

---

# ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

# NORSEMAN BAND

MICHAEL BUCK, *CONDUCTOR*

---



---

SUNDAY, MARCH 12, 2023 | 7:30 P.M.

*SKOGLUND AUDITORIUM*



# PROGRAM

## ST. OLAF PHILHARMONIA MARTIN HODEL, *CONDUCTOR*

<b>Six Lachian Dances</b> I. <i>Starodávny</i>	Leoš Janáček (1854–1958)
<b>Dance Rhythms</b>	Wallingford Riegger (1885–1961)
<b><i>Le Marchand d'Oiseaux</i></b>	Germaine Tailleferre (1892–1983)
<b>Spanish Dance No. 1 from <i>La Vida Breve</i></b>	Manuel de Falla (1876–1946)
<b>Three Bavarian Dances, Op. 27</b> I. <i>Bei Murnau</i> (“The Marksman”)	Edward Elgar (1857–1934)

## NORSEMAN BAND MICHAEL BUCK '89, *CONDUCTOR*

<b>Gavorkna Fanfare</b>	Jack Stamp (b. 1954)
<b>Canterbury Chorale</b>	Jan Van der Roost (b. 1956)
<b><i>Conga del Fuego Nuevo</i></b>	Arturo Marquez (b. 1950)
<b>Variations on a Korean Folksong</b>	John Barnes Chance (1932–1972)
<b>Adventure Tale of Professor Alex</b>	Daisuke Shimizu (b. 1980)

# PROGRAM NOTES

## ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

### **Six Lachian Dances**

Leoš Janáček (1854–1958)

#### I. *Starodávny*

Czech composer Leoš Janáček is now best known for his operas, though during his lifetime his reputation outside Czechoslovakia was that of a composer of orchestra and chamber works. In addition to his work as a composer, Janáček was an avid researcher of ethnic Czech folk songs, co-publishing two important editions of that music. He used several of the folk songs that he discovered as material for the orchestral *Lachian Dances*, composed in 1924.

*Starodávny* (“Ancient”) uses a large orchestra with full woodwind and brass sections. The first section is based on two repetitive themes in triple meter, one in C major and the second in A minor. Their simplicity provides fertile ground for the composer’s contrasting keys, creative instrumental combinations, imitation, and harmonizations with scales based on Czech folk music. Two outbursts in duple meter featuring a new, falling motive give way to a repetition of the first themes, which are developed, repeated with increasing intensity, and eventually lead to a climactic recapitulation of the opening music in the original key of C major. The turbulence rises once again, but surrenders to a coda with lyrical solos on the first theme and a jubilant ending.

— *Program notes by Martin Hodel*

### **Dance Rhythms**

Wallingford Riegger (1885–1961)

American composer Wallingford Riegger spent his early career as a cellist and conductor before turning to composition. He is perhaps best known for his avant-garde and atonal works of the 1930s. In the 1950s, a quirky sense of humor appeared in his compositions. The humor and a light-hearted character are evident in *Dance Rhythms*, which he composed for orchestra in 1954 and later revised for concert band. The piece features frequent meter changes, wide use of syncopation, creative instrumental pairings, and irregular phrase lengths which keep the listener (and sometimes the players!) on the edge of their seats. A lyrical trio of violins provides a gentle foil for the angular spirited rhythms.

— *Program notes by Martin Hodel*

## *Le Marchand d'Oiseaux*

Germaine Tailleferre (1892–1983)

- I. *Allegro moderato*
- II. *Allegretto*
- III. *Allegretto*
- IV. *Pavane*
- V. *Lent*
- VI. *Final: très vite*

Germaine Tailleferre is best known as the only female member of *Les Six*, the influential group of French composers who came to prominence in Paris in the 1920s, pushing back against the prevailing musical traditions and aesthetics. She entered the *Conservatoire de Paris* in 1904 and quickly won numerous prizes for her piano playing. Her compositions are frequently characterized as “neo-classic” and were influenced by Stravinsky and French contemporary colleagues. She was also a close friend of Maurice Ravel. Tailleferre’s need to compose encountered stiff opposition from those closest to her, including her father, her two husbands, and society at large. Nonetheless, she persevered and the work you hear today is a brilliant example of her genius. *Le Marchand d'Oiseaux* is celebrating its centennial this year: it was premiered at the *Théâtre des Champs-Élysées* in Paris on May 25, 1923. The music portrays the following story, translated here from the original French text found in the conductor’s score:

