
ST. OLAF PHILHARMONIA

CHUNG PARK, *CONDUCTOR*

NORSEMAN BAND

MICHAEL BUCK '89, *CONDUCTOR*



SUNDAY, MARCH 17, 2024 | 7:30 P.M.

SKOGLUND AUDITORIUM

PROGRAM

ST. OLAF PHILHARMONIA CHUNG PARK, CONDUCTOR

- Conga del Fuego Nuevo* (“New Fire Conga”) Arturo Márquez (b. 1950)
- Andante moderato* from *String Quartet No. 1* Florence Price (1887–1953)
arr. Peter Stanley Martin
- Russian Easter Festival Overture, op. 36* Nikolai Rimsky-Korsakov (1844–1908)

NORSEMAN BAND MICHAEL BUCK '89, CONDUCTOR

- Fanfare to America, op. 31* Vincent Giza '26 (b. 2004)
(Premiere Performance)
- A Centenary Celebration* Hirokazu Fukishima (b. 1971)
- Satiric Dances for a Comedy by Aristophanes* Norman Dello Joio (1913–2008)
I. *Allegro pesante*
II. *Adagio mesto*
III. *Allegro spumante*
- “Intermezzo” from Act III of Guglielmo Ratcliff* Pietro Mascagni (1863–1945)
arr. Takayoshi “Tad” Suzuki
- The Irish Washerwoman* Leroy Anderson (1908–1975)

PROGRAM NOTES

ST. OLAF PHILHARMONIA CHUNG PARK, CONDUCTOR

Conga del Fuego Nuevo (“New Fire Conga”)

Arturo Márquez (b. 1950)

Arturo Márquez is a Mexican composer whose work is largely influenced by the vernacular and folk music of Mexico. The music he was exposed to growing up via his father — a mariachi musician — and his paternal grandfather — a folk musician — has come to shape his compositional style. *Conga del Fuego Nuevo* is based on the conga, a Cuban carnival dance from which the popular “conga line” originated. “*Fuego Nuevo*” refers to the Mexican “Ceremony of the New Fire,” which was celebrated in the Mesoamerican postclassic period. The ceremony, last celebrated in 1507, was thought to represent the creation of the sun as a renewal of the search for balance and order in the universe.

The piece opens with rapid runs that crescendo throughout the orchestra and explodes into the lively, staccato conga theme. Then, a trumpet solo soars over rhythmic accompaniment with a more lyrical secondary theme, and is soon joined by the orchestra. The dance reaches an energetic climax and then shifts into a slower, more syncopated version of the secondary theme. From there, the orchestra jumps right into a final statement of the two main themes, building celebratory energy until the final chord.

— Mariana Rogan '24

Andante moderato from String Quartet No. 1

Florence Price (1887–1953)
arr. Peter Stanley Martin

Florence Price was born in Little Rock, Arkansas and was sent by her mother to study at the New England Conservatory at 14 years old. She then moved to Chicago and became immersed in the tight-knit community of Black musicians and composers there. Her *Symphony in E minor* was the first symphony written by a Black woman to be premiered by the Chicago Symphony Orchestra. After her death, much of Price’s music was lost and she fell into obscurity, but when a family moved into her long-abandoned home in Illinois in 2009, they discovered the manuscripts of many of her pieces, including her two string quartets. This discovery allowed Price’s music to have a renaissance over the past 15 years.

The second movement of *String Quartet No. 1* begins with a pastoral melody in the first violins, accompanied by bright harmonies in the rest of the ensemble. A distinct second section is marked by a creeping minor pizzicato melody with interjecting bowed notes, and a call and response between the sections. In a third section, Price introduces a melody that plays with time, rapidly accelerating and decelerating and jumping between short staccato and smooth legato accordingly. The second pizzicato melody returns briefly, and slows to a heavy mournful march. Finally, we return to the initial pastoral melody which neatly bookends the movement by bringing the audience back to the consonant G major calm where we began.

