The St. Olaf Band
Timothy Mahr, conductor

Spring Concert

April 19, 2009 • 7:30 pm • Skoglund Auditorium
Felix Mendelssohn-Bartholdy was a child prodigy — his initial training, perfect pitch and an all-encompassing memory helped him develop into a skillful musician at a very early age. By the time he was seventeen, he had composed twelve string symphonies, an opera, and the overture to A Midsummer Night’s Dream. Writing for the Boston Symphony, George Marke noted, "Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn's early and his mature works." In 1829, after three years of study at the University of Berlin, he undertook music as a career. He became a court favorite and, in 1835, had the opportunity to take over the Gewandhaus Orchestra in Leipzig. Mendelssohn was one of the first conductors to use a baton, which helped with his insistence on precision and fast rhythms.

When Mendelssohn was 15 years old, his family stayed at a resort on the shores of the Baltic Sea. He was impressed with the wind band that performed there and composed a work to be performed at one of their concerts. John Boyd, a scholar on the music of Mendelssohn, states:

The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled Nocturno and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon). In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this eleven-instrument version published, but apparently could not locate the score as he never mentions it again to Simrock after March 4, 1839. Mendelssohn did send Simrock an Ouverture für Harmoniemusik (Overture for Wind Band) scored for twenty-three winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a re-scoring of the Nocturno for the German band of that era and was not published until 1852 following the death of Mendelssohn.
It was when Joseph Phillips was in residency at St. Olaf College a few years ago, working with our jazz students, that word got out he had been a high school band director in the Seattle area for five years. This information, combined with exposure to his compelling music and engaging personality, led to a commission offer for a new work for the St. Olaf Band. Of his new piece, the composer writes:

I first heard of the Long Now Foundation when a friend of mine in 2001 worked a summer "internship" on one of their projects: The Rosetta Project, an attempt to create a publicly and easily accessible on-line library of all documented human language. The Long Now Foundation, founded in 1996, is a California based organization whose goal is "to provide counterpoint to today’s ‘faster/cheaper’ mind set and promote ‘slower/better’ thinking" and "to creatively foster responsibility in the framework of the next 10,000 years." The term ‘long now’, which connotes a stretching of what people consider as now, was created by composer/producer Brian Eno, a founding board member of the Foundation.

One of the things that fascinated me about the Long Now Foundation and, subsequently became it’s most mainstream and well-known concept, is The Clock of the Long Now. Sometimes called the 10,000 Year Clock or the World’s Slowest Computer, the final monument sized, all-mechanical Clock will be built to last about the same length of time (10,000 years) as human technological progression to date. The concept of the Clock reminded me of the awe the 11th century near mythological 30 foot tall astronomical water clock of Sun Song must have instilled in the ancient Chinese who were lucky enough to see it. To me, just the idea of some distant post-human, 10,000 years from now, stumbling upon a still functioning 21st century Sun Song clock, a mysterious artifact from our own times, is quite an intriguing, inspiring, and beautiful thought. My composition The Long Now is inspired by the wonder and hopefulness of that thought.

The Miles Johnson Endowment commissioned The Long Now for the 2008-2009 St. Olaf Band, Dr. Timothy Mahr, conductor. This work was also funded in part by the Composer Assistance Program of the American Music Center.

To speak with Joseph C. Phillips, Jr., and to hear his music, one would imagine an optimistic philosopher, or a student of ancient religious texts. While philosophy and ancient texts are of interest and influence, in truth, this new music composer is more a scholar of feeling than thinking — a conduit of emotional imagination, manifested through a set of composed music that is at the same time new as it is familiar.

Phillips’ compositions may be classified as classical to some, jazz to others. But his ensemble Numinous — whose second recording, Vipassana, was just released by Innova Recordings in April of this year – defies any classic genre definitions. Rather, the music moves fluidly between genres to create a sense of wonder, mystery, and beauty.
Phillips earned his degree from the University of Maryland, College Park in 1991. While teaching high school and leading award-winning student bands in Washington State, he earned an Educator of the Year award in 1996 from the city of Bellevue just outside Seattle and was a finalist again in 1998. Through his time in Washington State, Phillips nurtured his interest in composing his own music and joined the Seattle Young Composers Collective in 1996. He was unable to ignore the temptation to do something with his own music, however, and the opportunity to bring jazz composer Maria Schneider out to his school, Interlake High School, for a student workshop and concert in 1997 gave him the inspiration he was looking for — and a familiar face in New York City when he was ready to pursue his own music career and become a composer himself.

“I was following my passion,” Phillips says, “and what Maria’s music did for me was the same as what John Cage’s philosophical musical thought did to many other composers: give me a sense of the possible and a confidence to follow my own musical direction.”

Inspired by Schneider, as well as Steve Reich, John Adams and many other key figures in new music, in addition to visual and film artists, scientific, philosophical and social thought Phillips says, “I try to take all of them in, and in my own way, create my own musical world.”

