
ST. OLAF BAND

HENRY L. DORN, *CONDUCTOR*

HOMEcoming AND FAMILY WEEKEND CONCERT



SATURDAY, OCTOBER 3, 2026 | 7:30 P.M.

SKOGLUND AUDITORIUM

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PROGRAM

Celebration! (1975/2019)

Adolphus Hailstork (b. 1942)

This work, composed in anticipation of the United States Bicentennial in 1976, was written by prolific composer Adolphus Hailstork in 1975. Beginning as a pianist, Hailstork spent many years of his life studying music in both America and France, finishing up his doctorate degree at Michigan State University after serving in the US Armed Forces in Germany from 1966–1968. Also known for his compositions *American Guernica* (1983) — a piece honoring the victims of the 1963 16th Street Baptist Church bombing in Birmingham, Alabama — and *Out of the Depths* (1977) — a piece that traces the ends and in-betweens of existence itself — Hailstork has consistently used his music to engage with both American history and the human experience.

Celebration!, originally composed for orchestra in 1975 and then arranged for concert band in 2019, leads those who will listen on an exhilarating journey of festivity and groove, utilizing bright accents, sudden pops of instrumental colors, and rapid time signature changes to create an infectious celebratory feel. Commissioned by the Nashville Symphony and Thor Johnson, this piece was distributed at no cost to high school orchestras around the United States after its publication. Adolphus Hailstork's *Celebration!* has become a substantial part of the artistic celebration in the history of the US Bicentennial.

— Program notes by Mikayla Doerfler '27

Elegy for a Young American (1967)

Ronald Lo Presti (1933–1985)

Nahal Javan '20, *guest conductor*

Elegy for a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. The Indiana Wind Ensemble, with Daniel DiCicco conducting, premiered the work in April of that same year.

Except for a 10-measure *allegro* near the end, the tempo of the entire work is a slow *adagio*. Contrast and balance are achieved by solo instruments alternating with small sections of instruments and with the sound of the full band. A simple scalar motif in the opening clarinet develops through the elegy, giving the listener a full musical experience of pain, grief, and loss. The ending chimes leave us with a sense of acceptance and peace.

— Program notes from Program Notes for Band

Nahal Javan '20 is currently pursuing a master of musical arts degree in wind conducting with Emily Threinen at the University of Minnesota (Twin Cities). Javan received her bachelor's degree in instrumental music education from St. Olaf College in 2020. Prior to her graduate studies, she taught high school band in both Illinois and Minnesota. Most recently, she served as the band director at Northfield High School from 2021–2025, leading their Symphonic Band, Concert Band, and the Jazz I ensembles. During her time at Northfield High School, the Concert Band was invited to perform at the 2024 Minnesota Music Educators Association Midwinter Clinic. Javan has also presented at regional conferences, including the Minnesota Music Educators Association (MMEA) state conference in 2025, focusing on supporting young music educators in their first five years of teaching. Javan was selected as a Reynolds Conducting Fellow at the 2026 Midwest Clinic and has recently served as a guest conductor for the Minnesota Symphonic Winds. Outside of music, she is an avid cyclist, enjoys playing rec league soccer and softball, and is a fervent USWNT Fan.

Forged by the Sea (2023)

Stacy Garrop (b. 1969)

- I. From the depths below
- II. To the skies above

Notes from the composer:

Part of the United States Navy's mission is to send expeditionary forces to places that are unfriendly to human life, both below the sea and above. I was immediately drawn to the idea that Navy personnel do their utmost to keep the world's oceans and skies safe in circumstances that can be challenging, dangerous, and constantly changing.

In *Forged by the Sea*, I chose to feature two areas in which expeditionary forces operate. The first movement, *From the depths below*, explores the secret and stealthy world under the ocean. The movement begins with a musical representation of a submarine sonar sweep. Technically speaking, submarines are "blind" as they have no windows to see what is in the ocean around their vessel. They use sonar sweeps, among other methods, to map out their location and to detect explosive mines and other submarines in the water. In my piece, the first sonar sweep we hear is played by solo piccolo, which is soon joined by additional sonar sweeps in the woodwind instruments. The sweeps fade away as the submarine dives down further into the far-reaching expanse of the sea, where the deep ocean sings around the craft. The sonar sweeps gain in strength once again as the submarine rises and crests at the ocean's surface.

The second movement, *To the skies above*, celebrates the joy of flight. The movement begins as a jet rapidly takes off from an aircraft carrier at sea and soars into the sky. Running through a series of maneuvers, the jet glides over the ocean, performs barrel rolls, and surveys the grandeur below. As the jet climbs higher into the sky, the pilot looks wistfully at the heavens above before diving back to the earth. The jet continues soaring, gliding, and surveying, and the piece ends with the pilot looking to the heavens once more.