— Mariana Rogan '24

Russian Easter Festival Overture, op. 36

Nikolai Rimsky-Korsakov (1844–1908)

Nikolai Rimsky-Korsakov was one of the most prolific 19th century Russian composers, particularly with regard to his contributions to Russian opera repertoire, though not often recognized as such. He is also remembered today as Stravinsky's teacher. Of his orchestral works, the *Russian Easter Festival Overture* remains one of his most frequently programmed. Written in the summer of 1888 and premiered a few months later—just before Christmas—the overture consists of themes based on music from the *Obikhod*, a collection of polyphonic Russian Orthodox liturgical chants. Rimsky-Korsakov wrote a detailed analysis of the themes in the overture in his autobiography, *My Musical Life*. The somber *lento mystico* opening features the themes “Let God Arise!” and “An Angel Cries” to depict “Isaiah’s prophecy of the resurrection of Christ” (Rimsky-Korsakov, 249). Bright, arpeggiating cadenzas from the principal flute, principal violin, and principal cellist occasionally cut through, ascending and descending dizzying heights. Tension builds through the *andante lugubre* section as the tempo picks up and the glittering tremolo and trills in the violins hint at the upcoming sudden shift to *allegro*. The *allegro* section begins with the theme “Let them that also hate Him flee before Him,” and quickly explodes into a fury of climbing arpeggios in the strings, mirroring the earlier cadenzas, as the themes from the introduction are reasserted by the brass. From there, Rimsky-Korsakov takes these themes and develops them, playing with orchestration and texture with bright strum-like pizzicato sections for the strings and a breathtaking trombone duet recitative bringing us right back to a restatement of themes from the *allegro* section. The piece ends with a coda that is a magnificent tapestry of all the main themes layered and woven together to celebrate Easter.

— Mariana Rogan '24

NORSEMAN BAND MICHAEL BUCK '89, CONDUCTOR

Fanfare to America, op. 31

Vincent Giza '26 (b. 2004)

(Premiere Performance)

Note from the composer:

The idea of *Fanfare to America* was conceived in late 2023 as a patriotic fanfare to this country.

I consider myself quite the patriot, though this piece was designed to convey more than patriotism. The overarching theme of this piece is hope; hope for the future. As the founding fathers acknowledged, the nation of America was far from perfect. At the time of writing this piece, America is almost 250 years old. Our nation has had its triumphs and failures, and this piece is meant to serve as a unifying hymn to all Americans. May we all work together in the hope of a better tomorrow.

A Centenary Celebration

Hirokazu Fukushima (b. 1971)

A Centenary Celebration was commissioned by Jonai High School, located in the center of Shizuoka city, Japan, to commemorate the 100th anniversary of the founding of the school. Jonai means “in the castle” and the school stands in the historic area of Sunpu castle. This feudal fortress was known as “The Castle of the Floating Isle.”

Hirokazu Fukushima graduated from Maebashi-Minami High School and received his bachelor's degree from Tokyo College of Music, as well as a certificate diploma in music. He studied composition with Reiko Arima. Today, he is an active composer and arranger of band and orchestral music. He organized Ensemble Poire, an ensemble that creates unique performance experiences by incorporating peculiar movements and comedy.

— Michael Buck

Satiric Dances for a Comedy by Aristophanes

Norman Dello Joio (1913–2008)

- I. *Allegro pesante*
- II. *Adagio mesto*
- III. *Allegro spumante*

Satiric Dances for a Comedy by Aristophanes was composed in 1975 for the town of Concord, Massachusetts in commemoration of its Bicentennial. The work is constructed in three diverse movements: *Allegro pesante*, *Adagio mesto*, and *Allegro spumante*. Some of the melodies resemble Mediterranean folk songs, which make good material to exploit modal and non-tertian harmonic structures. Phrases are balanced and often symmetrical, though not always using predictable four and eight measure structures. However, the melodies remain fiercely lyrical and tuneful.

The intensity of ridicule was a main comedic element of Aristophanes, known as the “Father of Comedy” and the “Prince of Ancient Comedy.” Aristophanes was feared and revered by many philosophers like Plato and Socrates.

Dello Joio portrays many comedic components of Aristophanes’s persona and comedic writing through wildly contrasting musical elements. Listen for sudden dynamic shifts, aggressive articulations, modal and octatonic harmonies, ferocious chromaticism, and driving rhythmic motion.

