
ST. OLAF BAND

ERIKA SVANOE, *GUEST CONDUCTOR*



SUNDAY, MAY 1, 2022 | 3:30 P.M.

SKOGLUND AUDITORIUM

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PROGRAM

Early Light

Carolyn Bremer (1957–2018)

Originally written for orchestra, *Early Light* was premiered by the Oklahoma City Philharmonic in 1995 and transcribed for concert band a few years later by the composer. According to the notes that appear in the score, “the musical material is largely derived from ‘The Star-Spangled Banner.’ One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.”

— Program notes by Erika Svanoe

El Salón México

Aaron Copland (1900–1990)
arr. Mark Hindsley (1905–1999)

El Salón México was premiered in Mexico City on August 27, 1937. It was the result of an invitation from the Mexican composer/conductor Carlos Chávez for Aaron Copland to visit his country and conduct the *Orquesta Sinfónica de México* in an entire program of American works. Copland accepted the invitation, “fell in love with the country,” and returned to visit and compose during several summers in the 1930s.

In 1932, he conceived the idea of writing an orchestral work built around popular Mexican tunes. The music of a dance hall, Salon Mexico in Mexico City, provided him with a tangible subject. “All that I could hope to do,” he wrote, “was to reflect the Mexico of the tourists...because in that one ‘hot spot’ one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn’t the music I heard but the spirit I felt there, which attracted me. Something of that spirit is what I hope to have put in my music.”

— Program notes by Normon Smith, author of Program Notes for Band

Vulnerable Joy

Jodie Blackshaw (b. 1971)

(World Premiere Performance)

Vulnerable Joy is inspired by the self-sacrifice, commitment, and humility of the mother humpback whale. As a mammal and a baleen whale, she grows to approximately 16 meters (52 feet) and lives at the ocean's surface in order to breathe. She travels up to 6,500 kilometers (approximately 4,000 miles) from her feeding ground to birth her calf in warmer tropical waters. Once she leaves the feeding grounds of Antarctica or the cooler oceans of the Northern Hemisphere, she will not feed again until she returns some eight to nine months later. All the while, nursing her newborn calf with up to 600 liters (132 gallons) of milk per day.

In realizing the enormity of this feat, my mind turned to the whales who are closest to me, those who migrate along the east coast of Australia from Tonga to Antarctica. I imagined the sheer relief she must feel in that moment when the cool waters of the Southern Ocean rub her skin for the first time. She is tired and hungry, but in that moment (in my imagination), I feel her joy — her intense, overwhelming joy.

During the opening and closing of the performance, you may here the instrumentalists murmuring some words. This “chant” is made up of word fragments from eight different languages. The fragments used come from translations of the following words/phrases: “Welcome,” “Peace be with you,” “Live long and prosper,” and “Love.” The color and beauty of these translated words has been used not to create a direct translation of these English phrases, but to provide a link between the humpback whales’ intelligent communication capability and our inability to understand them. For if we could, I feel sure they would be sending us a very clear message: please allow us to live our lives in peace, love, prosperity, and beautiful, awe-inspiring, vulnerable joy.

— Program notes by the composer

Danzón No. 2

Arturo Marquez (b. 1950)
arr. Oliver Nickel (b. 1973)

The idea of writing *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter, Lily.

— Program notes by the composer

Steampunk Suite

Erika Svanoe (b. 1976)

- I. Charley and the Mechanical Man Marching Band
- II. The Strange Case of Doctor Curie and Madam Hyde
- III. Bertie Wells Attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum and Tesla's Tandem Bicycle

"Steampunk" refers to a subgenre of science fiction and sometimes fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. It places an emphasis on steam- or spring-propelled gadgets. The most common historical steampunk settings are often set in the Victorian era, but in an alternative history where technology employs steam power. It may, therefore, be described as neo-Victorian. Steampunk features retrofuturistic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne.

Steampunk Suite attempts to depict various scenes that take place in a fictional, alternate history that features notable people alive in the Victorian era including Charles Ives, Marie Curie, H. G. Wells, Jules Verne, P. T. Barnum, and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song "Daisy Bell." These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of the time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

— Program notes by the composer

BIOGRAPHIES



Dr. **Erika Svanoë** is a conductor, composer, and educator, currently serving as the conductor of the Augsburg Concert Band at Augsburg University in Minneapolis, Minnesota. She is active as a guest conductor and clinician, appearing with high school, university, and festival ensembles across the United States.

