

Homecoming Collage Concert



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

with guest artist:
Jeff Nordquist '98, *trumpet*

Saturday, September 22, 2012 • 7:30 p.m.
Skoglund Center Auditorium • St. Olaf College

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THE PROGRAM

Festive Overture, Op. 96 (1954)

Dimitri Shostakovich (1906-75)
trans. Donald Hunsberger

Dmitri Shostakovich composed *Festive Overture* in 1954, in a period between his *Symphony No. 10* and the *Violin Concerto*. The Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band (a complete orchestra wind, brass, and percussion section plus a family of saxhorns). This transcription has been scored for the instrumentation of the American symphonic band by Donald Hunsberger.

There is an amazing story behind the creation of the *Festive Overture* that reveals an aspect of the composer's genius. Shostakovich's friend Lev Lebedinsky related the account of how once, when he was at the composer's apartment in the fall of 1954, they were visited by a conductor from the Bolshoi Theater Orchestra. The orchestra was in immediate need of a new work to celebrate the October Revolution, and the concert was in three days. Shostakovich had his friend Lebedinsky sit down next to him and began to compose. Lebedinsky relates:

The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile, work was under way and the music was being written down.

Elegy (1972)

John Barnes Chance (1932-72)

The *Elegy* of John Barnes Chance is regarded as one of the most moving and expressive works in the band repertory. In this composition the composer has spun long, beautiful melodic lines into a slow-moving contrapuntal web. Full of imitation and harmonic suspension, the *Elegy* captures powerfully the sense of loss for someone who has passed away. This eloquent piece is one of a handful of masterful band works from this composer's pen, among which are his *Incantation and Dance*, *Blue Lake Overture*, *Symphony No. 2* and the ABA/Ostwald Award winning *Variations on a Korean Folk Song*. *Elegy* was written shortly before Chance's untimely death; he was accidentally electrocuted at the age of 39 while working in the back yard of his home in Kentucky.

Rustiques (1955)

Eugène Bozza (1905-92)
trans. Bradley Bombardier

Jeffrey Nordquist '98, *trumpet*

Held in high regard for his excellent wind writing, French composer Eugène Bozza blessed trumpeters around the world with his evocative work *Rustiques*. Its tuneful, rhapsodic, impressionistic qualities are characteristic of 20th-century French music. The work's opening motif, reminiscent of a shepherd's call, is immediately echoed and developed in a chant-like manner. A spirited folk dance in compound meter brings the work to a close.

Huapango (1941)**José Pablo Moncayo (1912–58)**

trans. Leroy Osmon

The 20th century saw the rise of influential Mexican composers such as Carlos Chávez, Manuel Ponce, and José Pablo Moncayo. The youngest of the three and a Guadalajara native, Moncayo learned the piano in childhood and worked his way through college playing in cafes and radio stations while studying with Chávez at Mexico's National Music Conservatory. A natural interest in the folk music of his country was at the heart of his music. He was not yet thirty when he composed *Huapango* for orchestra in 1941. A year later he began his American studies with Aaron Copland at the Berkshire Institute.

Marked by quick tempi, strong rhythmic interplay and often two singers mimicking one another's lines, the huapango is a traditional Mexican dance song performed on a raised wooden floor and featuring strummed accompaniment of guitars and violin. In his orchestral treatment of this dance form, Moncayo evokes these characteristics through changeable meters, frequent echoing between instruments, and variations on dance melodies known along Mexico's Gulf Coast.

Trumpet Trio, Op. 11, No. 1 (1959)**Robert Muczynski (1929–2010)**Jeff Nordquist '98, Neil Hulbert '13, Dr. Martin Hodel, *trumpets*

1. Allegro
2. Moderato
3. Allegro Moderato
5. Molto Allegro

Second Prelude (1926)from *Three Preludes***George Gershwin (1898–1937)**

arr. John Krance

Master arranger John Krance shares the following thoughts on this work:

It was George Gershwin who said: "My people are American; my time is today — music must repeat the thought and aspirations of the times." And it was his music which did just exactly that. For it not only reflects the "thought and aspirations" of his own time, but of ours and future generations as well. His Broadway musicals, popular songs, motion picture and symphonic scores are always resplendent the color and imagination of a truly creative mind. It is not surprising then, that Gershwin's music remains timeless, as do the works of all highly gifted artists.

