
ST. OLAF BAND

HENRY L. DORN, *CONDUCTOR*

SPRING CONCERT



SUNDAY, APRIL 21, 2024 | 3:30 P.M.

SKOGLUND AUDITORIUM

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PROGRAM

Festive Overture (1954)

Dmitri Shostakovich (1906–1975)
trans. Donald Hunsberger

The Soaring Hawk (1990)

Timothy Mahr (b. 1956)

Dust (2023)

Jennifer Jolley (b. 1981)

(Consortium Premiere)

Daniel Fretland, *trumpet*; Martin Hodel, *trumpet*; Jenna McBride-Harris, *horn*;
Karl Wiederwohl, *trombone*; Jason Tanksley, *tuba*

INTERMISSION

Dancing on Air (2024)

Bobby Ge (b. 1996)

(Premiere Performance)

Symphony No. 4 (1994)

David Maslanka (1943–2017)

Olympia Hippodrome (1898)

Optional Selection

Russell Alexander (1877–1915)

Program Notes

Festive Overture (1954)

Dmitri Shostakovich (1906–1975)
trans. by Donald Hunsberger

A familiar favorite for alumni of both the St. Olaf Band and the St. Olaf Orchestra, Soviet-Russian Dmitri Shostakovich's "Festive Overture" is a well-established opener in the wind and orchestra repertoire. According to friend and confidant Lev Lebedinsky, Shostakovich wrote the overture in a mere three days for the Bolshoi Theatre's celebration of the 37th anniversary of the October Revolution. Couriers sent to his apartment picked up the score page by page and brought them to theater copyists for preparation. Despite the speed of its production, the work shows no signs of carelessness. Rather, it displays some of the strongest attributes of Shostakovich's style, such as sustained melodic lines developed over strong rhythmic movement and dramatic contrasts as heard between graceful melodic passages and the staccato rhythmic sections that upend them. The St. Olaf Band's first recorded performance of Hunsberger's 1965 transcription of Shostakovich's "Festive Overture" was February 1, 1966, the start of the band's 1966 winter tour. The work was a highlight of the band's 1966 tour to Norway, the first international tour of the band in 60 years. The work was also recorded by the St. Olaf Band on their 1991 album *Grainier, Wagner, Hindemith & Others: Works for Concert Band*.

— Elle Davis '26

The Soaring Hawk (1990)

Timothy Mahr (b. 1956)

Note from the composer:

The Soaring Hawk was inspired by meditating (with some degree of jealousy) upon the various experiences in the life of a hawk, a creature that is certainly a proud symbol of many things that are good in this world. A landscape is initially painted: the domain is surveyed by the hawk. Eventually, the hawk must fly, severing its physical bonds to the earth — what a joy to beat the wings and ride the wind! As the hawk soars overhead, the textures and rhythms of the earth below become its music. A sense of remorse is ever present, however, as the ancient memories of the earth below conflict with current visions of a land so totally affected by the presence of man. Gone are the abundant trees, tall grasses, clear waters, and pure air known by the hawk's ancestors. And yet, there are exhilarating and optimistic feelings in being alive in today's world, in spite of its many shortcomings. So much comes into its proper perspective when seen from above. Ah, that we all could soar above this earth!

The Soaring Hawk was the 1991 winner of the American Bandmasters Association's prestigious Ostwald Award. Its first performance with the St. Olaf Band was on Saturday October 19, 1991 as a part of that year's St. Olaf College Homecoming concert.

(Consortium Premiere)

Daniel Fretland, *trumpet*; Martin Hodel, *trumpet*; Jenna McBride-Harris, *horn*;
Karl Wiederwohl, *trombone*; Jason Tanksley, *tuba*

Note from the composer:

I arrived in late 2018 to start a faculty position at the Texas Tech University School of Music in the West Texas city of Lubbock. Finally, after a thrilling and exhausting first year, I felt like I had my bearings and was ready to explore at least some of the ten ecoregions and 268,597 square miles that compose the state. Unfortunately, however, a highly infectious, novel respiratory virus had different plans, and Zoom classes, remote work, and long periods of isolation defined my remaining years in Texas.

