

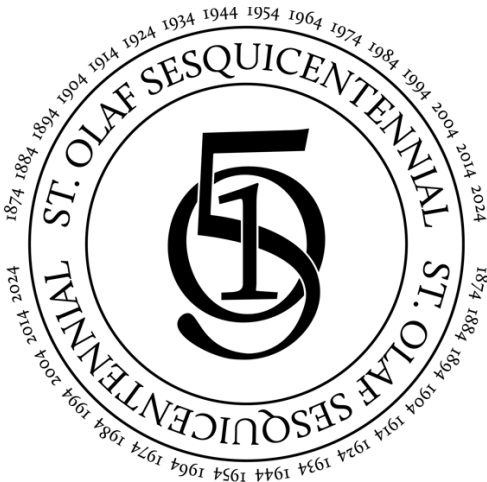
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# ST. OLAF BAND

HENRY L. DORN, *CONDUCTOR*

## FAMILY WEEKEND HOMECOMING CONCERT

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SATURDAY, OCTOBER 5, 2024 | 7:30 P.M.

SKOGLUND AUDITORIUM

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# Program

**Toccata Marziale** (1924, ed. 2005)

Ralph Vaughan Williams (1872–1958)  
ed. Frank Battisti (b. 1931)

Vaughan Williams is most noted for his compositions for orchestra, the theater, and chamber groups, but his two works for band, the *Folk Song Suite* and *Toccata Marziale* (both published in 1924), demonstrate his unrivaled skill in scoring for the medium. Together with the two Gustav Holst suites for band, this music forms a set which has become a traditional cornerstone of concert band literature.

Composed for the commemoration of the British Empire Exhibition of 1924, the *Toccata Marziale* is a first-rate work by any measurement. The opening is somewhat akin to a fanfare, the movement in triads being especially effective. Its contrapuntal texture is determined by the juxtaposition of brass and reed tonal masses, and occasional lyric entrances soon give way to the primary brilliance of the basic theme. Another effective phrase is first sung by the euphonium and then by the cornet, a broad, flowing theme of wide range most effective against the constant movement of the basic theme, which is never completely lost. Skillfully woven together into a unified whole, even though complex in rhythmic and harmonic content, the piece explores the fundamental properties of the band's sonority, its virtuosity and color, and places emphasis on fine gradations between long and short, forte and piano. Of real contrast with the *Folk Song Suite*, *Toccata Marziale* has an immense non-contrived vigor perhaps unmatched in all band literature.

— Norman E. Smith from Program Notes for Band

**Two Piano Vespers** (1924, tr. 2024)

Amy Beach (1867–1944)  
orch. Eleanore Harpstead '20 (b. 1997)

- I. Nocturne
- II. The Old Chapel by Moonlight

(Premiere Performance)

Note from the orchestrator:

*Nocturne* and *The Old Chapel By Moonlight* are two subdued yet evocative piano solos written by the American composer Amy Beach in 1924. Though not officially grouped together by the composer, both pieces depict dusky shades and pair perfectly as *Two Piano Vespers* — an idea spun up by orchestrator Eleanore Harpstead, who was commissioned to create an orchestration of Amy Beach works for Dr. Henry L. Dorn and the St. Olaf Band.

*Nocturne* opens declaratively before sliding into smooth syncopation and rich textures. In the context of *Two Piano Vespers*, it illustrates the final moments of evening light. In a dramatic crescendo and flash near the end of the piece, the sun disappears on the horizon, bringing the last light with her. Once night has fallen and the moon has taken her bright place in the dark sky, we creep to *The Old Chapel By Moonlight*. This movement's dynamics peak at *mezzo piano* as the piece rises out of complete stillness. In the middle of the piece, the ghost of a church choir sings in the brass section while church bells echo, before woodwinds repeat lush textures from the opening to send us back into the moonlight.

