
ST. OLAF BAND

TIMOTHY MAHR, *CONDUCTOR*

FAMILY WEEKEND CONCERT



SATURDAY, OCTOBER 5, 2019 | 7:30 P.M.

SKOGLUND AUDITORIUM

Program

Orient et Occident, Op. 25 (Grande Marche) (1869)

Camille Saint-Saëns (1835–1921)
edited by Timothy Reynish and Bruce Perry

Orient et Occident (East and West) is the first of four works written for band by the great French composer Camille Saint-Saëns. Dedicated to Théodore Biais and *l'Union Centrale des Arts Appliqués à l'Industrie*, the *Grande Marche* was actually composed nine years before it received its premiere in 1878. The work might be viewed as a musical travelogue that allowed 19th-century audience members a chance to experience Eastern culture. While the *Occident* contains a sweeping, energetic melody, followed by a trio theme that sounds as though it could have been written by a British composer, the *Orient* features a unison melody typical of French balletic and operatic forays of Saint-Saëns's day, supported by a sinister *Jannissary* accompaniment in the percussion.

Autumn Soliloquy, Op. 65 (1987)

James Barnes (b. 1949)

Matthew Majerle '20, *soprano saxophone*
Sophie Koehler '20, *conductor*

James Barnes graduated from the University of Kansas with a degree in music theory and composition. He returned a few years later to join the faculty, where he taught for the rest of his career. His music is performed all around the world. *Autumn Soliloquy* was originally composed for oboe solo with band and it offers a touching aural depiction of the season.

Echo Chambers (2019)

Peter Van Zandt Lane (b. 1985)

(Consortium Premiere Performance)

Peter Van Zandt Lane is an American composer of instrumental and electro-acoustic music. *The New York Times* named his music a “Critic’s Pick,” praising it as “refreshingly relevant.” Top-tier ensembles such as the Cleveland Orchestra, the International Contemporary Ensemble, the New York Virtuoso Singers, and the Lydian String Quartet have performed Lane’s music. He holds degrees from Brandeis University and the University of Miami and is currently assistant professor of composition and director of the Dancz Center for New Music at the University of Georgia.

Van Zandt Lane describes his new work:

In the most common current usage, an “echo chamber” refers to a system in which beliefs are amplified inside a community where varied or opposing ideas are shut out, and the process of repetition and confirmation bias lead discourse to become increasingly extreme and polarized. The prevalence of these scenarios is perhaps more pronounced today than it has ever been, in large part through how technology has increasingly fostered these closed systems in media and social networking. The term has its origins in acoustics, describing a hollow enclosure where sound reverberates. When composing for acoustic instruments and electronics, I’m wary of the meaning that the presence of technology on stage carries in our centuries-old performance traditions. As a result, I’m inclined to connect the use of electronics in live performance to paradigms of technology in our lives, more broadly. Thus, in writing this piece for wind ensemble and electronics, I wanted to find ways that our echo chambers of tribalism might connect with the sonic origins of the term, and how its growing presence in our socio-technological lives might be explored through musical storytelling. In my piece, you will immediately hear two contrasting and opposing themes: the first in the woodwinds and percussion, the second in the brass. The themes are metrically polarized and in harmonically incompatible modes. Whereas a more conventional composition might develop the music by combining the themes, these two are like oil and water, and despite a third, more lyrical theme trying to mediate them, they persist in separate spheres until they are pushed together and thrown into conflict. Throughout, electronic echoes, filters, and resonances expand the sonic palette, extend the upper register of the ensemble, and egg on our thematic characters. A brief heroic moment of common ground is eventually achieved, but it is fleeting and dissolves before it can be satisfyingly felt as a resolution of two opposing entities.

Echo Chambers was composed for a consortium of fifty wind ensembles, led by and dedicated to Edwin Powell and the Pacific Lutheran University Wind Ensemble. Generous gifts to the St. Olaf Band endowment have enabled our participation in this consortium.

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 devices.

Pride, Promise and Progress (2005)

Timothy Mahr '78 (b. 1946)

Pride, Promise and Progress was commissioned by St. Olaf College to celebrate the sesquicentennial of the City of Northfield, Minnesota (est. 1855). The composition was premiered on November 10, 2005, by the Northfield High School Concert Band with Mary Williams conducting. The work leans forward with purposeful drive in its attempt to capture the strength of character found within the citizenship, past and present, of this city of “Cows, Colleges, and Contentment.”

