The Program

**Sound the Bells!** (1993)  
*John Williams* (b. 1932)  
arranged by Paul Lavender

Regarded worldwide as one of the greatest film composers, John Williams has been awarded numerous Emmy, Grammy, and Academy Awards for his music. Also successful as a conductor, Williams led the Boston Pops Orchestra from 1980 to 1992. Williams offers the following score note for *Sound the Bells*:

In 1993 I led the Boston Pops Orchestra on a tour of Japan, where the orchestra has played many times for wonderfully friendly and enthusiastic audiences. That particular tour was nearly contemporaneous with the wedding of Crown Prince Naruhito and Masako Owada, and I thought our concerts would present a good opportunity to celebrate the event by offering a fanfare written especially for these concerts.

I’ve always been fascinated by the huge Japanese temple bells, and while I made no attempt to emulate these, they were a kind of inspiration for the prominent use of percussion. *Sound the Bells!* was originally written for brass and percussion only, and I later orchestrated it for full orchestra for use on our Boston Pops concerts.

*Offering its tribute in distinctly American terms rather than attempting ethnic authenticity,* *Sound the Bells!* was translated beautifully to the concert band medium by Paul Lavender.

**Into the Air!** (1998)  
*Timothy Mahr* (b. 1956)

The composer writes:

*Commissioned by the United States Air Force Band, the overture Into the Air! was completed in September 1998. As I began work on this composition, I found myself often thinking about the unselfish courage exhibited by the members of the United States Air Force, as well as the absolute thrill it is to be able to fly. Hopefully the music embodies these noble qualities of character and experience.*

The work was premiered by the United States Air Force Band, conducted by Col. Lowell Graham, at the 1999 conference of the World Association of Symphonic Bands and Ensembles in San Luis Obispo, California.
Three Japanese Dances (1933/1956)  
1. Dance with Pennons  
2. Dance of Mourning  
3. Dance with Swords

Mary Elizabeth Detweiler, ’10 soprano

Three Japanese Dances was originally composed for orchestra in 1933. The work was first performed by the Rochester Philharmonic Orchestra, conducted by Howard Hanson, in May of 1934 as part of the Fourth Festival of American Music. The dances were rescored by Rogers at the request of Frederick Fennell for performance by the Eastman Wind Ensemble in 1956.

Rogers has made known his inspiration for composing Three Japanese Dances:

Two aspects of [Asian] expression have held a strong appeal to me: the Bible (both Testaments), and the arts of China and Japan. [Three Japanese Dances] ... arises from my response to the art of Japanese wood block masters, particularly Hiroshige, Hokusai, and Sharaku. The subtle art of "omission," the elegance and aristocracy, the freedom and invention within formal scheme, the reticence and high mastery of these artists command my admiration and have impelled me to imitate these qualities in music. The Japanese woodprint is nearly two-dimensional art, objective and hieratic. I have tried to suggest such qualities: the "flatness" and clear, cool colorings, the aloof figures and frozen attitudes. These matters have posed a challenge and have led me to experiments in tonal chemistry, shrill and clanging timbres, and mixtures that are to suggest the merely brilliant aerial perspective of the East as I imagine it. There are no actual pictorial models. The three pieces are merely acts of fancy.

In the first, a "Dance with Pennons," the coloring is cool and gay, vernal and naïve. Young girls weave to and fro, casting ribbons of silk. The second is a "Dance of Mourning." The dancer is clad in white (the color of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against a primitive motive sounded by the flute. A distant mezzo voice, unaccompanied, adds a central episode, and the first material returns. The final panel is a "Dance with Swords," suggested by the violent, distorted actor portraits of Sharaku. The music is fiercely rhythmic, propelled by thrusting rhythms, and highly colored by percussion.

Give Us This Day (2006)  
David Maslanka (b. 1943)

1. Moderately Slow  
2. Very Fast

Born in New Bedford, Massachusetts, David Maslanka attended the Oberlin College Conservatory, where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. 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.

Especially well-known in the band world, Maslanka’s works for winds and percussion include A Child’s Garden of Dreams for Symphonic Wind Ensemble, Concerto for Piano, Winds and Percussion, the 2nd, 3rd, 4th, 5th, 7th, and 8th 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. The St. Olaf Band, through generous support from the Miles Johnson Endowment, co-commissioned Maslanka’s 5th, 7th, and 8th symphonies, the Clarinet Concerto, and David’s Book, his concerto for percussion. Maslanka writes:

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh titled For a Future to Be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and is something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true ‘awakeness’ and awareness. Give Us This Day gives us this very moment of ‘awakeness’ and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody Vater Unser in Himmelreich (Our Father in Heaven), no. 110 from the 371 Four-Part Chorales by Johann Sebastian Bach.

