

# Homecoming Collage Concert



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

**with guest artists:**

**Brock Duncan '91**, *conductor, euphonium*

**Brian Borovsky '94**, *euphonium*

**John Larson '95**, *euphonium*

**Christopher Sherwood-Gabrielson '11**, *composer*

**Mac Gimse '58**, *poet/artist*

**Saturday, September 24, 2011 • 7:30 p.m.**  
**Skoglund Center Auditorium • St. Olaf College**

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## THE PROGRAM

### **Celebrations (1989)**

**John Zdechlik** (b. 1939)

*Celebrations* was commissioned by Earl Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota, to commemorate the ensemble's 20th anniversary. The work is quite spirited and consists of two themes. The first is very fluid and is stated by the woodwinds. The brass and percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very *sostenuto* and lyric in sound.

John Zdechlik enjoys the reputation of being one of the most well-known and highly respected composers of band music in the world. He recently retired from his faculty position at Century (formerly Lakewood) Community College in White Bear Lake, Minnesota.

### **A Hymn for the Lost and the Living (2002)**

**Erik Ewazen** (b. 1954)

*In Memorium, September 11, 2001*

Erik Ewazen is a highly respected, prolific composer who creates music for our time that speaks directly to the heart. An Eastman School of Music graduate, Ewazen earned his doctorate from The Juilliard School, where he has been on the music faculty since 1980. *A Hymn for the Lost and the Living* was commissioned by and is dedicated to the United States Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, Director. Ewazen describes the generation and intent of the work as follows:

On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

**Persistence (2004)**

**Richard Saucedo** (b. 1959)

Brock Duncan '91, *guest conductor*

A respected and prolific band composer, Richard Saucedo is currently Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. He is one of the most noteworthy high school music programs in the country. *Persistence* was commissioned by the Valley Forge High School Symphonic Band in Parma Heights, Ohio, Lynda S. Eubanks, director. Saucedo writes:

*Persistence* was inspired by that never ending feeling within all of us that pushes us to run a little faster, reach a little higher and try a little harder as we attempt to reach our life goals. With persistence, we are capable of turning our dreams into reality.

***try to praise the mutilated world ...* (2011) Christopher Sherwood-Gabrielson** (b. 1989)

• *premiere performance* •

The composer offers these insights:

The roots of inspiration for *try to praise the mutilated world ...* can be traced back to a conversation between Professor Gimse and myself in Japan, in which we discussed working on a collaborative piece. Over a year later, while preparing for Composition III, a class where one is required to write a large-ensemble work, I revisited some of the poetry Professor Gimse had sent me. One poem, by the same name, stood out as a fountain of insight, brilliance and relevance – inspiration was inevitable and immediate.

Sometimes, when written words inspire a piece of music, a composer will attempt to portray specific words or phrases through various musical lines or emotional gestures. *try to praise the mutilated world ...* is very sectional in nature and may initially seem to be a composition based on this paradigm. In reality, though, the music is meant to portray an overall feeling or effect, similar to what you may feel after reading the entirety of Professor Gimse's poem. The process could be compared to a translator who, rather than translating word for word, attempts to convey the general beauty, energy or playfulness of a text that may otherwise be lost due to a language barrier. Though I do not believe the music improves upon the words in any way, I do believe that writing this composition has helped me more fully understand Professor Gimse's message. In a way, it is a very personal exploration that the listener may or may not find useful.

Though the music is clearly made up of a number of sections and musical ideas, the composition can be divided into two larger sections. The first consists of continuously growing and falling musical ideas; a seemingly schizophrenic ebb and flow that reaches a pinnacle in the form of full brass writing and a quick, driving theme that is

doubled in the winds. The second section is introduced by a sudden shift in character to a sense of calm, where flowing triplets herald the entrance of the soprano soloist. The soprano sings the very last verse of Professor Gimse's poem. The piece ends with a short section that grows from nothing into a huge climax. The last sounds seem to hint that nothing has truly been resolved. I do not mean to sound too philosophically cliché, but perhaps it is our duty to find that resolution within ourselves so we can truly praise this world and everything in it. I do not know. However, what I do know is that, despite any religious affiliation you may or may not hold, the Apostle Paul spoke the enlightened truth many years ago: "For all the law is fulfilled in one word, *even* in this: 'You shall love your neighbor as yourself.'" Galatians 5:14

Additionally, poet/artist Mac Gimse provides this note:

The title "***Try to Praise the Mutilated World***" rocked MY world when I found it, written by the living Polish poet Adam Zagajewsky in which he commemorates 9-11 in New York City.