In a small house live two sisters. The eldest is proud; the youngest, humble and gentle. In front of their door, they discover two bouquets. Each chooses one that fits her: the youngest takes one made of wildflowers. Suddenly schoolchildren, daughters of Marie, pass by going towards the church. The schoolgirls make fun of the sisters’ modest appearance and lead them in a circle dance. The *marchand d’oiseaux* (“bird seller”) appears. He is a young foreigner. The eldest sister pushes him away, but the youngest smiles at him. A stranger approaches, dressed fancily. The proud sister is seduced. But one of the mischievous school girls pulls down his mask and we recognize the old bird merchant from the port. The older sister runs away in shame, while the younger one dances with her beloved.

The opening overture is similar to a Baroque concerto grosso movement, with simple harmonies, a dissonant middle section, and a repeat of the opening grandeur. A transitional section based on the opening themes leads to the first appearance of a warped waltz — constantly speeding up and slowing down — that plays an important role later in the piece. Marie’s children enter to a plodding melody in the winds, then dance to the music derived from the overture. Gardeners enter with an elegant Renaissance dance in triple meter played by the winds and piano. The bird seller appears and dances to a pavane played by solo horn, piano, strings, and winds. The pavane is interrupted for a time by the waltz and Renaissance dance, before resuming with fuller orchestration and countermelodies, then closing mournfully. A jagged waltz introduced by oppositional rhythms in the strings and winds leads to a comical horn and trombone trio. The finale is the longest and most involved part of the ballet: a 6/8 gigue with much thematic development and fugal imitation. The work is closed out with a celebratory and jubilant flourish.

— *Program notes by Martin Hodel*

### Spanish Dance No. 1 from *La Vida Breve*

Manuel de Falla (1876–1946)

Spanish composer Manuel de Falla wrote his opera *La Vida Breve* (“The Short Life”) in 1904–05 at breakneck speed for a competition which offered a large financial prize and hopes of a performance in Madrid. Although he won first prize in the competition, there was no performance of the opera until 1913, after he substantially revised the piece. It gained a lot of success at that time. *Spanish Dance No. 1* is perhaps the best-known and most lasting music from the opera, and has been arranged for a number of instrumental combinations.

The plot of the opera revolves around the wealthy Paco, who falls in love with a Roma girl, Salud. He spurns her to marry someone of his own class, which results in Salud’s tragic death.

This dance contains numerous allusions to traditional Spanish music and particularly the folk dance music of the Roma people. Characteristic elements include ornamental triplets, lots of trills, castanets, a gradual speeding up, and increasing frenzy. A middle section using heavy accents grouped in pairs contrasts with the triple meter and ultimately leads to a crashing close.

— Program notes by Martin Hodel

### Three Bavarian Dances, Op. 27

Sir Edward Elgar (1857–1934)

#### I. *Bei Murnau* (“The Marksman”)

Sir Edward Elgar towers above other English composers of his generation. His iconic “Pomp and Circumstance” march is used at most commencement ceremonies in the United States, and he is treasured in England as a source of British nationalism.

Elgar arranged *Three Bavarian Dances* in 1896 from his choral piece, *Scenes from the Bavarian Highlands*, which is a set of six choral songs set to poems by his wife (British author Alice Roberts Elgar) inspired by the Elgars’ vacations in southern Bavaria. “The Marksman” text celebrates a group hunt from start to finish. The orchestra piece begins with a six-bar introduction accentuated by what sounds like a rifle shot, given to the snare drum. A fast-paced descending theme in triple meter

played by the woodwinds is followed by a broader theme in the strings. The second part of the piece features a rising motive based on the second theme, interspersed with fragments of the original theme. A third section highlights a slower phrase and its inversion (the theme played upside down). All three main themes are combined near the end to create a masterful, overlapping texture that brings the hunters victoriously home.

