WINTER 2009 TOUR

PROGRAM

CALIFORNIA JUBILEE (1983)
Roger Nixon (b. 1921)

SERENADE, OP. 35 (1946)*
Howard Hanson (1896–1981) · transcribed by Fred Ebbs
REBECCA LAMBRECHT ‘09, FLUTE

CONCERTO FOR CLARINET, K. 622 (1791)*
II. ADAGIO
Wolfgang A. Mozart (1756–91) · arranged by Otto Zurmühle
LAUREN COOK ‘09, CLARINET

HUNTINGTOWER (1932)
Ottorino Respighi (1879–1936) · edited by Franco Cesarini

A LINCOLN PORTRAIT (1942)
Aaron Copland (1900–90) · transcribed by Walter Beeler
ST. OLAF COLLEGE PASTOR BRUCE BENSON, NARRATOR

· INTERVAL ·

MARCH, OP. 99 (1943)
Sergei Prokofiev (1891–1953) · transcribed by Paul Yoder

SCENES FROM A LIFE DANCED (2008)
I. GREETING AND TARANTELLA
II. A YOUNG GIRL’S DREAM OF BALLET
III. JANUS DANCE
IV. SILLY WALKS AND FAREWELL
Timothy Mahr (b. 1956)

ADORAMUS TE, CHRISTE (C. 1771)
Quirino Gasparini (1721–78) · transcribed by Timothy Mahr

RAINBOW RIPPLES (1926)
George Hamilton Green (1893–1970) · arranged by Floyd Werle;
edited by Randy Eyles
AMANDA THORSTAD ‘09, XYLOPHONE

SYMPHONY NO. 8 (2008)
III. moderate/very fast/moderate/very fast
David Maslanka (b. 1943)
PREMIERE PERFORMANCE

*These feature works will alternate performances on tour.
California Jubilee (1983)  
Roger Nixon (b. 1921)

Born and raised in California’s Central Valley, Roger Nixon acquired a taste for the rhythms and dances of the early settlers of the area. He earned his Ph.D. from the University of California at Berkeley, and he joined the faculty at San Francisco State University in 1960. He has written more than 60 compositions for orchestra, band, choir and opera.

California Jubilee is “dedicated to the University of Redlands on the occasion of its 75th anniversary and to the University of Redlands Symphony Band.” The work displays Nixon’s refined sense for orchestration and his penchant for using the folk music of his home state as primary material.

Serenade, Op. 35 (1946)*  
Howard Hanson (1896–1981)  
transcribed by Fred Ebbs

One of the deans of 20th century American music, Howard Hanson composed his lovely Serenade as a wedding gift to his wife, Margaret Elizabeth Nelson. The solo flute draws out long, flowing melodies against a somewhat rhythmic accompaniment. The composition possesses a subtle rhythmic propulsion and melodic contour that conjure up the image of a flowing brook with cascading waterfalls.

Hanson enjoyed a multifaceted career as a composer, conductor, educator, author and administrator, eventually becoming an international figure in each of these realms. In 1921 he received the Prix de Rome and became the first American prizewinner to take up residence in Rome. Upon his return to the United States in 1924, he became the director of the Eastman School of Music in Rochester, N.Y., where he remained until his retirement in 1964. Hanson’s Symphony No. 4 was awarded the second Pulitzer Prize in Music in 1944.

Concerto for Clarinet, K. 622 (1791)*  
Wolfgang A. Mozart (1756–91)  
arranged by Otto Zurnühle

Mozart’s Concerto for Clarinet was his last instrumental work. He finished it in October 1791, just months before his death. He wrote the work for Anton Sadler, an early champion of the clarinet.

The clarinet developed from the chalumeau, a Baroque instrument similar to a recorder that utilized a single-reed mouthpiece. Still a relatively young instrument, the typical clarinet of Mozart’s day featured eight finger holes and only five keys.

Huntingtower (1932)  
Ottorino Respighi (1879–1936)  
edited by Franco Cesarini

Ottorino Respighi once said that the “Italian genius is for melody and clarity.” These are two qualities apparent in his works, including the notable tone poems The Fountains of Rome, The Pines of Rome and Roman Festivals. Described as a “painter of sound,” Respighi was commissioned by Edwin Franko Goldman, the founding president of the American Bandmasters Association, to compose a new work for wind band. The resultant “ballad for band” was premiered (along with the Gustav Holst masterwork Hammersmith) at a concert dedicated to John Philip Sousa, who had passed away just a few weeks earlier. According to the program note from that concert, “The work was inspired during a sojourn at a small place called Huntingtower in Scotland.”

