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# ST. OLAF PHILHARMONIA

STEVEN AMUNDSON, *CONDUCTOR*

with guest soloists:

Dana Maeda '92, *oboe* | JoAnn Polley '73, *clarinet*

Cindy Bailey, *bassoon* | Melissa Morey '00, *horn*

# NORSEMAN BAND

ARTHUR HAECKER, *CONDUCTOR*

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SUNDAY, NOVEMBER 18, 2018 | 7:30 P.M.

*BOE MEMORIAL CHAPEL*

# Program

## **St. Olaf Philharmonia** Steven Amundson, *conductor*

- "Wedding March" from *Midsummer Night's Dream*, Op. 61 Felix Mendelssohn (1809 - 1847)
- Sinfonia Concertante in E $\flat$ , K. 297b Wolfgang A. Mozart (1756 - 1791)  
I. Allegro  
Dana Maeda '92, *oboe* | JoAnn Polley '73, *clarinet*  
Cindy Bailey, *bassoon* | Melissa Morey '00, *horn*
- Slavonic Dance, Op. 46, #8 Antonin Dvorak (1841 - 1904)
- Symphony No. 7 in A major, Op. 92 Ludwig van Beethoven (1770 - 1827)  
II. Allegretto
- Overture to *West Side Story* Leonard Bernstein (1918 - 1990)  
*adapted by Maurice Peress*

## **Norseman Band** Arthur Haecker, *conductor*

- Fanfare For An Angel James Stephenson (b. 1969)  
*premiere performance*
- Xerxes John Mackey (b. 1973)
- Hold This Boy And Listen Carter Pann (b. 1972)
- Prelude, Siciliano, and Rondo Malcom Arnold (1921-2006)

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# Program Notes

## "Wedding March" from *Midsummer Night's Dream*, Op. 61

Felix Mendelssohn (1809 - 1847)

Felix Mendelssohn came from a wealthy banking family in Hamburg, Germany. He started piano lessons with his mother at age six, and was studying in Paris by the time he was seven. Mendelssohn published his first composition at the age of thirteen, and is considered one of the greatest child prodigies since Mozart. In 1843, Mendelssohn published his *Wedding March* as part of a suite of music for Shakespeare's *A Midsummer's Dream*. The wedding of Queen Victoria of Prussia debuted the piece as a joyous standalone wedding march in 1858.

## Sinfonia Concertante in E♭, K. 297b

I. Allegro

Wolfgang A. Mozart (1756 - 1791)

Along with several other 18th century composers, Mozart became interested in a new genre called the sinfonia concertante. This hybrid between the symphony and older concerto grosso is a three-movement symphonic form that typically featured two or more solo instruments. Mozart composed two sinfonia concertantes, one for solo violin and viola and the one performed today, which features four winds (oboe, clarinet, bassoon and horn) with a small orchestra. Scholars believe that Mozart composed this in May of 1778 in an effort to re-establish his popularity in Paris, envisioning the work to be performed by four French wind players he met in Mannheim. Curiously, the score disappeared less than two months after Mozart finished the composition. Around ninety years later, a manuscript was found in the estate of Mozart biographer and scholar Otto Jahn. However, the copyist who notated the score had substituted flute for the original clarinet. Some controversy surrounds the authenticity of this work, but most scholars agree that it exhibits typical characteristics of Mozart's music.

The first movement's noble opening theme is presented by unison strings. Alternating energetic and lyrical themes are presented by the orchestra before the solo winds emerge, repeating the orchestra's opening ideas. An extended development is followed by a cadenza for the solo quartet before the work draws to a festive conclusion.

## Slavonic Dance, Op. 46, #8

Antonin Dvorak (1841 - 1904)

Opus 46, Antonin Dvorak's first set of Slavonic Dances, is one of his most famous works. The last of the eight dances is a furiant, a traditional Bohemian dance that rotates between feelings of duple and triple time, creating a sense of whirling through music as though being swept around a dance floor. Dvorak published his dances initially as piano duets in 1878, but quickly wrote orchestral versions after their widespread popularity.

## Symphony No. 7 in A major, Op. 92

II. Allegretto

Ludwig van Beethoven (1770 - 1827)

Deafness had ended Beethoven's notable performing career by the time he composed his seventh symphony. The symphony was premiered at a benefit concert in December of 1813, honoring Austrian soldiers wounded at the Battle of Hanau against Napoleon. This was one of the most successful concerts of Beethoven's career. The second movement opens and closes indecisively with a minor chord in the winds, creating a melancholy tone that contrasts the brightness and energy of the first and third movements of the symphony. The main theme and its variations are passed around the orchestra, creating a layered orchestration and a rich, resonant sound.

## Overture to West Side Story

Leonard Bernstein (1918 - 1990)  
*adapted by Maurice Peress*

Leonard Bernstein was an influential 20th century American composer, conductor, and educator. He composed the music for West Side Story between the fall of 1955 and the summer of 1957. The hit musical opened on Broadway in September of 1957 and was an instant success, running 975 performances in New York, followed by a national tour before it was adapted into a film in 1961. When creating the score for West Side Story, Bernstein aimed to compose music that told a story of tragic romance, modeled after Shakespeare's *Romeo and Juliet*, while retaining elements of youth and comedy. The incredible success of this musical was recognized in New York and throughout the world. This arrangement features excerpts from the romantic duet "Tonight," the tragic, wishful ballad "Somewhere," and the lively dance number "Mambo."

