

# Homecoming Collage Concert



## **The St. Olaf Band** **Timothy Mahr, Conductor**

**with guest artist:**  
**SFC Terrina Anderson '96, *clarinet***

**Saturday, October 2, 2010 • 7:30 p.m.**  
**Skoglund Center Auditorium • St. Olaf College**

## THE PROGRAM

### MUSIC FOR A FESTIVAL (1951)

GORDON JACOB (1895—1984)

1. INTRADA
2. OVERTURE

Jacob's longest work for band by far, *Music for a Festival* was commissioned for the Festival of Britain in 1951. Intended originally for presentation on barges on the river Thames, it was actually performed in the newly built Festival Hall. Its eleven movements alternate between a fanfare brass group (four trumpets and three trombones) with timpani and the entire symphonic band. This alternating structure allows each group to rest while the other group plays, a practical arrangement that makes playing the entire work less taxing for the musicians. The two groups combine in the final movement, a grand *Fugue*. The earlier movements include an *Overture*, *Air*, *March*, *Scherzo*, and *Minuet and Trio* for band, with *Intrada*, *Round of Seven Parts*, *Interlude*, *Saraband* and *Madrigal* for the brass group. These latter Interludes for brass are often performed as a separate work in concerts. They create an almost Elizabethan mood and carry some delightful tunes, reminiscent of Italian masters such as Gabrieli.

Gordon Jacob studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan Williams at the Royal College of Music. After teaching at Birbeck and Morley Colleges in London, Jacob joined the Royal College of Music staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horowitz. 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*, 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 20<sup>th</sup> century.

### TRAUERSINFONIE (1844)

RICHARD WAGNER (1813–1883)

ED. ERIK LEIDZEN

Noted band conductor Richard Franko Goldman provides the following score note to this edition of one of Wagner's original works for band:

Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Wagner took a leading part. Besides reading the solemn oration, Wagner composed the march for the torchlight procession. This march, scored by Wagner for large wind band, was based on two themes from Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926.

The *Funeral Music* was performed in a revised "concert" version by the New York Philharmonic Orchestra under Mengelberg in 1927. On that occasion, Herbert Peyser wrote in the *New York Evening Telegram*:

This extraordinary piece — only 80 bars in length, but so profoundly moving, so filled with spacious and majestic solemnity ... invites a prohibitive amount of history. The melodic materials collated by Wagner are only the eerie *pianissimo* theme from the *Euryanthe Overture*, associated with the vision of Emma's spirit, and the sorrowful cavatine 'Hier, dicht am Quell,' the first closing the composition in the transfigured form it assumes in the last act of the opera ...

The effect of this music, magnificent and heart-shaking as it was ... must have been over-whelming amid the solemnity of that nocturnal torch-light procession in the Dresden of 1844 .... For if the themes are Weber's, the creative imagination embodied in their sequence, their scoring, their exalted lament, is powerfully Wagner's ...

Wagner's scoring was for large, but conventional military band, similar to the bands of today except for the absence of saxophones. This modern edition by Erik Leidzen is in faithful accordance with the original score except for very minor revisions which were necessitated by the changes in wind instruments and usages since Wagner's early years.

## **HEROIC VALOR (2008)**

**TIMOTHY MAHR (B. 1956)**

### **A SET FOR BAND ON THE AMERICAN CALLING**

1. DECLAMATION
2. MEDITATION
3. CELEBRATION

This work was commissioned by the Iowa City Community Schools in honor of Himie Voxman, professor emeritus and long-time director of The University of Iowa School of Music, for his enduring support of the Iowa City Music Program and his tremendous contributions to the world of music education. The work was co-premiered by Iowa City's West High Wind Ensemble and its director Robert Medd, and City High Wind Ensemble and its director Dr. Myron McReynolds in May, 2008. Mahr states:

*Heroic Valor* became a patriotic work as I began to first generate and later develop musical ideas for the piece. There is a somewhat personal reason for this. I had the opportunity to guest conduct the Iowa City Community Band in the 1980s and was pleasantly surprised at the time to find Mr. Voxman sitting principal clarinet at the first (and only) rehearsal. A long-time member, he has continued his involvement with this fine band ever since. As I thought about this, the ensuing composition became more and more a work appropriate for a civic band to perform at a summer concert in the park.