— Program notes by Martin Hodel

## NORSEMAN BAND MICHAEL BUCK '89, CONDUCTOR

### Gavorkna Fanfare

Jack Stamp (b. 1954)

The *Gavorkna* (a made-up word) *Fanfare* (1991) was written for and dedicated to Eugene Corporon and the University of Cincinnati College Conservatory of Music Wind Symphony. This short work exploits multiple compositional techniques including cascading disjunct dissonance (appearing multiple times, from low to high), *ostinati* (short, repeating rhythmic patterns) and counterpoint (in a mini-fugue section). The opening measures of the work blend the energy of a robust fanfare with a cataclysm of dissonance. Fast-moving rhythms culminate in powerful unison/octave punches, followed by a short development section featuring fugal counterpoint. A short recap follows, completing the familiar ABA form.

— Program notes by Michael Buck

## Canterbury Chorale

Jan Van der Roost (b. 1956)

A prolific composer and in-demand conductor, Jan Van der Roost teaches at the Belgium conservatory *Lemmensinstituut*. He frequently serves as a visiting conductor of numerous ensembles, including the Band Of The Royal Netherlands Air Force, The Royal Netherlands Army Band, The Brass Band Soli Deo Gloria, several music schools in Japan, and many others.

Originally written at the request of Robert Leveugle, chairman of the Brass Band Midden Brabant, this original chorale tune was inspired by the composer's visit to the beautiful Canterbury Cathedral in England. Two years after the original premiere, Van der Roost rewrote this piece for symphonic wind band ensemble. The imaginative scoring includes solo phrases for several instruments, idiomatic chamber music moments, and massive tutti passages, imitating the full sonority of a majestic organ.

— Program notes by Michael Buck

## Conga del Fuego Nuevo

Arturo Marquez (b. 1950)

A native of the Mexican state of Sonora, Márquez is known for his adroit incorporation of Mexican musical forms and styles into his compositions. One of Mexico's eminent contemporary composers, he is widely popular with Latin Americans for the accessibility and attractiveness of his compositions. Educated at the *Conservatorio Nacional* in Mexico, he went on to graduate study in California and Paris. Recipient of an impressive list of honors, his recent works include a commission from the San Antonio Symphony, a cello concerto, and an homage to the Mexican revolutionary Emiliano Zapata. His father was a traditional mariachi musician, but early on, like so many young composers, the son composed in the latest, modern styles, often in the usual dissonant and obscure manner. He later gravitated to a personal idiom that made full use of traditional Mexican urban music — but not necessarily “folk” music.

“Conga” variously refers to groups of musicians, to a kind of drum, and to a specific dance. All are popular in Latin-American countries, especially in the street carnivals of Havana and Santiago de Cuba. These musical groups are part of the *camparsas* that parade down the streets in jubilant, often riotous carnival celebrations. We are all familiar with celebrations in Rio de Janeiro (where they are called carnival blocks) and in New Orleans and Mobile, Alabama (where they are called krewes). The term “conga” has a long and somewhat ambiguous history, but it certainly stems from the belief that the dance itself was taken to Cuba by black slaves from the West Indies.

The dance is characterized by a strong pulse on the beat for three beats, followed by a syncopated “thump” just before the fourth beat. In the late 1930s and 1940s, the U.S. seemed obsessed by the congo: think of Desi Arnaz, Xavier Cugat, the nightclub conga lines in RKO musicals, and even Warner Brothers cartoons. Americans were mesmerized by the screen sophisticates dancing to one-two-three-kick! Today, not so much. But Marquez has taken this somewhat passé dance and infused it with new life in a sophisticated symphonic guise. Lyrical melodies seem to “float” above the welter of syncopated rhythms churned out by the large battery of Latin percussion. Who could resist?

