

The St. Olaf Music Department presents:

The St. Olaf Band

Timothy Mahr '78, *conductor*



with guest artists:

Musician 1st Class Lauren Geist '09, *clarinet*

Matt Klohs, *conductor, composer, clinician*

Saturday • October 7, 2017 • 7:30 p.m.

Skoglund Auditorium

Unauthorized photography or video/audio recording is prohibited.
This concert is archived at <http://www.stolaf.edu/multimedia>
Please silence your cell phone or other personal communication device.
More information can be found at www.stolaf.edu/stolaf-band
and on Facebook: The St. Olaf Band

• The Program •

Whirr, Whirr, Whirr!!! (2001)

Ralph Hultgren (b. 1953)

Noted Australian composer Ralph Hultgren began his professional music career as a trumpet player in 1970. He performed with Central Band of the Royal Australian Air Force, and the Melbourne Symphony Orchestra, and has worked as a freelance musician for the theater, opera, cabaret, and recording studios. Hultgren has also created an extensive catalog of noted works for band. He shares the following thoughts about tonight's opening work:

Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its needs be satisfied, and you can sense the priority in them all but you know and feel your lack of time and your diminishing grace and patience to deal with them all?! Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what you feel comfortable with but you want to go there, and you know that going there will jeopardize your everyday situation, but you still want to go there?! Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, no sense of ambiguity can prevail and no hope of satisfying all the competing emotional interests seems possible? Your mind spins, ducks and dives, leaps and plunges and seems to Whirr, Whirr Whirr!!

Colonial Song (1905 –1912)

Percy Grainger (1882–1961)

Percy Grainger was a unique talent. Quite precocious, he made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother, Rose to further his training as a pianist and composer. In 1906 his playing so impressed Edvard Grieg that the latter invited him to his home in Norway. They spent the summer of 1907 preparing the premiere of Grieg's hallmark *Piano Concerto*, due to be conducted by the composer alter that year in Leeds, England. Grieg died before the performance, but Grainger's rendition established him as one of the concerto's great interpreters.

In the brief time they were together, Grieg's love of national music inspired Percy to look closely at English folk music. With the aid of a phonograph, Percy collected songs from folk- singers and made many famous arrangements from these Grainger had no formal training in composition. Of himself he said, "I regard the study of native music and close association with folk-singers (peasants, sailors, etc.) as the most fruitful influence in my creative career."

Grainger initially wrote *Colonial Song* in 1911 for piano piece as a gift to his mother. Grainger wrote that the work was "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America". Unlike many of Grainger's other compositions, the melodies of *Colonial Song* are not based on folk song, but are original melodies.

Invercargill March (1908)

Alexander Lithgow (1870–1929)

Born in Glasgow, Scotland, Alexander Lithgow arrived in Invercargill, New Zealand when his family migrated. He was taught to play the cornet and eventually developed into being the conductor of the Woolston Band in 1901. He wrote his most well-known work, *Invercargill March*, in 1908 and dedicated it to the citizens of Invercargill as a momento of the many pleasant years he spent there as a boy. The work's popularity is widespread throughout the world's brass band fraternity and it has become the unofficial anthem of the city.

Symphony No. 5 (2000)

2. Moderate

David Maslanka (1943–2017)

David Maslanka served on the faculties of State University of New York at Geneseo, Sarah Lawrence College, New York University, and College of the City University of New York. He later moved to Missoula, Montana to compose full time. Maslanka was awarded an honorary degree from St. Olaf College in 2016 during the anniversary of the 125th year of band music on our campus and composed the moving *Angel of Mercy* for the St. Olaf Band to help celebrate the anniversary. He recently passed away from colon cancer.

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*, the 2nd, 3rd, 4th, 5th, 7th, 8th, 9th symphonies, and *Mass* for soloists, chorus, boys chorus, wind orchestra and organ. In addition, he wrote a wide variety of chamber, orchestral and choral pieces.

Maslanka provided the following program note:

The *371 Four-Part Chorales* by J. S. Bach have become a focal point for my study and meditation. These Chorales are the models for counterpoint and harmonic movement used by every beginning music theory student. I had my first encounter with them as a freshman at the Oberlin Conservatory in 1961. Ten years ago I returned to singing and playing them as a daily warm-up for my composing time. Since then the Chorales have become a deep well for me, a huge access to dream space. The feeling is one of opening an unmarked door in a nondescript building, and being suddenly thrust into a different world. The Chorales are those mysterious doors to other worlds.

In the many years of my composing, I have been drawn as if magnetically to the themes of loss, grief, and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful — and I include the Chorales in the Folk tradition — because the same melodic impulse, touched and shaped by generations of minds, hearts, and souls, moves beyond individual experience. Such melodies bear the weight of all human experience, and open a path for the deepest of all connections.