— Michael Buck

“Intermezzo” from Act III of *Guglielmo Ratcliff*

Pietro Mascagni (1863–1945)
arr. Takayoshi Suzuki

Pietro Mascagni was primarily known for his operatic music in the late Romantic era. The *intermezzi* from several of his works are often performed as stand-alone pieces due to their tuneful and dramatic musical content. Of these, the *Intermezzo* from *Cavalleria Rusticana* (1888) remains one of the most recognized and widely-performed. The *Intermezzo* found in Act III of *Guglielmo Ratcliff* (1895) likely stands next in the line of popularity. The composer listed this opera as his favorite among his many works in the genre. Interestingly, the melodic content of the *Intermezzo* in *Guglielmo Ratcliff* bears resemblance to the Easter Hymn found in *Cavalleria Rusticana*.

Both of these *intermezzi* may be recognizable to many of us, as they were featured in the 1980 biographical sports drama *Raging Bull*. The Martin Scorsese film told the story of the middleweight boxing champion Jake LaMotta, played by Robert De Niro. Additionally, other works from both operas appear in the film.

Takayoshi “Tad” Suzuki earned his degree in music education at the Tokyo Conservatoire Shobi with additional studies at the Tokyo National University of Fine Arts. He was an active trombonist with the Tokyo Kosei Wind Orchestra and the Japan Philharmonic Orchestra.

Suzuki is a sought-after conductor and clinician. He is the director of the United Brass in New York and the TAD Wind Symphony in Japan. He also served for over 15 years as a faculty member and conductor in the University of Las Vegas music department. In 2012, Tad conducted the Minnesota All-State Symphonic Band.

— Michael Buck

The Irish Washerwoman

Leroy Anderson (1908–1975)

The Irish Washerwoman, the first movement of Leroy Anderson’s *Irish Suite* [written for full orchestra in 1938] combines folk material with the composer’s own whimsicality. The score was commissioned by the Eire Society of Boston and carries a dedication to Arthur Fiedler, who conducted its first performance on June 6, 1947, at Symphony Hall in Boston. [The Concert Band transcription was published in 1953.]

The complete suite includes six melodies which range from the nostalgic to the humorous, from the plainly sentimental to the purely exuberant...The brilliant *Irish Suite* is typical of Anderson’s nimble orchestration, ingenious charm, and happy inventiveness. This opening movement is a jig: brisk in tempo and [upbeat] in mood.

— Program note from publisher, edits by Michael Buck

ST. OLAF PHILHARMONIA

CHUNG PARK, CONDUCTOR

VIOLIN

- †† Cassidy Albrecht, *Stewart, Minn.*
- Camden Cook, *West Linn, Ore.*
- †† Aubrey Connett, *Eden Prairie, Minn.*
- Kacie Cortes, *Elmhurst, Ill.*
- Jose Cruz, *Chicago, Ill.*
- †† Mars Dall, *Edina, Minn.*
- Mari Friel, *Minneapolis, Minn.*
- Aaron Jesse, *Minneapolis, Minn.*
- ** Maria Lee, *Minneapolis, Minn.*
- Meghan Moore, *Moorhead, Minn.*
- Mariana Rogan, *Minnetonka, Minn.*
- Paavo Rundman, *Edina, Minn.*
- Sylvia Sandhorst, *Decorah, Iowa*
- Audrey Scarlett, *Bettendorf, Iowa*
- Parker Scott, *Rochester, Minn.*
- Brennan Sele, *Minneapolis, Minn.*
- Dylan Thomas, *Bemidji, Minn.*
- Logan Wagner, *Erie, Colo.*
- Ari Unowsky, *Minneapolis, Minn.*

VIOLA

- Mio Aoki-Sherwood, *Minneapolis, Minn.*
- Aidan Busse, *Bloomington, Minn.*
- Asterisk Graber, *Eden Prairie, Minn.*
- Ryan Harvey, *Monticello, Minn.*
- Rose Hummer, *Santa Monica, Calif.*
- **^ Annika Knudson, *Bemidji, Minn.*
- Forest Menter, *Greenwood Village, Colo.*
- Ryan Moore, *Arden Hills, Minn.*
- Lauren Nordling, *Ham Lake, Minn.*
- Oden Pedersen, *Duluth, Minn.*
- Sofie Urberg-Carlson, *Minneapolis, Minn.*

