The St. Olaf College Department of Music presents

The St. Olaf Band

Timothy Mahr, Conductor
David Hagedorn, Percussion

Saturday, May 1, 2010
7:30 P.M.
Skoglund Auditorium, Northfield, Minnesota
Unauthorized photography or video and audio recording is prohibited.
Please silence your cell phone, pager or other personal communication device.
The Program

**Fantasia Variations on “Eternal Alleluias”** (1991)  
Daniel Kallman (b. 1956)

This work is based on a hymn by the composer, “Let Us Raise Eternal Alleluias,” which was commissioned by Ezekiel Lutheran Church in River Falls, Wisconsin, in celebration of their Centennial in 1990. Upon hearing the hymn at the piano, Brian Koser, Director of Bands at Austin High School (Minnesota), suggested that it be used as a theme for a wind ensemble composition and later commissioned Kallman to compose this afternoon’s work.

Daniel Kallman, in demand as a composer and arranger, lives in Northfield. Among his numerous commissions have been works for the Minnesota Orchestra, National Symphony Orchestra, Plymouth Music Series, Minneapolis Chamber Symphony, and the Cherry Creek Chorale of Denver, Colorado.

**David’s Book** (2006)  
David Maslanka (b. 1943)

David Hagedorn, percussion

Concerto for Solo Percussionist and Wind Ensemble

2. We Believe in One God

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 State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough 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, boy’s 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.* In the score notes, Maslanka writes:

The word “book” gives the feeling of a larger collection of material, something extensive and varied, and something that may have a story to tell. And there are two Davids involved, myself and David Collier, for whom this piece was written.

Because of my longtime and persistent use of chorale melodies, it has been suggested that I am somehow proselytizing for the Christian faith. This is not the case. My attraction to these melodies is that they are the product of countless generations of human seeding, and have about them an aura of depth and power. They invariably unlock something unknown and powerful in my imagination. That they have overtones of spirit (fundamentals as well) is not a bad thing. Music is about spirit, and about finding one’s connection to a “bigger” self and to universals. If it didn’t do this, we would find something that did. Every path to spirit is a good path, whatever the label.

The story told by the movement titles is unspoken, and personal to each hearer. The titles are mere
hints that can open the mind and heart in different ways. Chorale melodies from the 371 Four-Part Chorales by J.S. Bach are the starting points for the first, second and fifth movement. I have taken only the melodies; harmonizations are my own.

**Over One Hundred Years** (2000)  
1. Quiet Beginnings  
2. Reflections  
3. Driving Forces

Composer Stephen Paulus writes:

The title, *Over One Hundred Years*, suggests multiple meanings for this work which I was asked to write for the St. Olaf Band by its conductor, Timothy Mahr. The work was commissioned by the Miles Johnson Endowment (established in honor of Mahr’s predecessor, Miles Johnson) to commemorate the 125th anniversary of the founding of St. Olaf College. My intent was to honor not only the college, but also the band, which has given programs going back to at least the 1890s.

The title pertains directly and literally to the longevity of this distinguished ensemble. It also suggests much more in that a milestone of over one hundred years demands some thinking, some ruminating and some reflection on how an organization is able to continue to excel over such an expanse of time.

My thoughts were that great ideas have often started with relatively quiet and humble beginnings. This provided the motivation for the opening movement which begins very quietly with a trio of clarinets played over trombones and snare drum. The movement paces up from there and eventually ends in a rhythmic and rather boisterous fashion. It all emanates from “quiet beginnings.”

The middle movement exploits the lyrical nature of many of the wind instruments. The title is meant to suggest that success, thriving and excelling over a period of years, demands some reflection both to reason about how it was all accomplished and also to simply enjoy the achievements. Throughout this movement there are many moments when instrumental families overlap creating merging textures of color and timbre.

The final movement is highly kinetic and energetic with many mixed meters and an animated propulsion that drives the movement. Its title suggests that the factors which make for excellence in the ensemble are the same ones that motivate the college and that these “driving forces” were as much a part of the genesis and founding of the college as they are a part of today’s thriving scene. The title of the third movement also pays homage to Miles “Mity” Johnson, the conductor of the St. Olaf Band (1957–1994) and the driving force during its rise to national and international renown. A chorale-like melody in the low brasses and bassoons, under pulsating winds and horns, drives the work to its triumphant close with a series of instrumental flourishes.

Stephen Paulus has been hailed as “... a bright, fluent inventor with a ready lyric gift.” (*The New Yorker*). His prolific output of more than two hundred works is represented in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard, and opera. A recipient of both Guggenheim and NEA Fellowships, commissions have come to him from the New York Philharmonic, The Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra and many others, and he has been a Composer in Residence with the Atlanta Symphony Orchestra, Minnesota Orchestra, Tucson Symphony Orchestra and the Dale Warland Singers. Paulus has written seven operas to date—four of them commissioned by the Opera Theatre of St. Louis. His opera *The Postman Always Rings Twice* was the first American production to be presented at the Edinburgh Festival in September of 1983. He is one of America’s most frequently recorded
Dance Movements (1996)  
2. Molto Vivo (for the Woodwinds)  
3. Lento (for the Brass)  
4. Molto Ritmico  

Philip Sparke (b. 1951)  

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music. His early composition activity was in the popular brass band field, and his initial success brought attention and commissions. He has written for brass band championships, and his test pieces are constantly in use wherever brass bands can be found. A close association with the concert band movement in Japan led to a commission (Celebration) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This brought worldwide attention to his wind band music and led to several commissions, particularly from the United States. In 1996 the United States Air Force Band commissioned and recorded Dance Movements, which won the prestigious Sudler Prize in 1997.