Symphony No. 5 is no exception. It has been composed around three well-known Chorale melodies: *Durch Adams Fall* (Through Adam's Fall) in the first movement, *O Lamm Gottes, Unschuldig* (O Lamb of God, Without Blame) in the second, and *Christ Lag in Todesbanden* (Christ Lay in the Bonds of Death) in the third and fourth. The third is a meditation on the theme of Christ entombed and the fourth is a full-blown fantasia on the *Christ Lag* melody. Much of the music of this Symphony is urgent and insistent. I have used the words aggravated, angry, and overwhelming by way of description. But for all its blunt and assertive force, the Symphony is not tragic. It is filled with a bright and hopeful energy. The music does not try to illustrate the story of the Mass, but rather continually speaks to the theme of transformation — the transformation of tears into power and the victory of life over death.

Brooklyn Bridge (2005)

4. North

Michael Daugherty (b. 1954)Musician 1st Class Lauren Geist '09, *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. Other notable orchestral works include the English horn concerto *Spaghetti Western* (1998), *Hell's Angels* (1999) for bassoon quartet and orchestra, *Time Machine* (2004) for three conductors and orchestra, *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.

Aurora Australis (2016)

Martyn Hancock (b. 1972)

United States Premiere

Petty Officer Musician Martyn Hancock is an Australian composer and arranger of music specializing in works for wind ensembles. He moved to Australia in 2007 after serving over seventeen years in the British Royal Marines Band Service as a tuba, string bass and bass guitar player.

Hancock's first successful work was in 2001 when he won a competition to compose a march to mark the centenary of Her Majesty's Submarine Service. Titled *The Jolly Roger*, it has since become the official march of HM Submarines. Much of his music has been professionally recorded and he has had his works performed at high profile events across the globe in some of the world's top venues, and in front of numerous dignitaries including Her Majesty Queen Elizabeth II, His Highness Sheikh Mohammed bin Rashid Al Maktouma, the Sultan of Brunei, and the Prime Minister of Australia.

Hancock was the winner in 2016 of the inaugural Australian Wind Symphony Composition Competition for his work, *Aurora Australis*; the work was premiered in a concert at the Sydney Opera House in July 2017.

Tico, Tico (1917)

Zequinha de Abreu (1880–1935)

Musician 1st Class Lauren Geist '09, *solo clarinet*
Miles Broske '20, Simon Plum '18, Jackson Brown '20, *clarinets*
Jack Hanson '19, *bass clarinet*

Into the Blue (2016)

Josh Hobbs (b. 1990)

Joshua Hobbs has been hailed as one of the rising stars in the world of composition and his reputation is growing rapidly. He has twice been selected as a winner of the Dallas Winds Brass Fanfare Composition Contest and in 2017 he was selected to participate in the National Band Association's Young Composer Mentor Project in Washington, D.C.

He has studied privately or in masterclasses with Mark Camphouse, Andrew Boysen Jr., Brian Balmages, Robert W. Smith, Timothy Mahr and Eric Whitacre. He recently earned his Master's Degree in Instrumental Conducting from the University of South Florida and accepted a position as the Director of Bands at Wesley Chapel High School in Tampa, Florida in 2015.

The composer writes:

When I accepted a commission to write a jazz-inspired work for wind ensemble from Dan Dubay and the Howard W. Blake High School Wind Ensemble, I was caught slightly off guard. My knowledge of jazz was limited to having played in big band in high school and to a couple of jazz theory courses I took in college. Wanting to immerse myself in the medium head first, I took a beach vacation, listening to and studying as much jazz as I could. And that is how, beside the deep, blue Atlantic I became enthralled with the blues, a genre originated by African Americans in the Deep South near the end of the 19th century.

Into the Blue pays homage to this uniquely American style. Not only are a majority of the melodies and harmonic progressions based on the blues scale, the composition even references jazz inspired compositions, most notably, a quote from George Gershwin's *Rhapsody in Blue* (French horns, m. 105). It also employs swung melodies, drum set fills, big band-esque shout choruses, and many other jazz-originated features, in a wind ensemble homage to the blues.

-program notes compiled by Timothy Mahr '78

• Our Guest Artists •



Musician 1st Class Lauren Geist '09, from Lincoln, Nebraska, joined the United States Navy Band in 2011. She earned a Bachelor of Music *magna cum laude* with distinction from St. Olaf College, where she was president and tour soloist with the St. Olaf Band, and a Master of Music with program honors from Northwestern University, where she was a graduate assistant for the clarinet studio. Her teachers include Steven Cohen, Jun Qian, Howard Klug, and Christy Banks.

