
ST. OLAF BAND

TIMOTHY MAHR, *CONDUCTOR*

FALL PERFORMANCE RECORDING



BROADCAST: SUNDAY, DECEMBER 20, 2020

RECORDED: NOVEMBER 14, 2020
SKOGLUND AUDITORIUM

Program

Quicksilver (2018)

William Owens (b. 1963)

William Owens is a music educator, composer, clinician, and conductor active in the United States and Canada. He graduated from VanderCook College of Music in Chicago and has won numerous awards for his compositions. His compositions for young ensembles show a practical yet musical approach to engage students with meaningful works in their learning. Owens has written over 200 commissioned pieces for wind ensembles, string ensembles, and small ensembles, enriching the educational ensemble repertoire.

Quicksilver was performed at the Midwest Clinic by Ronald Reagan High School Wind Ensemble from Texas. This work is full of joyful energy, and the audience will be able to hear sophisticated textures and layers of sounds that make this piece very engaging.

Stillwater (2019)

Kelijah Dunton (b. 1999)

Kelijah Dunton has recently come to the attention of a national audience with the publication of this quietly moving work in 2019. A Brooklyn native, he has a strong sense for place and how he might express it musically. Dunton provides these thoughts on his composition:

[It was] inspired by the beauty of a small town — Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important? We as people forget sometimes that we are so much deeper and vaster beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves; we discover our passions, our longings, and our sense of belongings.

Symphonies of Wind Instruments (1920/1947)

Igor Stravinsky (1882–1971)

Igor Stravinsky is a Russian-born composer, pianist, and conductor. He is one of the most influential composers of the 20th century. Stravinsky is a composer who has a clear characteristic style. His first few works that achieved fame and success are his well-known ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, premiered by Serge Diaghilev's Ballets Russes in Paris. Stravinsky went through several different phases in his compositions: "Russian phase," neoclassicism, and serial procedures. Even though he experimented with a lot of techniques, he kept his rhythmic energy as well as the way he extended melodic ideas.

Symphonies of Wind Instruments is a concert work composed by Igor Stravinsky in 1920 for an ensemble of woodwinds and brass instruments. The single-movement piece is dedicated to the memory of Claude Debussy, who passed away in 1918. It was premiered in London one year later, conducted by Serge Koussevitzky. The word "symphonies" in the title does not refer to the format of symphonies; instead, it simply means putting sounds together. Within this piece, there are Russian folk elements as well as three intertwined tempos. The ending chorale of this piece was originally published for piano, along with short pieces by Maurice Ravel and Manuel de Falla, all dedicated to Debussy's memory. Stravinsky revised the work in 1947, and this is the version being presented here.

Diamond Tide (2015)

Viet Cuong (b. 1990)

Called “alluring” and “wildly inventive” by the *New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as Sō Percussion, Eighth Blackbird, Alarm Will Sound, PRISM Quartet, Albany Symphony, Orchestra of St. Luke’s, and Minnesota Orchestra, among many others. Cuong’s music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, he also enjoys exploring the unexpected and whimsical, often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. He was recently appointed the California Symphony’s 2020–2023 Young American Composer-in-Residence. Cuong holds degrees from the Curtis Institute of Music (AD), Princeton University (MFA), and Peabody Conservatory (BM/MM). He writes:

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don’t melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn’t nearly as appealing or beautiful as liquid diamond). Therefore, the addition of extremely high pressure — 40 million times the pressure we feel on Earth at sea level — is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets’ peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools — just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone *glissandi* throughout.

“Vintage Foxtrot” from *Concertino for Three Brass* (1970)

Floyd Werle (1929–2010)

Annie Amen '21, *cornet/trumpet*; Neil Hutcheon '21, *trombone*; Nic Weitermann '21, *tuba*

Floyd Edwards Werle, an American composer and arranger, attended the University of Michigan where he studied band techniques. For years, starting from 1951, he arranged for the U.S. Air Force Band. He began a career directing music at Faith United Methodist Church in Rockville, Maryland in 1967. Werle has many arrangements and original works that are composed to entertain both the performers and the audience.

