
ST. OLAF BAND

HENRY L. DORN, *CONDUCTOR*

FALL CONCERT



SUNDAY, NOVEMBER 9, 2025 | 3:30 P.M.

SKOGLUND AUDITORIUM

PROGRAM

Tuttarana (2024)

Reena Esmail (b. 1983)

Notes from the composer:

The title of this piece is a conglomeration of two words: the Italian word *tutti* (“all” or “everyone”) and the term *tarana* which designates a specific Hindustani (North Indian) musical form, whose closest western counterpart is the “scat” in jazz. The *tarana* is a place where musicians can put their greatest virtuosity on display, leaving an audience in awe. While a *tarana* is a solo form, I wanted to bring that same energy to an ensemble form. This work was originally written for treble chorus, then arranged for brass quintet, and is now in its third iteration for concert band.

La Última Llamada (“The Last Call”) (2024)

Giovanni Santos (b. 1980)

Notes from the composer:

This work is dedicated to my mother Carrie Santos Peña. My mother passed away on February 15, 2024, from a short but intense battle with cancer. It is my honor to celebrate her through this composition. My mom was an immigrant from the Dominican Republic, moving to Puerto Rico for educational reasons. Her shining light shines bright in all of us, and we are so thankful for her guidance and unconditional love. Our memories are too many to share, but this work aims to celebrate her beautiful life.

La Última Llamada (“The Last Call”) uses a very specific musical idea throughout the work. As young kids, my mom would call my brothers and me with a very specific whistled interval. Although the interval varied, we always knew she was calling us back to the house in Puerto Rico or the Dominican Republic. The interval is first introduced by my mother herself in a recorded clip, her last time to do this before her passing. Once in a while, if she was only calling me, she would sing, “Gio-va-Gio-va-nnniiiiii-tooooo!” (measures 14 and 15). The motif is later expressed harmonically, on the piano and glockenspiel, and with the off-stage flute and clarinet. The off-stage flute represents my mother’s voice. The off-stage clarinet represents me (or my brothers).

Suite of Old American Dances (1949)

Robert Russell Bennett (1894–1981)

- III. Western One-Step
- II. Schottische
- I. Cakewalk

Robert Russell Bennett was inspired to write this suite after attending a concert celebrating the 70th birthday of Edwin Franko Goldman, famed leader of the Goldman Band. “. . . The sounds they made were so new to me after all my years with orchestra, dance bands, and tiny ‘combos,’ that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play.”

Each dance in Bennett’s suite represents a unique snapshot of American social and musical history. The “Western One Step” refers to a dance also known as the Texas Tommy. Originating in early 20th-century brothels and saloons, it was noted for its upbeat tempo and appeared in the 1913 New York production *Darktown Follies*. The schottische, despite its Scottish-sounding name, is a German variation of Bohemian folk dances that evolved into the polka. Its quick footwork and heel strikes resemble Scottish reels — a folk dance — which may explain the name. It gained popularity in the U.S. during the 1840s, when polka swept through European and American ballrooms. The cakewalk originated on Southern plantations, where enslaved people parodied their owners through a strutting dance, often performed by couples in exaggerated formal attire. Plantation owners encouraged the dance with prizes — typically a cake, hence the name.

— Program notes by Henry L. Dorn



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Symphony No. 1 in E minor (1932/2022)

Florence Price (1887–1953)

III. Juba Dance

“It is a faultless work . . . a work that speaks its own message with restraint and yet with passion.

Mrs. Price's symphony is worthy of a place in the regular symphonic repertoire.”

— Eugene Stinson, *Chicago Daily News*, 16 June 1933

Florence Price's Symphony No. 1 in E minor was the first symphony by a Black woman to be performed by a major American orchestra, debuting with the Chicago Symphony under Frederick Stock in June 1933. Price submitted the work to the 1932 Rodman Wanamaker Competition, where it won first prize and earned her national recognition.

Price took inspiration from Antonín Dvořák's “New World” Symphony, structuring her work in the traditional four-movement symphonic form. However, Price infused the symphony with African American musical elements, particularly in the third movement. Instead of a classical scherzo or minuet, she introduced a “juba,” a syncopated dance rooted in African and Haitian traditions and brought to the American South by enslaved people.