Forged by the Sea was commissioned by the United States Navy Band.

Testament (2001)

David Maslanka (1943–2017)

Notes from the composer:

A testament is a statement of belief, in this case in the power of music to harmonize and to heal. *Testament* was written in response to the events of 9/11. Out of the initial stunned confusion has come my firm conviction that making music is now more important than ever. In preparing to compose this piece, I wrote the following poetic statement. It is both a prayer and a credo.

When I consider the darkness that we carry,
the pain we inflict — on those close to us, and on those
we don't even know,
the death we bring through rage, ignorance and indifference,
I say "Please God, help us to melt the rage into love,
And love into understanding and acceptance."

When I consider a world where we are at each other's mercy,
where evil can be done to anyone, by anyone, anywhere,
I say "Forgive us our trespasses, as we forgive those
who trespass against us."
Teach us how to forgive; teach us how to be forgiven,
because it is not a simple business...

When I consider music, my center, my life,
the great harmonizer, the channel of living energy,
the open channel of the soul, God's voice in each of us,
bringing souls all over the world to peaceful union,
a living past, a living present, a living future,
I say "How beautiful it is! How beautiful it is!
How beautiful it is!"

Testament was commissioned by a consortium of high schools and universities headed by Joseph Grzybowski, director of bands at L.D. Bell High School, Hurst, Texas.

American Salute (1943)

Morton Gould (1913–1996)
arr. Philip Lang (1911–1986)

Morton Gould was born in 1913 in Richmond Hill, Queens, New York to the parents of European immigrant heritage: his father, originally from Routscheck, Bulgaria but with a proclaimed city of origin as Vienna, Austria, and his Polish mother (who had been in America since age two). Although Gould quickly became recognized as a child prodigy after publishing his first composition at just six years old, his father knew the first step was to find a good teacher. Gould's academic and musical education remained supported in New York City until the financial collapse of 1929, an economic stress that was exacerbated by his father's failing health. At 16 years old, Gould was forced to leave school in order to support his family. Despite his grief at the loss of his academic dreams, Gould's path was turned to music. Through his life experience of growing up with two immigrant parents in a financially strained household in America, Gould developed a strong connection to the diverse musical culture around him — an influence that would later become an important part of his identity as an American composer.

Originally composed for orchestra and later arranged for band, *American Salute* by Morton Gould has become a favorite in concert band repertoire. Known for his skills in thematic development and imaginative musical displays, Gould uses the familiar tune of *When Johnny Comes Marching Home* — a song written during the Civil War by Patrick Gilmore (1829–1892) — as the sole melodic source for *American Salute*. This composition was created under an extremely tight deadline at the request of a government radio program producer who wished for a “salute to America.” Gould began composing at 6 p.m. and completed it by 2 a.m., less than eight hours later. The band transcription was later transcribed by Philip J. Lang, one of Gould's trusted collaborators, and *American Salute* quickly turned into a unique showcase of Americanism and creativity.

— Program notes by Mikayla Doerfler '27



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HENRY L. DORN, CONDUCTOR

FLUTE

Zea Althoff, *Portland, Ore.*
Daniel Boskovic, *Sammamish, Wash.*
†† Leylah Boulos, *St. Paul, Minn.*
Ella Charette, *Billings, Mont.*
Elizabeth Diaz, *Cary, N.C.*
*^□ Elizabeth Doty, *Centennial, Colo.*
Ava Durfey, *East Greenwich, R.I.*
† Claire Engler, *Charlottesville, Va.*
Owen Erickson, *Holmen, Wis.*
Emilia Gusdal, *Shoreview, Minn.*
Daniel Tollefson, *Red Wing, Minn.*
□ Tori Love-Jensen, *Chanhassen, Minn.*
Jasmine Patterson-LaBaw, *Rochester, Minn.*
†* Aubrey Sanders, *Ottawa, Ill.*
* Caleb Waltz, *Waukesha, Wis.*
Olivia Windhorst-Chandler, *Edina, Minn.*

OBOE

††* Connor Coleman, *Geneseo, Ill.*
Sophia Farnum, *Indianapolis, Ind.*
† Eri Okada, *Tokyo, Japan*
~ Fin Smajda, *Shawnee, Kan.*

