

St. Olaf Band Concert

*Celebrating
the Sciences*

Timothy Mahr, *conductor*



October 4 • 7:30 pm • Skoglund Center Auditorium

Ω Celebrating the Sciences Ω

Building for the Future

Fanfare for a New Era (1997)

Jack Stamp (b. 1954)

An exciting member of the new generation of band composers, Dr. Jack Stamp is Conductor of Bands at Indiana University of Pennsylvania and founding conductor of the Keystone Winds, a highly regarded professional ensemble. His tireless work on behalf of band music is marked by successful commissioning projects with major composers of our time, the publication of thoughtful articles on a variety of subjects, effective teaching at clinics at home and abroad, and the creation of music that speaks with the energy of today.

Stamp's *Fanfare for a New Era* was written as a celebration of Lt. Col. Lowell Graham's appointment as Commander of the United States Air Force Band. We perform it today as a celebration of the potential embodied in the opening of the Regents Hall of Natural and Mathematical Science.

Biology

Symphonies of Gaia (2000)

Jayce Ogren (b. 1979)

Composer Jayce Ogren '01 has embarked on a very promising conducting career. Following graduate work at the New England Conservatory of Music, Ogren studied on a Fulbright Grant in Stockholm at the Royal College of Music. He is currently in his third season as an Assistant Conductor of the Cleveland Orchestra and the Music Director of the Cleveland Orchestra Youth Orchestra. He recently guest conducted the St. Paul Chamber Orchestra on short notice to great acclaim. He is engaged to conduct the Los Angeles Philharmonic Orchestra and the Royal Philharmonic Orchestra in London in the near future.

A four-year member of the horn section, Ogren was asked to compose a work to conduct on the 2000 fall tour of the St. Olaf Band. His intriguing response, *Symphonies of Gaia*, was published before he graduated and has since been performed around the world. He provides the following score note:

Growing up in the Pacific Northwest shaped my life in a number of important ways. I have always felt more comfortable in the rainforest, ocean, or mountains than in the concrete walls of city life. My deep love of nature and close proximity to intense environmental conflict in my hometown were my greatest influences in writing *Symphonies of Gaia*. The work depicts the mystical beauty of the earth, as well as the disrespect and abuse it has endured over time.

The title of the work uses language of the ancient Greeks. Symphonies refers not to an established genre or form, but rather "a sounding together." Gaia is the Titan goddess of the earth in Greek mythology and has since become a universal symbol for ecological stewardship and wisdom. My most sincere hope is that *Symphonies of Gaia* will, in some form, inspire others to understand and take action against the environmental crisis we now so desperately face.

Symphonies of Gaia is dedicated with love and admiration to my parents, John and Lynn Ogren, who have fostered my love of both music and nature throughout my life.

Physics

Exotic Particles and the Confinement of Quarks (2004)

Don Freund (b. 1946)

A Subatomic Fantasy for Wind Ensemble

Don Freund has enjoyed a long career on the composition faculty at Indiana University. His work, *Jug Blues and Fat Pickin'* has been a favorite of the St. Olaf Band over the past decade. He states the following about this evening's work:

In April of 2004, Indiana University Physics Professor Alex Dierba presented his Distinguished Faculty Research Lecture: Exotic Particles and the Confinement of Quarks. Within the proton's hot, bubbling cauldron of activity, quarks and glue move at nearly light speed and quarks and anti-quarks pop continuously in and out of existence. When pried even one proton's width apart (less than one trillionth the size of an atom), quarks experience ten tons of force pulling them together. Quarks are so small that we have not been able to measure their size; they take up less than one billionth of the space inside the proton. Particle accelerators can blast quarks out of a nucleus, but within much less than a billionth of a nanosecond "free" quarks join with the newly created ones and brand new particles are formed.

Now, thanks to the marvels of modern compositional technology, we are able to expand the world of the quark billions and billions of times to produce an aural replica encompassing eight minutes of time and the space and sound range of a large wind ensemble. It is thus possible to hear evanescent particles come into being and disappear, massless neutrinos passing through, and even the moaning low brass of the confined quarks. We are amazed to discover that at this magnification one can even hear the passing of time in bits of a Morse code mantra that seems to take on a syncopated groove. At one point the violent batterings of colliding particles threaten to break this world apart but the super powerful force of gluon surges to bring things back together.

The depictions and accounts presented in this work are solely those of the composer, and in no way is the IU Department of Physics responsible for their accuracy. Furthermore the Department of Bands cannot be held liable for any disfiguring of the listener's psycho-acoustic physiology created by the use of the lion's roar or androgynous C triads (with a quarter tone third).

