The St. Olaf Music Department Presents:
The St. Olaf Band
Timothy Mahr
conductor

Sunday • March 15, 2009 • 3:30 pm
Skoglund Auditorium
Cambridge University mounted a production in 1909 of Aristophanes' satirical play, "The Wasps," for which Vaughan Williams composed the incidental music. Three years later he published a suite of five movements; its Overture is by far the most frequently performed. A brief period of study in 1908 with French composer Maurice Ravel might account for some of the discreet Impressionist elements found in this score.

The Overture opens with a suggestion of wasps near the ears and a number of “stings” appropriate to the title. In both the original play and in the music, the wasps symbolize the chorus of the Athenian citizens who were obsessed with their duty as jurors in court. While this buzzing crops up often in this delightful piece, there is also a wonderful picture of the pastoral English countryside at its most glorious, reflecting Vaughan Williams’ active collecting and arranging of English folk tunes.

Although very popular, scholars know practically nothing about the creation of Antonio Vivaldi's Concerto for Two Trumpets, RV 537. The source of this concerto is a single manuscript located in the Renzo Giordano Collection at the National Library of Turin; a large gathering of manuscripts believed to preserve what is left of the ones Vivaldi himself accumulated during his lifetime.

Vivaldi was known as a violin virtuoso and an innovator in the composition of concertos featuring various solo instruments. Although half of Vivaldi’s over 700 instrumental works featured solo violin, he did provide concertos and sonatas for other instruments, including close to 50 for pairs of instruments of various types. Vivaldi’s Concerto for Two Trumpets joins other Baroque festive music by Bach, Handel, and others featuring paired trumpets. The limitations of the valveless trumpets of the time challenged the composers to work around the technical problems posed by the instrument’s having a limited number of playable notes, but the end result gives us fanfare-like effects, enhancing the celebratory mood. As with other Baroque trumpet works, the central adagio is scored without participation from the soloists.

Brieanna Lise Carlson '09 is a biology major from Stillwater, Minnesota. When she's not studying, she loves ballroom dancing with the St. Olaf Ballroom Performance Group, cooking with her mom, hiking anywhere and joking around with her brothers. The four years of experiences with the St. Olaf Band have been instrumental to her understanding the boundless character of music, friendship, smiles and love. These memories will be tenderly treasured. She is very excited about her plans for future adventures: a graduation trip with her dad, a year in England for a master's degree in theology, and then off to dental school.
Jacob Dalager ’09 is a trumpet performance and theory/composition major from Austin, Minnesota. Growing up in a musical family, he participated in orchestra, band, jazz band, choir, show choir, and theater. Since coming to St. Olaf, Jacob has played trumpet in several classical ensembles, including the St. Olaf Band, St. Olaf Orchestra, and brass quintets. He also leads a double-life as a jazz musician by night, playing in Jazz I and his campus-renowned jazz combo, The Shamen. When not confined to the practice room or performing his duties as band manager and secretary, Jacob enjoys other arts such as theater and dance. Currently, he is composing the music for the upcoming St. Olaf production of Life of Galileo. He is also gearing up for winning the Broken Bat – once again! Jacob loves traveling and is hoping to spend the next year abroad either doing service work or studying trumpet. Afterwards, he plans to attend graduate school for trumpet performance. Failing that, he will become a vagabond.

Flicker (2008)

Mischa Zupko (b. 1971)

•Premiere performance•

Supported with funding from the Miles Johnson Endowment, Chicago-based composer Mischa Zupko created the work that he describes below:

Flicker was commissioned by the St. Olaf Band and is dedicated to its director Timothy Mahr and members of the ensemble. This work derives its inspiration from two distinct images. The first, and most obvious as suggested by the title, is the spontaneous and unpredictable movements of flame. The second is similarly the spontaneous and unpredictable movements I witnessed during a sonogram where I first saw my unborn son. There is tremendous power in each of these images as they proclaim the miracles of life and light in the world. From the impetuous finale that suggests fires out of control, the piece explores the awe inspiring journey of inception to full blown existence that can only be sensed and revered, but not understood. To Leo with love, Dad.