As a result, my time in Texas was unique. Mostly, we know a place through people and shared events. And while I met many extraordinary people in Texas, I came to know it best through landscape, climate, and history. Texas, for me, was long drives where you begin to believe that high plains are so flat you can start to see the curvature of the Earth. But take a trip southwest, and the rolling prairies and verdant grasslands will overwhelm you. I could wake up to a brief, intense rain shower with massive hail, get caught in a dust storm at noon, and then hide from the scorching sun until a beautiful temperate night. I came to know Texas through its ambient and tactile qualities. Texas is extreme in that way, in every way. It's immense and intimate, precarious and nurturing, vital and violent all at once.

Unsurprisingly, its history is too. In its Declaration of Causes to succeed from the Union in 1861, Delegates of the People of Texas wrote: "She was received as a commonwealth holding, maintaining and protecting the institution known as negro slavery...which her people intended should exist in all future time." After the war, Texas failed to ratify the Thirteenth Amendment. It was one of the fiercest resisters of the Civil Rights Movement. Presently, it is a perennial sight of the worst of our national gun crisis.

But in its vastness, there are other histories. How could there not be? Coincident with this history of violence is a legacy of idealism and pluralism. Texas is also a state of utopian religious societies, socialist communes, and a diversity that resisted its foundational white supremacy. Its lands hosted three of the most significant pre-modern societies and nearly twenty indigenous tribes. This Texas was and is a crucial site for developing a range of musical styles, including Mariachi, Country, Rock 'n Roll, Blues, and Conjunto.

Dust reflects my time in West Texas and my engagement with its complex past. The form of the piece is ideal for this. I employ the brass quintet as a deliverer of triumphant melodies and bombastic power. It's hard not to hear them when you see images of the favorite avatars of Manifest Destiny, like the stagecoach or the cowboy. But a brass fanfare too often distracts us from critically engaging with what is being celebrated. I wanted to use these instruments to evoke something else. In parts, you'll hear whispers of Mariachi tunes "El Rey" and "Volver Volver" that I heard on local radio, which recognizes Hispanic cultures' centrality to the state. Mainly, you'll hear excerpts from the cowboy tune "The Old Chisholm Trail." Written to commemorate the cattle trail established by two businessmen — the Lenape rancher Black Beaver and Jesse Chisholm, a merchant of partial Cherokee descent — that provided a means for Texas ranchers to reach eastern markets. Based on a seventeenth-century English melody, the song would have been sung thousands of times over hundreds of miles. It was a literal musical accompaniment to the growing prosperity of the state's signal industry. Surrounding these musical citations are passages that fill out this world. To create a sonic analog of the massive space and textures that define the landscape, I expanded rhythms and wrote lines that conveyed unfolding vistas rather than an epic outcome. It was my way of translating this place to make it comprehensible.

INTERMISSION

Dancing on Air (2024)

Bobby Ge (b. 1996)

(Premiere Performance)

Note from the composer:

Music has an uncanny ability to suggest motion, be it through rhythmic motives, melodic contour, harmonic shifts, timbral affects, or any combination thereof and beyond. Nonetheless, helicopter string quartets notwithstanding, music tends to be created while mostly stationary. The idea of ‘dance music’ — that is, music that so strongly suggests movement that it actually inspires people to move — is a remarkable illusion, yet one that seems strikingly ubiquitous.

As its title would suggest, *Dancing On Air* is a piece about motion, and as many different kinds as possible. The music flits from key area to key area in its bouncy triple time, scattering its themes and motifs deftly across sections and back. As I began writing it, I knew I wanted to return to a simpler kind of music than my recent output, and the piece’s soaring melodies, repetitious figures, and exuberant orchestration seek to explore a world colored by innocence, youth, and good humor.

Many thanks to my friend, Henry, and to his incredible band. It was a true honor to write this piece for them.