~ Program notes by Alexandra Raduege '21 and Lauren Williams '21

## Fanfare For An Angel

James Stephenson (b. 1969)

*premiere performance*

From the composer:

"In the fall of 2009, I had heard about a well-known trumpet teacher, Jeanne Pocius, doing a nation-wide lesson tour, and that she would be stopping in the Chicago area. Figuring it might be time to finally make a last-ditch effort to figure out exactly how to play the trumpet (once again, after a two year hiatus) I decided to get in touch with Jeanne to set up a lesson. Little did I know the event would have such a lasting significance. First, I'll cut to the chase; no, I didn't get any better at the trumpet (through no fault of hers.) The significance was on a much larger scale. I only spent an hour with her, as both our schedules were tight, and then we parted ways. However, during that hour, I got to know someone on a different level than just trumpet playing. Jeanne is a special human being that cares deeply about people, and works tirelessly for the better of others.

Such was the case when she was in Haiti on January 12, 2010, working with young musicians, teaching, and providing musical instruments to those otherwise not so fortunate. That Tuesday was also the day the massive and deadly earthquake struck the region. Jeanne was fortunate – she survived with "only" a broken arm and several deep bruises, having been the victim of a collapsed roof. Even with her injuries, she stayed in Haiti, working tirelessly to help others for days, with little or no food or shelter.

She stayed there for three months, dedicated to re-starting and re-organizing her program in Haiti, before returning home to Boston – again just a short stay before returning once again to Haiti. Fellow Trumpeters Mark Schwartz and Pat Shaner knew of Jeanne's return to Boston on April 16<sup>th</sup>, and organized a surprised mass trumpet greeting for Jeanne right there at Logan airport. Wanting to help show support and respect for Jeanne, I asked if I could add a composed fanfare to the activities. And so with the help of Mark, Pat, and Michael Anderson, and the many trumpeters who volunteered for the event, "Fanfare for an Angel" was born, dedicated to and inspired by Jeanne Pocius. Subsequently, the "Fanfare" was performed at Jeanne's wedding in 2011, and re-scored for many other ensembles."

## Xerxes

John Mackey (b. 1973)

From the composer:

"Xerxes" takes its name from Xerxes the Great, the King of Persia from 485 to 465 BC. The music, unexpectedly, is a concert march. Whereas most marches for concert band – at least the ones with which I'm familiar – are cheerful and in many cases patriotic (usually either American or British). I wanted to write a sort of *anti*-march; an angry, nasty march, that still follows the traditional structure one would expect from a military march. Xerxes, as the music hopefully suggests, was one of your nastier rulers, even by ancient standards. His claim to fame was invading and burning Athens to the ground. Xerxes was assassinated by Artabanus, who in turn was murdered by Xerxes' son, Artaxerxes I. It was, to put it lightly, a violent time. What better subject matter for a march?"

## Hold This Boy And Listen

Carter Pann (b. 1972)

“Hold This Boy and Listen” was written for a commission from a consortium of Colorado ensembles headed by the Colorado Wind Ensemble and its director Matt Roeder.

From the composer:

“Hold This Boy and Listen” is an unusually soft and subdued song for band, written for my third nephew, David Paulus Jr. As I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure, not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene.”

## Prelude, Siciliano, and Rondo

Malcolm Arnold (1921-2006)

English composer Sir Malcolm Arnold received composition instruction as a child. By age sixteen he was awarded a scholarship to the Royal College of Music in London. There he studied composition with Gordon Jacob and performed on trumpet regularly with the BBC Symphony and the London Philharmonic. Arnold’s music is known as uninhibited, idiomatic, and inventive. At times inspired by current events, he also enjoyed paying homage to the blues and jazz styles that he loved deeply, all while writing memorable melodies that seem quite natural to listeners and performers alike. John Paynter, former director of bands at Northwestern University, arranged Prelude, Siciliano, and Rondo from Arnold’s original scoring for brass band titled Little Suite for Brass. This work features blustering fanfares, eloquent solos, and an exuberant finale. Paynter’s arrangement joins woodwinds and additional percussion with the original brass ensemble while maintaining the liveliness and vitality of the original composition.

## Biographies

**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.

**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.

**Melissa Morey (horn)** is a free-lance horn performer and teacher. In addition to running Morey Horn Studio, she also teaches at Gustavus Adolphus College (St. Peter) and is one-third of the Mélange à Trois horn trio. She holds a Master of Music degree in horn performance and pedagogy from the University of Wisconsin-Madison (2005) where she studied with Douglas Hill; she earned a Bachelor of Music degree in vocal music education (with departmental distinction) from St. Olaf College (2000). Morey has performed in numerous professional vocal and instrumental groups throughout the Twin Cities region, most notably the Minnesota Orchestra and the Dale Warland Singers, and currently serves as the principal horn for Metropolitan Symphony Orchestra. She lives in Minneapolis with her husband, Nicholas Ellison, and three music-loving pets.

**JoAnn 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.