CELLO

- Noel Atkinson, *Coon Rapids, Minn.*
- Lincoln Bramwell, *Fort Collins, Colo.*
- Finn Coleman, *St. Paul, Minn.*
- Elizabeth Ernst, *St. Cloud, Minn.*
- Hannah Gaff, *Normal, Ill.*
- Caden Horan-Kimsal, *St. Paul, Minn.*
- ** Wren Meier-Gast, *Mount Vernon, Iowa*
- Henry Saaski, *Mount Pleasant, Wis.*
- Cordelia Smith, *Aurora, Ill.*
- Julia Torgelson, *Seattle, Wash.*

BASS

- **• Auguste Bernick, *Minneapolis, Minn.*
- Campbell Kirtley, *Walla Walla, Wash.*
- Clara Smith, *Apple Valley, Minn.*
- Isaac Warren, *Northfield, Minn.*
- Max Xu, *Irvine, Calif.*

FLUTE

- Chloe Greene, *St. Paul, Minn.*
- ** Caroline Juhl, *Prior Lake, Minn.*
- ** Emily Philbrook, *St. Anthony, Minn.*
- **& Caroline Russell, *Westport, Conn.*

OBOE

- Connor Coleman, *Geneseo, Ill.*
- **^ Phoebe Joy, *Illinois City, Ill.*
- Karin Juhl, *Hilbert, Wis.*
- ** Allison Tanabe, *St. Paul, Minn.*

CLARINET

- ** Christian Kremer, *Mitchell, S.D.*
- Adam Pott, *Arvada, Colo.*

BASSOON

- Icarus Bulander, *Minneapolis, Minn.*
- ** Erica Collin, *Middleton, Wis.*

HORN

- Aidan Fitzpatrick, *Duluth, Minn.*
- Addison Gager, *Woodbury, Minn.*
- * Sam Hoagland, *Plymouth, Minn.*
- ** Laura Maeda, *Inver Grove Heights, Minn.*
- Elijah Samuelson, *Milwaukee Wis.*
- Róisín Walsh, *Tinley Park, Ill.*

TRUMPET/CORNET

- Tait Butterfield, *Portland, Ore.*
- * Samuel Hall, *Charlottesville, Va.*
- Logan Rasmussen, *Apple Valley, Minn.*

TROMBONE

- Anna Gargamelli, *Durham, Conn.*
- Tarkel Price, *Seattle, Wash.*
- **• Brenden Ravndal, *St. Anthony Village, Minn.*

BASS TROMBONE

- Aria Giefer, *Osceola, Wis.*

TUBA

- ** Erik Olson, *River Falls, Wis.*

PERCUSSION

- Evan Atchison, *Parkville, Mo.*
- William Dirkswager, *Hopkins, Minn.*
- Abby Schroeder, *Rochester, Minn.*
- Karl Kittleson Walker, *Decorah, Iowa*
- ** Zachary Zelinski, *Frederic, Wis.*

KEYBOARD

- Lizzie Chen, *Tamuning, Guam*

HARP

- Romina Soto Solari, *Lima, Peru*

-
- †† Concertmaster
 - ** Principal/Co-principal
 - * Assistant principal
 - Officer
 - ^ Manager
 - Librarian
 - & Piccolo

NORSEMAN BAND

MICHAEL BUCK '89, CONDUCTOR

FLUTE

Lily Kamrath, *Excelsior, Minn.*
Kaitlyn Kinsch, *Cary, Ill.*
Elsa Kirkegaard, *Kewaskum, Wis.*
Kayla McMayer, *Bloomington, Minn.*
Grace Moeller, *Lake Crystal, Minn.*
Kaisa Nilsson, *Boise, Idaho*
Jasmine Patterson-LaBaw, *Rochester, Minn.*
* Alyssa Schneider, *Minnetrista, Minn.*
† Mindyrose Sinykin, *Minneapolis, Minn.*
Ani Spoor, *Eagan, Minn.*
Jessica Thanghe, *Minneapolis, Minn.*
* Hnukusha Vue, *St. Paul, Minn.*
Caleb Waltz, *Waukesha, Wis.*

OBOE

Connor Coleman, *Geneseo, Ill.*
†* Angeline Domeyer, *River Falls, Wis.*
† Ori Eikenberry, *St. Paul, Minn.*
Kiera Hasan, *Elgin, Ill.*
Charlotte Smith, *Boulder, Colo.*