Symphony No. 4 (1994)

David Maslanka (1943–2017)

In his *Symphony No. 4*, David Maslanka unites a variety of influences to create a final product which is simultaneously meditative and celebratory. Maslanka notes that the piece’s driving force is “the impulse to shout for the joy of life.” Throughout the symphony, listeners can hear the “voice of the earth,” evoking the mountainous landscape of western Montana, the composer’s longtime home. Another source of inspiration for this symphony is the life of Abraham Lincoln — a longtime fascination for Maslanka. After the president’s death, his coffin was brought on a three-week funeral train from Washington, D.C. to Springfield, Illinois, where Lincoln had lived much of his life. Journalist David R. Locke, one of Lincoln’s close friends, describes how the hymn tune “Old Hundred” was played at one of this funeral train’s stops.

Prominently featured in *Symphony No. 4*, the tune of “Old Hundred” is attributed to French composer Louis Bourgeois (c. 1510–1560) and is one of the best-known melodies from the Christian tradition. This melody first appears in solo flute in an expanded form, and shows up using various rhythms several other times throughout the symphony. The hymn tune gets its name from its association with the 100th psalm in the Bible. It also happens to be the first musical work ever transmitted via telephone in Alexander Graham Bell’s 1876 demonstration. The tune has been used in the works of many other prominent composers, including Paul Hindemith, Benjamin Britten, and Felix Mendelssohn. Maslanka also features two Bach chorales throughout the piece: “Only Trust in God to Guide You,” and “Christ Who Makes Us Holy.” Maslanka featured these Christian tunes because of their personal significance to him, but he hoped to evoke with them a “universal humanness” that transcends any single religion.

The St. Olaf Band has a special relationship with the music of David Maslanka, having premiered several of his works and performed dozens of others. In 2016, the college awarded Maslanka an honorary doctorate for his contributions to the world of wind band and for his close collaboration with the St. Olaf Band over the years. This symphony feels especially relevant to the St. Olaf Band because of its featuring of “Old Hundred.” When the band goes on tour, members begin each pre-concert dinner by singing the table grace, “Be Present at our Table, Lord,” which is set to the tune “Old Hundred.” A decades-long St. Olaf Band tradition makes an appearance in this symphony, making it all the more meaningful to perform.

— Lily Mitzel ’24

Optional Selection

Olympia Hippodrome (1898)

Russell Alexander (1877–1915)

Olympia Hippodrome is a march that was completed in 1898 by American composer Russell Alexander. Alexander was well known for his circus music, particularly the music composed for Barnum and Bailey. He joined the Barnum and Bailey Circus Band as an arranger and euphoniumist in 1897 at the age of 20 and toured Europe with them from 1897 to 1902. Alexander completed *Olympia Hippodrome* in 1898 while the Barnum and Bailey Circus was touring Great Britain. The title was taken from the eponymous arena in London that hosted the Barnum and Bailey Circus. This work was dedicated to Carl Clair, who was then leader of the Barnum and Bailey Circus Band.

Alexander's march also has an important place in the history of St. Olaf Band. *Olympia Hippodrome* was the concert opener for the St. Olaf Band's historic first international tour in 1906. Beginning with the first performance on June 7 of that year in Minneapolis, the band traveled to New York City and then traveled 10 days by steamboat to Norway. The march was incredibly popular on tour, later being sold in Norway under the moniker *St. Olaf Gutternes Parademarsj* (The St. Olaf Boys' March on Parade).

— Henry Dorn

BIOGRAPHIES

Bobby Ge is a Chinese-American composer and avid collaborator whose work, often collaborative in nature, focuses on themes of home, communication, and hybridity. Winner of the 2022 Barlow Prize, Ge has received commissions and performances by groups including the Minnesota Orchestra, the New York Youth Symphony, the Albany Symphony, the U.S. Navy Band, the San Francisco Contemporary Music Players, the Harbin Symphony Orchestra, the Sioux City Symphony, Music from Copland House, the Bergamot, Tesla, and JACK Quartets, and Mind on Fire. He has created multimedia projects with the Space Telescope Science Institute, painters collective Art10Baltimore, the Scattered Players Theater Company, and the Smithsonian Environmental Research Center. He is currently pursuing his Ph.D at Princeton University, and holds degrees from UC Berkeley and the Peabody Conservatory.