— © 2018 William E. Runyan <https://www.runyanprogramnotes.com>

## Variations on a Korean Folksong

John Barnes Chance (1932–1972)

As a member of, and musical arranger for the Eighth U.S. Army Band, John Barnes Chance served in Seoul, South Korea during the Korean War. It was during this time that he became familiar with a traditional Korean folk song called *Arirang*. Chance explains, “The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.”

*Arirang* is a tune based on the pentatonic scale, and it can be dated back to the 18<sup>th</sup> century as a song of love and heartbreak. It was utilized in the 20<sup>th</sup> century as a resistance anthem during the Japanese occupation of Korea, when the singing of patriotic songs, including the national anthem, was criminalized. Chance’s set of variations, written for concert band in 1965, begins by presenting the *Arirang* theme and proceeds to develop it through five variations. The piece alternates between fast and slow variations, with the final variation being marked “*Con Isancio*” (“with impetuosity”), and it uses a variety of time signatures and rhythmic motives to alter the theme. Chance maintains the Eastern influence of the original tune through his use of the pentatonic scale, as well as prominent use of distinct percussion instruments, such as temple blocks, cymbals, and a gong.

The piece was awarded the Ostwald Award in 1966 by the American Bandmasters Association.

— *Program notes adapted from Baylor University Symphonic Band concert program, 15 September 2022*

## Adventure Tale of Professor Alex

Daisuke Shimizu (b. 1980)

Notes from the composer:

*Adventure Tale of Professor Alex* was commissioned in 2005 by the Japan Ground Self-Defense Force Eastern Army Band. Professor Alex is an imaginary character whose tales of adventure I have set to music.

After studying as an archaeologist for 20 years, Professor Alex finds a mysterious map describing ancient treasures as well as an immortal (“fountain of youth”) spring. That’s only the beginning; the entire story is portrayed by the music.

I would rather not tell the entire story and reveal Professor Alex’s fate. Please enjoy imagining his adventures and producing Professor Alex’s spectacular voyage.





# ST. OLAF PHILHARMONIA

## MARTIN HODEL, CONDUCTOR

### VIOLIN I

- Cassidy Albrecht, *Stewart, Minn.*
- Charlie Carroll, *Fort Collins, Colo.*
- Mars Dall, *Edina, Minn.*
- William Gilbert, *Lake Zurich, Ill.*
- Ava Hansen, *St. Paul, Minn.*
- ††Claire Hughes, *Arnold, Md.*
- Meghan Moore, *Moorhead, Minn.*
- Fiona Mundy, *St. Paul, Minn.*
- Mariana Rogan, *Minnetonka, Minn.*
- Gracia Wallace, *Roseville, Minn.*

### VIOLIN II

- \*\*Aubrey Connett, *Eden Prairie, Minn.*
- Jose Cruz, *Chicago, Ill.*
- Maria Panora, *Crystal, Minn.*
- Paavo Rundman, *Edina, Minn.*
- Parker Scott, *Rochester, Minn.*
- Brennan Sele, *Minneapolis, Minn.*
- Dylan Thomas, *Bemidji, Minn.*
- Logan Wagner, *Erie, Colo.*

### VIOLA

- Mio Aoki-Sherwood, *Minneapolis, Minn.*
- Ryan Harvey, *Owatonna, Minn.*
- \*\*Eleanor Hinchcliffe, *Austin, Minn.*
- ^Annika Knudson, *Bemidji, Minn.*
- David Lynn, *Redmond, Wash.*
- Victoria Menge, *Golden Valley, Minn.*
- Forest Menter, *Greenwood Village, Colo.*
- Lauren Nordling, *Ham Lake, Minn.*
- Claire Preheim, *Newton, Kan.*
- Sofie Urberg-Carlson, *Minneapolis, Minn.*

### CELLO

- Madeline Altman, *Portland, Ore.*
- Noel Atkinson, *Minneapolis, Minn.*
- Caden Horan-Kimsal, *St. Paul, Minn.*
- Hannah Leiseth, *Moorhead, Minn.*
- Derk Lyford, *Laramie, Wyo.*
- Wren Meier-Gast, *Mount Vernon, Iowa*
- \*\*Collin Wyant, *Bothell, Wash.*