The Chronicles of Stumpy, the Squirrel Without a Tail (2019)

Andrew J. Cannestra '20 (b. 1999)

(Premiere Performance)

Composer Andrew Cannestra '20 offers this program note for his new work for band:

Composed in summer 2019, *The Chronicles of Stumpy* is a rather lighthearted tone poem about Stumpy, the squirrel who makes its home near the music building on St. Olaf College’s bucolic campus. Stumpy has captured the hearts of students and faculty alike, watching this squirrel without a tail run around and brighten their lives—my own included. This piece explores a day in the life of this delightful squirrel in five sections:

I. Landscape: A Foggy Morning

II. The Appearance of Stumpy

III. Stumpy Falls in Love

IV. The Accident—in which this poor squirrel loses its tail, causing immense pain;

V. Life Without a Tail—in which Stumpy learns that the joys of life can be enjoyed just as much without a tail, even if it takes some time to relearn how to scamper about.

Any further details about what exactly happens at any given musical moment are left open to interpretation by conductor, musician, and audience member alike.

The Chronicles of Stumpy is dedicated to the St. Olaf Band, and many thanks to conductor Dr. Timothy Mahr for his support and leadership.

Resplendent Glory (2005)

Rossano Galante (b. 1967)

Reid Wixson '03, *conductor*

Hailing from Buffalo, New York, Rossano Galante studied with Jerry Goldsmith at the prestigious film-scoring program at the University of Southern California. In addition to an exciting young career as a film composer, Galante is turning his attention to the band world, exploring a penchant to create exciting overtures. The composer describes his *Resplendent Glory* as “a romantic/heroic composition.”

Tall Tales: Pecos Bill (2009)

Jonathan Bartz '08 (b. 1986)

Jonathan Bartz, originally from Beloit, Wisconsin, is a concert and film composer currently residing in Los Angeles. He studied with Dr. Timothy Mahr and Dr. Justin Merritt at St. Olaf College where he graduated with a bachelor of music degree in theory and composition in 2008. He also had the privilege of being accepted into the European American Music Alliance where he spent one month studying with Dr. Robert Beaser (Juilliard School of Music) and Narcis Bonet (first generation disciple of Nadia Boulanger) in Paris, France. He then attended the University of Southern California’s graduate program in scoring for motion pictures and television, graduating in 2009.

Bartz is well on his way with a career as a conductor and composer in the film and television music industry. He has received orchestration credit for such composers as John Debney and Mark Isham, as well as 20th Century Fox, where he has conducted recording sessions for a prime-time television show. He has also composed original scores for several independent films. In addition to the silver screen, Jonathan also writes for the concert stage. He now works closely with film composer John Williams in preparing scores for the movie blockbusters of our time.

His symphonic concert band piece, *The Valley of the Dry Bones*, received honorable mention in the 2008 ASCAP/CBDNA (American Society of Composers, Authors, and Publishers/College Band Directors National Association) Frederick Fennell Competition. His work, *Tall Tales: Pecos Bill*, was commissioned by the Arkansas State University Wind Ensemble and was premiered at the 2010 CBDNA Southwestern Conference. His newest piece, *Diary of Private Lives*, was commissioned and premiered by the St. Olaf Band on their 2011 domestic tour. For his work, *Concertino for Bassoon, Piano and Three Strings*, Jonathan won the 2010 BCMCC (Bassoon Chamber Music Composition Competition), as well as the Soli fan Tutti Composition Competition in Darmstadt, Germany. Two professional recordings of the work are forthcoming.

Bartz states the following about *Tall Tales: Pecos Bill*:

Tall tales have always captivated me. As a composer, it only seemed obvious that someday I would attempt to retell a few of these treasure stories through music. Extremely dynamic, rich in color, and instantly accessible, they seemed to have an inherent musical quality to them. Originally conceived as entertainment or outrageous campfire stories, there's nothing remotely subtle about them. Exaggeration was key in chronicling the extraordinary events of some of American folklore's most beloved and timeless individuals. I thought the best way to capture these larger-than-life characters musically would be to take the same route: splashes of color, exaggerated nuance markings, and easily whistleable tunes.

When Dr. Timothy Oliver, director of the Arkansas State University Wind Ensemble, approached me to write a piece to be premiered at the 2010 CBDNA Southwestern Conference, I immediately recalled a character from a tall tale I'd read as a child. Pecos Bill, the ultimate cowboy, is the embodiment of superlative: strongest, meanest, toughest, greatest. I attempted to capture the spirit of Pecos Bill during the great American expansion into the Southwest—his days on the wild frontier, his encounter with his love-interest Slue-foot Sue, and, of course, his legendary ability to lasso, ride, and tam tornados. I thought a rip-roarin' account of some of these adventures could be a lot of fun for both the musicians and the audience and would be the perfect way to inaugurate a larger multi-movement work.