Silverado (2008)  

American composer Bruce Broughton wrote scores for many popular television shows during the ’60s and ’70s, including Gunsmoke, Hawaii Five-O, and Dallas. His career scoring films took off with the 1985 film Silverado; he has now written music for more than 60 films. Broughton’s original music for Silverado was nominated for an Academy Award, and his music for television has garnered a record ten Emmy Awards, the most received by any composer.

Intermission

Beyond (2005)  

Wataru Hokoyama (b. 1974)

Wataru Hokoyama was born in Aizu, Japan, and moved to the United States to study music at the Interlochen Arts Academy at the age of 16. He furthered his study of classical music composition, conducting, and film scoring at the Cleveland Institute of Music and the University of Southern California. His professional work scoring for films has been recognized with a Palm
d’Or (Best Short Picture) at the Cannes Film Festival and the Audience Award at the Sundance Film Festival, and his music for video games has received international recognition. Wataru actively writes concert music, and his works have been commissioned for and performed at various occasions in the United States, Japan, and Europe. He was commissioned by the U.S. Air Force Band to premiere a new piece for the 400th anniversary of Jamestown’s settlement and the 60th anniversary of the U.S. Air Force. In Japan, he was commissioned to write music for the Ijuku Ceremony, the official ceremony of the Imperial Family of Japan.

Beyond is passionate and grand music in a cinematic style, full of sweeping melodies and brass fanfares.

**Figurations for Shakuhachi and Band (1983)**  
*Tetsunosuke Kushida* (b. 1935)  
Clifton Nesseth, ’11 shakuhachi

*Figurations for Shakuhachi and Band* is a concerto-like work that combines ancient Japanese folk material into an exciting one-movement modern composition. This is one of the few works for band to feature this unique instrument.

Tetsunosuke Kushida was born in Kyoto and majored in mathematics at the Kyoto University of Education, where he also studied composition with Tadashi Fukumoto. After graduation he continued studies under Nagomi Nakaseko and film-music composer Nakaba Takahashi. Kushida was born into a family of Japanese musicians and grew up surrounded by Japanese instruments, so his compositional style is generally based on traditional Japanese music.

After Kushida won the Ongaku-no-Tomo-sha Corporation Prize for Composition in 1969 for *Stone Garden*, he studied composition and arranging for wind music under Ichitaro Tsujii and American Paul Yoder. Tsujii has been a major influence on Kushida’s works for winds and led the premiere performance of Kushida’s *Asuka*, a work of international fame that has entered major repertory status. Kushida’s catalog of works has earned him many accolades. He currently teaches on the faculty of Kyoto Women’s College and Academy.

**Les trois notes du Japon** (2001)  
*Toshio Mashima* (b. 1949)

1. *La danse des grues*  
2. *La rivière enneigée*  
3. *La fête de feu*

This engaging suite, written for and premiered by the Tokyo Kosei Wind Orchestra under Douglas Bostock in 2001, offers three visions of Japanese environment and life. Brilliant flourishes of the Tancho cranes’ mating dance, pensive scenes of winter, and the forceful urgency of taiko drumbeats come to life with Western instruments, scales, and harmonies. Toshio Mashima describes each movement:

The first tune, “La danse des grues,” portrays the courtship of Tancho Cranes. These cranes show a beautiful contrast of white feather-covered bodies, red heads, and accents of black feathers. A male bird calls “coo,” then a female answers “coo-coo.” Descriptive flaps and calls are heard in the middle of the tune.
The second tune, “La rivière enneigée,” describes a scene of snow and a river ravine in winter.

The third tune, “La fête du feu,” is a collage of summer festivals from regions of Japan. The middle part presents scenery of high summer in Japan, followed by drums sounding the rhythms of the Nebuta Festival in Aomori, hometown of my mother.

Mashima was born Tsuruoka-shi, Yamagata, in 1949. He entered the Yamaha Band Director course with a major in technology at Kanagawa University and studied harmony, composing, and arranging under Bin Kaneda and jazz theory under Makoto Uchibori. Working as composer Naohiro Iwai’s assistant, he gained valuable experience in the wind medium.

Mashima is presently an instructor at the Sobi Institute of Education and a special instructor at the Yamaha Music School. He has won the Academy Award (Composing Section) of the Academic Society of Japan for Winds, Percussion, and Bands. His original published works are performed all over the world, and recently he has composed music for television dramas.