Sparke shares these thoughts about this work:

Dance Movements was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators’ Association Convention in January 1996 ... In many respects, the circumstances of the commission itself were the musical inspiration for the piece: I had been asked to write for a very large band, which included piano and harp. It was the first time I had used these instruments in a concert band score and (as in Stravinsky’s Symphony in Three Movements) their presence colored the score and, indeed, the type of music I wrote.

The four movements are all dance-inspired, although no specific dance rhythms are used ... The second woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The brass movement was composed without a specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein, and I will readily admit that it owes its existence to the fantastic dance music in West Side Story.

The second movement starts with a rustic dance tune, which is continually interrupted. It passes through various keys and stages of development until a bubbling ostinato arrives on piano, harp, and glockenspiel. Over this, the oboe lays a languid tune, which is then taken up by soprano and alto saxophones. Clarinets and lower winds introduce a new idea; it is built on 9th and 11th chords, highly syncopated and interspersed by snatches of the ostinato. Eventually the oboe theme reappears, accompanied by the lower wind chords. The dance tune then establishes itself once more and reaches a climax before winding down to a close.

The third movement opens with whispering muted trumpets, harp, and vibraphone. Declamatory statements from horn and trombone answer each other and a slow and majestic chorale gets underway. Trumpets join to reach a climax where the original trombone statement reappears, bringing back the opening trumpets figures.
The final movement bursts into life with a passage featuring the percussion section. The whole band then joins in until a driving bass ostinato establishes itself. Melodic snatches are thrown around the band until a gradual crescendo leads to a unison passage for the entire band. A robust theme appears on horns and saxophones but eventually the earlier sinister music returns. After a short pause a plaintive tune on the woodwinds leads to a more rhythmic one on the brass but it is not long before the percussion remind us of the opening of the movement and the ostinato reappears. The robust horn tune is this time played by the full band but the moment of triumph is short and a running passage appears which starts in the bottom of the band but works its way to the upper woodwinds. Eventually the brass plays a noble fanfare which dispels the darker mood and ends the movement in a blaze of color.

—Program notes compiled by Timothy Mahr

David Hagedorn is an Artist in Residence in Music at St. Olaf College, where he teaches percussion, jazz studies, and world music. He received a DMA in percussion performance from the Eastman School of Music, where his principal teacher was John Beck. He also holds a master of music in percussion performance from the New England Conservatory where he studied with Vic Firth of the Boston Symphony, and a bachelor of science in music education from the University of Minnesota, where he studied with Marv Dahlgren and Paula Culp of the Minnesota Orchestra. He has recorded with the George Russell Living Time Orchestra on Blue Note Recordings, jazz singer Debbie Duncan on Igmod Recordings, Brian Setzer on Surf Dog records, and also with the Saint Paul Chamber Orchestra on Teldec Recordings. His own album, SolidLiquid, was released on artegra recordings in 2003. Hagedorn regularly performs in the Twin Cities with groups such as the St. Paul Chamber Orchestra, Minnesota Orchestra, Minnesota Opera, the Phil Hey Quartet, Pete Whitman’s X-tet, Low Blows, and VocalEssence. He is a Yamaha performing artist, and also has two books of snare drum solos published by Neil A. Kjos Publishing.
The St. Olaf Band
Timothy Mahr, Conductor ~ Terra Widdifield, Manager

Piccolo
Corinne Mona, Severna Park, Md.

Flute
Kelly Culhane, Hartland, Wis.
†ΔMary Elizabeth Detweiler, Valley Forge, Pa.
Megan Ehresmann, St. Cloud, Minn.
ΔSonia Funkenbusch, Hudson, Wis.
Becca Groupe, St. Louis, Mo.
Megan Makeever, Bozeman, Mont.
†ΔVanamali Medina, Clarkdale, Ariz.
·Clifton Nesseth, Cameron, Wis.
Cecilia Noecker, St. Paul, Minn.
Kendra Passow, Maple Plain, Minn.
Molly Schull, Hayward, Wis.
Alexandra White, St. Charles, Ill.
Katherine Wisdom, Boise, Idaho

Oboe
John Broadway, Marquette, Mich.
þΔMegan Dvorak, Hayward, Wis.
*Danielle Lovaas, Davenport, Iowa
†Lauren Seidel, Minneapolis, Minn.

E-flat Clarinet
Linnae Stole, Eden Prairie, Minn.