This decision to compose a patriotic work was driven also by the fact that the piece was written while our nation was at war. Additionally, the work was composed during the presidential campaign of 2008, when one saw red, white and blue at every turn while hearing the issues of the day being discussed. Subtitled "A Set for Band on The American Calling," the piece comments on what it might mean to be an American today while acknowledging the efforts of patriots through the course of our nation's history. The first brief movement, "Declamation," is a resounding statement that declares proudly "I am an American." The "Meditation" that follows provides music to contemplate what this means while also allowing for reflection on those who've sacrificed life and limb for their

country so that, among many other things, a concert in the park might be a reality on a summer's evening. The "Celebration" that closes the set proclaims exuberantly the pride and joy shared by all for the blessings bestowed and the ideals upheld.

**BROOKLYN BRIDGE (2005)**

**MICHAEL DAUGHERTY (B. 1954)**

4. NORTH

SFC TERRINA ANDERSON'96, *CLARINET*

Michael Daugherty is one of the most performed and commissioned American composers of concert music in his generation. Daugherty's music won international attention in 1995 when his *Metropolis Symphony* (1988–93), a tribute to the Superman comics, was performed in New York at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra. Recent orchestral works include the English horn concerto *Spaghetti Western* (1998), *Hell's Angels* (1999) for bassoon quartet and orchestra, and *Time Machine* (2004) for three conductors and orchestra. Others include *Ghost Ranch*, an orchestral work inspired by the paintings of Georgia O'Keefe and the percussion concerto *UFO*.

Daugherty received his doctorate in composition from Yale University in 1986. After teaching music composition several years at the Oberlin Conservatory of Music in Ohio, Daugherty joined the music composition faculty at the University of Michigan (Ann Arbor) in 1991, where he remains as Professor of Composition. He was composer-in-residence with the Detroit Symphony Orchestra, 1999–2003.

*Brooklyn Bridge for Clarinet and Symphonic Band* was commissioned by the International Clarinet Association with the assistance of a number of collegiate band programs. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, at Carnegie Hall at the College Band Directors National Convention on February 25, 2005. Daugherty writes:

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, *Harper's Monthly* reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building and the Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

**LAGAN LOVE (1999)****LUIGI ZANINELLI (B. 1932)**

A composer of international acclaim, Luigi Zaninelli has been composer-in-residence with various institutions, including the University of Calgary, the Banff School of Fine Arts, and the University of Mississippi. The recipient of many notable awards, he has been commissioned to complete works for nearly every performance medium, ranging from ballet scores to solo song cycles. To date, Zaninelli has over 300 published works to his credit. From the composer's notes:

While in Dublin for the world premiere of my *Five American Gospel Songs for Soprano and Orchestra*, I heard a melody of such extraordinary beauty that I felt compelled to set it. Its haunting mystical melancholy was unlike anything I had ever heard. It continues to beguile me.

*MY LAGAN LOVE*

Where Lagan stream sings lullaby, there blows a lily fair  
 The twilight gleam is in her eye, the night is on her hair  
 And like a lovesick Lenanshee she hath my heart in thrall  
 Nor life I owe, nor liberty for love is lord of all  
 And often when the beetle's horn hath lulled the eye to sleep  
 I steal unto her shieling lorn and thro' the dooring peep  
 There on the cricket's singing stone, she stirs the bogwood fire,  
 And hums in sad sweet undertone the song of heart's desire  
 Her welcome like her love for me is from the heart within:  
 Her warm kiss is felicity, that knows no taint or sin.  
 When she was only fairy small her gentle mother died  
 But true love keeps her memory warm, by Lagan's silver side

The River Lagan runs through Belfast, the capital of Northern Ireland and from Belfast Lough into the North Channel between Ireland and Scotland.