Exotic Particles and the Confinement of Quarks was written in celebration of the tenure of Ray E. Cramer as IU's Director of Bands as he prepared for his retirement, which we suspect will be superactive, exotic, and wonderfully quarky.

Interdisciplinary Pursuits

Ballet Music from the Opera *Prince Igor* (1869–87)

Alexander Borodin (1834–1887)

Arr. Dan Godfrey

Some things just take time. In 1869 Borodin began work on an opera that would both frustrate and delight him for the remaining 18 years of his life as he tried to finish it. He used a narrative called *The Saga of Igor's Army* by his friend Vasily Stassov as its basis. His opera told the story Prince Igor, whose kingdom was overrun in the year 1185 by the Polovtsi, a Mongol-like nomadic tribe.

By the end of Act I, Prince Igor has been captured by the Polovtsi and much of the opera's second act features a ballet sequence in which the male and female slaves of the Polovtsi dance to entertain Igor and the Khan. Often performed separately, the *Polovtsian Dances* were first extracted at the behest of Borodin's fellow composer, Nicolai Rimsky-Korsakov, who prodded Borodin along by assisting with their orchestration. The dances achieved their first great success independent of the opera in 1909 when Sergei Diaghilev choreographed them for his Paris troupe. The memorable tune of the first dance achieved even greater fame and popularity when it was used (along with a number of additional melodies from other Borodin works) in the Broadway musical *Kismet* for the song *Strangers in Paradise*.

Alumni Feature

Concerto for Woodwind Quintet and Wind Ensemble (1983)

David Gillingham (b. 1947)

- 1. Allegro con spirito**
- 2. Largo**
- 3. Presto**

The Park Avenue Wind Quintet

*Erica McNamara '99, flute; Kristen Cooper '93, oboe; Chelsea Kimpton '98, clarinet;
Justin Windschitl '02, bassoon; Ken Lovely '91, horn*

David Gillingham is a highly respected composer who teaches at Central Michigan University. He comments on his work:

It was my intention to create a work in the concerto gross style, which flourished in the Baroque period, within the confines of materials and techniques of the present century. The *Brandenburg Concerto No. 2 in F Major* by J. S. Bach served as a model for the inspiration, spirit and vitality of this work.

All three movements involve the interplay of the *concertino* group (the woodwind quintet) and the *ripieno* (the full ensemble with the quintet). Therefore, the woodwind quintet plays a dual role in the work as a soloing ensemble and as a part of the larger ensemble. The first movement is the most sophisticated of the three with a primary motive consisting of running sixteenth notes alternating between duple and triple groupings. A rather pompous motive with dramatic leaps emerges about midway through the movement in the horns. Following is considerable development of the primary motive between alternations of the *ripieno* and *concertino*. Then there is a literal repetition of the opening material followed by a Coda that dramatically restates the secondary motive.

Like the *Brandenburg No. 2*, the second movement is dominated by the *concertino* group and abounds in lyrical splendor. An ascending octave followed by a descending seventh characterizes the motivic material of this movement. The motive is imitated within the woodwind quintet forming lush harmonies in the first part of the movement and becoming more poignant and dissonant as the movement progresses. The winds and percussion serve only as a backdrop to this movement with long sustained chords and pandiatonic clusters in the winds and soft articulations by bells and crotales. A dominant augmented ninth chord with an underlying timpani roll leads to the third movement.

The third movement is marked *Presto* and is intended to be lighthearted and extremely upbeat in spirit. The primary motive alternates between 3/4 and 7/8 meter and features the interval of the fourth within a diatonic structure. The motive is varied and passed back and forth between the *concertino* and *ripieno*. There is a secondary motive, first heard in the solo horn, that is reminiscent of the dramatic secondary motive of the first movement. Unlike the latter, this motive never plays out in its entirety and merely teases the listener. Following a literal repetition of the opening of the movement, a rousing coda closes the work.

Encore

Wind Quintet No. 1 (1931)

Gordon Jacob (1895–1984)

- 3. Jig**

College Heritage

Pride, Promise and Progress (2005)

Timothy Mahr (b. 1956)

Pride, Promise and Progress was commissioned by St. Olaf College to celebrate the sesquicentennial of the City of Northfield, Minnesota, 1855–2005. The composition was premiered under the composer's baton on November 10, 2005 by the Northfield High School Concert Band, Mary Williams, conductor. The work leans forward with purposeful drive in its attempt to capture the strength of character found within the citizenship, past and present, of this city of "Cows, Colleges and Contentment."