It is interesting to note that the only solo piano pieces for concert performance which Gershwin wrote were five *Piano Preludes*, which he himself premiered in December of 1926 in New York City. Of the original five, three have remained, having been published in 1927. Of these three the *Second Prelude* is by far the most popular. Cast in a simple song-form (ABA) its plaintive “blues” melody unfolds and is gradually developed through a richly harmonic accompaniment into a contrasting *con moto* middle section, whereupon the original theme returns and the piece ends in quiet repose. The overall mood is one of contemplation and introspection.

Lads of Wamphray March (1905)

Percy Aldridge Grainger (1882–1961)
ed. Joseph Kreines

The inimitable Percy Grainger shared the following note for *Lads of Wamphray* in its original 1941 band edition:

The *Lads of Wamphray March*, conceived from the first for wind band, was composed in 1905 as a birthday gift to the composer’s mother. No folk songs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting (composed in 1904) for male chorus and orchestra or two pianos of a Scottish Border Ballad text, *Lads of Wamphray March*, drawn from Sir Walter Scott’s *Minstrelsy of the Scottish Border*. This folk-poem, which celebrates a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-burn in 1593, closes with the following verse:

“For were’re I gang, or e’re I ride,
the lads of Wamphray are on my side;
And of a’ the lads that I do ken,
A Wamphray lad’s the king of men.”

In this march the composer has wished to express the devil-may-care dare-deviltry of the cattle-raiding, swashbuckling English and Scottish “borderers” of the period (roughly the 14th, 15th and 16th centuries), so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swinburne and others.



• Our Guest Artist •



A member of the class of 1998, **Jeff Nordquist** was a member of the St. Olaf Band for four years, occupying the principal cornet chair for three of those years. He was also a member of the St. Olaf Orchestra, the St. Olaf Jazz Ensemble, a student-run brass quintet, and several other ensembles. He graduated with a bachelor of arts degree in general music.

Since graduating from college, he has performed with a wide variety of groups. He has appeared many times with the Minnesota Orchestra, has played in hundreds of shows at the Chanhassen Dinner Theater, and has performed with dozens of other ensembles including chamber orchestras, jazz groups, and rock bands.

Jeff is the *Finale* Engineering Manager at MakeMusic, Inc. — the creators of *Finale* music notation software. *Finale* is the industry standard for music notation, used around the world in colleges and universities (including St. Olaf), Hollywood studios, major publishing houses, and thousands of other venues. He studied software engineering at St. Olaf, and feels blessed to have found a career that combines music and technology and allows him to help his colleagues in the industry create beautiful music.

A comment from Jeff:

Out of the hundreds of performances I have been a part of since graduation, none have been as meaningful or personally fulfilling as this evening's Collage Concert. Not only did the St. Olaf Band give me a solid, holistic musical education, but many of the people I met in the group have remained my closest friends to this day. I am grateful for and humbled by the opportunity to come back and make music with this group of fantastic musicians!

Check 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

Piccolo

- Δ Molly Schull, *Hayward, Wis.*

Flute

- Emily Baker, *Cedar Rapids, Iowa*
- Abby Buuck, *Edina, Minn.*
- Christina Espey-Sundt, *Minneapolis, Minn.*
- †*Δ Chappy Gibb, *Oak Park Heights, Minn.*
- Elizabeth Gosse, *Iowa City, Iowa*
- Emily Haller, *Centennial, Colo.*
- Δ Jung-Yoon Kim, *Chicago, Ill.*
- Kelsee McDermott, *Maplewood, Minn.*
- Mariah Meyers, *Sioux City, Iowa*
- Elizabeth Ulanday, *Libertyville, Ill.*
- Joshua Weinberg, *St. Peter, Minn.*
- +Δ Ida Zalk, *Maplewood, Minn.*

Oboe

- *† Angela Boone, *Richardson, Texas*
- Katie Heilman, *Lutherville-Timonium, Md.*
- Elizabeth Townsend, *Cedar Rapids, Iowa*

E-flat Clarinet

- ◇Δ Carianne Newstat, *Waukegan, Ill.*

Clarinet

- Joseph Barnard, *St. Paul, Minn.*
- *†•Δ Sara Baumbauer, *Bozeman, Mont.*
- Rachel Berg, *Shorewood, Wis.*
- Δ Grace Clark, *Lawrence, Kan.*
- Jennifer Crawford, *Roselle, Ill.*
- Δ Kayla Kaml, *Bemidji, Minn.*
- Anna Koester, *Bloomington, Minn.*
- Δ Erinn Komschlies, *Appleton, Wis.*
- Zoe Kosmas, *Eden Prairie, Minn.*
- Amy Neidich, *Sioux Falls, S.D.*
- Δ Joohee Park, *Madison, Wis.*
- Donyell Sison, *Cedar Rapids, Iowa*
- Annika Wayne, *Macomb, Ill.*
- Catherine Yokan, *Detroit Lakes, Minn.*