Daniel Fretland is an active freelance trumpet player in the Twin Cities area. He holds a bachelor of arts degree in trumpet performance and music education from the University of Minnesota and a master of arts degree in music education along with an administrative degree from the University of St. Thomas. His instructors have included David Baldwin, and former St. Paul Chamber Orchestra principal trumpet, Gary Bordner. Dan has performed with the St. Paul Chamber Orchestra, Minnesota Orchestra, Minnesota Opera, San Francisco Ballet, Minnesota Dance Theater, ICE Ensemble, and Music St. Croix, as well as with solo artists including Josh Groban, Ben Folds, Johnny Mathis, Michael W. Smith, and Amy Grant. Dan has performed in the Los Angeles Contemporary Music Festival, the London Jazz Festival, and most recently with his brass quintet, The Stone Arch Brass, in Harbin, China's International Music Festival.

Martin Hodel has performed as a soloist, chamber musician and orchestral player in the US and around the world. During the 2005-06 season he played full time in the trumpet section of the Minnesota Orchestra, with whom he has recorded and plays extra. As principal and solo trumpet with the Eastman Wind Ensemble, Hodel toured the U.S. and Japan, and he has toured coast to coast in America 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 released on Larips Records. Hodel appears as a soloist on seven other CDs, has performed live on the nationally-broadcast radio program, A Prairie Home Companion, on Minnesota Public Radio, on public television, and on national broadcasts of the radio programs *Sing for Joy* and *PipeDreams*.

Since 1997 he has been the trumpet professor at St. Olaf College in Northfield, Minnesota. 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, James Ketch, Raymond Mase, Craig Heitger, David Hickman, and Anthony Plog. On a recent sabbatical, Hodel studied Baroque (natural, valveless) trumpet and 18th-century trumpet literature in Europe with Dr. Edward H. Tarr, the leading expert on early trumpets and trumpet literature.

A native Oregonian, **Jenna McBride-Harris** '07 enjoys a varied freelance career as a performer and educator in the Twin Cities. After earning her bachelor of music degree from St. Olaf College in Northfield, MN, McBride-Harris moved to Ohio where she earned her masters and doctoral degrees at the University of Cincinnati College-Conservatory of Music and The Ohio State University respectively. In Ohio, she was a founding member in several active chamber ensembles, including a horn and harp duo. She held positions as second horn in the Canton and Kentucky Symphony Orchestras and performed regularly with the Cincinnati Pops Orchestra, Dayton Philharmonic, and West Virginia Symphony Orchestra among others. Since relocating to the Cities, she has enjoyed regular performances with the Minnesota Opera, Minnesota Orchestra and Saint Paul Chamber Orchestra, as well as chamber music opportunities. An engaging and invested educator, McBride-Harris is Visiting Assistant Professor of Horn at St. Olaf College and maintains a private teaching studio in West St. Paul. The summers will find Dr. McBride-Harris (or Dr. McB to her students) alternately working in her garden, teaching horn at various summer music camps, and every other summer, teaching at the International Orchestra Camp Lüchow in Lüchow, Germany.

Tubist **Jason Tanksley** is a performer and educator based in Fridley, Minnesota, and is currently the Instructor of Tuba at St. Olaf College. In addition to his work in higher education, Tanksley leads an active career as a performer. He has performed with orchestras including The Cleveland Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, Oregon Symphony, Atlanta Symphony, Detroit Symphony Orchestra, and the Jacksonville Symphony. As a soloist, Tanksley has appeared with the International Symphony Orchestra, Birmingham Concert Band, Wayne State University Symphony Orchestra, as well as its Wind Symphony. A native of Eastpointe, Michigan, Tanksley graduated from Detroit's Wayne State University, where he studied with Dennis Nulty. Tanksley also holds a Master of Music degree from the Cleveland Institute of Music, where he studied under the instruction of Yasuhito Sugiyama. Tanksley is proudly a B&S and Melton Meinl Weston performing artist and clinician.