Dr. Svanoë maintains an active schedule as a composer, writing music for band and chamber ensembles. Her first published work, *The Haunted Carousel*, won the 2014 NBA Young Band Composition Contest and her piece *Steampunk Suite* was performed by “The President’s Own” United States Marine Band at the U.S. Capitol Building. Her music is published through Alfred Music, Schirmer on Demand, and self-published through Swan Maiden Press.



Dr. **Jodie Blackshaw** grew up in the southeast of rural Australia and formed a very personal relationship with music early in life through the creative application of her imagination to musical colors and movement. Today, she continues to seek creative experiences for students through her teaching and composing so they, too, may enjoy the personal relationship she discovered in her formative years.

In 2020, Blackshaw completed her Ph.D. in composition with Dr. Christopher Sainsbury at the Australian National University. In addition to composing and presenting music education workshops, Blackshaw is passionate about fostering equality in concert programs, including schools. In 2018, she curated the website www.colourfullmusic.com to share diverse wind band programs created by leading conductors with the global wind music community. In 2021, Blackshaw launched the Teaching Performance through Composition series. This series is evidence-based and was developed as part of Jodie’s post-graduate studies into the compositional process and how best to apply that to an educational environment.

SPECIAL THANKS

Thank you to **Dr. Matthew McClung** who rehearsed and prepared the St. Olaf Band for this concert. Dr. Matthew McClung is an orchestral percussionist, chamber musician, and soloist. He has performed with the symphony orchestras of Corpus Christi, Hong Kong, Honolulu, Houston, Minnesota, Phoenix, San Antonio, and Victoria, among others. Most recently, he has appeared as guest principal percussionist and timpanist with the Grammy-winning Saint Paul Chamber Orchestra. Matthew is currently an Adjunct Professor of Music at St. Olaf College, and the principal percussionist of the River Oaks Chamber Orchestra and the Glimmerglass Opera Festival. Matthew proudly endorses Vic Firth sticks and mallets, and Zildjian cymbals.

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

Michael Kyle '85, *vice president for enrollment and college relations*
Jean Parish '88, *director of college relations for music organizations*
Terra Widdifield '95, *associate director of music organizations*
Connor Smith, *assistant director of music organizations for audience development*
Sarah Gingerich '11, *coordinator of music organizations*
Courtney Kleftis, *associate librarian for ensembles & performing rights*
Kiernan Bartlett '21, *arts management intern for production & concert management*
Ella Harpstead '20, *arts management intern for marketing & touring*

FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*

DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*
David Carter, *department vice-chair*
Barb Barth, *academic administrative assistant – music*
Lisa McDermott, *academic administrative assistant – music*
Jason Bystrom, *instrument coordinator*

BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*
Joshua Wyatt '05, *associate director of broadcast/media services*
Sean Tonko, *technical media specialist*
Rebecca Beam '18, *production specialist*