**CLARINET CONCERTO NO. 2 (1974)****MALCOLM ARNOLD (1921–2006)**

## 3. PRE-GOODMAN RAG

SFC TERRINA ANDERSON '96, *CLARINET*

Sir Malcolm Arnold was certainly one of the more interesting personalities of the 20<sup>th</sup> century. In his native England he enjoyed a reputation as one of the most uninhibited of all of England's composers, both for what he said and how he said it. His prolific compositional output, which includes eleven symphonies, ten overtures, a half dozen film scores, and a wide array of chamber music, contains evidence within its titles of his penchant for fun. Most notable perhaps is *A Grand, Grand Overture for Three Vacuum Cleaners, Floor Polisher, Four Rifles and Orchestra*.

The Second Clarinet Concerto was dedicated to Benny Goodman "with admiration and affection." Goodman premiered the work in 1974 with the Denver Symphony Orchestra

conducted by Brian Priestman at Red Rocks, Denver. The third movement, affectionately known as the “Pre-Goodman Rag,” is an outrageous ragtime parody, with a hauntingly wistful middle section.

**CARNIVAL (2004)**

**PAUL BASLER (B. 1963)**

Milwaukee native Paul Basler is currently an Associate Professor of Music at the University of Florida. He was a 1993–94 Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya), the 1995–96 University of Florida Teacher of the Year and a 2001–03 College of Fine Arts University of Florida Research Foundation Professor. He received his D.M.A. degree from the State University of New York at Stony Brook, and has received teaching awards and citations from the University of Florida College of Fine Arts, SUNY-Stony Brook, Western Carolina University, Kenyatta University and the Kenya Office of the President/Permanent Music Commission. He is also quite active as a professional hornist.

The composer writes:

A rollicking romp that will keep a good high school or college band on its toes, *Carnival* is a tribute to the sights and sounds of the small town American carnival. The few points of repose in this dynamic piece are opportunities to catch one’s breath amid the joyous bustle.

### **Upcoming performances from the St. Olaf Band:**

Saturday, November 13, 2010, 4 p.m.  
**St. Olaf Festival of Bands**  
Skoglund Center Auditorium

Sunday, April 3, 2011, 3:30 p.m.  
**Spring Concert**  
Skoglund Center Auditorium

Saturday, January 22, 7:30 p.m.  
**Run-Out Concert**  
Eagan High School Auditorium

Sunday, May 1, 2011, 3:30 p.m.  
**Joint Concert with the  
Minnesota Symphonic Winds**  
Skoglund Center Auditorium

Sunday, January 23, 3:00 p.m.  
**Run-Out Concert**  
Hopkins High School Auditorium

Saturday, May 28, 2011, 3 p.m.  
**Celebration Weekend Concert with the  
St. Olaf Choir and St. Olaf Orchestra**  
Skoglund Center Auditorium

Thursday, February 10, 2011, 7:30 p.m.  
**Tour Home Concert**  
Skoglund Center Auditorium

Check [http://www.stolaf.edu/music/stolaf\\_band](http://www.stolaf.edu/music/stolaf_band) for the most current information about St. Olaf Band performances.



## **BIOGRAPHY**

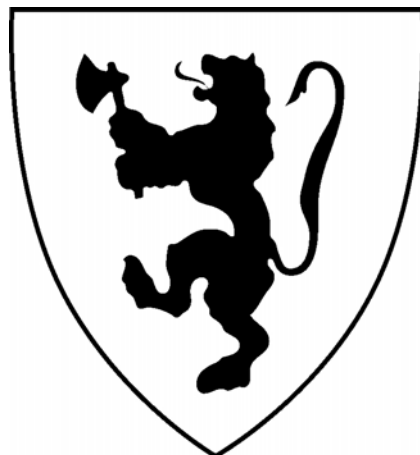
### **Sgt. 1<sup>st</sup> Class Terrina D. Anderson, '96**

