

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS  
IN FACULTY/GUEST ARTIST RECITAL

# WINDWORKS

## *25<sup>th</sup> Anniversary Recital*

Kay Sahlin, *flute*  
Dana Maeda, *oboe*  
Jo Ann Polley, *clarinet*  
Cindy Bailey, *bassoon*  
Becky Jyrkas, *horn*



FRIDAY, SEPTEMBER 28, 2018 • 7 P.M. • URNESS RECITAL HALL

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## PROGRAM

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### **Three Shanties for Wind Quintet**

Malcolm Arnold (1921–2006)

- I. Allegro con brio
- II. Allegretto semplice
- III. Allegro vivace

### **The Charterhouse Suite**

Ralph Vaughan Williams (1872–1958)  
arr. Anthony Roper

- I. Prelude
- II. Slow Dance
- III. Quick Dance
- IV. Slow Air
- V. Rondo
- VI. Pezzo Ostinato

### **Sempre Dolce (2017)**

Steven Amundson (b.1955)

- I. Conspirare in motu
- II. Alphorn Amore
- III. Wheel a Jig

*~brief intermission~*

### **Quintet No. 3**

Giovanni Giuseppe Cambini (1746–1825)

- I. Allegro maestoso
- II. Larghetto
- III. Rondo allegro con brio

### **Mississippi Five**

Jim Parker (b.1934)

- I. King Oliver Steps Out
- II. Blues For Johnny Dodds
- III. The River Queen
- IV. Le Tombeau De Bessie Smith
- V. Les Animaux

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## PROGRAM NOTES

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**Malcolm Arnold** was one of the most versatile 20th-century British composers. He wrote in virtually all genres including operas, ballets, symphonies, concertos, compositions for symphonic band, numerous instrumental and vocal chamber works, and more than 80 film scores. Often, Arnold's music blended "serious" and "popular" elements freely. Based upon nautical folk songs, the *Three Shanties* heard on this program were composed in 1943.

**Ralph Vaughan Williams** was an outstanding 20th-century composer, and one of a handful of British composers whose achievement ranks equal in genius with that of Henry Purcell. Drawing on the rich treasury of national folk song and dance, he created a uniquely English style that is also universal in its range of appeal. *The Charterhouse Suite* was originally composed for piano in 1906, with the title *Suite of Six Short Pieces*. In 1920, Vaughan Williams arranged the piece for string orchestra, and changed the title to *The Charterhouse Suite*. Anthony Roper arranged Vaughan Williams' string orchestra edition for woodwind quintet in 1921. Charterhouse is a complex of buildings in Smithfield London dating back to 1348. Since that time, the Charterhouse has served as a monastery, a private mansion, a boy's school, and an almshouse, which it remains today.

St. Olaf Professor of Music, **Steven Amundson**, writes, "Dolce, Italian for sweet, is one of the most elegant of all musical terms. Dolce is used by composers when they wish to add an extra dose of beauty and charm to a melody. *Sempre Dolce* was commissioned as a tribute to Vicki Wheeler, the founder, horn player, and manager of Dolce Wind Quintet. Subsequently, the Dolce Wind Quintet premiered the work in spring of 2017.

"The first of the three movements is 'Conspirare in motu,' which means 'with the breath in motion.' Unlike string players or percussionists, wind players depend on the breath to create and support musical sound. And of course, music is always in motion, as are the musicians themselves. In order to stay together, the performers must communicate with each other, cue each other, breathe together, uniting toward common musical goals. The opening of the first movement depicts this sense of breath and unity while providing a strong lyrical presence. What follows is what I like to call 'a waltz within a waltz.' The 9/8 time signature represents a triple meter, and each beat is divided into three divisions. The music becomes more and more playful and fun-loving, and the short solos that follow reflect the unique character of each of the five instruments. You will undoubtedly hear a few not-so-subtle references to well known tunes! The movement concludes with a lively, rhythmic dance in 7/8 time.

The second movement, 'Alphorn' Amore, honors Vicki's extensive experience on, and love for, the Alphorn, a traditional 'natural' horn that was used for centuries in the Alps to communicate with fellow shepherds and to call the cattle. In this piece, I've quoted two traditional Alphorn melodies. First, I use an 'evening blessing' played by the horn and echoed by clarinet. This tune is developed and passed around the quintet. A short cadenza, created by Becky Jyrkas in a typical Alphorn style, features the 'harmonic series' modeling the notes available on the Alphorn, which, unlike the modern horn, has no valves. The piece ends with a setting of perhaps the most popular of Alphorn solos, which Johannes Brahms famously quoted in his first symphony.

The third movement 'Wheel a jig' is a dance in 6/8 that I created to musically portray a bike ride. When I learned that Vicki and her husband, Kurt, enjoy 'wheeling' together, I immediately decided that it would be fun to write jig-like melodies that portray the constant motion inherent in bicycling while incorporating a vision of the joy of journeying through the great outdoors. As a nod to Vicki and the horn, you'll hear a famous hunting horn tune from the finale of Mozart's, *Fourth Horn Concerto*."

**Giovanni Giuseppe Cambini's** three woodwind quintets, published between 1779 and 1799, are among the first compositions written for the medium. Cambini was a prolific composer, producing over 400 works. Although his greatest fame was as a composer of operas in Paris, he wrote many chamber works, including 144 quartets and quintets, mostly for strings.

**Jim Parker** is a British composer, who performed on oboe and English horn earlier in his career. He has achieved great success in writing film scores, television music, and instrumental concert works. Often, in the United States his music is heard through British television programming seen on our local PBS channels. His affinity for travel in America is evident in *The Mississippi Five*. This composition was first performed by the Albion Ensemble at St. John's Smith Square, London in 1991.