Karl Wiederwohl has held bass trombone positions with the Calgary Philharmonic Orchestra, New World Symphony, Colorado Springs Symphony Orchestra, and he has performed as a substitute with the Baltimore Symphony Orchestra. Karl's doubling experience includes work on euphonium, tenor trombone, contrabass trombone and bass trumpet with ensembles including the Wolf Trap Opera, New World Symphony, and National Gallery Orchestra. Karl has enjoyed performing under many notable conductors including Michael Tilson Thomas, Franz Welser-Möst and Osmo Vänskä. He has also recorded for television, and performed popular music with luminaries including Idina Menzel.

While earning his doctor of musical arts degree from the University of Maryland, Karl became an avid marathoner, ultramarathoner, and Ironman Triathlete. He believes that mental and physical challenges — both artistic and athletic — can help shape us into mindful citizens who make unique contributions through healthy self-expression.

ST. OLAF BAND

HENRY L. DORN, CONDUCTOR

PICCOLO

Leylah Boulos, *Apple Valley, Minn.*

FLUTE

† Carter Allen-Weyenberg, *Sullivan, Wis.*

Daniel Boskovic, *Sammamish, Wash.*

Elizabeth Diaz, *Cary, N.C.*

Elizabeth Doty, *Centennial, Colo.*

Claire Engler, *Charlottesville, Va.*

Owen Erickson, *Holmen, Wis.*

+ Kylie Gray, *Northfield, Minn.*

Chloe Greene, *St. Paul, Minn.*

Emilia Gusdal, *Shoreview, Minn.*

Caroline Juhl, *Prior Lake, Minn.*

Cole Kehrberg, *Golden Valley, Minn.*

Emily Philbrook, *St. Anthony, Minn.*

Lissi Reid, *Edina, Minn.*

- Caroline Russell, *Westport, Conn.*

†*+ Katherine Van Epps, *Kenyon, Minn.*

OBOE

■ Phoebe Joy, *Illinois City, Ill.*

†*• Lily Mitzel, *St. Paul, Minn.*

Anna Rothfusz, *Washington, Ill.*

Noah Schilbe, *Spokane, Wash.*

CLARINET

Selma Artang, *Duluth, Minn.*

♦ Vincent Giza, *Culver City, Calif.*

Eliza Johnson, *Fairway, Kan.*

Christian Kremer, *Mitchell, S.D.*

Oslo Martin Risch, *St. Paul, Minn.*

Sydney LaVoi, *Bemidji, Minn.*

Liam McBride, *Falmouth, Mass.*

Lauren Mitchell, *Farmington, Minn.*

†* Max Okagaki, *Minneapolis, Minn.*

Erin Pratt, *Omaha, Neb.*

Abigail Towle, *Hopkins, Minn.*

Alexandra Williams, *Eyota, Minn.*

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^ Emma Gross, *Sioux City, Iowa*

†*~ Matthew Krische, *New York, N.Y.*

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□ Logan Rasmussen, *Apple Valley, Minn.*

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† Matthias Baese, *St. Paul, Minn.*

• Elizabeth Delaney, *Ames, Iowa*

Rel Edwards, *Apple Valley, Minn.*

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^ Jack Kiehne, *St. Paul, Minn.*

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* Ian Knowles, *Chaska, Minn.*

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Erik Olson, *River Falls, Wis.*

†* Jesse Wiemer-Hastings, *Geneva, Ill.*

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HARP

†* MaKenzie Kuckkan, *Rhineland, Wis.*

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Morgan Ely, *North Pole, Alaska*

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*Section leader

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#Contrabassoon

■English horn

♦E-flat clarinet

□Flugelhorn

‡Piccolo trumpet

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