**Rhapsody in Blue** (1924, tr. 1998)

George Gershwin (1898–1937)

tr. Thomas Verrier (b. 1965)

Dr. April Ryun Kim '11, *piano*

Paul Whiteman first became a champion of Gershwin when he invited the young composer to write his boldly innovative one-act, jazz-inspired opera *Blue Monday*, as part of a popular Broadway revue he conducted in 1922. The artist who partnered with Gershwin to orchestrate that score was Will Vodery, one of the few Black composers and arrangers active in the Broadway scene of that era — and a figure whose legacy remains sadly little known.

Whiteman subsequently commissioned Gershwin to contribute to *An Experiment in Modern Music*, an extravaganza he scheduled for February 1924. Gershwin was fond of recounting that he had set his commitment aside, only to be reminded about a month before the date by a newspaper ad. He composed *Rhapsody in Blue* at a frenetic pace, preparing a sketch for two pianos between January 7 and February 3. Gershwin later claimed that the structure for the whole piece came to him while traveling on a train, as he listened to “its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer.”

The title *Rhapsody in Blue* was suggested by his brother Ira as a playful allusion to the artist James Abbott McNeill Whistler’s specification of colors in the names for some of his paintings. Whistler’s titles, for their part, often make explicit cross-connections between his paintings and musical genres.

A central achievement of Gershwin’s legacy was to combine a personal style that had been shaped by popular music with the ambitious, long-form structures associated with the European classical tradition. “Finding himself in a musical world split into separate spheres, popular and classical, he maintained a staunch commitment to both,” writes Richard Crawford in his recent biography, *Summertime*. *Rhapsody’s* fusion of classical and popular sources gave notice to the cultural gatekeepers of the era that the old ways of presenting a musical canon could be challenged.

Gershwin distills the fast-slow-fast structure of the classical concerto into a single-movement mini-concerto. His tunes are characterized by flattened “blue” notes and syncopated rhythms, as well as hints of Latin dance, ragtime, and stride piano. “Classical”-sounding virtuosity coexists comfortably with vernacular American idioms, while Gershwin’s rapid modulations of key and transitions are bold. The composer summed up *Rhapsody in Blue* as representing “a musical kaleidoscope of America — of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.”

— *Program note by Thomas May for the Nashville Symphony (April 12 to 14, 2024)*

## INTERMISSION

**Symphony No. 1 (“Afro-American”)** (1924/1930)

William Grant Still (1895–1978)

tr. Robert O. O’Brien

- I. Longing: *Moderato assai*
- II. Sorrow: *Adagio*
- III. Humor: *Animato*
- IV. Aspiration: *Lento, con risoluzione*

Still’s “Afro-American” Symphony is not only his most famous work, but also one of the most popular American symphonies of all time. When he began sketching it in 1924, he had recently finished playing in the pit orchestra for Eubie Blake and Noble Sissle’s *Shuffle Along*, the musical comedy that launched the careers of Josephine Baker and Florence Mills, and according to Langston Hughes, inaugurated the Harlem Renaissance. Still pursued other projects in the meantime but took up the symphony in earnest several years later. “It was not until the Depression struck,” he explained, “that I went jobless long enough to let the symphony take shape. In 1930, I rented a room in a quiet building not far from my home in New York and began to work.” And he was inspired: The symphony was finished in two months.

Still had adopted central tenets of the Harlem Renaissance by this time, most notably philosopher (and friend) Alain Locke’s concept of the new African American as an individual who would vindicate blackness from racist stereotypes and reclaim it from white exploitation. Still’s use of the blues as the symphony’s unifying element manifested his engagement with this idea.

While working with W.C. Handy in Memphis in 1916, he decided that “the Blues were not immoral or trivial, as some people wanted to believe, but instead an expression of the hopes and yearnings of a lowly people, wanting a better life.” Musicologist

Jon Michael Spencer has argued that Still's symphonic treatment of the blues allowed him to "demonstrate the inherent dignity" of Black folk music as an act of racial vindication, not to critique it as inferior.

Still cast the first movement loosely in sonata form, a common three-part framework in which two melodies are introduced, developed, and reprised over the course of the movement. The first melody, played by a muted trumpet, overlays the instantly recognizable harmonic pattern of the 12-bar blues. With its sweeping arc and gentle syncopation, the second melody, introduced by the oboe, is reminiscent of a Black spiritual. The themes return in reverse order after moving through a colorful development section.