The juba, featuring body percussion such as clapping, knee slapping, and stomping, became a form of musical expression after drums were banned following the 1739 Stono Rebellion. This rhythmic innovation, known as “pattin’ juba,” influenced genres like hambone and ragtime. She used this distinctive third-movement style in all three of her surviving symphonies, making a bold artistic and cultural statement.

— Program notes by Henry L. Dorn

Prelude and Fugato from Mama Dee's Notebook (2024)

Joel Puckett (b. 1977)

Notes from the composer:

Prelude and Fugato from Mama Dee's Notebook is a tribute to my grandmother, an extraordinary woman. Born the 13th child to a coal miner in Michigan's Upper Peninsula, she lived through the full force of the Great Depression. Despite the hardships of her upbringing, she earned multiple college degrees, her first being in music.

During the pandemic, as I sorted through some of her belongings, I discovered her harmony notebook from the spring of 1938. It was filled with routine theory exercises, but at the back were several short sketches, only a few measures long, labeled “atonal, March 1938.” In those fragments, I glimpsed the workings of a fascinating musical mind. They reminded me of the times I'd heard her improvising organ preludes for her congregation — moments of pure, spontaneous creativity.

Inspired by those sketches, I crafted this Prelude and Fugato. The work draws from her ideas and evokes the rich resonant sounds of a pipe organ, the kind that fills the space of a large church. As you listen, I hope you hear echoes of the music my Mama Dee might have composed had she pursued the life of a composer. Commissioned by World-Wide Concurrent Premieres and Commissioning Fund, Inc., this work is dedicated to Dr. Matthew McInturf.

An American Songkran (2023)

Kevin Charoensri (b. 2003)

Notes from the composer:

Songkran (“Celebration”) refers to the jubilant celebration of the Thai New Year. The title translates to “An American Celebration.” Whenever I returned home to Thailand, I, along with many other Thai citizens and tourists, could not wait for this holiday. Happiness filled the streets, from friendly water fights during the day, to stunning floating flower lanterns at night. It was one of my fondest memories of my childhood. Growing up in both Thailand and America, I was deeply in love with Asian/Thai music, but equally in love with American-influenced jazz and wind band music. This is my celebration of the two cultures joining.

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ST. OLAF BAND

HENRY L. DORN, CONDUCTOR

PICCOLO

^ Elizabeth Doty, *Centennial, Colo.*
Tori Love-Jensen, *Chanhausen, Minn.*

FLUTE

Zea Althoff, *Portland, Ore.*
Daniel Boskovic, *Sammamish, Wash.*
Elizabeth Diaz, *Cary, N.C.*
Ava Durfey, *East Greenwich, R.I.*
† Claire Engler, *Charlottesville, Va.*
Owen Erickson, *Holmen, Wis.*
†* Cole Kehrberg, *Golden Valley, Minn.*
Jasmine Patterson-LaBaw, *Rochester, Minn.*
Aubrey Sanders, *Ottawa, Ill.*
Jessica Thanghe, *Minneapolis, Minn.*
Caleb Waltz, *Waukesha, Wis.*

OBOE

†~ Connor Coleman, *Geneseo, Ill.*
†* Angeline Domeyer, *River Falls, Wis.*
Sophia Farnum, *Indianapolis, Ind.*
Fin Smajda, *Shawnee, Kan.*

CLARINET

†* Selma Artang, *Duluth, Minn.*
Sofia Espinosa de los Monteros, *Austin, Texas*
Samuel Freimuth, *Rochester, Minn.*
Vincent Giza, *Culver City, Calif.*
♦ Clara Hall, *St. Paul, Minn.*
Sarie Hoffner, *Tulahoma, Tenn.*
†- Gaby Hoover, *Rosemount, Minn.*
Naomi Janquart, *Middleton, Wis.*
Isabel Kirkeby, *Duluth, Minn.*
Christian Kremer, *Mitchell, S.D.*
Jaidyn Meaux, *New Brighton, Minn.*
* Lauren Mitchell, *Farmington, Minn.*
Adam Pott, *Arvada, Colo.*
Erin Pratt, *Omaha, Neb.*
† Oslo Martin Risch, *St. Paul, Minn.*
Kiera Stanford, *Seattle, Wash.*
Elia Tremblay, *Boulder, Colo.*