Mathematics

Heptomical Infusions from Geometric Dances (2005)

Roger Cichy (b. 1956)

Roger Cichy presently teaches composition part time at Providence College while maintaining an active schedule as a composer. Degrees in music education from The Ohio State University preceded a successful career as a school band director in Pennsylvania, and Cichy has held positions on the band staffs of The University of Rhode Island and Iowa State University. He resigned from teaching full time in 1994 to devote his life to composing and arranging. Cichy has over 275 works in his catalog and his music, written for a variety of genres, is performed frequently all around the world. He states:

Commissioned by the Indiana Bandmasters Association for the 2005 Indiana All-State High School Honor Band, *Geometric Dances* is a four-movement dance suite written with progressive meters, 2/4, 5/8, 6/8, 7/8 (adding an eighth note to the time signature from the previous movement). *Heptomical Infusions* is an assortment of several musical styles and at times can sound whimsical, jazzy, sinister, lopsided, ritualistic and polyrhythmic. The word *Heptomical*, which really isn't a word although it implies the number 7, seemingly fits this movement as there is not true particular style to the music. This movement exploits the use of the 7/8 meter and its various combinations of eighth note groupings. Commonly found are groupings of 3+2+2 and 2+2+3 and in the middle section of the movement, both are superimposed on top of each other as melody and accompaniment producing rather nice polyrhythmic results.

NASA Exhibit

Moon River (1961)

A Symphonic Fantasy for Band

Henry Mancini (1924–94)

Arr. Jerry Bilik

With lyrics by Johnny Mercer, this Mancini classic was sung by Audrey Hepburn in the 1961 movie *Breakfast at Tiffany's* and was awarded that year's Academy Award for Best Original Song. *Moon River* became the theme song for the long running Andy Williams's television show and this further established the work within the pantheon of the great contemporary classics.

Chemistry

Nitro (2006)

Frank Ticheli (b. 1958)

Frank Ticheli, currently professor of composition at the USC Thornton School of Music, has developed an important and widely accepted compositional voice. His works are performed regularly all over the world. He shares these thoughts about *Nitro*:

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season.

Nitrogen is the most abundant component of the Earth's atmosphere (78 per cent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is a part of — life giving, energizing, healing, cleansing, explosive — all appealed to me, and served as the inspiration for my music.



The Park Avenue Wind Quintet, a Minneapolis-based ensemble established in 2006, is comprised of St. Olaf College alumni. In many ways, this ensemble embodies the essence of a liberal arts degree: while most members have pursued non-music careers, musical experiences from St. Olaf have instilled a lifelong passion for performing a wide variety of music.

Flutist Erica McNamara graduated from St. Olaf College *magna cum laude* with a degree in music performance, where she spent her undergraduate years studying flute with Kay Sahlin and playing principal flute with the St. Olaf Orchestra. Erica was a soloist with the orchestra on their domestic tour.

Recently, Erica graduated from the University of Minnesota with a master's degree in music performance. She was the recipient of the Berneking Scholarship, which paid for her entire two-year program. While at the university, Erica played principal flute with the Symphony Orchestra, gave several recitals, and studied under Immanuel Davis and Julia Bogorad.

Erica has built a rewarding and steady teaching and performing career over the past several years. She currently teaches beginning through adult flutists at three studios in the Twin Cities area. She has judged many high school examinations and competitions, including the Laudie Porter Competition and the bi-annual MMTA flute exams. In addition to teaching, Erica enjoys freelancing as a soloist, as part of the Park Avenue Wind Quintet and other chamber groups, and as part of larger ensembles, such as the Rochester Symphony Orchestra.

Kristen Cooper, oboist, is a counselor at Normandale Community College where she also worked for several years with the TRIO Upward Bound Program. She holds a master of science degree in professional school counseling from Minnesota State University, Mankato and a bachelor of arts degree in mathematics from St. Olaf College. Since graduating from St. Olaf, where she performed with the St. Olaf Band and Collegium Musicum, she has performed with the St. Paul Civic Symphony, the Dakota Valley Symphony, and the Gilbert and Sullivan Very Light Opera Company. She is presently the principal oboist for the Minnesota Symphonic Winds, is active in music at her church and freelances throughout the Twin Cities. In spring of 2009, Kristen will participate in the American Spring music festival in the Czech Republic.