### BASS

- Auguste Bernick, *Minneapolis, Minn.*
- Declan Coleman, *St. Paul, Minn.*
- Gabriel Katzenmeier, *Manhattan, Kan.*
- \*\*Henry Specker, *Los Altos, Calif.*
- Clara Smith, *Apple Valley, Minn.*
- Isaac Warren, *Northfield, Minn.*
- Max Xu, *Irvine, Calif.*

### FLUTE/PICCOLO

- Mackenzie Farrell, *Hudson, Wis.*
- Caroline Juhl, *Prior Lake, Minn.*
- Caroline Russell, *Westport, Conn.*

### OBOE

- ^◇Phoebe Joy, *Illinois City, Ill.*
- Simon Miller, *Oak Park, Ill.*
- Allison Tanabe, *St. Paul, Minn.*

### CLARINET

- Selma Artang, *Duluth, Minn.*
- Elijah Schouten, *Rochester, Minn.*

### BASSOON

- Erica Collin, *Middleton, Wis.*
- Vincent Giza, *Culver City, Calif.*

### HORN

- Elizabeth Delaney, *Ames, Iowa*
- Aidan Fitzpatrick, *Duluth, Minn.*
- Laura Maeda, *Inver Grove Heights, Minn.*
- Anja Logan, *Brookfield, Wis.*
- Róisín Walsh, *Tinley Park, Ill.*

### TRUMPET

- Zac Carlson, *Sioux Falls, S.D.*
- Nicholas Little, *Cokato, Minn.*
- Evelyn Miller, *Oak Park, Ill.*

### TROMBONE

- Jacques LeMay, *Minneapolis, Minn.*
- Brenden Ravndal, *St. Anthony Village, Minn.*

### BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*

### TUBA

- Erik Olson, *River Falls, Wis.*

### PIANO

- Lucan O'Neal, *Los Angeles, Calif.*

### PERCUSSION

- Connor Fogarty, *Ogallala, Neb.*
- Evan Atchison, *Parkville, Mo.*
- Karl Kittleson Wilker, *Washington, D.C.*
- Zachary Zelinski, *Frederic, Wis.*

- †† Concertmaster
- \*\* Principal/Co-principal
- Officer
- ^ Manager
- Librarian
- ◇ English horn

# NORSEMAN BAND

## MICHAEL BUCK '89, CONDUCTOR

### FLUTE

†Monica Barrera, *Minneapolis, Minn.*  
Kaitlyn Kinsch, *Cary, Ill.*  
Kayla McMayer, *Bloomington, Minn.*  
Grace Moeller, *Lake Crystal, Minn.*  
†Alyssa Schneider, *Minnetrissa, Minn.*  
\*Madeline Shields, *Scarborough, Maine*  
Rhiannon Skauge, *Spring Grove, Minn.*  
Hnukusha Vue, *St. Paul, Minn.*

### OBOE

Angelina Domeyer, *River Falls, Wis.*  
†Ori Eikenberry, *St. Paul, Minn.*  
Kiera Hasan, *Elgin, Ill.*  
†Noah Schilbe, *Spokane, Wash.*  
\*Charlotte Smith, *Boulder, Colo.*

### CLARINET

Elizabeth Bunnell, *Savage, Minn.*  
Cora Harpel, *Ellendale, Minn.*  
†Nicholas Magnusson, *Roseau, Minn.*  
Alia Mclaughlin, *Mountain Lakes, N.J.*  
Tore Michaelson, *Edina, Minn.*  
Jenna Pollard, *Lawrence, Kan.*  
Cael Roberts, *Pella, Iowa*  
\*Alyssa Schumacher, *Lino Lakes, Minn.*

### BASS CLARINET

\*^Hauseng Lor, *Bloomington, Minn.*

### CONTRABASS CLARINET

Aryaman Manish Joshi, *Mumbai, India*

### BASSOON

†Ryan Carlisle, *Vermillion, S.D.*  
Anders Herfindahl-Quint, *Kasson, Minn.*  
Riley Holets, *New Prague, Minn.*