BASS CLARINET

Sarie Hoffner, *Tulahoma, Tenn.*
Kiera Stanford, *Seattle, Wash.*
†*# Rebekah Talley, *New Berlin, Wis.*

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^ Elizabeth Doty, *Centennial, Colo.*
†* Δ Sarah Hall, *Houston, Texas*
Δ Beck Kranz, *Lakeville, Minn.*
Ana Villa, *Suquamish, Wash.*

ALTO SAXOPHONE

Ryan Cheng, *Lakeville, Minn.*
Amanda Klug, *Webster, Wis.*
†* Noah Stremmel, *Brookings, S.D.*
Kaiping Zhang, *Edina, Minn.*

TENOR SAXOPHONE

Gavin Stauffer, *Cottage Grove, Minn.*
Sebastian Whitcomb, *Andover, Minn.*

BARITONE SAXOPHONE

Hayden Joseph, *Minneapolis, Minn.*

TRUMPET

Grace Aerisolphal, *West Des Moines, Iowa*
Evelyn Armstrong, *Lake Elmo, Minn.*
Hero Czarnik, *St. Paul, Minn.*
† Samuel Hall, *Charlottesville, Va.*
Sophia Kepros, *Cedar Rapids, Iowa*
Nathan Moon, *Maple Grove, Minn.*
* Logan Rasmussen, *Apple Valley, Minn.*
Jayden Sanchez, *Apple Valley, Minn.*
Ada Schmalz, *Minnetonka, Minn.*
Riley Steinhaus, *Jordan, Minn.*

HORN

Maureen Bowen, *Abu Dhabi, U.A.E.*
† Kyan Carlson, *Sioux Falls, S.D.*
Joel Dressler, *Ames, Iowa*
* Aidan Fitzpatrick, *Duluth, Minn.*
Katie Landwer, *Mankato, Minn.*
Adam Rickman, *Minnetonka, Minn.*
William Ulrich, *Medford, N.Y.*
* Róisín Walsh, *Tinley Park, Ill.*

TROMBONE

Ava Clift, *St. Paul, Minn.*
Anna Gargamelli, *Durham, Conn.*
* Lauren Hanna, *Montevideo, Minn.*
†* William Kroner, *Oro Valley, Ariz.*
Jacques LeMay, *Minneapolis, Minn.*
Wyatt Menke, *Minneapolis, Minn.*
• Brenden Ravndal, *St. Anthony Village, Minn.*

BASS TROMBONE

Chi-Shuo (James) Chang, *Taipei, Taiwan*
Aria Giefer, *Osceola, Wis.*

EUPHONIUM

† Grayson Chan, *Hong Kong*
Josiah Domeyer, *River Falls, Wis.*
*^ Julia Kauth, *River Falls, Wis.*
Brian Winter, *Rochester, Minn.*

TUBA

Josh Freelove, *Pillager, Minn.*
Sage Kiritschenko, *St. Paul, Minn.*
†* Austin Larson, *Plymouth, Minn.*

STRING BASS

† Declan Coleman, *St. Paul, Minn.*
Ian Hansen, *Woodstock, Ill.*

HARP

Zlata Krutova, *Spring, Texas*
†* MaKenzie Kuckkan, *Rhineland, Wis.*

KEYBOARDS

Carson Bridigum, *Bloomington, Minn.*

PERCUSSION

* Evan Atchison, *Parkville, Mo.*
Sophia Carlson, *Winona, Minn.*
†*^ Morgan Ely, *North Pole, Alaska*
^ Alex McGohan, *Decorah, Iowa*
Chloe Rousseau, *Apple Valley, Minn.*
Abby Schroeder, *Rochester, Minn.*
Izzy Goldstein, *Rochester, N.Y.*

† Principal/Co-principal
* Section leader
• Officer
^ Manager
- Librarian
~ English Horn
♦ Eb clarinet
Contrabass clarinet
Δ Contrabassoon



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