The form of “Vintage Foxtrot” from *Concertino for Three Brass* is very interesting, featuring three brass soloists on trumpet, trombone, and tuba. It has an engaging variety of rhythms, harmonies, melodies, and dynamics. This movement of the work is full of light articulation and the contrast between long and short notes. There are many instances where one instrument plays a long and songful melodic line while other instruments and percussion accompany it with fast and bouncy articulations, and there are similar dynamics between the three solo instruments. This movement is full of bubbling energy while still being fierce, and it showcases the soloists’ musicality and talent.

Old Man Run (2019)

Timothy Mahr '78 (b. 1956)

Old Man Run was commissioned for the 2019 Three Rivers Conference Honor Band of Southeast Minnesota and was premiered at Rushford-Peterson High School in early November of that year. The composer writes:

This work is built out of a piano improvisation wherein I tried to limit myself to just playing melodically, with only an occasional bit of harmonic support creeping in. I tend to record improvisations so that I can listen to them and assess the potential of the material later. This particular audio track had a completeness of thought that I rarely achieve when improvising. I reworked the material in my mind while on training runs for the one 5K race I managed to get out of my old body. I ended up twisting phrasing in my mind, adjusting the metric drive, thinking through the orchestration, and sensing the work's reason to be, among other factors. I decided to call the work *Old Man Run* for this reason, but also because the tune has a folksy energy and modality that makes me see a run hollow (sort of a gully or small ravine) in my mind's eye.

Sounds from the Gray Goo Sars-CoV-2 (2020)

Jennifer Jolley (b. 1981)

Having risen through the ranks of the today's successful young composers, Jennifer Jolley currently teaches at Texas Tech University. Her innovative works have garnered performances all over the country throughout the past decade. The St. Olaf Band co-commissioned Jolley in 2018 to create the powerfully expressive work, *Ash*.

Sounds from the Gray Goo Sars-CoV-2 is an aleatoric work, asking great sensitivity from the band members as they completely improvise their parts. Jolley expanded upon an earlier chamber composition, described below, to create the flex instrumentation work we are presenting in this performance:

After witnessing my first experiment for percussionist plus laptop performer, clarinetist Rebecca Danard wanted me to write a laptop improvisation piece for her, so I eventually did.

Rebecca suggested that we work with pentatonic scales for our improvisation, so I created 10 cells of notes (ranging from low to high) based on four Japanese pentatonic scales, then I recorded Rebecca improvising with the notes of these cells — all 40 of them. The recordings of these improvisations were then electronically processed...

Christmas Overture (1925)

Samuel Coleridge-Taylor (1875–1912)

Samuel Coleridge-Taylor is a highly respected English composer. A child of a mixed-race marriage, he was raised primarily by his mother. Coleridge-Taylor's father, thwarted in his attempts to progress as a physician — through apparent racial prejudice — deserted his son and English wife and returned to his native West Africa. At the age of five, Samuel began playing the violin and joined the choir of a Presbyterian church in Croydon, England, where H.A. Walters guided his progress and arranged his admittance to the Royal College of Music in 1890. His creative gifts were nourished and recognized. In 1896, he became conductor of an amateur orchestra in Croydon and began teaching, guest-conducting, performing in recitals, and judging at music festivals.

In 1898, he enjoyed an early success at the Gloucester Festival with an orchestral *Ballade in A Minor* (1898), which was followed by his outstanding achievement, *Scenes from The Song of Hiawatha by Henry Wadsworth Longfellow*, a trilogy of cantatas including *Hiawatha's Wedding Feast* (1898), *The Death of Minnehaha* (1899), and *Hiawatha's Departure* (1900). He was well received in the United States, where he toured in 1904, 1906, and 1910.

His *Christmas Overture* appeared only in 1925 after being arranged by Sydney Baynes. It was originally conceived as incidental music for a "charming poetical fairy drama" by Alfred Noyes, *The Forest of Wild Thyme*.

