

ST. OLAF COLLEGE
ALUMNI AND PARENT RELATIONS OFFICE
PRESENTS...

A REUNION WEEKEND
SPECIAL MUSICAL EVENT

BLUE WATERS BRASS
AND THE
LIRICA CHAMBER ENSEMBLE

BOE MEMORIAL CHAPEL
SATURDAY, JUNE 1, 2013
4:00 PM

PROGRAM

BLUE WATERS BRASS

CANZON DUODECIMI TONI

GIOVANNI GABRIELI, ARR. ROBERT KING

THREE MOVEMENTS FOR BRASS SEXTET

DAVID F. WILBORN

CONTRAPUNCTUS I

JOHANN SEBASTIAN BACH, ARR. ROBERT KING

WASHINGTON POST

JOHN PHILIP SOUSA, ARR. MICHAEL ALLEN

THE LIRICA CHAMBER ENSEMBLE

RHOSYMEDRE: PRELUDE ON A WELSH HYMN TUNE

RALPH VAUGHAN WILLIAMS (1872 – 1926)

SYMPHONY NO. 1

WILLIAM BOYCE (1711-1779)

I. ALLEGRO

II. MODERATO E DOLCE

III. ALLEGRO

TRANSCENDENCE OF ANGELS

JENNIFER FAGRE (B. 1987)

TWO MELODIES, OP. 53

EDVARD GRIEG (1843 - 1907)

1 NORSK

2 DET FØRSTE MØTE (THE FIRST MEETING)

SOSPITI, OP. 70

EDWARD ELGAR (1857-1934)

CONCERTO GROSSO NO. 1 FOR STRING ORCHESTRA

WITH PIANO OBBLIGATO

ERNEST BLOCH (1880-1959)

I. PRELUDE

II. DIRGE

III. PASTORALE AND RUSTIC DANCES

IV. FUGUE

ALL

EARTH AND ALL STARS, ELW #731

FRAM FRAM

PROGRAM NOTES

BLUE WATERS BRASS

Canzon duodecimi toni -- Giovanni Gabrieli, arr. Robert King

Giovanni Gabrieli (c. 1554/1557–1612) was one of the most influential composers of his time. He preferred to write music for sacred vocal and instrumental music groups. Among the musical innovations he was credited with were his use of dynamics within multiple separated groups of musicians. Both of these characteristics are present in *Canzon duodecimi toni*. The Canzoni style was very popular within the 16th and 17th centuries and eventually evolved into the Sonata form. This piece is a contrast of voices, dynamics, and space.

Three Movements for Brass Sextet -- David F. Wilborn

David F. Wilborn (b. 1961) is currently an Assistant Professor of Music at Texas A&M University. He teaches low brass, coordinates small ensembles, and directs the University Campus Band. David composes pieces primarily for brass instruments and also writes articles pertaining to music education and trombone pedagogy. *Three Movements for Brass Sextet* is a collection of works that captures the ability of brass to meld a rhythmic percussion with lyrical motifs that shift between voices throughout the piece.

Contrapunctus I -- Johann Sebastian Bach, arr. Robert King

Contrapunctus 1 is the first movement of Johann Sebastian Bach's monumental 18 movement masterpiece, the *Art of Fugue*. Lasting nearly one hour, (don't worry, we only play the first movement) the piece is a virtual catalog of fugue compositional technique, replete with inversions, strettos, counterpoint at the tenth, and even a projected invertible quadruple fugue! Ironically, it seems possible that Bach had no great ambitions for the piece, but instead intended it simply as a study guide for young composers learning the musical form.

Despite Bach's probable intentions, the piece was largely ignored for a few decades following his death. Eventually, however, *The Art of Fugue* was studied by generations of European musicians throughout the nineteenth century. It has come to be regarded as Bach's final masterpiece—a work of art that was not burdened by any commission, and in which he felt free to thoroughly explore the complex fugue form.

There are no performance notes, instrumentation, tempi, or dynamic markings indicated in the original score. That has left musicians to interpret the piece as they see fit. Blue Waters Brass has modeled this performance after an interpretation by the Pittsburgh Symphony Brass. This interpretation opens with the familiar sweet, lilting counterpoint in all voices by turns, but abruptly shifts toward the end and finishes with a virtual sonic monsoon. (Glen Gould's take is that it "gives the extraordinary impression of an infinitely expanding universe.")

The familiar G-C-B flat-G subject is heard in every measure of the score save fourteen. Can you find them?

Washington Post -- John Philip Sousa, arr. Michael Allen

Imagine a major American newspaper holding an essay contest and feting the winner with a specially commissioned song and performance by the Black Eyed Peas, or, perhaps (gasp!) Justin Bieber. Then imagine senators, citizens, and reporters alike jostling for a spot in the audience. Such was the genius and popularity of John Philip Sousa, his band, and this piece during the zenith of American military bands.

And it seems Sousa was a bit of a polymath, too. He wrote three full length novels (unrelated to music), published poetry, was an all-time trapshooting champion, and founded the American Trapshooting Association. As a contemporary newspaper reviewer wrote, "A concert by Sousa's Band is more than a mere concert, it is a dramatic performance, a stirring lesson in patriotism, and a popular musical event, all on the same program."

A masterful programmer, Sousa wrote *The Washington Post March* in 6/8 meter to capitalize on the popularity of the two-step dance craze sweeping the country in 1889. Feel free to stand up and give it a go if you are similarly stirred!