Program notes compiled by Timothy Mahr '78

Featured Artists

A native of Milwaukee, Wisconsin, **Andrew Cannestra '20** is a senior piano performance major with a passion for chamber music. Notable performers of his work include the Milwaukee Symphony Orchestra, the St. Olaf Orchestra (including on their June 2019 Norway tour), the St. Olaf Philharmonia, the Artaria String Quartet, and the University of Minnesota Symphonic Band. Outside of music, Andrew enjoys fishing, hiking, stargazing, and is a passionate baseball fan.

Sophie Koehler '20 is a senior music education major from Eden Prairie, Minnesota. A four-year member of the St. Olaf Band percussion section, she truly appreciates the sense of community the ensemble has created for her. Sophie is thankful for the opportunity to conduct an ensemble that has helped her grow musically and personally.

Matthew Majerle '20 is a senior music major from Brainerd, Minnesota. He is in his fourth year with the St. Olaf Band, and is grateful for the opportunities and friendships afforded him by Dr. Mahr and the band. He would also like to extend his thanks to Chuck Carlson, Jessica Moats, Brian Stubbs, and Chris Fogderud of ISD 181 for their meaningful contributions to his musical experience. After St. Olaf, Matthew plans to pursue a career in medicine.

Reid Wixson '03 is in his sixteenth year of teaching and his sixth year directing the bands and orchestras at Minneapolis Southwest High School where his classroom works to empower all students towards independent music making, musical leadership, and a strong sense of community. Reid graduated from St. Olaf College in 2003 with a bachelor of music degree in instrumental music education and from the University of St. Thomas with a master's degree in instrumental music education in 2010. He has previously taught in Eden Prairie (5-6th grade 2004-05), Lakeville (6-8th grade 2005-2010), and Burnsville (6-9th grade 2013-14). Both he and his wife, fellow St. Olaf alum Rachel Wixson, taught at the American School of Bombay in Mumbai, India from 2010-2013, where she taught elementary music and elementary band and he directed the 6-12th grade band program. Reid and Rachel are the proud parents of two adorable, active, and musical children and as a family they love to travel, hang out at their cabin in Boulder Junction, Wisconsin, and enjoy spending time outdoors and around the lakes in South Minneapolis.

