PICCOLO

- ††Lauren Flaten, *Roseville, Minn.*
Emmie Head, *Sammamish, Wash.*
- Venus Su, *Taipei, Taiwan*

OBOE

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- ††Colin Lang, *Boxborough, Mass.*
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- ††David Kriete, *Charlottesville, Va.*
- ††Elijah Schouten, *Rochester, Minn.*

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