Jingle Bells (1857)

James Pierpont (1822–1893)
arr. Jay Dawson

James Pierpont originally intended the tune *Jingle Bells* (published as *One Horse Open Sleigh*) as a song for the Thanksgiving season; it has since become a mainstay of Christmas holiday celebrations. Jay Dawson is an American arranger and composer, who has experience teaching, performing, and conducting. He has taught in junior high and high schools, colleges, and summer graduate courses. He played French horn for 10 years in the Nashville Symphony Orchestra before becoming the assistant conductor for three years, during which he also conducted the Nashville Youth Symphony. Widely known as an arranger and composer, he is also the founder and conductor of the Tennessee Winds, a professional concert band. Dawson is also the president of Arrangers' Publishing Company, which started with the goal of producing new marching band music, and later extended to creating drill exercises and concert band music.

Dawson arranged *Jingle Bells*, arguably one of the most famous Christmas songs, in 2008, setting it in a very innovative style that keeps the listener's attention. This arrangement starts off with an introduction that brings in the Christmas feeling with the use of woodwinds and percussion. Then, the original *Jingle Bells* melody is split up and presented by multiple instruments, showcasing different voices of the ensemble. Within the melody section, the tonality and colors are spectacular — unexpected while still recognizable. The latter half of the piece is a full ensemble moment where the *Jingle Bells* melody is played uninterrupted, and the piece ends on a strong note. The arrangement is not cliché but still sounds familiar, even to a non-musically trained ear, which shows Dawson's techniques and personal style.

—Program notes by Amber Dai '22 and Timothy Mahr

Soloists

Annie Amen is a dual degree trumpet performance and English student and has played with the St. Olaf Band for three years. She is also a member of the St. Olaf Orchestra and Cavolo Brass Quintet. This past summer, she studied with Judith Saxton at Eastern Music Festival and worked on a multilingual, multicultural elementary music curriculum development project for Heartwood Grove School in Virginia. In addition to trumpet, Annie also plays piano and is the co-president of St. Olaf's Social Ballroom Dance Club and a coach for the Ballroom Performance Team.

Neil Hutcheon is a senior music and computer science double major hailing from the town of Essex Junction, Vermont. Neil has been an active musician at St. Olaf, taking part in the St. Olaf Band, St. Olaf Orchestra, and Polaris Brass Quintet for his four years on campus. In addition to his role as vice president of the St. Olaf Orchestra, Neil spends his time on climbing on the campus rock wall and laughing in stressful situations.

Nic Weitermann is a psychology and music double major from Seymour, Wisconsin. Outside of playing tuba, he enjoys reading sci-fi and doing jigsaw puzzles. After graduating from St. Olaf, Nic plans to attend graduate school and pursue a degree in cognitive neuroscience.

ST. OLAF BAND

TIMOTHY MAHR '78, CONDUCTOR

Piccolo

Emmie Head, *Sammamish, Wash.*
Venus Su, *Taipei, Taiwan*

Flute

Mackenzie Farrell, *Hudson, Wis.*
Jimena Fernandez, *San José, Costa Rica*
†+*Lauren Flaten, *Roseville, Minn.*
Elena Getchell, *Forest Lake, Minn.*
Emmie Head, *Sammamish, Wash.*
Caroline Juhl, *Prior Lake, Minn.*
Olivia Simonson, *Seattle, Wash.*
Jasper Skinner-Sloan, *Essex Junction, Vt.*
Venus Su, *Taipei, Taiwan*

Oboe

Joseph Becker, *Mahtomedi, Minn.*
†*Grace Keller, *Plymouth, Minn.*
Lily Mitzel, *St. Paul, Minn.*
†+*Lauren Vilendrer, *Shoreview, Minn.*