*These feature works will alternate performances on tour.
Aaron Copland enjoyed a long career as one of the major influential figures in 20th-century American art music. His tireless work within the League of Composers, the American Composers Alliance, and on his own as a promoter and presenter of new American music was paralleled by his highly successful compositional efforts. The broadly familiar ballet score for Martha Graham’s *Appalachian Spring* earned Copland the 1945 Pulitzer Prize in Music.

Shortly after the start of World War II, conductor Andre Kostelanetz commissioned three American composers to create works that would be musical portraits of eminent Americans, citizens who expressed the “magnificent spirit of our country.” Copland’s musical response was *A Lincoln Portrait*, a work that has endeared itself to many since its premiere by the Cincinnati Symphony Orchestra in 1942. Regarding his score, Copland wrote the following:

> I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one. ... In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

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**March, Op. 99 (1943)**

Opening with a strong, quick pulse that carries the composition, the main theme of *March Op. 99* is introduced by the solo trumpet. Woodwind passagework adds to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter, and their themes intertwine within a rousing finale.

The catalog of Prokofiev’s works includes symphonies, band works, concertos, piano sonatas and chamber music compositions. The better known works of this Russian composer include the opera *The Love of Three Oranges*, the ballet *Romeo and Juliet*, and the symphonic works *Lieutenant Kije Suite* and *Peter and the Wolf*.

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**Scenes From a Life Danced (2008)**

I. Greeting and Tarantella  
II. A Young Girl’s Dream of Ballet  
III. Janus Dance  
IV. Silly Walks and Farewell

The composer states:  
*Scenes from a Life Danced* is a suite of four dance movements that emerged following the passing of my niece, Kaitlin Elizabeth Mahr, in November 2007. Perhaps foremost among the many things that engaged Katie’s artistic, intellectual and physical senses was the freedom and creative expression found in dancing. From her earliest years she was on the move, having discovered in dance that delicate balance of “Hey, look at me!” and the meaningful release of spirit and energy.

The first movement, *Greeting and Tarantella*, introduces the dancer to the listener. Quiet music captures the serenity found when dancers are in repose; that state where one perceives great potential within a calm inner strength. The music unfolds with the introduction of a theme in the piano that cascades slowly at first, but gains speed and power as it progresses. As I worked with this idea, it became apparent I was perhaps writing a *tarantella*, a centuries-old dance form featuring music that increases in tempo and vivaciousness as it moves forward. Historically, a *tarantella* is danced after being bitten by a tarantula; the dancer’s movements intensify in an effort to expel the venom.
For many years, Katie participated in a local ballet production of *The Nutcracker*. As she grew older, she envisioned herself dancing the roles she saw the older members enjoying. *A Young Girl’s Dream of Ballet* finds the dancer in her final role, “The Arabian Dance.” Here, I modeled the music directly after the Tchaikovsky piece, mimicking the repetitive pattern, the melodic contours and the harmonic progressions found in this dance, although viewing it through a dream-like prism that altered these elements. Now the dance is in 5/8 time, and an octatonic scale (eight tones dividing the octave instead of the usual seven) governs the music.

The music for the third movement emerged as a combination of two very different moods and energies and came out of me quickly, freely and without any warning. *Janus Dance* is titled after the mythical Roman god who has two faces to help him watch over doorways, beginnings and endings. Uneasy music opens the dance, delivering quick energy that seems unstable due to its augmented harmonies and confused with its tonal clusters. What happens next came as a complete surprise to me. It’s some kind of modern, urban techno-dance, generated from the opening chord progressions of the first movement — music quite different from anything I’ve written before. This frenetic energy leaves as quickly as it arrived, and a return to the movement’s opening mood closes, leading to a coda that erupts with new energy that leaves all too soon.

*Silly Walks and Farewell* is an exploration of a tune that came to me while walking our dog. I knew that the Melee dance troupe at Lawrence University (of which Katie was a member) was going to dance to portions of this work at the premiere, and I saw this as a chance to provide music for the dancers to enjoy life as Katie did, perhaps even improvising a silly walk just for the pure enjoyment of it. The opening section of this movement is jazzy, playful and has a bit of an attitude about it (like Katie). At the end of this music, the sound of an uplifting, fully-voiced chord chimes out 20 times, once for each of Katie’s years among us, interrupting the liveliness of the dance. Gentle music, recalling the opening of the piece, returns briefly as a farewell, quoting at the very end a bit of the piano music I wrote for Katie as a Christmas present in 2001. The final tones drift away from our world to the next.