The next two movements capture distinct moods with melodic material borrowed from the first movement and transformed in new contexts. With its dark timbres, the second is a clear expression of sadness. The third, which features a banjo for local color, is a leap for joy. The fourth movement opens with a poignant melody showcasing some of Still's most beautiful orchestral writing. A lengthy, heartbreaking passage ultimately gives way to a reminiscence of the original blues theme in a fiery coda. Today, Still's daughter Judith believes that "the First Symphony shows him recognizing, with joy, that God had given him a gift that would change the thinking of the public."

— *Program note by Douglas Shadle for the Los Angeles Philharmonic*

# Featured Artist

A native of Minnesota, **Dr. April Ryun Kim** is currently associate professor of practice in music St. Olaf College where she teaches applied lessons, piano pedagogy, piano classes, and coaches chamber music. Having a passion for music education, she has been frequently invited as an adjudicator to various competitions including the Iowa Music Teachers National Association (MTNA) Piano Performance Competition, the 2019 Minnesota MTNA Piano Performance Competition, and the Minnesota Music Teachers Association (MMTA) Preliminary Round Competitions. Additionally, she has taught at the St. Olaf Summer Music Academy, Lutheran Summer Music Academy and Festival, the Arkansas and Oklahoma (AOK) Conservatory of Music, and 2018 the Coda Music Academy Summer Music Festival.

Dr. Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician, showcasing a broad range of repertoire. She has been featured as a soloist in the MasterWorks Festival Honors Recital and with the St. Olaf Orchestra as senior soloist. Additionally, she has won winning prizes from competitions including Thursday Musical and Schubert Club. As a collaborative pianist, she has performed with artists Micah Wilkinson, principal trumpet of the Pittsburgh Symphony, mezzo-soprano Katherine Rohrer, baritone Emery Stephens, percussionist Eri Isomura, and pianist William Chapman Nyaho. Furthermore, Dr. Kim performed in *True Witness: A Civil Rights Cantata* by composer Jodi Globe with the St. Olaf Cantorei directed by James E. Bobb, Manitou Singers directed by Therees Tkach Hibbard, and soloists Emery Stephens and Coraine Tate.

As an advocate for new music, Dr. Kim regularly performs works by living composers. She has performed in the Musica Nova ensembles at the University of Missouri - Kansas City, working with composers such as Zhou Long and Tania León, and the St. Olaf Faculty Chamber Ensemble featuring music by Ann Milikan. In 2018, she joined 10th Wave Chamber Collective, a new music chamber ensemble based in the Twin Cities featuring classical music by 20th- and 21st-century composers such as Missy Mazoli, David Lang, Jiyoung Chung, Kenji Bunch, and more.

Dr. Kim has been invited to present and perform at conferences and festivals such as the regional and international conferences of the College Music Society, Music Teachers National Association Collegiate Chapters Symposiums, the 2019 and 2022 International Music by Women Festival, the 3rd and 4th Composition in Asian Symposium and Festival, Minnesota Music Teachers Association Conventions, and the 2021 and 2023 National Conference on Keyboard Pedagogy (NCKP). Most recently, she directed and performed in the inaugural Korean Composers Festival.

Dr. Kim holds a D.M.A. in piano performance from the University of Missouri - Kansas City, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and B.M. in piano performance with a collaborative emphasis from St. Olaf College. Her former teachers include Kent McWilliams, Kathryn Brown, Anita Pontremoli, and Diane Helfers Petrella.