ST. OLAF BAND

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PICCOLO

Greta Hallberg, *Minneapolis, Minn.*

FLUTE

Carter Allen, *Sullivan, Wis.*

Jack Anderson, *Alexandria, Va.*

†*Mackenzie Farrell, *Hudson, Wis.*

Jimena Fernandez, *San Jose, Costa Rica*

Abigail Gaard, *Middleton, Wis.*

Elena Getchell, *Forest Lake, Minn.*

Emmie Head, *Sammamish, Wash.*

Caroline Juhl, *Prior Lake, Minn.*

Caroline Russell, *Westport, Conn.*

Noah Stamboulieh, *St. Paul, Minn.*

Katherine Van Epps, *Kenyon, Minn.*

OBOE

Lily Mitzel, *St. Paul, Minn.*

Anna Rothfusz, *Washington, Ill.*

†*Lauren Vilendrer, *Shoreview, Minn.*

CLARINET

Emma Byrd, *Carbondale, Ill.*

Mikayla Carlson, *Sioux Falls, S.D.*

Maddie Ceminsky, *North Mankato, Minn.*

Danielle Croll, *Washburn, Wis.*

Eliza Johnson, *Fairway, Kan.*

Riley Kazukiewicz, *Eagan, Minn.*

Liam McBride, *Leeds, Mass.*

Clare McDonald, *Minneapolis, Minn.*

Max Okagaki, *Minneapolis, Minn.*

Mari Reid, *Edina, Minn.*

- Emma Rosen, *Carson City, Nev.*

Anna Schmidt, *St. Paul, Minn.*

†*Elijah Schouten, *Rochester, Minn.*

Eric Stilwell, *Sammamish, Wash.*

BASS CLARINET

Emma Gross, *Sioux City, Iowa*

†*Esmir Hodzic, *Rochester, Minn.*

Matthew Krische, *Glendale, N.Y.*

BASSOON

Katie Barden, *Madison, Wis.*

*Sydney Krane, *Xenia, Ohio*

Chloe Mais Hagen '13, *guest bassonist*

ALTO SAXOPHONE

†*^ Katherine Howard, *St. Louis, Mo.*

†Lucas Kramarczuk, *Bloomington, Minn.*

Adam Pazandak, *Bloomington, Minn.*

TENOR SAXOPHONE

Katherine Dallmier, *Mahomet, Ill.*

BARITONE SAXOPHONE

Josiah Ornat, *St. Michael, Minn.*

CORNET/TRUMPET

Connor Bitterman, *Brooklyn Park, Minn.*

Zac Carlson, *Sioux Falls, S.D.*

†• Eric Holdhusen, *Whitefish, Mont.*

†* Nathan Lyle, *Shakopee, Minn.*

Caleb Maeda, *Rosemount, Minn.*

Anson Martin, *Tacoma, Wash.*

Devonte Merrick, *DeKalb, Ill.*

Ryan Mibus, *Northfield, Minn.*

Gina Mueterthies, *Cedar Falls, Iowa*

Calvin Reyes, *Farmington, Minn.*

Luke Springer, *Bellingham, Wash.*

HORN

Amber Dai, *Beijing, China*

Sandra Gabel, *Plymouth, Minn.*

Abby Grier, *Centennial, Colo.*

Jack Kiehne, *St. Paul, Minn.*

Anja Logan, *Brookfield, Wis.*

†* - Siena Olson, *Elmhurst, Ill.*

Noah Tibben-Lembke, *Reno, Nev.*

Tye Van Pelt, *Buffalo, Minn.*

TROMBONE

Carson Aldrich, *Woodridge, Ill.*

Carter Anderson, *Eden Prairie, Minn.*

Natalie DiMundo, *Santa Monica, Calif.*

Jacob Dreifort, *Santa Monica, Calif.*

†* Christopher Schulte, *Plymouth, Minn.*

BASS TROMBONE

• Robb Hallam, *Flossmoor, Ill.*

Astrid Urberg-Carlson, *Minneapolis, Minn.*

EUPHONIUM

*• Mads Kessler, *Elburn, Ill.*

Ian Knowles, *Chaska, Minn.*

† Joseph Mahin, *Plymouth, Minn.*

Glenn Mayer, *Plymouth Mass.*

TUBA

Christian Thompson, *Winter Park, Fla.*

†*• Greta Van Loon, *Rochester, Minn.*

Jesse Wiemer-Hastings, *Geneva, Ill.*

STRING BASS

Davis Moore, *Worthington, Minn.*

HARP

Fiona Boskovic, *Sammamish, Wash.*

KEYBOARD

Aryaman Joshi, *Amravati, India*

PERCUSSION

* Danny Barry, *Deerfield, Ill.*

Josh Cameron, *Wyoming, Minn.*

Benjamin Gusdal, *Shoreview, Minn.*

^† Megan Hoffhines, *Wilmette, Ill.*

Estelle Huskins, *Rochester, Minn.*

Matteo Machado, *Rutledge, Pa.*

Jack Schabert, *St. Paul, Minn.*

Sarah Uttormark, *Plymouth, Minn.*

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* Section leader

• Officer

^ Manager

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