Homecoming &
Family Weekend Concert

The St. Olaf Band
Timothy Mahr, Conductor

with guest artists:
The Copper Street Brass Quintet
  Corbin Dillon, trumpet
  Allison Hall, ’04 trumpet
  Timothy J. Bradley, ’04 horn
  Alex Wolff, trombone
  Stefan Kac, tuba

Saturday, September 26 • 7:30 p.m.
Skoglund Center Auditorium • St. Olaf College
The Program

An American Fanfare (2009)  
Rick Kirby (b. 1946)

This dynamic concert-opener takes the normally hymn-like strains of “America” (“My Country 'Tis of Thee”) and incorporates it into a fast and energetic fanfare. The actual melody is stated only once in its entirety. Many liberties are taken with both melodic and harmonic elements of the original, making a breathtaking presentation.

Rick Kirby was born in Boston, Mass., and was educated in the New England area. After arriving in Wisconsin in 1974, he taught at several high schools and universities. He retired from Waukesha West High School in 2001 to pursue a full-time career as a composer and arranger. Kirby is the Wisconsin Music Educators Association’s 2002 recipient of the Distinguished Service Award.

Chorale and Shaker Dance (1971)  
John Zdechlik (b. 1937)

John Zdechlik’s setting of “Simple Gifts” is one of the most famous arrangements of the Shaker song and a standard in the international band repertoire. Composed for the Jefferson High School Band of Bloomington, Minnesota, it contains two main ideas: the chorale, which is a simple melody, and the Shaker song itself. There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale, with woodwinds performing a fiery obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

John Zdechlik is a native of Minneapolis, Minn., where he is an active composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto. Since 1970, Dr. Zdechlik has written numerous commissioned and published works for high school and college concert bands. His Concerto for Horn was premiered at St. Olaf in 1993 with Sharon Moe Miranda as soloist and Miles Johnson conducting the St. Olaf Band. His works are frequently performed in this country and around the world. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.
Five Concord Diversions (1987)  
James Curnow (b. 1943)  
IV. Ballad  
V. Finale  

The Copper Street Brass Quintet  
Corbin Dillon, trumpet; Allison Hall, '04, trumpet; Timothy J. Bradley, '04, horn;  
Alex Wolff, trombone; Stefan Kac, tuba  

James Curnow is one of the world's leading composers of wind band music, with over 300 published works. He has twice received awards from the American School Band Directors Association and the American Bandmasters Association for his band works and, since 1979, has received annual ASCAP awards for his contributions to the band literature of America.  
Concord Band of Concord, Mass., asked Curnow compose a work to commemorate its 25th year under the baton of William Toland. Five Concord Diversions was premiered by this fine band and the Back Bay Brass Quintet, and has since become one of the most successful works in the repertory for brass quintet and band.  
The Ballad finds the brass quintet accompanied by lyrical playing from the brass choir within the band. The Finale brings back the woodwinds and percussion to join in on an exciting romp in a very quick triple meter.  

Radiant Joy (2006)  
Steven Bryant (b. 1972)  

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Internet. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and W. Francis McBeth at Ouachita University. He resides in Durham, North Carolina. Bryant’s music is performed across North America, Europe, and East Asia. He is a two-time winner of the National Band Association’s William D. Revelli Composition Award: in 2007 for Radiant Joy and in 2008 for Suite Dreams.  

He offers this score note:  

Radiant Joy was my first new work for winds after two and a half years away, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern—I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create and also its direct realization—the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s/80s funk/jazz/fusion (at least, that's what I've been told). Regardless, the piece is intended to emanate joy and “good vibes” (literally—the vibraphone is featured prominently) for the performers, the audience, and the composer!
Leonard Bernstein's *Mass* is a monumental work written in 1971 for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Subtitled “A Theater Piece for Singers, Players, and Dancers,” the 90-minute work is based on the *Liturgy of the Roman Mass* with additional texts by Stephen Schwartz and Leonard Bernstein. It calls for a large pit orchestra, two choruses, boys’ choir, a ballet company and cast, a marching band and rock combo. *Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program notes at the premier, Bernstein states his intent “to communicate as directly and universally as I can a reaffirmation of faith.” Over the years it has become recognized as one of his greatest achievements as well as one of his most controversial.