My use of the title begins with my experience at Mother Teresa's hospital for two hundred rejected babies in Mumbai, India. Many were in a catatonic state, lying in a huge room full of cribs. All 30 of us Oles were asked to find the least likely to be loved, pick it up and play until we got a response, any sound, a giggle, or a sigh.

Two hours later we were happily singing and making silly baby noises with severely handicapped little humans. It was time to leave, but the baby Lars was holding gave no response and he was reluctant to put him down. At the last moment, his child groaned and wiggled and Lars started to cry. We went outside, sat on the steps and cried with him. Lars and his baby broke loose the tears in all of us. The mutilated world exists and we need an event to set off our response. ***Squeezing Life*** is a result of that day. It was commissioned by my sister, Shelby Andress, in memory of her late husband, James Andress, and the piece is on loan from the Augsburg College chapel.

Bringing together Chris' composition, the bronze sculpture of Mother Teresa, and the poetry, fuses these art forms, carrying today's program into a highly-charged emotional event for me, a ***coda*** for my 50-year aesthetic career. Thank you Christopher, thank you Dr. Mahr, thank you St. Olaf Band...mac

NOTE: Another haunting experience that lingers vividly in my memory is the day in January, 2010, that I spent with the St. Olaf Band in the Holocaust Memorial Peace Park and Museum at Hiroshima, Japan. It is a scene where humanity is still trying to recover from the mutilating effects of nuclear warfare. St. Olaf students, without prompting, remained respectfully silent. Our Japanese hosts were surprised and pleased.

***“TRY TO PRAISE THE MUTILATED WORLD...”*** is the ***title*** of a 2003 poem by the Polish poet Adam Zagajewski, in his response to 9/11. I want to acknowledge his inspiration for my poetry, and I need everybody’s help to say, on cue...

***“Try to praise the mutilated world ... ”***

wherever you meet it,  
in all the places you walk  
with those who suffer,  
who cannot help themselves,  
that they remain forever  
in your wakefulness  
close at hand.

***“Try to praise the mutilated world ... ”***

From the moment of birth,  
life is treacherous in the  
crumbling structures myriad  
poor call home, where they are  
squeezing life into their dying,  
trying to reach sundown with  
just one morsel of food  
on their tongues.

***“Try to praise the mutilated world ... ”***

Imbed in your heart the bitterness  
of women and their children held  
captive by abuse that plunders  
their right to life in our land  
of fruitfulness, then feel  
the pain of their existence  
with no chance of living  
away from human harm.

***“Try to praise the mutilated world ... ”***

Probe the shattered psyche  
of a suicide killer, mindless  
of injury or age, and heartless  
for the innocent. Sift through  
the desert sands of war where  
armies drop their mutilated  
dead, no breath, no voice  
to claim their futile glory.

***“Try to praise the mutilated world ... ”***

Care for the sick and dispossessed  
until your knees fall and your arms  
want only to lie down, then  
raise them up to proclaim  
the advent of a Christ child  
who promises to grow up  
and die for us  
each Spring.

***“Try to praise the mutilated world ... ”***

Praise is ours today as we leave  
behind the mutilated world  
to rescue our sense of wholeness  
within the familiar of our hearth,  
our sheltered home, while  
fear-shadows linger,  
hushed and haunting,  
inside our collective wills.

***“Try to praise the mutilated world ... ”***

In thanks we remember “The world  
around us, the food before us,  
the friends beside us,  
and the love among us,”  
and promise never to let go  
of being together in spirit,  
nor scatter too far  
from holding hands.

***“Try to praise the mutilated world ... ”***

Our vision of humanity,  
with its triumphs and its tragedies,  
lets the healing world begin,  
because we care about  
the mutilated world  
and praise the  
beat of every  
human heart.

***“Try to praise the mutilated world ... ”***

## **Second Suite in F Major, Op. 28, No. 2 (1911)**

**Gustav Holst (1874–1934)**

- 1. March**
- 2. Song without Words “I’ll love my love”**
- 3. Song of the Blacksmith**
- 4. Fantasia on the “Dargason”**

Gustav Holst, one of England’s most prominent composers, was a dear friend to the wind band world. His *Second Suite in F Major, Op. 28, No. 2*, like the *First Suite in E-flat* written in 1909, had to wait more than ten years before it entered the repertoire. It did not receive a public performance until 1922, when the band of the Royal Military School of Music performed it at the Royal Albert Hall in London. The program note for the premiere stated that the piece had been “put aside and forgotten” after 1911. This is hard to imagine.