St. Olaf Band

Timothy Mahr '78, conductor

PICCOLO

Kaitlyn Clawson, *Salem, Ore.*

FLUTE

Clara Danielson, *Maplewood, Minn.*

Mackenzie Farrell, *Hudson, Wis.*

†Lauren Flaten, *Roseville, Minn.*

Emilia Galchutt, *Apple Valley, Minn.*

Greta Hallberg, *Minneapolis, Minn.*

Ethan Kehrberg, *Golden Valley, Minn.*

Eva Knee, *Las Vegas, Nev.*

Helen Larson, *St. Paul, Minn.*

*♦Madison Maynard, *Agua Dulce, Calif.*

Cristen McCann, *Bainbridge Island, Wash.*

Hannah Read, *Belmont, Mass.*

Olivia Simonson, *Seattle, Wash.*

Jasper Skinner-Sloan, *Essex Junction, Vt.*

Venus Su, *Taipei, Taiwan*

OBOE

†*Kristen Diederichs, *Lake Elmo, Minn.*

Grace Keller, *Plymouth, Minn.*

■ Ansley Morris, *Anchorage, Alaska*

Lauren Vilendrer, *Shoreview, Minn.*

E-FLAT CLARINET

+Aaron Linde, *Billings, Mont.*

CLARINET

Ava Bowman, *Omaha, Neb.*

†*Jackson Brown, *Omaha, Neb.*

Emma Byrd, *Carbondale, Ill.*

Jessica Camp, *St. Michael, Minn.*

Mikayla Carlson, *Sioux Falls, S.D.*

Maddie Ceminsky, *North Mankato, Minn.*

Amelia Cichoski, *Maple Grove, Minn.*

Danielle Croll, *Ashland, Wis.*

Kayla Gephart, *St. Charles, Ill.*

David Kriete, *Charlottesville, Va.*

Clare McDonald, *Minneapolis, Minn.*

§Addie Mease, *Bethlehem, Pa.*

Max Okagaki, *Minneapolis, Minn.*

Emma Rosen, *Carson City, Nev.*

Jacob Schimetz, *Andover, Minn.*

Elijah Schouten, *Rochester, Minn.*

Siri Underdahl, *Eagan, Minn.*

BASS CLARINET

*Emily Baer, *Savage, Minn.*

†Maria Kloiber, *Edina, Minn.*

Jessica Neppl, *Apple Valley, Minn.*

Johnathan Sanasinh, *Forest City, Iowa*

CONTRALTO CLARINET

Esmir Hodzic, *Rochester, Minn.*

CONTRABASS CLARINET

JP Guillen, *Minneapolis, Minn.*

BASSOON

*†Gabrielle Irle, *Covington, Wash.*

Bri King, *Shakopee, Minn.*

Sydney Krane, *Xenia, Ohio*

Sam Mast, *Appleton, Wis.*

ALTO SAXOPHONE

Katherine Howard, *St. Louis, Mo.*

Elliot Kirk, *Fort Worth, Texas*

Lucas Kramarezuk, *Bloomington, Minn.*

♦+*Matthew Majerle, *Baxter, Minn.*

Adam Pazandak, *Minneapolis, Minn.*

TENOR SAXOPHONE

Emily Nolan, *Guilford, Conn.*

BARITONE SAXOPHONE

Jack Wolf, *Lakeville, Minn.*

CORNET/TRUMPET

Annie Amen, *Edina, Minn.*

Eric Holdhusen, *Whitefish, Mont.*

Sarah Latimer, *Evanston, Ill.*

Nathan Lyle, *Shakopee, Minn.*

Caleb Maeda, *Rosemount, Minn.*

Anson Martin, *Tacoma, Wash.*

Gina Muetherhies, *Cedar Falls, Iowa*

Luke Sargeant, *San Diego, Calif.*

Luke Springer, *Bellingham, Wash.*

§+Ben Van Wienen, *Bartlett, Ill.*

†*Jacob West, *Omaha, Neb.*

HORN

Nahal Afshar-Javan, *Minneapolis, Minn.*

William Beimers, *Northfield, Minn.*

§†*Delaney Breen, *Minneapolis, Minn.*

Amber Dai, *Beijing, China*

Siena Olson, *Elmhurst, Ill.*

Amanda Staab, *Littleton, Colo.*

Alexandra Gabel, *Plymouth, Minn.*

Cole Pettit, *Seattle, Wash.*

Abby Grier, *Centennial, Colo.*

TROMBONE

Devin Cawley, *Bethesda, Md.*

Natalie DiMondo, *Santa Monica, Calif.*

Robb Hallam, *Flossmoor, Ill.*

†*Neil Hutcheon, *Essex Junction, Vt.*

Alex Mench, *Annandale, Va.*

Sean Nolan, *Fort Wayne, Ind.*

†Chris Schulte, *Plymouth, Minn.*

EUPHONIUM

Ella Harpstead, *Plymouth, Wis.*

Madeline Kessler, *Sycamore, Ill.*

*†Erin Magoon, *Menomonee Falls, Wis.*

Glenn Mayer, *Plymouth, Mass.*

TUBA

Ben Carter, *Rosemount, Minn.*

Christian Thompson, *Winter Park, Fla.*

Greta Van Loon, *Rochester, Minn.*

*†Nicolas Weitermann, *Seymour, Wis.*

STRING BASS

†*Maxwell Voda, *Minneapolis, Minn.*

HARP

Anna Koopman, *Motley, Minn.*

KEYBOARDS

Nathan Hentges, *Shakopee, Minn.*

PERCUSSION

Nathan Hentges, *Shakopee, Minn.*

Megan Hoffhines, *Wilmette, Ill.*

†^Sophie Koehler, *Eden Prairie, Minn.*

Austin Meyer, *Sioux Falls, S.D.*

§*Anders Olson, *Eagan, Minn.*

†Jack Reynertson, *Geneva, Ill.*

Ryan Schuna, *Lindstrom, Minn.*

Sarah Uttormark, *Plymouth, Minn.*

†Principal/Co-Principal

*Section Leader

§Officers

+Librarian

♦Manager

^Percussion Manager

■English Horn

•Soprano Saxophone

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

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*

Connor Smith, *assistant director of music organizations for audience development*

Sarah Gardner '11, *coordinator of music organizations*

Courtney Kleftis, *associate librarian for ensembles & performing rights*

Jacob Noordermeer '19, *arts management intern for marketing & touring*

Greta Ramsey '19, *arts management intern for production & concert management*

DEPARTMENT OF MUSIC

David Castro, *department chair*

David Carter, *department vice-chair*

Barb Barth, *academic administrative assistant – music*

Cheryl Bristol, *academic administrative assistant – music*

Holly King, *instrument repair technician*

FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*