A native Texan, SFC Anderson holds degrees in music and Greek from St. Olaf College (B.A. *cum laude*, 1996) and in clarinet performance from the University of Michigan (M.M., 1999). Since joining the Army in 2001, she has served with the 36<sup>th</sup> Army Band of Ft. Huachuca, Arizona; the Eighth U.S. Army Band of Seoul, Korea; the Army Ground Forces Band of Atlanta, Georgia; and the U.S. Army Band Noncommissioned Officer Academy in Virginia Beach, Virginia. SFC Anderson has also performed with the 62<sup>nd</sup> Army Band of Ft. Bliss, Texas; the 77<sup>th</sup> Army Band of Ft. Sill, Oklahoma; the 2nd Infantry Division Band of Korea; the 202<sup>nd</sup> Kentucky National Guard Band; the 323<sup>rd</sup> Army Band of Ft. Sam

Houston, Texas; the U.S. Army Maneuver Center of Excellence Band of Ft. Benning, Georgia; and the 1<sup>st</sup> Infantry Division Band of Ft. Riley, Kansas. She is currently assigned to the U.S. Army School of Music Directorate of Training and Doctrine in Virginia Beach, Virginia.

SFC Anderson's military education includes the Army Basic Instructor Course, Small Group Instructor Training, Unit Prevention Leader Course, Equal Opportunity Leader Course, and Doctrine Developer Course. Her awards and achievements include the Army Commendation Medal with four oak leaf clusters, the Army Achievement Medal with three oak leaf clusters, the Military Outstanding Volunteer Service Medal, Distinguished Honor Graduate of ANCOC Class 08004, Army Band Junior NCO of the Year, and Ft. Huachuca NCO of the Year.

Off-duty, SFC Anderson enjoys running, hanging out with her dog, and watching Jack Bauer bring down terrorists on 24.



# The St. Olaf Band

## TIMOTHY MAHR, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

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### Piccolo

Molly Schull, *Hayward, Wis.*

### Flute

Alana Anderson, *Lakeville, Minn.*  
Kelly Culhane, *Hartland, Wis.*  
Sonia Funkenbusch, *Hudson, Wis.*  
Chappy Gibb, *Oak Park Heights, Minn.*  
Abbe Haller, *Centennial, Colo.*  
Jung-Yoon Kim, *Chicago, Ill.*  
Sarah Kogler, *Colorado Springs, Colo.*  
Anna Lehn, *Rosemount, Minn.*

†ΔMegan Makeever, *Bozeman, Mont.*  
Cecilia Noecker, *St. Paul, Minn.*  
Madeline Severtson, *St. Anthony, Minn.*  
\*Alexandra White, *St. Charles, Ill.*  
Ida Zalk, *Maplewood, Minn.*

### Oboe

Angela Boone, *Richardson, Texas*  
John Broadway, *Marquette, Mich.*

▶†Megan Dvorak, *Hayward, Wis.*  
†\*ΔLauren Seidel, *Minneapolis, Minn.*

### E-flat Clarinet

ΔCarianne Newstat, *Waukegan, Ill.*

### Clarinet

Ryan Bak, *Colorado Springs, Colo.*  
Ingrid Bakke, *Burnsville, Minn.*  
Joseph Barnard, *St. Paul, Minn.*

+ΔSara Baumbauer, *Bozeman, Mont.*  
ΔMara Fink, *St. Louis Park, Minn.*  
Thomas (T.J.) Hagen, *Stillwater, Minn.*

†\*Aaron Harcus, *Minneapolis, Minn.*  
Jaimee Hoefert, *La Crosse, Wis.*  
Kayla Kaml, *Bemidji, Minn.*  
Clara Jung, *Rosemount, Minn.*  
Anne Lips, *Orono, Minn.*  
Joohee Park, *Madison, Wis.*

ΔMeggie Ranheim, *Eagan, Minn.*

•Joseph Sferra, *Toledo, Ohio*  
+ΔChristopher Sherwood-Gabrielson,  
*Scandia, Minn.*  
Hanna Terwilliger, *Eau Claire, Wis.*  
Deanna Thorson, *Minneapolis, Minn.*  
Nicholas Wilson, *Apple Valley, Minn.*