THE LIRICA CHAMBER ENSEMBLE

Rhosymedre: Prelude on a Welsh Hymn Tune -- Ralph Vaughan Williams

The title “Rhosymedre” refers to the town where the original hymn tune was written by J. D. Edwards, (1805 - 1885). The melody is presented and then woven in longer tones into the accompanying orchestration. This piece shows not only Vaughan Williams’s richly textured string writing, but also his early-twentieth-century preoccupation with folk songs and carols.

Symphony No. 1 -- William Boyce

Boyce, an English organist and composer, wrote this brief Symphony, originally an overture for a New Year’s occasion, while in his position as Master of the King’s Musick. Many of his instrumental works written for diverse occasions were later collected and re-published as “Symphonies” or “Overtures.”

Transcendence of Angels -- Jennifer Fagre

Notes from the composer: *I started writing this piece in September 2009. At the time, I had just moved to Arizona to pursue a year-long program in Audio Engineering. Soon after beginning to write the piece I stepped away from it and began focusing more on school and work. Once I finished my program in September of 2010, I revisited the piece (then only a minute long) and soon realized how much I had missed composing throughout the past year. I became obsessed with composing again and spent countless hours devoted to the piece. This is the pioneer work that has brought me into my new era of composing.*

The main arpeggiated motive along with some harmonic aspects are inspired by *Fratres* by Arvo Pärt.

Two Melodies, Op. 53 -- Edvard Grieg

The Two Melodies are based on songs to texts: Vinje’s *Fyremål* (The Goal) and *Det første mødes sødme* (The Sweetness of the First Meeting) by Bjørnstjerne Bjørnson (1832–1910). The melodies are not direct quotes, they are rather based on Norwegian texts and contain many folk elements.

Sospiri, Op. 70 -- Edward Elgar

“Sospiri,” meaning “sighs” in Italian, was dedicated to the composer’s friend, W.H. Reed, a violinist. Originally meant as a solo violin piece, it was so deeply expressive that Elgar eventually set it for a larger group of strings with organ and harp.

Concerto Grosso No. 1 for String Orchestra with Piano Obbligato -- Ernest Bloch

Bloch, a Swiss-born violinist and composer, wrote this Concerto Grosso during his last year as Musical Director of the Cleveland Institute of Music. He composed the Concerto Grosso to show his students that new, exciting, music could still be written in old forms, styles, and instrumentations. It employs twentieth-century harmonies, and also contrapuntal writing in older forms and styles, especially in the case of the Fugue.

Notes by Aurora Adamson '08

TODAY'S ENSEMBLES



Blue Waters Brass Ensemble was formed in the fall of 2011 by several St. Olaf College friends who were looking for a musical outlet after graduation. Since then, they have grown in membership and have had the opportunity to give several concerts, play during worship services, and

provide background music at a farmer's market. The balance of instrumentation allows the group to achieve a uniquely rich, dark sound and to perform a wide variety of repertoire spanning the genres of classical, bluegrass, march, jazz, renaissance, contemporary, local compositions, and more. The Blue Waters Brass is an active participant in the communities of its members and has undertaken several collaborative projects with other local groups.

For more information,
find us on Facebook
or visit
www.bluewatersbrass.com.

MEMBERSHIP

Trumpet

David McGill, Science Teacher
Jaclyn Melander ('11), Freelance Musician & Instructor
Daniel Mork ('11), High School Math Teacher
Kelsey Riha ('12), Paraprofessional



Horn

Tim Dwight ('09), Real Estate Administrator
Melanie Paulsen ('11), Music Specialist

Trombone

Anna Helgen ('09), Graduate Student
Tim O'Neill ('10), MN Regional Analyst
Cole Stiegler ('12), Math Corps Tutor
Mentor

Tuba

Kurt Aschenbeck, Mechanical Engineer

Euphonium

Kate Virkler ('09), Statistical Analyst

Percussion

Madeline Giordana ('12), AmeriCorps College
Amanda Thorstad ('09), Graduate Student

The **Lirica Chamber Ensemble** was formed in 2009 by recent St. Olaf graduates Nicole Parks and Zachary Scanlan. As an ensemble, we were looking to carry the fine music-making traditions from college into the Twin Cities. The Lirica Chamber Ensemble has now completed four seasons, with Emily Pflaum serving as artistic director.

Lirica's membership includes freelance musicians, music educators, graduate students, and those who want to keep music as a part of their lives. We are dedicated to performing varied string orchestra repertoire, including music by young composers. Most importantly, we seek to create music that is meaningful to our audience.



For more information, please visit our website at www.liricachamber.org and find us on Facebook.

MEMBERSHIP

Violin

Aurora Adamson ('08)
 Emily Anderson
 *Anna Bakk ('10)
 Lauren Kurtz ('12)
 Anna Olson
 Zachary Scanlan ('09)
 Colleen Schaeffe ('12)
 Emily Qian Vigne ('09)
 Mark Wamma

Viola

Benjamin Davis
 Emily Marti

Cello

Noelle MacMillan ('08)
 Hayley Nelson
 Lindsay Schlemmer

Bass

Bryan Runck ('09)

Piano

Amanda Thorstad ('09)

Organ

Kenneth Qian Vigne ('08)

Harp

Elinor Niemisto