In this suite commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking opening strains of “Alleluia” actually forecast a theme used later in “A Simple Song” (the best-known song from *Mass*). “Sanctus” is characterized by thematic elements traded between the quintet and wind ensemble and culminates in dramatic fashion with the pulsating “Agnus Dei.” Trumpet and trombone soloists, along with harp, are featured prominently in “A Simple Song.” “Offertory” begins calmly, then quickly erupts with furious and raucous enthusiasm filled with rhythmic complexity and relentless percussion. As in the original, the haunting hymn “Almighty Father” brings this suite to a close, using the same melody found in “Offertory” except now elongated and in a more serene setting.

**Encore**

*Verano Porteño* (1965)

Astor Piazzolla (1921-1992)

Arr. Timothy J. Bradley

The Copper Street Brass Quintet
First Suite in E Flat, Opus 28a (1909)  
Gustav Holst (1874–1934)

I. Chaconne  
II. Intermezzo  
III. March

This performance is dedicated to the memory of Miles Johnson, long-time conductor of the St. Olaf Band, upon the five-year anniversary of his passing. The First Suite was one of his favorite works and he faithfully shared it often with students and audience members throughout his career.

English composer Gustav Holst probably had no idea in 1909 that his little suite for military band would “grow up” to become a true giant of the band repertory. One would imagine that at the time he was just concerned with producing a relatively brief three-movement work to the best of his abilities. How fortunate we are that his considerable talent and expertise were brought to bear on a work for band. In his First Suite, Holst rather cleverly uses the opening chaconne melody as the basis for all of the work’s principal themes to create a strongly unified whole. Over the course of the past 100 years, performers and listeners around the world have grown to respect and love this work, while composers of band music have turned to it as quintessential model of serious music for band.
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These five brilliant young musicians may have eight degrees, dozens of academic recitals, and a few hundred jazz, wedding, and church gigs between them, but they’ve also got style, substance, and just a touch of irreverence, allowing them to transcend the brass quintet box and evolve into something fresh. Born in Albuquerque, New Mexico, the quintet set up shop last summer in the Twin Cities, where they’ve been wowing audiences since. The quintet is a non-profit organization aimed at sharing their own brand of chamber music with under-served communities and students across the country. They also teach music lessons, play jazz in dive bars, and run a business. What’s next for this group is anyone’s guess, but chances are you won’t want to miss it.

To learn more, please visit their website at www.copperstreetbrass.com, where you can also find information about their new EP album for sale.
The St. Olaf Band 2009-2010

TIMOTHY MAHR, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

Piccolo
Megan Ehresmann, St. Cloud, Minn.

Flute
Kelly Culhane, Hartland, Wis.
*Mary Elizabeth Detweiler, Appleton, Wis.
†Moriah Machus, Hudson, Wis.
Becca Grupe, St. Louis, Minn.
Megan Makeever, Bozeman, Mont.

*†Vanamali Medina, Clarkdale, Ariz.
Corinne Mona, Sever Park, Md.

†Clifton Nesseth, Cameron, Wis.
Cecilia Noecker, St. Paul, Minn.
Kendra Passow, Maple Plain, Minn.
Brooke Reaser, Reno, Nev.
Molly Schull, Hayward, Wis.
Alexandra White, St. Charles, Ill.
Katherine Wisdom, Boise, Idaho

Oboe
John Broadway, Marquette, Mich.
†Megan Dvorak, Hayward, Wis.
†Danielle Lovaas, Davenport, Iowa
†Lauren Seidel, Minneapolis, Minn.

E-flat Clarinet
Linnae Stole, Eden Prairie, Minn.