### Bass Clarinet

†ΔNoah Anderson, *Chanhausen, Minn.*  
Allison Brumfield, *Tullahoma, Tenn.*  
Kayla Frederickson, *Monterey, Calif.*  
Kate Fridley, *Apple Valley, Minn.*

### Contralto Clarinet

Jenny Mohn, *Eden Prairie, Minn.*

### Contrabass Clarinet

\*Ben Binder, *Roseville, Minn.*

### Bassoon

ΔAnne Daily, *Anamosa, Iowa*  
†\*Joshua John, *Beaverton, Ore.*  
ΔChloe Mais, *Peabody, Kan.*  
▼ΔMatthew West, *Bloomington, Ill.*

### Alto Saxophone

Jenni Berg, *Fargo, N.D.*  
\*Melanie Brooks, *Waseca, Minn.*  
Kurt Hattenberger, *Lindstrom, Minn.*  
ΔDaniel Haywood, *Woodbury, Minn.*  
Kayla Peterson, *Phoenix, Ariz.*

### Tenor Saxophone

Zachary Sander, *Rochester, Minn.*

### Baritone Saxophone

◇Zachariah Easty, *Oak Park, Ill.*

### Cornet/Trumpet

Nathan Bishop, *Westlake, Ohio*  
ΔJoshua Castillo, *Lakeville, Minn.*  
ΔJeff Fuhrer, *Boxborough, Mass.*  
Thomas Hadley, *Rochester, Minn.*  
Neil Hulbert, *Tacoma, Wash.*  
Kevin Huseth, *Plymouth, Minn.*

†\*Garrett Klein, *Port Orchard, Wash.*  
Erin Meyer, *West Des Moines, Iowa*  
Tim McCarthy, *Brush Prairie, Wash.*  
Matt Nelsen, *Cottage Grove, Minn.*  
Anda Tanaka, *Ames, Iowa*

### Horn

ΔZachary Erickson, *Anoka, Minn.*  
Amy Glasow, *Shoreview, Minn.*  
Jordan Kling, *Ashland, Ore.*  
Melanie Paulsen, *Center Junction, Iowa*  
ΔJames Peterman, *Lino Lakes, Minn.*  
Molly Raben, *Kenosha, Wis.*  
Kira Seidel, *Minneapolis, Minn.*

†\*ΔAndrew Watt, *St. Paul, Minn.*

### Trombone

Jesse Brault, *Westby, Wis.*  
ΔMicah Buuck, *Edina, Minn.*  
†Cole Stiegler, *Plymouth, Minn.*  
†\*Katie Truax, *Waukesha, Wis.*  
Matt Thompson, *Edina, Minn.*

### Bass Trombone

Francis Maginn, *Austin, Texas*  
Robinson Schulze, *Santa Monica, Calif.*

### Euphonium

Eric Choate, *Glendale, Ariz.*  
Paul Davis, *St. Louis, Mo.*  
†\*Christopher Leslie, *Cincinnati, Ohio*  
Kimberly Moren, *St. Paul, Minn.*

### Tuba

Erick Carlsted, *Howard Lake, Minn.*  
ΔRobert Eisinger, *Wheaton, Ill.*  
†\*ΔWes Olson, *Minnetonka, Minn.*  
John Vranich, *New Ulm, Minn.*

### String Bass

\*ΔBenjamin Van Howe, *Marquette, Mich.*

### Harp

Elizabeth Crofton, *Paradise Valley, Ariz.*

### Percussion

Andrew Belsaas, *Rapid City, S.D.*  
Tommy Dolan, *Edina, Minn.*  
Madeline Giordana, *Hudson, Wis.*  
†\*ΔEri Isomura, *Lauderdale, Minn.*  
Josh Napravnik, *Arlington Heights, Ill.*  
Alex Van Rysselberghe, *Lake Oswego, Ore.*  
Emily Vomacka, *Kandiyohi, Minn.*

▶ English Horn  
▲ Soprano Saxophone  
▼ Contrabassoon

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† Principal/Co-principal  
\* Section Leader  
• Officer  
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Scholarship Recipient

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Phone: (507) 786-3179

Fax: (507) 786-3527

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