# ST. OLAF BAND

## HENRY L. DORN, CONDUCTOR

### PICCOLO

- Leylah Boulos, *St. Paul, Minn.*
- †\*• Katie Van Epps, *Kenyon, Minn.*

### FLUTE

- Daniel Boskovic, *Sammamish, Wash.*
- Leylah Boulos, *St. Paul, Minn.*
- 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.*
- Tori Love-Jensen, *Chanhassen, Minn.*
- \* Emily Philbrook, *St. Anthony Village, Minn.*
- Lissi Reid, *Edina, Minn.*
- Caroline Russell, *Westport, Conn.*
- Mindyrose Sinykin, *Minneapolis, Minn.*
- †\*• Katie Van Epps, *Kenyon, Minn.*

### OBOE

- ~ Connor Coleman, *Geneseo, Ill.*
- Angeline Domeyer, *River Falls, Wis.*
- †\* Anna Rothfusz, *Mendota, Ill.*

### CLARINET

- Samuel Freimuth, *Rochester, Minn.*
- Vincent Giza, *Culver City, Calif.*
- Gabrielle Hoover, *Rosemount, Minn.*
- Naomi Janquart, *Middleton, Wis.*
- Christian Kremer, *Mitchell, S.D.*
- Sydney LaVoi, *Bemidji, Minn.*
- Lauren Mitchell, *Farmington, Minn.*
- Adam Pott, *Arvada, Colo.*
- Erin Pratt, *Omaha, Neb.*
- †\* Anna Schmidt, *St. Paul, Minn.*
- Kiera Stanford, *Seattle, Wash.*
- Abigail Towle, *Hopkins, Minn.*

### BASS CLARINET

- Elle Davis, *Tualatin, Ore.*
- †\*^ Emma Gross, *Sioux City, Iowa*
- Rebekah Talley, *New Berlin, Wis.*

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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 and performing rights*
- Veronica White '24, *coordinator of music organizations*
- Amelia McNeil-Maddox, *ticketing coordinator*
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- † Sarah Hall, *Houston, Texas*
- Beck Kranz, *Lakeville, Minn.*

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- Isaac Kitange, *Rochester, Minn.*
- †\* Noah Stremmel, *Brookings, S.D.*
- Sebastian Whitcomb, *Andover, Minn.*

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- Cole Monson, *East Bethel, Minn.*

### BARITONE SAXOPHONE

- Mimi Copley, *Cedar Rapids, Iowa*
- Hayden Joseph, *Minneapolis, Minn.*

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- Tait Butterfield, *Portland, Ore.*
- \*• Zac Carlson, *Sioux Falls, S.D.*
- † Lexi Cucchiario, *Buffalo, Minn.*
- Samuel Hall, *Charlottesville, Va.*
- Sophia Kepros, *Cedar Rapids, Iowa*
- Nicholas Little, *Cokato, Minn.*
- \* Isabella Marek, *St. Paul, Minn.*
- Nathan Moon, *Maple Grove, Minn.*
- Sam Morton, *Glenwood, Minn.*
- Logan Rasmussen, *Apple Valley, Minn.*

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- † Kyan Carlson, *Sioux Falls, S.D.*
- Joel Dressler, *Ames, Iowa*
- Aidan Fitzpatrick, *Duluth, Minn.*
- \*- Ellie Kosek, *Middleton, Wis.*
- \*• Laura Maeda, *Inver Grove Heights, Minn.*
- Adam Rickman, *Minnnetonka, Minn.*
- William Ulrich, *Medford, N.Y.*
- Róisín Walsh, *Tinley Park, Ill.*

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- † William Kroner, *Oro Valley, Ariz.*
- Jacques LeMay, *Minneapolis, Minn.*
- Wyatt Menke, *Minneapolis, Minn.*
- Brenden Ravndal, *St. Anthony Village, Minn.*

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- †\*• Quinn Munson, *St. Paul, Minn.*

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- \*• Ian Knowles, *Chaska, Minn.*
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- \*^ Benjamin Gusdal, *Shoreview, Minn.*
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- Alex McGohan, *Decorah, Iowa*
- \* Avery Nevins, *Fort Collins, Colo.*
- Chloe Rousseau, *St. Paul, Minn.*
- Abby Schroeder, *Rochester, Minn.*
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- \* Section leader
- Officer
- ^ Manager
- Librarian
- ~ English horn
- Contrabass clarinet
- Δ Contrabassoon
- ✦ Soprano saxophone

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- Barb Barth, *academic administrative assistant*
- Lisa McDermott, *academic administrative assistant*
- Faith Kimbrell, *instrument coordinator*

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