CLARINET

Samuel Freimuth, *Rochester, Minn.*
Sarie Hoffner, *Chattanooga, Tenn.*
†* □ Clara Hall, *St. Paul, Minn.*
††*- Gaby Hoover, *Rosemount, Minn.*
Leo Johnson, *Seattle, Wash.*
Isabel Kirkeby, *Duluth, Minn.*
Sydney LaVoi, *Bemidji, Minn.*
Jaidyn Meaux, *Minneapolis, Minn.*
*• Lauren Mitchell, *Farmington, Minn.*
Adam Pott, *Arvada, Colo.*
Elia Tremblay, *Boulder, Colo.*
Emina Udagawa, *Wichita, Kan.*

BASS CLARINET

†- Sofia Espinosa de los Monteros, *Austin, Texas*
■ Christian Kremer, *Mitchell, S.D.*
††* ■ Rebekah Talley, *New Berlin, Wis.*

BASSOON

††* Sarah Hall, *Houston, Texas*
△ Jon Malchow, *Valparaiso, Ind.*
Edda Wiedenman, *Rochester, Minn.*

ALTO SAXOPHONE

Ryan Cheng, *Lakeville, Minn.*
†*•♦ Isaac Kitange, *Rochester, Minn.*
♦ Lily Nissen, *Victoria, Minn.*
Leah Robran, *Jordan, Minn.*

TENOR SAXOPHONE

Gavin Stauffer, *Cottage Grove, Minn.*
Kaiping Zhang, *Edina, Minn.*

BARITONE SAXOPHONE

††*• Mikayla Doerfler, *Fort Collins, Colo.*
* Amanda Klug, *Webster, Wis.*

TRUMPET

Grace Aerisolphal, *West Des Moines, Iowa*
† Evelyn Armstrong, *Lake Elmo, Minn.*
Tait Butterfield, *Portland, Ore.*
Hero Czarnik, *St. Paul, Minn.*
††* Sophia Kepros, *Cedar Rapids, Iowa*
Aaliyah Lund, *Eagan, Minn.*
Eamonn O'Bryan, *Columbia, Md.*
Andrew Thomas Osborne, *Carlton, Minn.*
* Logan Rasmussen, *Apple Valley, Minn.*
Jayden Sanchez, *Apple Valley, Minn.*
Ada Schmalz, *Minnetonka, Minn.*
Riley Steinhaus, *Jordan, Minn.*

HORN

††* Kyan Carlson, *Sioux Falls, S.D.*
Joel Dressler, *Grinnell, Iowa*
Miel Honeck, *Maple Grove, Minn.*
Katie Landwer, *Mankato, Minn.*
† Ally Muehr, *Ankeny, Iowa*
Finn Netzer, *Isanti, Minn.*
*• Adam Rickman, *Minnetonka, Minn.*
* William Ulrich, *Medford, N.Y.*

TROMBONE

Ava Clift, *St. Paul, Minn.*
* Anna Gargamelli, *Durham, Conn.*
† AB Harper, *Cary, N.C.*
Jack Harrison, *Burnsville, Minn.*
Mya Karsten, *Fridley, Minn.*
††* William Kroner, *Oro Valley, Ariz.*
Katie Moon, *Maple Grove, Minn.*

BASS TROMBONE

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

EUPHONIUM

††* Josiah Domeyer, *River Falls, Wis.*
Peterson Linn, *Sterling, Va.*
Brian Winter, *Rochester, Minn.*

TUBA

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

STRING BASS

†† Ian Hansen, *Woodstock, Ill.*
Ana Villa, *Suquamish, Wash.*

HARP

Finn Coleman, *St. Paul, Minn.*
Zlata Krutova, *Spring, Texas*

KEYBOARDS

Carson Bridigum, *Bloomington, Minn.*
††* Elizabeth Chen, *Tamuning, Guam*

PERCUSSION

Sophia Carlson, *Winona, Minn.*
Ruby Catlin, *Apple Valley, Minn.*
Matteo Machado, *Rutledge, Pa.*
^ Alex McGohan, *Decorah, Iowa*
††* Abby Schroeder, *Rochester, Minn.*
Henry Ulrich, *Medford, N.Y.*

†† Principal
† Co-principal
* Section leader
• Officer
^ Student manager
- Librarian
□ Piccolo
~ English horn
□ E-flat clarinet
■ Contrabass clarinet
♦ Soprano saxophone
△ Contrabassoon

DEPARTMENT OF MUSIC

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Lisa McDermott, *academic administrative assistant*
Eric Frank, *instrument coordinator*

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Sean Tonko, *associate director of event operations*
Grant Furguele, *associate director of broadcast engineering*
Mia Pardo, *assistant director of production*

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Kiernan Fieldsmore '21, *operations specialist for music organizations*
Karen Mari, *audience development and communications specialist for music organizations*
Katie Bergquist '25, *ticketing and communications coordinator*