Zupko received his early musical training and inspiration from his father, composer, Ramon Zupko, and pianist Phyllis Rappeport. He earned his bachelor’s degree in piano performance from Northwestern University studying under Emilio Del Rosario and David Kaiserman, and his master’s and doctorate degrees in composition from Indiana University studying with Eugene O’Brien, Don Freund, David Dzubay, Fredrick Fox and Augusta Read-Thomas. He also studied composition with Bernard Rands and John Harbison at the Aspen Music Festival.

Zupko’s honors include first place in the Pacific Symphony Orchestra’s American Composer’s Competition, the Lee Ettelson Composers Award from Composers Inc., and three ASCAP Morton Gould Young Composers Awards, one of which was the first place Kaplan Award. Additionally, he received the Jacob Druckman Prize from the Aspen Music Festival and was a finalist in the Rome Prize Competition. His commissions include those from the Minnesota Orchestra, the Pacific Symphony, the Barlow Endowment, the Fromm Foundation, the Gilmore International Keyboard Festival, the Music Institute of Chicago and the New York Youth Symphony. Orchestras across the nation have performed Zupko’s works, as well as such notable chamber ensembles as Eighth Blackbird, the Corigliano String Quartet, the Callisto Ensemble, and the Aspen Contemporary Ensemble. Several of Mr. Zupko’s works have been recorded and are available on the Crystal, Innova and ENF labels.

In addition to working as a free-lance composer, Zupko currently directs the music program at the Lutheran Church of the Ascension in Northfield, Illinois and resides in Chicago with his wife, Minkyoo Shin and son, Leo.
William Byrd Suite (1923)  
The Earle of Oxford’s Marche
Pavana
Jhon, come kisse me now
The Mayden’s Song
Wolsey’s Wilde
The Bells

William Byrd (1543-1623) was the leading English composer of his generation, and together with continental composers Giovanni Palestrina and Orlando de Lassus, one of the great masters of the late Renaissance. Keyboard music formed one of Byrd’s main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a relative of the harpsichord in many timbral and mechanical aspects. An extensive collection of Byrd’s keyboard works, the Fitzwilliam Virginal Book, languished in obscurity until 1899 before receiving publication. All of the movements Gordon Jacob set in William Byrd Suite have the Fitzwilliam Virginal Book as their source.

Gordon Jacob studied with Charles Stanford, Adrian Boult and Ralph Vaughan Williams at the Royal College of Music. Jacob joined the Royal College of Music faculty in 1924 and remained until his retirement in 1966. At the time of Jacob's death in 1984, he had written over 700 works. His numerous offerings for wind band, including Old Wine and New Bottles, Music for a Festival, Original Suite, Giles Farnaby Suite, The Battell and William Byrd Suite follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

Jacob considered William Byrd Suite "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added elements through his own orchestration and dynamic shading that intensified the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In "The Earle of Oxford's Marche," devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked un poco pomposo, begins its stately procession through the two iterations of its form simply and very quietly,
growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately "Pavana" is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing B flat major in them all. "Jhon come kisse me now," "The Mayden's Song" and "Wolsey's Wilde" are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob's orchestration of "Wolsey's Wilde" takes advantage of the instrumental forces, alternating strong and quiet dynamics, and effectively utilizing the timbral possibilities of the winds. "The Bells" is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.


Kenneth Hesketh possesses a potent compositional talent and is considered one of the bright stars emanating from England over the past two decades. Hesketh transcribed Masque for wind band from his Scherzo for Orchestra, commissioned by the National Children's Orchestra in 1987.

The composer states:

The Masque has had a varied history, certainly a varied spelling (‘masque’, ‘maske’, even ‘maskeling’). However, the historian E. K. Chambers in his book The Medieval Stage defines the word in the following way: “A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall and call upon the company to dance and dice.”

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tuttis) with a dash of wildness is the character of the piece — I hope it may tease both player and listener to let their hair down a little!