Clarinet
Ryan Bak, Colorado Springs, Colo.
Ingrid Bakke, Burnsville, Minn.
Sara Baumbauer, Bozeman, Mont.
James Checco, Edina, Minn.
*Erin Cushner, Gig Harbor, Wash.
ΔMara Fink, St. Louis Park, Minn.
Alyssa Frazee, Eagan, Minn.
†Aaron Harcus, Minneapolis, Minn.
Jaimee Hoefert, La Crosse, Wis.
+ΔMelanie Hornbeck, Jonesboro, Ark.
Clara Jung, Rosemount, Minn.
Rebecca Kilfoyle, Kaslo, Idaho
Carianne Newstat, Waukegan, Ill.
ΔMeggie Ranheim, Eagan, Minn.
Joseph Sfera, Toledo, Ohio
+ΔChristopher Sherwood-Gabrielson, Scandia, Minn.
Casey Skeide, Webster, S.D.
Nicholas Wilson, Apple Valley, Minn.

Bass Clarinet
ΔNoah Anderson, Chanhassen, Minn.
†Leanne Barc, Northfield, Minn.
Kayla Fredericksen, Monterey, Calif.
*ΔAlicia Reuter, Seattle, Wash.

Contralto Clarinet
Kirsten Young, Coon Rapids, Minn.

Contrabass Clarinet
Ben Binder, Roseville, Minn.

Bassoon
Anne Daily, Anamosa, Iowa
†Joshua John, Beaverton, Ore.
Chloe Mais, Peabody, Kan.
∇Matthew West, Bloomington, Ill.

Alto Saxophone
Jenni Berg, Fargo, N.D.
Melanie Brooks, Waseca, Minn.
Daniel Haywood, Woodbury, Minn.
ΔChristopher Roberts, Iowa City, Iowa
+*†ΔEmily Tremblay, Oostburg, Wis.

Tenor Saxophone
Zachary Sander, Rochester, Minn.

Baritone Saxophone
Zachariah Easty, Oak Park, Ill.

Cornet/Trumpet
Joshua Castillo, Lakeville, Minn.
Jonathan Davick, West Des Moines, Iowa
Jeff Fuhrer, Boxborough, Mass.
Thomas Hadley Rochester, Minn.
Neil Halbert, Tacoma, Wash.
ΓGarrett Klein, Port Orchard, Wash.
Jaclyn Melander, Mounds View, Minn.
Eri Meyer, West Des Moines, Iowa
Matt Nelsen, Cottage Grove, Minn.
+ΔEric Sayre, Minneapolis, Minn.
Anda Tanaka, Ames, Iowa

Horn
ΔChad Erickson, Anoka, Minn.
Amy Glasow, Shoreview, Minn.
Melanie Pauleson, Center Junction, Iowa
Matthew Perry, Des Moines, Wash.
James Peterman, Lino Lakes, Minn.
Molly Raben, Kenosha, Wis.
+Andrew Watt, St. Paul, Minn.
Daniel Western, Charles City, Iowa

Trombone
Jesse Brault, Westby, Wis.
Micah Buuck, Edina, Minn.
Tim O’Neill, Burnsville, Minn.
Cole Stegler, Plymouth, Minn.
+Katie Trew, Waukesha, Wis.

Bass Trombone
Robinson Schulze, Santa Monica, Calif.
Francis Maginn, Austin, Texas

Euphonium
Eric Choate, Glendale, Ariz.
ΔRobert Eisinger, Wheaton, Ill.
Brandon Fritz, Lakeville, Minn.
Jeff Krubsack, Maple Grove, Minn.
+ΔChristopher Leslie, Cincinnati, Ohio

Tuba
Erick Carlsted, Howard Lake, Minn.
Michael Gesme, Cannon Falls, Minn.
†ΔWes Olson, Minnetonka, Minn.
John Vranich, New Ulm, Minn.

String Bass
Benjamin Van Howe, Marquette, Mich.

Keyboards
Madeline Giordana, Hudson, Wis.
Eri Isonoura, Lauderdales, Minn.
Emily Vomacka, Kandiyohi, Minn.

Harp
Erin Bonawitz, Myrtle Beach, S.C.

Percussion
Andrew Belsaas, Rapid City, S.D.
Erin Bonawitz, Myrtle Beach, S.C.
Thomas Fristad, Sartell, Minn.
Madeline Giordana, Hudson, Wis.
†ΔEri Isonoura, Lauderdales, Minn.
Joseh Napavnik, Arlington Heights, Ill.
Alex Eyssellebegghe, Lake Oswego, Ore.
Emily Vomacka, Kandiyohi, Minn.

English Horn
Soprano Saxophone
Contrabassoon

† Principal/Co-principal
* Section Leader
• Officer
+ Librarian
∇ Manager
Δ Miles Johnson Endowment Scholarship Recipient

St. Olaf Department of Music
Alison Feldt, chair
Andrew Hisey, vice chair

Music Admissions
Mary Hakes, coordinator

Office of Music Organizations
B.J. Johnson, manager
Terra Widdifield, assistant manager
Kevin Stocks, marketing specialist
Mary Davis, performance librarian/mechanical rights administrator
Miranda Bryan, assistant to music organizations
Tim Wells, administrative assistant
Phone: (507) 786-3179
Fax: (507) 786-3527
www.stolaf.edu/depts/music