The work is based entirely on material from folk songs and morris dances. The opening march movement uses three tunes, the first of which is a lively Morris dance. The folk songs *Swansea* and *Claudy Banks* provide additional material. The second movement is a setting of the English folk song *I’ll love my love*, a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The jaunty rhythms of the robust folk song, *The Song of the Blacksmith*, have made the third movement particularly popular. The English country dance and folk song, *The Dargason*, dating from the 16th century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Greensleeves* is intertwined briefly at the end.

## **Bugler’s Holiday (1954)**

**Leroy Anderson (1908–1975)**

Brock Duncan ’91, Brian Borovsky ’94, and John Larson ’95, *euphonium*

Leroy Anderson is one of the most beloved of American composers. His music has delighted audiences for almost a century with such tunes as *The Typewriter Song*, *The Penny Whistle Song*, *A Trumpeter’s Lullaby*, and *Sleigh Ride*.

This arrangement of *Bugler’s Holiday* usually features a trumpet trio with band accompaniment. Not tonight! This brisk piece allows the performers to show off their articulation, intonation, and ensemble playing. Since its composition in 1954, it has motivated many performers to improve their technique of double tonguing and the quality of their bell tones. It is both fun to play and a joy to hear.

## **Funiculi, Funicula (1880)**

**Luigi Denza** (1846–1922)

arr. Alfred Reed

Luigi Denza was born in Castellammare, Italy, on February 24, 1846. After study at the Naples Conservatory, he eventually settled in London in 1887 and became a professor of singing at the Royal Academy of Music in 1898. He wrote one opera, *Wallenstein*, and over 600 songs. Many of his songs became popular, but could not match the success of *Funiculi, Funicula*. Denza died in London on January 26, 1922.

The words to *Funiculi, Funicula* were written by journalist Peppino Turco and set to music by Luigi Denza in 1880 on the occasion of the opening of the first funicular railway on Mount Vesuvius. Although the song was composed in only a few hours, it has remained popular for more than a century. Even Richard Strauss included the tune in the fourth movement of his *Aus Italien* (1886), believing it to be a popular Neapolitan folk tune.

### **•Guest Artists•**

**Brock Duncan '91** is currently in his 21st year as the band director at Benson High School. His duties include directing three concert bands, two jazz bands, percussion ensemble and teaching individual lessons. In addition, Brock spends his summers directing the Benson High School Marching Band. He is a member and past conductor of the Prairie Winds Concert Band, a community band based in Willmar, Minnesota. Brock is a graduate of Apple Valley High School and St. Olaf College. He is an active adjudicator and is a member of the Minnesota Band Directors Association, Phi Beta Mu band director fraternity, and Minnesota Music Educators Association, where has served as a region representative and All-State trombone and low brass section coach. Brock and his wife Anne live in Benson with their three children.

**Brian Borovsky** is a native of Stillwater, Minnesota. He graduated from St. Olaf College in 1994 and received a Ph.D. in Physics from the University of Minnesota. Brian is now an associate professor in the St. Olaf physics department. He lives in Northfield with his wife Tory and son Carter, who is almost three years old. Currently, Brian is principal euphonium in the Sheldon Theater Brass Band of Red Wind, Minnesota. He is also a long-time member of the Finnish-American brass septet *Ameriikan Poijat* (Boys of America). Brian has no Finnish ancestry himself, but was made an honorary Finn in 1996 after accidentally sitting down on a metal spoon in a hot sauna. In the past, he has also performed with the St. Olaf Band, Minnesota Symphonic Winds, the University of Minnesota Brass Ensemble, the Eastern Iowa Brass Band, the Triangle Brass Band (North Carolina), the Triangle Wind Ensemble, and the North Carolina Wind Symphony.