Geist was a founding member of the wind quintet, The City of Tomorrow, which won the gold medal at the 2011 Fischhoff National Chamber Music Competition. She attended the Kennedy Center Summer Music Institute, and also spent two summers as an intern for the New York Philharmonic Archives, working on a major project to preserve Leonard Bernstein's score collection. In addition to her career as a clarinetist, Geist is an active member of several D.C. vocal ensembles including the Washington Chorus, with whom she currently serves as president, and the choirs at the National Cathedral. She has sung with the National Symphony Orchestra, the Baltimore Symphony Orchestra, and the Rolling Stones.

Matt Klohs is an Australian conductor, composer and clinician who began his professional career as a Woodwind multi-instrumentalist and pianist in the Royal Australian Navy Band at the age of 17. He has since enjoyed a long and successful professional career which has taken him all around the world.

Klohs has served as the Officer-in-Charge and Music Director of both full-time Royal Australian Navy Bands, Melbourne and Sydney, and has also been the Director of Music of Her Majesty's Royal Marines Band in Devon, England, the first and only foreign national ever to do so. He currently holds the position of Second in Command and Senior Instructor at the Australian Defence Force School of Music.

His musicianship, enthusiasm and obvious passion on the podium are in high demand throughout Australia and internationally. This year, on his second US tour, he is conducting the St Olaf Band, the New York Wind Symphony and the Columbia University Wind Ensemble, as well as presenting a series of master class clinics with various ensembles throughout greater New York. Matt has also been engaged to guest conduct some of Australia's finest Wind Bands throughout the coming year.



A passionate advocate for the creation of new Wind Band music, Matt is active in commissioning works primarily from Australian composers both emerging and established. He currently serves on the boards of the Band Association of New South Wales and the National Band Council of Australia working to improve and grow community ensembles in the broader Australian community.