### ALTO SAXOPHONE

^Bailey Larson, *Lincoln, Neb.*  
†Cole Monson, *East Bethel, Minn.*  
Danielle Perez, *Hastings, Minn.*  
Abigail Shanahan, *Superior, Colo.*  
†Sebastian Whitcomb, *Andover, Minn.*

### TENOR SAXOPHONE

\*Amelia Copley, *Cedar Rapids, Iowa*  
Beck McDowell, *Madison, Wis.*

### BARITONE SAXOPHONE

Hayden Joseph, *Minneapolis, Minn.*

### HORN

Maureen Bowen, *Abu Dhabi, United Arab Emirates*  
•Aidan Fitzpatrick, *Duluth, Minn.*  
†\*Elinor Kosek, *Middleton, Wis.*  
Katie Lamm, *Spring Grove, Minn.*  
Caleb Martin, *Lakeville, Minn.*  
Cooper Oleyar, *Rosemount, Minn.*  
Kaisa Olson, *Mercer Island, Wash.*  
Gabriel Spader, *Moorhead, Minn.*  
Neil Stewart, *St. Paul, Minn.*  
Róisín Walsh, *Tinley Park, Ill.*

### CORNET/TRUMPET

Olive Coburn, *Whitewater, Wis.*  
Lexi Cucchiari, *Buffalo, Minn.*  
†Isabella Marek, *St. Paul, Minn.*  
Soren Miller, *Eau Claire, Wis.*  
Nathan Moon, *Maple Grove, Minn.*  
†Samuel Morton, *Glenwood, Minn.*  
Arzu Pahl, *Silver Spring, Md.*  
Benjamin Reister, *Northfield, Minn.*  
Otto Schmidt, *St. Paul, Minn.*  
Jeremy Schreiner, *Savage, Minn.*  
\*•Margo Williams, *Kensington, Md.*

### TROMBONE

Grace Chandler, *Duluth, Minn.*  
\*Angelo Fiataruolo, *Maple Grove, Minn.*  
Lauren Hanna, *Montevideo, Minn.*  
Elias Hanson, *Chaska, Minn.*  
Evan Moran, *Waconia, Minn.*  
Brenden Ravndal, *St. Anthony Village, Minn.*  
†Wyatt Shultz, *Duluth, Minn.*  
Roxi Wessel, *Fort Collins, Colo.*

### EUPHONIUM

\*•Kathryn Bergquist, *Prior Lake, Minn.*  
Olivia Ceminsky, *North Mankato, Minn.*  
†Julia Kauth, *River Falls, Wis.*

### TUBA

Lorelei Larson, *Ham Lake, Minn.*  
Colleen Peery, *St. Louis, Mo.*

### HARP

Fiona Boskovic, *Seattle, Wash.*

### PIANO

Aryaman Manish Joshi, *Mumbai, India*

### PERCUSSION

Grace Aadland, *Brainerd, Minn.*  
Evan Atchison, *Parkville, Mo.*  
Jean-Luc Collette, *Edina, Minn.*  
Joseph Durben, *Buffalo, Minn.*  
Connor Fogarty, *Bismarck, N.D.*  
Logan Gooden, *Minneapolis, Minn.*  
Johanna Makela, *Waconia, Minn.*  
Anders Peterson, *Eden Prairie, Minn.*  
\*Roslyn Raser, *Berryville, Ark.*

† Principal/Co-principal

\* Section leader

• Officer

^ Manager

- Librarian

### 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, *assistant director of music organizations for project management*  
Jonathan Kopplin, *associate librarian for ensembles & performing rights*  
Emma Jenks '22, *coordinator of music organizations*  
Gabbie Holtzman '21, *ticketing coordinator*

### 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*  
Sean Tonko, *associate director of event operations*  
Grant Furgiuele, *associate director of broadcast engineering*  
Rebecca Beam '18, *assistant director of production*