Clarinet
Ryan Bak, Colorado Springs, Colo.
Ingrid Bakke, Burnsville, Minn.
Sara Baumbauer, Bozeman, Mont.
James Checco, Edina, Minn.
*Erin Cusmano, Gig Harbor, Wash.
†Mara Fink, St. Louis Park, Minn.
Alyssa Frazee, Eagan, Minn.
†Aaron Harcus, Minneapolis, Minn.
Jaimee Hoefert, La Crosse, Wis.
†Melanie Hornbeck, Jonesboro, Ark.
Clara Jung, Rosemount, Minn.
Rebecca Kilfoil, Kasilof, Alaska
Carianne Newstat, Waukegan, Ill.
†Meggie Ranheim, Eagan, Minn.
†Christopher Sherwood-Gabrielson, Scandia, Minn.
Casey Skeeide, Webster, S.D.
Nicholas Wilson, Apple Valley, Minn.

Bass Clarinet
†Noah Anderson, Chanhassen, Minn.
†Leanne Barck, Northfield, Minn.
Kayla Frederickson, Monterey, Calif.
*†Alicia Reuter, Seattle, Wash.

Contralto Clarinet
Kirsten Young, Coon Rapids, Minn.

Contrabass Clarinet
Ben Binder, Roseville, Minn.

Bassoon
Anne Daily, Anamosa, Iowa
†Joshua John, Beaverton, Ore.
Chloe Mais, Peabody, Kan.
Matthew West, Bloomington, Ill.

Alto Saxophone
Jenni Berg, Fargo, N.D.
Melanie Brooks, Waseca, Minn.
Daniel Haywood, Woodbury, Minn.
†Christopher Roberts, Iowa City, Iowa

Tenor Saxophone
Zachary Sander, Rochester, Minn.

Baritone Saxophone
†Zachariah Easty, Oak Park, Ill.

Cornet/Trumpet
Joshua Castillo, Lakeville, Minn.
Jonathan Davick, West Des Moines, Iowa
Jeff Fuhrer, Boxborough, Mass.
Thomas Hadley Rochester, Minn.
Neil Hubert, Tacoma, Wash.
†Garrett Klein, Port Orchard, Wash.
†Alycyn Melander, Mounds View, Minn.
†Erin Meyer, West Des Moines, Iowa
Matt Nelsen, Cottage Grove, Minn.
*†Eric Sayre, Minneapolis, Minn.
Anda Tanaka, Ames, Iowa

Horn
†Zachary Erickson, Anoka, Minn.
Amy Glasow, Shoreview, Minn.
Melanie Paulsen, Center Junction, Iowa
Matthew Perry, Des Moines, Wash.
James Peterman, Lino Lakes, Minn.
Molly Raben, Kenoshia, Wis.
†Andrew Watt, St. Paul, Minn.
Daniel Western, Charles City, Iowa

Trombone
Jesse Brault, Westby, Wis.
Micah Buech, Eden, Minn.
Tim O’Neill, Burnsville, Minn.
Cole Stiegler, Plymouth, Minn.
†Katie Trux, Waukesha, Wis.

Bass Trombone
Francis Maginn, Austin, Tex.
Robin Schutz, Santa Monica, Calif.

Euphonium
Eric Choate, Glendale, Ariz.
†Robert Eisinger, Wheaton, Ill.
Brandon Fritz, Lakeville, Minn.
Jeff Krubsack, Maple Grove, Minn.
†Christopher Leslie, Cincinnati, Ohio

Tuba
Erick Carlsted, Howard Lake, Minn.
Michael Gesme, Cannon Falls, Minn.
††Wes Olson, Minnetonka, Minn.
John Vranich, New Ulm, Minn.

String Bass
Benjamin Van Howe, Marquette, Mich.

Keyboards
Eri Isomura, Lauderdale, Minn.
†Meggie Ranheim, Eagan, Minn.
Andrew Belsaas, Rapid City, S.D.

Harp
Erin Bonawitz, Myrtle Beach, S.C.

Percussion
Andrew Belsaas, Rapid City, S.D.
†Erin Bonawitz, Myrtle Beach, S.C.
Thomas Fristad, Sartell, Minn.
Madeline Giordana, Hudson, Wis.
†Eri Isomura, Lauderdale, Minn.
Josh Navratil, Arlington Heights, Ill.
Alex Van Rysseberghe, Lake Oswego, Ore.
Emily Vomacka, Kandyhoy, Minn.

†English Horn
Soprano Saxophone
Contrabassoon

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