THE ST. OLAF BAND
TIMOTHY MAHR '78, CONDUCTOR ~ TERRA WIDDIFIELD, MANAGER

PICCOLO Kaitlyn Clawson, <i>Salem, Ore.</i>	CONTRABASS CLARINET Emily Baer, <i>Savage, Minn.</i>	Chris Schulte, <i>Minneapolis, Minn.</i> Jonas Widness, <i>North Mankato, Minn.</i>
FLUTE Madeline Baccam, <i>Clive, Iowa</i> Kristin Benusa, <i>River Falls, Wis.</i> Emily Bunnell, <i>Savage, Minn.</i> Clara Danielson, <i>Maplewood, Minn.</i> Lauren Flaten, <i>Roseville, Minn.</i> Helen Larson, <i>Roseville, Minn.</i> Madison Maynard, <i>Agua Dulce, Calif.</i> Cristin McCann, <i>Bainbridge Island, Wash.</i> Hannah Read, <i>Belmont, Mass.</i> Venus Su, <i>Taipei City, Taiwan</i> † Benjamin Wollant, <i>Bozeman, Mont.</i> † Ashley Wang, <i>Carlsbad, Calif.</i> Angela Wong, <i>Skokie, Ill.</i>	BASSOON † Henry Johnson, <i>Issaquah, Wash.</i> Gabrielle Irle, <i>Covington, Wash.</i> Joseph Spellman, <i>Tyler, TX</i> ALTO SAXOPHONE Caitlin Glennon, <i>St Louis Park, Minn.</i> Nicole Hutchinson, <i>Rosemount, Minn.</i> Matthew Majerle, <i>Baxter, Minn.</i> Ⓞ§*† Sean Miller, <i>Roseville, Minn.</i> Cees Postema, <i>Fargo, N.D.</i> TENOR SAXOPHONE Emily Nolan, <i>Guilford, Conn.</i>	BASS TROMBONE Ben Westermeyer, <i>Roseville, Minn.</i> + Δ Jonas Widness, <i>Mankato, Minn.</i> EUPHONIUM Gray Harlow, <i>Hopkins, Minn.</i> Ella Harpstead, <i>Plymouth, Wis.</i> Erin Magoon, <i>Menomonee Falls, Wis.</i> §*† Karl Strobeck, <i>Roseville, Minn.</i> TUBA †* Wesley Braker, <i>Northfield, Minn.</i> Jacob Ingalls, <i>Baltimore, Md.</i> Austin Krentz, <i>Pine River, Wis.</i> Tom Weber, <i>St. Paul, Minn.</i> STRING BASS †* Maxwell Voda, <i>Minneapolis, Minn.</i>
OBOE * David Crisler, <i>Lake Zurich, Ill.</i> † Kristen Diederichs, <i>Lake Elmo, Minn.</i> † Rachel Gessner, <i>Plymouth, Minn.</i> Ansley Morris, <i>Anchorage, Alaska</i>	BARITONE SAXOPHONE Jack Wolf, <i>Lakeville, Minn.</i> CORNET/TRUMPET Conlan Campbell, <i>Burnsville, Minn.</i> Steven Garcia, <i>Houston, Texas</i> † Claire Hinthier, <i>Missoula, Mont.</i> Sarah Kalsow, <i>Dayton, Minn.</i> Morgan May, <i>Edina, Minn.</i> David Pellegrini, <i>Falcon Heights, Minn.</i> Nico Rodriguez, <i>Winston Salem, N.C.</i> Ben Seidel, <i>Minneapolis, Minn.</i> Olav Serres, <i>Duxbury, Mass.</i> *Matthew Tylutki, <i>Austin, Minn.</i> Jacob West, <i>Omaha, Neb.</i> Ben Van Wienen, <i>Bartlett, Ill.</i>	HARP Anna Koopmann, <i>Motley, Minn.</i> KEYBOARDS Andrew Barhite, <i>Suamico, Wis.</i> Sam Carlson, <i>Alexandria, Minn.</i> Kaitlyn Clawson, <i>Salem, Ore.</i> PERCUSSION Δ Andrew Barhite, <i>Suamico, Wis.</i> Sam Carlson, <i>Alexandria, Minn.</i> Sophie Koehler, <i>Eden Prairie, Minn.</i> Anders Olson, <i>Saint Paul, Minn.</i> John Reynertson, <i>Geneva, Ill.</i> Δ Kevin Yetter, <i>St. Paul, Minn.</i> Δ†* Sarah Youngner, <i>Apple Valley, Minn.</i>
E-FLAT CLARINET * Simon Plum, <i>Eagan, Minn.</i>	HORN Nahal Afshar-Javan, <i>Minneapolis, Minn.</i> §* Eleanor Arnold, <i>Shoreview, Minn.</i> William Beimers, <i>Northfield, Minn.</i> Delaney Breen, <i>Minneapolis, Minn.</i> Megan Gehle, <i>Omaha, Neb.</i> Cole Pettit, <i>Seattle, Wash.</i> Amanda Staab, <i>Littleton, Colo.</i> † Emily Stephenson, <i>Madison, Wis.</i>	▶ English Horn Ⓞ Soprano Saxophone ~ Contrabassoon
CLARINET Eva Bowman, <i>Omaha, Neb.</i> Jackson Brown, <i>Omaha, Neb.</i> Carl Brockmyer, <i>Citrus Heights, Calif.</i> † Miles Broske, <i>Northfield, Minn.</i> Hannah Cabasco, <i>Walla Walla, Wash</i> Jessica Camp, <i>Saint Michael, Minn.</i> Kayla Gephart, <i>St. Charles, Ill.</i> Lisa Kehe, <i>Palatine, Ill.</i> David Kriete, <i>Charlottesville, Virg.</i> Aaron Linde, <i>Billings, Mont.</i> Addie Mease, <i>Bethlehem, Pa.</i> Megan Niemitalom, <i>Littleton, Colo.</i> Johnathan Sanasinh, <i>Forest City, Iowa</i> Molly Srour, <i>Redondo Beach, Calif.</i> Siri Underdahl, <i>Eagan, Minn.</i> Olivia Van Weelden, <i>Ames, Iowa</i>	TROMBONE † Ella Rose Atkins, <i>Sycamore, Ill.</i> § Fiona Carson, <i>Minneapolis, Minn.</i> Andrew Hallberg, <i>Minneapolis, Minn.</i> Neil Hutcheon, <i>Essex Junction, Verm.</i> Alex Mench, <i>Annandale, Virg.</i>	† Principal/Co-Principal * Section Leader § Officer + Librarian ◇ Manager ^ Percussion Manager Δ Miles Johnson Endowment Scholarship Recipient
BASS CLARINET Emily Chmielewski, <i>Hales Corners, Wis.</i> † Jack Hanson, <i>Libertyville, Ill.</i>		
CONTRALTO CLARINET Maria Kloiber, <i>Edina, Minn.</i>		

ST. OLAF DEPARTMENT OF MUSIC – Justin Merritt, *chair*

COLLEGE RELATIONS AND MUSIC ORGANIZATIONS – Michael Kyle '85, *vice president for enrollment and college relations*
 Jean Parish '88, *director of college relations for music organizations* • Terra Widdifield '95, *associate director of music organizations* •
 Sybil Scott '06, *assistant director of music organizations* • Sarah Gingerich '11, *coordinator of music organizations* • Courtney Kleftis,
associate librarian for ensembles and performing rights • Natalie Anderson '17, *arts management intern for marketing & touring* •
 Ingrid Elzey '17, *arts management intern for production & concert management*