Program notes compiled by Timothy Mahr
The St. Olaf Band 2008-09
TIMOTHY MAHR, CONDUCTOR ~ RICHARD ERICKSON, MANAGER

Piccolo
Megan Ehresmann, St. Cloud, Minn.

Flute
Kelly Culhane, Hartland, Wis.
Mary Elizabeth Detweiler, Appleton, Wis.
Megan Ehresmann, St. Cloud, Minn.
Sonia Funkenbusch, Hudson, Wis.
†Rebecca Lambrecht, Neenah, Wis.
Anna Leh, Rosemount, Minn.
Vanamali Medina, Clarkdale, Ariz.
Clifton Nesseth, Cameron, Wis.
Cecilia Neeckler, St. Paul, Minn.
Kendra Passow, Maple Plain, Minn.
Laura Sancken, Saunemin, Ill.
Ashley Severson, Andover, Minn.
Alexandra White, St. Charles, Ill.
Katherine Wisomd, 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 Kilfoil, Kasiof, Alaska
Samuel Krouse, North Manchester, Ind.
Daniel Pirtle, Racine, Wis.
ΔMeggie Ranheim, Eagan, Minn.
Joseph Sferra, Toledo, Ohio
ΔChristopher Sherwood-Gabrielson, Scandia, Minn.
Casey Skede, Webster, S.D.
Youi Spindler, Rochester, N.Y.
Linnae Stole, Eden Prairie, Minn.
Nicholas Wilson, Apple Valley, Minn.

Bass Clarinet
Noah Anderson, Chanhassen, Minn.
†Alicia Reuter, Seattle, Wash.
Kirsten Young, Coon Rapids, Minn.

Contra alto Clarinet
ΔErin Fulton, Mahtomedi, Minn.

Contrabass Clarinet
Ben Binder, Roseville, Minn.

Bassoon
†Joshua John, Beaverton, Ore.
†*Esther Terpenning, Boulder, Colo.
♥Matthew West, Bloomington, Ill.

Alto Saxophone
Melanie Brooks, Waseca, Minn.
Daniel Haywood, Woodbury, Minn.
Christopher Roberts, Iowa City, Iowa
O†*Emily Tremblay, Oostburg, Wis.

Tenor Saxophone
Andy Petran, Palatine, Ill.

Baritone Saxophone
Zachariah Eady, Oak Park, Ill.

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

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

Trombone
Anna Helgen, Edina, Minn.
ΔSean Johnston, Minnetonka, Minn.
Tim O’Neill, Burnsville, Minn.
Michael Smeltzer, Fairbury, Ill.
Colie 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, Starbury, Minn.
†*Wes Olson, Minnetonka, Minn.
John Vranich, New Ulm, Minn.

String Bass
Jonah Hacker, Madison, Wis.

Keyboards
Eri Isomura, Lauderdale, Minn.

Percussion
ΔMitchell Ebert, Bloomington, Minn.
ΔJ. Erickson, Bloomington, Minn.
Kelsey Finks, Bloomington, Minn.
Eri Isomura, Lauderdale, Minn.
Christina Koch, El Segundo, Calif.
Joseph McTaggart, Canon City, Colo.
†Amasha Thorstod, Sun Prairie, Wis.

English Horn
◊ Soprano Saxophone
▼ Contrabassoon

Principal/Co-principal
* Section Leader
● Officer
♦ Librarian
♦ Manager
Δ Miles Johnson Endowment Scholarship Recipient

ST. OLAF DEPARTMENT OF MUSIC
Alison Feldt, Chair
Andrew Heisey, Vice Chair

MUSIC ADMISSIONS
Mary Hakes, Coordinator

OFFICE OF MUSIC ORGANIZATIONS
B.J. Johnson, manager
Richard Erickson, associate manager
Kevin Stocks, marketing specialist
Mary Davis, performance librarian/mechanical rights administrator
Denise Bundgaard, assistant
Tim Wells, administrative assistant
Phone: (507) 786-3179
Fax: (507) 786-3527
www.stolaf.edu/depts/music