*King Oliver Steps Out* is a tribute to Joseph Nathan Oliver (1885–1938). Better known as Joe Oliver, this American jazz band leader and cornet player was born in New Orleans. He was recognized for his beautiful cornet sound, his Dixieland improvisation style, and for pioneering the use of mutes in jazz, including the plumber's plunger the derby hat, and bottles and cups in the bell of his instrument. Serving as a mentor to Louis Armstrong, Oliver led his famous Creole Jazz Band that traveled as far as California and Chicago. Later, he headed up a second band, The Dixie Syncopators.

*Blues For Johnny Dodds* serves as a memorial to Johnny Dodds (1892–1940), who was an American jazz clarinetist and saxophonist based in New Orleans. He was best known for his recordings under his own name and with bands such as

Joe “King” Oliver, Jelly Roll Morton, Lovie Austin, and Louis Armstrong. His sibling, Baby Dodds, played drum set in the Oliver bands.

*The River Queen*, depicts the beautiful riverboats that carry passengers up and down the Mississippi River. One can hear the churning of the large wooden paddle wheel as it slices the water, as well as the boat’s steam whistle. Even today, small Dixieland groups, or sometimes large Big Bands, perform on board riverboats to the pleasure of the crew and passengers.

*Le Tombeau De Bessie Smith* is dedicated to the memory of American blues singer Bessie Smith (1894–1937). Born in Chattanooga, Tennessee, she was nicknamed the Empress of the Blues. Her soulful and bold delivery of the vocal lines, combined with her nearly complete command of the genre brought her great fame. Undoubtedly the most influential female vocalist of the 1920s and 1930s, she left behind a rich musical legacy of one hundred sixty recordings cut between 1923 and 1933. One of her most popular songs, recorded with Louis Armstrong, was *St. Louis Blues*.

*Les Animaux* best translates as “an animal.” This movement portrays the composer’s visit to the Audubon Zoo of New Orleans located in the historic uptown district. The famous zoo offers lush gardens, an exotic mix of animals from around the globe, educational programs and hands-on animal encounters. Experience the composers delight as he depicts various members of the animal kingdom.

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## ABOUT THE ARTISTS

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**WindWorks**, a Northfield and Twin Cities area professional woodwind quintet, was founded in 1993. This year marks the ensemble’s 25th anniversary. The group’s goal is to promote woodwind quintet music, as well as instrumental chamber music of all kinds, by performing recitals throughout the Twin Cities metropolitan area, greater Minnesota and surrounding states.

**Kay Sahlin** (flute) retired from teaching flute at St. Olaf College in May of 2010 after having served on the music faculty for 31 years. A graduate of St. Olaf, her principal teachers have included Donald Berglund, who she succeeded at St. Olaf, and Geoffrey Gilbert, whose mentorship later in her career was invaluable. Currently, Sahlin plays principal flute in the Rochester Orchestra and the Minneapolis Pops Orchestra. She is a founding member of WindWorks. She has served as principal flute of Philomusica, Minneapolis Chamber Symphony and the St. Louis Philharmonic, and performed as a substitute/extra player with the Minnesota Orchestra for several years.

**Dana Maeda** (oboe) is Instructor of Music at St. Olaf College where she teaches oboe, woodwind methods, chamber music, directs the Collegium Musicum, and supervises instrumental music student teaching candidates. She is also the oboe instructor at University of Northwestern — St. Paul. Maeda holds B.M. degrees in Oboe Performance, and Vocal/Instrumental Music Education from St. Olaf College and a M.A. in Education from St. Mary’s University. A founding member of WindWorks, Maeda regularly performs with the Rochester Orchestra, has played with the Minneapolis Pops Orchestra, Bach Society of Minnesota, Minnetonka Choral Society and freelances in the Twin Cities area. She has extensive teaching experience in public and private schools and private studio settings.

**Jo Ann Polley** (clarinet) is Professor Emerita in Music at St. Olaf College, Northfield, Minnesota. She holds a Ph.D. from Michigan State University in East Lansing, Michigan; a M.M. from Northwestern University in Evanston, Illinois; and a B.A. from St. Olaf College. Her full time teaching career spans 34 years, and she is a founding member of WindWorks. Frequently, she performs on soprano or bass clarinet in solo and chamber music recitals and in church services. As an orchestral musician, Polley performed with the Minneapolis Pops Orchestra, the Saint Paul Chamber Orchestra, the Minnesota Opera Orchestra, and as a substitute musician in the Minnesota Orchestra.

**Cindy Bailey** (bassoon) holds a music performance and education degree from the University of Iowa, where she studied under Dr. Ronald Tyree. In Minneapolis she has studied with Norbert Nielubowski, and is principal bassoon in the Rochester Orchestra and a founding member of WindWorks. In addition, she performs frequently with the Rochester Chamber Music Series. Her M.S. degree in Information Media is from St. Cloud State University, and she teaches at Hoover Elementary in the Anoka-Hennepin School District. Additionally, her musical experience includes keyboard and organ performance.

**Becky Jyrkas** (horn) earned her Bachelor of Arts degree with majors in music and mathematics from Concordia College, Moorhead, MN. In addition to being an active freelance musician in the Twin Cities area and performing with WindWorks, she also plays principal horn in the Bloomington Symphony Orchestra. Jyrkas has played with the Minnesota Opera Orchestra, the St. Paul Chamber Orchestra, Minnesota Sinfonia, and has toured Finland with the Finnish brass septet, Ameriikan Poijat. She also performs on the Swiss Alphorn as a member of the Edelweiss Alphorn Duo.