**ADORAMUS TE, CHRISTE (C. 1771)**

Quirino Gasparini (1721–78)

*transcribed by Timothy Mahr*

The career of Italian composer Quirino Gasparini culminated with his appointment as maestro di capella of the Turin Chapel from 1760 until his death. Much admired during his day, Gasparini met Wolfgang Mozart and his father, Leopold Mozart, in 1771 and they established a friendship. *Adoramus te, Christe* was mistakenly attributed to Wolfgang Mozart until 1922, when it was ascertained that the work was really a copy in Leopold’s hand of a work by Gasparini. That the composition was thought to be from Mozart’s pen is a testament to its musical integrity.

**RAINBOW RIPPLES (1926)**

George Hamilton Green (1893–1970)

*arr. Floyd Werle; ed. Randy Eyles*

Amanda Thorstad ’09, xylophone

George Hamilton Green Jr. was called the “world’s greatest xylophonist” when he was just 11 years old, and by 1915 a review in *The United Musician* stated: “He has begun where every other xylophone player left off ... his touch, his attack, his technique and his powers of interpretation in the renditions of his solos being far different than other performers.” Green enjoyed a career as an oft-recorded performer and composer that spanned nearly five decades.

*Rainbow Ripples* is a characteristic xylophone rag, a well-received form of popular entertainment during the first part of this century.

**SYMPHONY NO. 8 (2008)**

David Maslanka (b. 1943)

III. moderate/very fast/moderate/very fast

*PREMIERE PERFORMANCE*

Born in New Bedford, Mass., David Maslanka attended the Oberlin College Conservatory, spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University. After teaching at universities in New York, he settled in Missoula, Mont.
Maslanka’s works for winds and percussion have become especially well known. They include A Child’s Garden of Dreams; the 2nd, 3rd, 4th, 5th and 7th symphonies; and Mass for soloists, chorus, boys chorus, wind orchestra and organ. Maslanka provides the following information about Symphony No. 8:

I began the composition process for this symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow that is forcefully at work, and that will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision and fierce determination.

The old is continually present in the new ... the third movement is music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune All Creatures of Our God and King — the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of variations in a piece called Unending Stream of Life, a name that could also be a fitting subtitle for this new symphony.

**Winter 2009 Tour: Featured Performers**

Soloists for this tour are (from left) Lauren Cook, Amanda Thorstad and Rebecca Lambrecht.

**LAUREN COOK ‘09** is a clarinet performance major from Lincoln, Neb. She bought her first clarinet at a flea market after seeing redhead Gertrude Lang learn to play “Stranger on the Shore” in Mr. Holland’s Opus. Without an ounce of buyer’s remorse, Lauren is now enjoying her 12th year performing on the clarinet, and she considers the St. Olaf Band to be her second family. In addition to being band president, she is a member of the St. Olaf Orchestra. Besides music, she enjoys sewing, baking and spending time with her nine roommates. Upon graduating, Lauren plans to get her master’s degree in clarinet performance with hopes of teaching and membership in a military band or orchestra.

**REBECCA LAMCRECHT ‘09** is a flute performance major from Neenah, Wis. After graduation, Rebecca hopes to pursue her passion for music through graduate studies in music performance. She currently teaches piano and flute lessons to students in the Northfield community, and she hopes to continue the rewarding experience of teaching in the future. Nature is Rebecca’s outlet for music, and she looks forward to the warm days during the year when she can walk in the beautiful natural lands and forests that surround the St. Olaf campus.

**AMANDA THORSTAD ‘09** is a music major with an emphasis on theory/composition from Sun Prairie, Wis. She began as a percussionist with the Sound of Sun Prairie Marching Band, where she learned to love the great variety found within the vast array of percussion instruments. This is Amanda’s fourth year in the St. Olaf Band, and she is grateful for the wonderful experiences and relationships that have resulted from her involvement in the ensemble. Amanda also performs in the St. Olaf Orchestra and Percussion Ensemble. She enjoys hiking, learning foreign languages and teaching dog behavior classes in her free time. Upon graduation, Amanda hopes to spend a year in Russia before continuing to pursue a life full of her favorite things: family, friends, music and dogs.

**BRUCE BENSON** has served as St. Olaf College pastor since 1981. He has led eight international study programs for students; served every year as narrator of the college’s famed Christmas Festival concerts; performed as a narrator with both the St. Olaf Band and the St. Olaf Orchestra, as well as liturgist/reader at numerous choir concerts; taught in the college’s Great Conversation program; and been worship planner, presider and chaplain for the college’s biannual Conference on Worship, Theology and the Arts. A talented writer, Pastor Benson has had his poetry commissioned and set to music by four composers. He has written adult education curriculum for Augsburg Publishing. He has served on the Board of Trustees of Trinity Seminary in Columbus, Ohio, and on the Advisory Board of Word and World, a theological journal. But of all his accomplishments, ongoing Word and Sacrament ministry with the students of St. Olaf College has been his greatest joy.