Chelsea Kimpton, clarinet, graduated from St. Olaf with a bachelor of music degree in clarinet performance and went on to study clarinet at The University of Iowa. In addition to performing with the Park Avenue Wind Quintet, Chelsea currently plays E flat clarinet in the Minnesota Symphonic Winds and is an active freelance musician. She has performed with the Bloomington Symphony, Dolce Quintet, Mississippi Valley Orchestra, Cedar Rapids Symphony, and the St. Paul Civic Symphony. Her primary teachers include JoAnn Polley, Jennifer Gerth and Maurita Murphy Mead.

This occasion marks the second time Chelsea has been a member of a woodwind quintet featured in concert with the St. Olaf Band; the first being ten years ago during the band's domestic tour of the western United States.

Chelsea works as a closing officer at Anchor Title Services in Minnetonka, Minnesota, and is also pursuing an M.B.A. degree at University of St. Thomas.

Ken Lovely, French horn, works in information technology as a systems engineer and web administrator/developer. He holds a bachelor of music in horn performance and a bachelor of music in instrumental education from St. Olaf College. His musical studies at St. Olaf afforded him the opportunity to have an extended tour of the United States and the British Isles as a guest conductor. Performances at Coventry Cathedral, Kneller Hall in London with the Kneller Hall Trumpeters, and performing for Sir Malcolm Arnold have firmly placed a love of music as a life-long passion. Ken's primary horn instructors have been David Kalio, Dan Nordall, and Miles 'Mity' Johnson.

Ken is an active musician in the Twin Cities, and is currently principal horn with the Minnesota Symphonic Winds. As well as performing with MSW, he is the treasurer and a board member for the organization.

Justin Windschitl, bassoon, is an attorney and bank examiner with the Federal Reserve Bank of Minneapolis. He holds a juris doctor from the University of St. Thomas and a bachelor of arts degree in English, music and American racial multicultural studies from St. Olaf College. Justin's primary bassoon instructors have included Mark Kelley and Norbert Nielubowski, both members of the Minnesota Orchestra.

In addition to serving as a freelance musician in the Twin Cities, Justin has performed with several professional orchestras around the country, including the Houston Symphony Orchestra, Eastern Philharmonic Orchestra, and as principal bassoon of the South Dakota Symphony Orchestra. He has participated in a number of music festivals, including the Texas and Eastern Music Festivals. Justin is an active chamber musician, performing with the Park Avenue Wind Quintet, Midway Bassoon Quartet, and in collaboration with musicians from the Minnesota and St. Paul Chamber Orchestras. He has toured the United States as soloist with the St. Olaf Orchestra, and will perform in a faculty wind octet recital comprised of music faculty from St. Olaf and Carleton Colleges in October.

The St. Olaf Band 2008-09

TIMOTHY MAHR, CONDUCTOR ~ RICHARD ERICKSON, MANAGER

Piccolo

Corinne Mona, *Severna Park, Md.*

Flute

Kelly Culhane, *Hartland, Wis.*
Mary Elizabeth Detweiler, *Appleton, Wis.*
Sonia Funkenbusch, *Hudson, Wis.*
†*Rebecca Lambrecht, *Neenah, Wis.*
Anna Lehn, *Rosemount, Minn.*
Vanamali Medina, *Clarkdale, Ariz.*
Corinne Mona, *Severna Park, Md.*
ΔClifton Nesseth, *Cameron, Wis.*
Cecilia Noecker, *St. Paul, Minn.*
Kendra Passow, *Maple Plain, Minn.*
Laura Sancken, *Saunemin, Ill.*
Ashley Severson, *Andover, Minn.*
Alexandra White, *St. Charles, Ill.*
Katherine Wisdom, *Boise, Idaho*

Oboe

▶†Megan Dvorak, *Hayward, Wis.*
*Danielle Lovaas, *Davenport, Iowa*
†Lauren Seidel, *Minneapolis, Minn.*

E-flat Clarinet

Linnae Stole, *Eden Prairie, Minn.*

Clarinet

Ingrid Bakke, *Burnsville, Minn.*
James Checco, *Edina, Minn.*
†*•Lauren Cook, *Lincoln, Neb.*
Erin Cushner, *Gig Harbor, Wash.*
ΔMara Fink, *St. Louis Park, Minn.*
Alyssa Frazee, *Eagan, Minn.*
Aaron Harcus, *Minneapolis, Minn.*
+Melanie Hornbeck, *Jonesboro, Ark.*
Clara Jung, *Rosemount, Minn.*
Rebecca Kilfoyle, *Kasilof, Alaska*
Samuel Krouse, *North Manchester, Ind.*
Daniel Pirtle, *Racine, Wis.*
ΔMeggie Ranheim, *Eagan, Minn.*
Joseph Sferra, *Toledo, Ohio*
+ΔChristopher Sherwood-Gabrielson,
Scandia, Minn.
Casey Skeide, *Webster, S.D.*
Youri Spindler, *Rochester, N.Y.*
Nicholas Wilson, *Apple Valley, Minn.*