Clarinet

Emma Byrd, *Carbondale, Ill.*
♦Hannah Cabasco, *Walla Walla, Wash.*
§Jessica Camp, *St. Michael, Minn.*
Mikayla Carlson, *Sioux Falls, S.D.*
Maddie Ceminsky, *North Mankato, Minn.*
Amelia Cichoski, *Maple Grove, Minn.*
Danielle Croll, *Washburn, Wis.*
Eliza Johnson, *Fairway, Kan.*
†*§David Kriete, *Charlottesville, Va.*
Matthew Krische, *Glendale, N.Y.*
Clare McDonald, *Minneapolis, Minn.*
Max Okagaki, *Minneapolis, Minn.*
Mari Reid, *Edina, Minn.*
+Emma Rosen, *Carson City, Nev.*
Jacob Schimetz, *Plymouth, Minn.*

Bass Clarinet

Julian Colville, *Ipswich, Mass.*
Juan-Pablo Guillen, *Minneapolis, Minn.*
†Esmir Hodzic, *Rochester, Minn.*
*Jessica Nepl, *Apple Valley, Minn.*

Contrabass Clarinet

Juan-Pablo Guillen, *Minneapolis, Minn.*

Bassoon

†*Duncan Henry, *Savage, Minn.*
Sydney Krane, *Xenia, Ohio*
+~Sam Mast, *Appleton, Wis.*

Alto Saxophone

†*Katherine Howard, *St. Louis, Mo.*
Elliot Kirk, *Fort Worth, Texas*
†Lucas Kramarczuk, *Bloomington, Minn.*
Jo Ornat, *St. Michael, Minn.*
Adam Pazandak, *Minneapolis, Minn.*

Tenor Saxophone

Emily Nolan, *Guilford, Conn.*

Baritone Saxophone

Benjamin Schaefers, *Sheboygan, Wis.*

Cornet/Trumpet

†*Annie Amen, *Edina, Minn.*
Connor Bitterman, *Brooklyn Park, Minn.*
†Eric Holdhusen, *Whitefish, Mont.*
Sam Ivory, *Grand Rapids, Mich.*
†Nathan Lyle, *Shakopee, Minn.*
Caleb Maeda, *Rosemount, Minn.*
Anson Martin, *Tacoma, Wash.*
Devonte Merrick, *Dekalb, Ill.*
Ryan Mibus, *Webster, Minn.*
Luke Sargent, *San Diego, Calif.*
Luke Springer, *Bellingham, Wash.*

Horn

Amber Dai, *Beijing, China*
Austin Engelhardt, *Two Harbors, Minn.*
Sandra Gabel, *Plymouth, Minn.*
Abby Grier, *Centennial, Colo.*
Katya Jarmulowicz, *St. Anthony, Minn.*
Katherine McCord, *Hastings, Minn.*
Siena Olson, *Elmhurst, Ill.*
Noah Tibben-Lembke, *Reno, Nev.*
†*Amanda Staab, *Littleton, Colo.*

Trombone

Carson Aldrich, *Woodridge, Ill.*
Natalie DiMundo, *Santa Monica, Calif.*
Jacob Dreifort, *Santa Monica, Calif.*
†*Neil Hutcheon, *Essex Junction, Vt.*
†Chris Schulte, *Plymouth, Minn.*

Bass Trombone

Robb Hallam, *Flossmoor, Ill.*
Astrid Urberg-Carlson, *Minneapolis, Minn.*

Euphonium

Madeline Kessler, *Sycamore, Ill.*
*Erin Magoon, *Menomonee Falls, Wis.*
†Joseph Mahin, *Plymouth, Minn.*
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.*

Percussion

*Danny Barry, *Deerfield, Ill.*
Josh Cameron, *Wyoming, Minn.*
Shea Dickinson, *Oswego, Ill.*
^Megan Hoffhines, *Wilmette, Ill.*
Estelle Huskins, *Rochester, Minn.*
Jack Schabert, *St. Paul, Minn.*
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§ Officer

+ Librarian

♦ Manager

^ Percussion Manager

● English Horn

~ Contrabassoon

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