**John Larson** was raised in Bloomington, Minnesota. He graduated from St. Olaf College in 1995 and received a Ph.D. in Mechanical Engineering from the University of Minnesota researching synthetic diamond technology. For the past last eleven years John helped develop advanced semiconductor manufacturing technologies. He is currently working on a Gallium

Nitride technology with International Rectifier that will be used to create energy-saving power management electronics. John lives in Northfield, Minnesota with his wife Claire ('95) and children Linnea, Anders, and Annelise, who are 10, 8, and 6 years old respectively. John was a tour soloist with the St. Olaf Band and the Manitou Brasstet during his senior year. John has performed for 15 seasons with the Minnesota Symphonic Winds, has played with the Northfield Community Band, performs on occasion at church, and most recently has played a mean euphonium in his wife's Kenyon Wannamingo pep band.

**Christopher Sherwood-Gabrielson** is a 2011 graduate of St. Olaf College where he majored in music education and music theory/composition. He is currently student teaching at Hastings High School and Stillwater Junior High. While at St. Olaf, Christopher was involved in a number of musical organizations: he was a four-year member of the St. Olaf Band, a two-year member of the St. Olaf Orchestra, and a member of St. Olaf's Clarinet Choir and the Collegium Recorder Ensemble. He is also a proud member of the Panda Express Clarinet Quartet – a group formed during his first year at St. Olaf by his teacher, Dr. Qian (the most talented clarinetist and devoted teacher he has ever met), himself and his three best friends (the most interesting and intelligent guys you could ever meet): Aaron, Joe, and Nick.

**Mac Gimse** '58, shares his vision of life through the eyes and hands of a spiritually based artist who has traveled the world in search of inspiration. He joined the St. Olaf faculty in 1970, after earning graduate degrees in art at The University of Iowa and teaching in western Canada. At St. Olaf he taught sculpture, built a bronze foundry and created art in his studio. His art history topics included World Architecture, Asia and Africa. Since 1974, Mac and his wife, Jackie, have traveled the world 35 times while he taught visual culture to some 700 Oles. This is no St. Olaf record, but they keep their passports handy.

He produced theme sculpture exhibits called *SACRIFICE* and *MERCY*, and the St. Olaf Associates cast his bronze *Christus Victor* in an edition of 1,000. Sculpture by Gimse has been exhibited in more than 100 colleges, galleries, and churches in the USA, and his work is included in collections in 11 countries around the world. The Nobel Peace Prize Forum began at St. Olaf in 1989, and over the years Gimse was commissioned by the college to create five different sculpture-poetry presentations for eight Nobel Peace Prize Laureates. Mac has almost completed *Winged Victory*, a 14-foot high sculpture, with poetry for nine Nobel Peace Prize Laureates, who have been imprisoned or assassinated for their causes. In January 2010, he and Professor Pat Quade taught in Japan with 90 members of the St. Olaf Band. Mac says he enjoys being with students and is glad to be alive ... still!

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.