Bass Clarinet

Noah Anderson, *Chanhassen, Minn.*
†ΔLeanne Barck, *Northfield, Minn.*
*ΔAlicia Reuter, *Seattle, Wash.*
Kirsten Young, *Coon Rapids, Minn.*

Contralto Clarinet

ΔErin Fulton, *Mahtomedi, Minn.*

Contrabass Clarinet

Ben Binder, *Roseville, Minn.*

Bassoon

†Joshua John, *Beaverton, Ore.*
†▼*ΔEsther Terpenning, *Boulder, Colo.*
Matthew West, *Bloomington, Ill.*

Alto Saxophone

Melanie Brooks, *Waseca, Minn.*
Daniel Haywood, *Woodbury, Minn.*
Christopher Roberts, *Iowa City, Iowa*
○†*ΔEmily Tremblay, *Oostburg, Wis.*

Tenor Saxophone

Andy Petran, *Palatine, Ill.*

Baritone Saxophone

Zachariah Easty, *Oak Park, Ill.*

Cornet/Trumpet

Nathan Bishop, *Westlake, Ohio*
ΔBrianna Lise Carlson, *Stillwater, Minn.*
Joshua Castillo, *Lakeville, Minn.*
Conor Cook, *Yarmouth, Maine*
†*•♦ΔJacob Dalager, *Austin, Minn.*
Jonathan Davick, *West Des Moines, Iowa*
Jeff Fuhrer, *Boxbrough, Mass.*
ΔHannah Griese, *Barrington, Ill.*
Garrett Klein, *Port Orchard, Wash.*
Jaclyn Melander, *Mounds View, Minn.*
Eric Sayre, *Minneapolis, Minn.*

Horn

Patrick Boland, *Chesterfield, Mo.*
Δ•Tim Dwight, *Brooklyn Park, Minn.*
Zachary Erickson, *Anoka, Minn.*
Emily Morris, *Kennett Square, Penn.*
Melanie Paulsen, *Center Junction, Iowa*
James Peterman, *Lino Lakes, Minn.*
†*ΔBen Refling, *Bozeman, Mont.*
Andrew Watt, *St. Paul, Minn.*

Trombone

Anna Helgen, *Edina, Minn.*
*ΔSean Johnston, *Minnnetonka, Minn.*
Tim O'Neill, *Burnsville, Minn.*
ΔSteve Peterman, *Lino Lakes, Minn.*
Michael Smeltzer, *Fairbury, Ill.*
Cole Stiegler, *Plymouth, Minn.*
†Katie Truax, *Waukesha, Wis.*

Euphonium

Eric Choate, *Glendale, Ariz.*
ΔRobert Eisinger, *Wheaton, Ill.*
†Christopher Leslie, *Cincinnati, Ohio*
†*•Katherine Virkler, *Columbia, Mo.*

Tuba

Erick Carlsted, *Howard Lake, Minn.*
Jason Olson, *Starbuck, Minn.*
†*Wes Olson, *Minnnetonka, Minn.*
John Vranich, *New Ulm, Minn.*

String Bass

Jonah Hacker, *Madison, Wis.*

Keyboards

Eri Isomura, *Lauderdale, Minn.*
ΔMeggie Ranheim, *Eagan, Minn.*

Harp

Erin Bonawitz, *Myrtle Beach, S.C.*

Percussion

Erin Bonawitz, *Myrtle Beach, S.C.*
ΔMitchell Ebert, *Bloomington, Minn.*
ΔD.J. Erickson, *Bloomington, Minn.*
Kelsey Finks, *Bloomington, Minn.*
Eri Isomura, *Lauderdale, Minn.*
Christina Koch, *El Segundo, Calif.*
Joseph McTaggart, *Canon City, Colo.*
†*ΔAmanda Thorstad, *Sun Prairie, Wis.*

- ▶ English Horn
- Soprano Saxophone
- ▼ Contrabassoon

-
- † Principal/Co-principal
 - * Section Leader
 - Officer
 - + Librarian
 - ♦ Manager
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Scholarship Recipient
-

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