Phillips’ unique style has attracted plenty of attention so far. He was awarded a Meet the Composers grant in 2007 and an American Music Center award in 2009. He was a member of the prestigious BMI Jazz Composers Workshop from 1998 to 2004 where he was a finalist for the BMI Foundation Charlie Parker Composition Award, and also a finalist for a Sundance Film Composers Lab Fellowship in 2007. In addition to the worldwide performances of his works, including the 2003 Steve Reich Festival at the Royal Conservatory in The Hague, Netherlands, several new works have been commissioned by the St. Olaf Band and Jazz Band, the University of Maryland Symphonic Band, Take Dance Company, and violinist Ana Milosavljevic.

In addition to his composing, and work with his ensemble Numinous, Phillips also founded Pulse, a federation of six award-winning composers that defies easy categorization. Indeed, Phillips continues to define himself without any clear definition. Regardless of genre or the trappings of traditional classification, Phillips says, “I want to make connections with the audience.” Phillips’ web site — www.numinousmusic.com — contains much more information about the artist and his work, in addition to sound files of his music.

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On the cover: The diagram on the front cover of this program is Prototype 1 of the Clock of the Long Now otherwise known as the 10,000-year clock.
Symphony No.8

David Maslanka (b. 1943)

I. moderate/very fast
II. moderate
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. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and College of the City University of New York. He now lives in Missoula, Montana.

Maslanka’s works for winds and percussion have become especially well known. They include *A Child’s Garden of Dreams* for Symphonic Wind Ensemble; the 2nd, 3rd, 4th, 5th and 7th symphonies; and *Mass* for soloists, chorus, boys chorus, wind orchestra and organ. In addition, he has written a wide variety of chamber, orchestral and choral pieces. With funding from the Miles Johnson Endowment, The St. Olaf Band joined a consortium of college and university ensembles to commission Maslanka to create his eighth symphony. The composer provides the following information about his latest work:

Symphony No.8 is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista.

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, which is forcefully at work and which 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 first movement touches the Gloria from my *Mass*: Glory to God in the highest, whatever that may mean to you: the power of the universe made manifest to us and through us.

The second movement is a large fantasia on the old Lutheran chorale melody *Jesu meine Freude* (Jesus My Joy). The life of Christ is one powerful image of the high creative: being willing to be broken to receive the new; giving oneself up entirely so that a new idea can be born. The old form of the organ chorale prelude underlies this movement – new language out of the old.

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 which could also be a fitting subtitle for this new symphony.
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.
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 Wisnom, Boise, Idaho

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

E-flat Clarinet
Aaron Harcus, Minneapolis, Minn.

Clarinet
Ingrid Bakke, Burnsville, Minn.
James Checco, Edina, Minn.
††Lauren Cook, Lincoln, Neb.
Eri Cusner, Gig Harbor, Wash.
ΔMara Fink, St. Louis Park, Minn.
Alyssa Frazee, Eagan, Minn.
ΔMelanie Hornbeck, Jonesboro, Ark.
Clara Jung, Rosemount, Minn.
Rebecca Kilfoylo, Kaslo, Alaska
Samuel Krouse, North Manchester, Ind.
Daniel Pirtle, Racine, Wis.
ΔMeggie Ranheim, Eagan, Minn.
Joseph Sierra, Toledo, Ohio
+ΔChristopher Sherwood-Gabrielson, Scandia, Minn.
Casey Skeide, Webster, S.D.
Youi Spindler, Rochester, N.Y.
Linnae Stole, Eden Prairie, Minn.
Nicholas Wilson, Apple Valley, Minn.

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

Contraalto Clarinet
ΔErie Fulton, Maitomedi, 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
O†ΔEmily Tremblay, Oostburg, Wis.

Tenor Saxophone
Andy Petran, Pataline, Ill.

Baritone Saxophone
Zachariah Easty, Oak Park, Ill.

Cornet/Trumpet
Nathan Bishop, Westlake, Ohio
ΔBreanna Lise Carlson, Stillwater, Minn.
Joshua Castillo, Lakeville, Minn.
Conor Cook, Yarmouth, Maine
†ΔJacob Dalager, Austin, Minn.
Jonathan Davick, West Des Moines, Iowa
Jeff Fuhrer, Bexborugh, 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, Minnetonka, Minn.
Tim O’Neill, Burnsville, 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
†*ΔKatherine Virkler, Columbia, Mo.

Tuba
Erie Carlsled, Howard Lake, Minn.
Jason Olson, Sturbuck, Minn.
††Wes Olson, Minnetonka, Minn.
John Vranich, New Ulm, Minn.

String Bass
Jonah Hacker, Madison, Wis.

Keyboards
Eri Isomura, Lauderdaule, Minn.
ΔMeggie Ranheim, Eagan, Minn.

Harp
Erie Bonowitz, Myrtle Beach, S.C.

Percussion
ΔMitchell Ebert, Bloomington, Minn.
ΔD.J. Erickson, Bloomington, Minn.
Kelsey Finks, Bloomington, Minn.
Eri Isomura, Lauderdaule, Minn.
Christina Koch, El Segundo, Calif.
Joseph McGaggart, Canon City, Colo.
†ΔAmanda Thorstad, Sun Prairie, Wis.
Alex Van Rysselberghe, Lake Oswego, Ore.

→ English Horn
□ Soprano Saxophone
▼ Contrabassoon
† Principal/Co-principal
* Section Leader
• Officer
+ Librarian
♦ Manager
Δ Miles Johnson Endowment Scholarship Recipient

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