Bass Clarinet

- Allison Brumfield, *Tullahoma, Tenn.*
- *Δ Jenny Mohn, *Eden Prairie, Minn.*
- †Δ Jonathan Sanchez, *Columbia, S.C.*

Contralto Clarinet

- + Jacob Meyer, *St. Paul, Minn.*

Contrabass Clarinet

- Charlotte Bolch, *Gainesville, Fl.*

Bassoon

- Joshua Kosberg, *Wildwood, Ill.*
- † Conor Mackey, *Saint Charles, Ill.*
- *Δ Chloe Mais, *Peabody, Kan.*
- ▼Δ Linnea Pierson, *San Jose, Calif.*

Alto Saxophone

- Brian Craig, *Rochester, Minn.*
- *†▲ David Franzel, *Luck, Wis.*
- Kayla Peterson, *Phoenix, Ariz.*
- Derek Smith, *Thousand Oaks, Calif.*

Tenor Saxophone

- Jessica Anderson, *Gonzales, La.*

Baritone Saxophone

- Dylan Polivany, *Buffalo, Minn.*

Cornet/Trumpet

- Sarah Berry, *Cedar Rapids, Iowa*
- Rebecca Cooper, *Florence, Mass.*
- Tristan Frank, *Mount Horeb, Wis.*
- Δ Annie Grapentine, *Oak Park, Ill.*
- Δ Tom Hadley, *Rochester, Minn.*
- *Δ Neil Hulbert, *Tacoma, Wash.*
- Austin Martin, *Thornton, Colo.*
- † Tim McCarthy, *Brush Prairie, Wash.*
- Kyle Schut, *Rockford, Minn.*
- Christopher Wellems, *Lincolnshire, Ill.*
- William Wertjes, *Olympia, Wash.*

Horn

- Heather Bouma-Johnston, *Grayslake, Ill.*
- B Crittenden, *Dekalb, Ill.*
- Δ Nicole Danielson, *Watertown, Minn.*
- Kayla Espindola, *Eden Prairie, Minn.*
- † Ellan Krubsack, *Maple Grove, Minn.*
- Δ Ben Paro, *Duluth, Minn.*
- Molly Raben, *Kenosha, Wis.*
- *Δ Kira Seidel, *Minneapolis, Minn.*

Trombone

- *• Jesse Brault, *Westby, Wis.*
- † Zach Gingerich, *Conway, Ark.*
- Phillip Meyer, *Woodstock, Ill.*
- Matt Thompson, *Edina, Minn.*
- Ramsey Walker, *Vashon, Wash.*

Bass Trombone

- ◇ Mitch Evett, *Wexford, Penn.*
- Δ Robinson Schulze, *Santa Monica, Calif.*

Euphonium

- Nicholas Church, *Corte Madera, Calif.*
- †*Δ Paul Davis, *St. Louis, Mo.*
- Kimberly Moren, *North St. Paul, Minn.*
- Sam Schulte, *West Des Moines, Iowa*

Tuba

- John-Paul Douglas, *Santa Barbara, Calif.*
- Peter Micholic, *Apple Valley, Minn.*
- †*Δ Lucas Sletten, *Osceola, Wis.*
- Meredith Varie, *Indianapolis, Ind.*

String Bass

- * Zachary Engel, *Owatonna, Minn.*

Harp

- Δ Grace Clark, *Lawrence, Kan.*

Piano

- Anna Koester, *Bloomington, Minn.*

Percussion

- *† Michael Betz, *Mason City, Iowa*
- Δ Soren Docken, *Chatfield, Minn.*
- Δ Tommy Dolan, *Edina, Minn.*
- Dan Frankenfeld, *Inver Grove Heights, Minn.*
- John Kronlokken, *Eden Prairie, Minn.*
- Paul Millette, *Grand Forks, N.D.*
- Robin Wheelus, *Austin, Texas*

- English Horn
- ▲ Soprano Saxophone
- ▼ Contrabassoon

-
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 - * Section Leader
 - Officer
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 - ◇ Manager
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