The Soloists

Mary Elizabeth Detweiler
Mary Elizabeth Detweiler was raised in the sprawling suburbs of Philadelphia, Pennsylvania, and is a four-year member of the St. Olaf Band. She is studying to earn a bachelor of music degree with a major in music education as well as a teaching license in vocal and instrumental music. Her post-graduation plans will take her to the northern coast of Maine, where she will join the effort to reduce poverty’s toll on public education while enjoying the area’s fresh lobster.

Clifton Nesseth
Clifton Nesseth is a native of Cameron, Wisconsin, and a four-year member of the St. Olaf Band’s flute section. He is majoring in music and has undertaken an independent study program titled “Earth, Faith, and Community,” which combines elements of religious, sociological, and environmental studies. An avid fan of all music, he plans to pursue a career in rock or folk music. When he is not making sounds, Clifton can be found downhill skiing, reading, or writing.
Since taking the helm of the St. Olaf Band in 1994, Timothy Mahr has led the ensemble in acclaimed performances throughout the United States as well as on tours to Norway, England, Ireland, and Mexico. He has bolstered the ensemble’s reputation as a champion of contemporary music and earned international accolades for several of the band’s nine critically acclaimed CD recordings.

Mahr has guest-conducted a number of professional and award-winning ensembles, including the United States Air Force Band and the United States Army Field Band, as well as intercollegiate and all-state bands in 25 states. He is the principal conductor of the Minnesota Symphonic Winds, a featured ensemble at the 2008 Midwest Clinic, the largest international band conference in the world. He also was featured with the Festival Band at the 2008 International Association of Southeast Asian Schools Conference in Bangkok, Thailand.

Along with building a notable conducting career, Mahr has become known as one of America’s leading composers of concert band music. His music is known throughout the world and has been performed by notable professional ensembles such as the Tokyo Kosei Wind Orchestra, the Dallas Wind Symphony, the Goldman Memorial Band of New York City, and many of the nation’s top armed forces bands. His compositions, which often have a spiritual quality, are regularly broadcast on public radio.

Many of Mahr’s works have been presented on compact disc recordings by bands across the United States, as well as in Japan, Germany, Norway, Australia, and England. The American Band Association honored him in 1991 with its highest composition honor, the Ostwald Award, for his work The Soaring Hawk. The waiting list of ensembles asking him to write new works routinely approaches double digits, and he is contracted for works through 2013.

Mahr teaches composition, conducting, and music education at St. Olaf. He earned two bachelor degrees from St. Olaf, majoring in music theory/composition and music education. He earned his master’s and doctorate degrees from The University of Iowa.

He is married to Jill Mahr, musician and educator, and they have two daughters, Jenna and Hannah.
The St. Olaf Band

The St. Olaf Band, hailed as "one of America's preëminent bands" by The New Yorker magazine, is the oldest music organization at St. Olaf College in Northfield, Minnesota, a campus internationally renowned for the high caliber of its music ensembles.

Under the baton of Timothy Mahr '78 — internationally known for his work as a conductor, composer, and clinician — the 90-member St. Olaf Band performs the very best compositions and transcriptions for the symphonic band, producing an exhilarating, crowd-pleasing style. "We give audiences polished, exhilarating performances of memorable music that reach out, grab them by the heart, and shake them," Mahr says.

Founded in 1891, the St. Olaf Band has developed over the decades into an ensemble known for superb musicianship. All members of the band are full-time students at St. Olaf College and devote several hours each day to their instrument and the ensemble on top of their classes and coursework. Although the majority of band members are majoring in music, many of the students are pursuing other disciplines such as chemistry, mathematics, English, Spanish, physics, and political science.

From its earliest days the St. Olaf Band has toured nationally and internationally. In 1906 it performed a four-week, 30-concert tour of Norway, making it the first American collegiate band to make a European concert tour. The band has subsequently toured several times in Norway, Great Britain, and central Europe, as well as throughout Mexico and the United States.

On several occasions the band conducted month-long study programs in England, highlighted by joint concerts with the Royal Military School of Music—Kneller Hall Fanfare Trumpets, who perform for the British royalty on all state occasions. The St. Olaf Band also performed for King Harald and Queen Sonja from Norway during their visit to St. Olaf College in 1995 and gave a joint concert performance with His Majesty's King's Guard Band. The following year the band traveled to Norway for an eighteen-day tour that included performances at the National Cathedral in Trondheim and in the famed Oslo Aulaen, site of the awarding of the Nobel Peace Prize.

In addition to performing during their current tour of Japan, members of the band will be completing a college course examining the history and culture of the country. As part of their studies they will attend a Japanese theater performance and visit the great palaces, temples, and museums of Tokyo, Nara, Osaka, Kyoto, and Hiroshima.