# The St. Olaf Band

## TIMOTHY MAHR, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

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### Piccolo

Molly Schull, *Hayward, Wis.*

### Flute

Alana Anderson, *Lakeville, Minn.*

Emily Baker, *Cedar Rapids, Iowa*

Δ Kelly Culhane, *Hartland, Wis.*

◇ Sonia Funkenbusch, *Hudson, Wis.*

Elizabeth Gosse, *Iowa City, Iowa*

Δ Chappy Gibb, *Oak Park Heights, Minn.*

Abbe Haller, *Centennial, Colo.*

Emily Haller, *Centennial, Colo.*

Δ Jung-Yoon Kim, *Chicago, Ill.*

†\*Δ Megan Makeever, *Bozeman, Mont.*

Kelsee McDermott, *Maplewood, Minn.*

Cecilia Noecker, *St. Paul, Minn.*

Madeline Severtson, *St. Anthony, Minn.*

+ Ida Zalk, *Maplewood, Minn.*

### Oboe

† Angela Boone, *Richardson, Texas*

\* John Broadway, *Marquette, Mich.*

William Raun, *Minden, Neb.*

➤ Elizabeth Townsend,

*Cedar Rapids, Iowa*

### E-flat Clarinet

◇Δ Carianne Newstat, *Waukegan, Ill.*

### Clarinet

Ryan Bak, *Colorado Springs, Colo.*

Joseph Barnard, *St. Paul, Minn.*

+Δ Sara Baumbauer, *Bozeman, Mont.*

Grace Clark, *Lawrence, Kan.*

Wes Durham, *Park Ridge, Ill.*

Thomas (T.J.) Hagen, *Stillwater, Minn.*

\* Clara Jung, *Rosemount, Minn.*

Δ Kayla Kaml, *Bemidji, Minn.*

Erinn Komschlies, *Appleton, Wis.*

† Anne Lips, *Orono, Minn.*

Jacob Meyer, *St. Paul, Minn.*

Amy Neidich, *Sioux Falls, S.D.*

Joohee Park, *Madison, Wis.*

Christopher Steer, *Eagan, Minn.*

Brittany Waletzko, *Albany, Minn.*

### Bass Clarinet

†\*Δ Noah Anderson, *Chanhassen, Minn.*

Allison Brumfield, *Tullahoma, Tenn.*

Δ Kate Fridley, *Apple Valley, Minn.*

Jonathan Sanchez, *Columbia, S.C.*

### Contralto Clarinet

Jenny Mohn, *Eden Prairie, Minn.*

### Contrabass Clarinet

Charlotte Bolch, *Gainesville, Fl.*

### Bassoon

•Δ Anne Daily, *Anamosa, Iowa*

†\* Joshua John, *Beaverton, Ore.*

▼ Linnea Pierson, *San Jose, Calif.*

Δ Matthew West, *Bloomington, Ill.*

### Alto Saxophone

Cianna Bedford, *New Germany, Minn.*

David Franzel, *Luck, Wis.*

†\*Δ Kurt Hattenberger, *Lindstrom, Minn.*

Luke Obermann, *Austin, Texas*

### Tenor Saxophone

Kelly Pomeroy, *Palo Alto, Calif.*

### Baritone Saxophone

Matthew Kamrath, *Hutchinson, Minn.*

### Cornet/Trumpet

Sarah Berry, *Cedar Rapids, Iowa*

Δ Nathan Bishop, *Westlake, Ohio*

Rebecca Cooper, *Florence, Mass.*

Annie Grapentine, *Oak Park, Ill.*

Δ Tom Hadley, *Rochester, Minn.*

Δ Neil Hulbert, *Tacoma, Wash.*

† Tim McCarthy, *Brush Prairie, Wash.*

Matt Nelsen, *Cottage Grove, Minn.*

Kelsey Riha, *Waseca, Minn.*

Anda Tanaka, *Ames, Iowa*

William Wertjes, *Olympia, Wash.*

### Horn

Nicole Danielson, *Watertown, Minn.*

\*Δ Zachary Erickson, *Anoka, Minn.*

Katelyn Hewett, *Wauwatosa, Wis.*

† Jordan Kling, *Ashland, Ore.*

Ben Paro, *Duluth, Minn.*

Δ James Peterman, *Lino Lakes, Minn.*

Molly Raben, *Kenosha, Wis.*

Δ Kira Seidel, *Minneapolis, Minn.*

### Trombone

Jesse Brault, *Westby, Wis.*

Δ Micah Buuck, *Edina, Minn.*

Zach Gingerich, *Conway, Ark.*

Francis Maginn, *Austin, Texas*

†\* Cole Stiegler, *Plymouth, Minn.*

Matt Thompson, *Edina, Minn.*

### Bass Trombone

Mitch Evett, *Wexford, Penn.*

Δ Robinson Schulze, *Santa Monica, Calif.*

### Euphonium

Ian Cook, *DeKalb, Ill.*

\* Eric Choate, *Glendale, Ariz.*

† Paul Davis, *St. Louis, Mo.*

Kimberly Moren, *North St. Paul, Minn.*

### Tuba

Δ Erick Carlsted, *Howard Lake, Minn.*

Andy Curtis, *Springfield, Mo.*

† Lucas Sletten, *Dresser, Wis.*

\* John Vranich, *New Ulm, Minn.*

### String Bass

\*Δ Benjamin Van Howe, *Marquette, Mich.*

### Harp

Grace Clark, *Lawrence, Kan.*

### Percussion

• Andrew Belsaas, *Rapid City, S.D.*

Michael Betz, *Mason City, Iowa*

Soren Docken, *Chatfield, Minn.*

Tommy Dolan, *Edina, Minn.*

Dan Frankenfeld, *Inner Grove Heights, Minn.*

Madeline Giordana, *Hudson, Wis.*

†\* Alex Van Rysselberghe, *Lake Oswego, Ore.*

➤ English Horn

▲ Soprano Saxophone

▼ Contrabassoon

† Principal/Co-principal

\* Section Leader

• Officer

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