CLARINET

Mathea Benson, *St. Paul, Minn.*
Elizabeth Bunnell, *Savage, Minn.*
- Cora Harpel, *Ellendale, Minn.*
Nicholas Magnusson, *Roseau, Minn.*
Emily Nachreiner, *Mound, Minn.*
Jenna Pollard, *Lawrence, Kan.*
Cael Roberts, *Pella, Iowa*
* Charlotte Thomson, *Arlington, Va.*

BASS CLARINET

Isabella Charter, *Shakopee, Minn.*
^ Hauseng Lor, *Bloomington, Minn.*

BASSOON

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

ALTO SAXOPHONE

^ Bailey Larson, *Lincoln, Neb.*
† Brooke LaVoi, *Bemidji, Minn.*
* Danielle Perez, *Hastings, Minn.*
Abigail Shanahan, *Superior, Colo.*
Brady Teegarden, *Hastings, Minn.*

TENOR SAXOPHONE

Amelia Copley, *Cedar Rapids, Iowa*
Leo Goodwin, *St. Paul, Minn.*

BARITONE SAXOPHONE

Hayden Joseph, *Minneapolis, Minn.*

HORN

* Maureen Bowen, *Abu Dhabi, United Arab Emirates*
Katie Lamm, *Pyeongtaek, South Korea*
Sam Mattson, *Baxter, Minn.*
Rowan Nordin, *Edina, Minn.*
Cooper Oleyar, *Rosemount, Minn.*
* Kaisa Olson, *Mercer Island, Wash.*
Maxwell Pringle, *Apple Valley, Minn.*
†* Adam Rickman, *Minnetonka, Minn.*
Emily Schneider, *Minnetrista, Minn.*
Neil Stewart, *St. Paul, Minn.*
Elizabeth Weber, *St. Paul, Minn.*

CORNET/TRUMPET

Margot Charette, *Minneapolis, Minn.*
Hero Czarnik, *St. Paul, Minn.*
Claire Koenig, *Centennial, Colo.*
William Markwyn, *Waukesha, Wis.*
Soren Miller, *Eau Claire, Wis.*
Arzu Pahl, *Silver Spring, Md.*
† Benjamin Reister, *Northfield, Minn.*
Jeremy Schreiner, *Savage, Minn.*
* Margo Williams, *Kensington, Md.*

TROMBONE

Maclain Everson-Rose, *Minneapolis, Minn.*
• Angelo Fiataruolo, *Maple Grove, Minn.*
Anna Gargamelli, *Durham, Conn.*
Elias Hanson, *Chaska, Minn.*
Evan Moran, *Waconia, Minn.*
Aaron Pence, *Edina, Minn.*
* Roxi Wessel, *Fort Collins, Colo.*

BASS TROMBONE

Aria Giefer, *Osceola, Wis.*

EUPHONIUM

^ Kathryn (Katie) Bergquist, *Prior Lake, Minn.*
* Olivia Ceminsky, *North Mankato, Minn.*
† Benjamin Fisher, *St. Paul, Minn.*
Cole Willardson, *Minneapolis, Minn.*

TUBA

† Austin Larson, *Plymouth, Minn.*
* Lorelei Larson, *Ham Lake, Minn.*
Makayla Rodriguez, *Mazeppa, Minn.*
Timothy Sullivan, *Forest Lake, Minn.*

HARP

Fiona Boskovic, *Seattle, Wash.*

PERCUSSION

Benjamin Coffey, *Farmington, Minn.*
• Jean-Luc Collette, *Edina, Minn.*
Connor Fogarty, *Ogallala, N.E.*
* Logan Gooden, *Minneapolis, Minn.*
• Anders Peterson, *Eden Prairie, Minn.*
Roslyn Raser, *Berryville, Ark.*
Alexia Swiglo, *St. Paul, Minn.*
Sofia Villagomez, *Phoenix, Ariz.*

† Principal/Co-principal

*Section leader

• Officer

^ Manager

- Librarian

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Jean Parish '88, *director of college relations for music organizations*
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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*

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David Carter, *department vice-chair*
Barb Barth, *academic administrative assistant*
Lisa McDermott, *academic administrative assistant*
Faith Kimbrell, *instrument coordinator*

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