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# ST. OLAF BAND

TIMOTHY MAHR, *CONDUCTOR*

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## SPRING PERFORMANCE RECORDING



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BROADCAST: MONDAY, MAY 31, 2021

*RECORDED: MAY 16, 2021*  
*SKOGLUND AUDITORIUM*

## An Epic Fanfare from “Three Fanfares” (2015)

Julie Giroux (b. 1961)

Anyone who has met composer Julie Giroux realizes almost instantly that she is a musical force and a true advocate for the arts. Her brief work, *An Epic Fanfare*, was premiered December 17, 2003, at The Midwest Clinic, Chicago, Illinois by The United States Army Field Band, Colonel Finley R. Hamilton, Commander and Conductor. This is a strong work, expressing a bold and positive air with an intimate knowledge of how to create exciting music for the concert band.

Following a childhood filled with musical exploration, she devoted herself to composition during her studies at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith, to name a few. In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours of arriving in Los Angeles, she was at work on the music for the Emmy Award-winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for several Emmy Awards. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in her category. Julie has also been privileged to arrange for Celene Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntyre, Little Richard, Billy Crystal, Michael Jackson, and many others.

Giroux's career has been broad and meaningful, and her works for wind band are part of the core repertoire.

—Program note information gathered from [musicapropria.com](http://musicapropria.com)

## Concertino for Flute in D Major, Op. 107 (2015)

Cécile Chaminade (1857–1944)

arr. Clayton Wilson

Lauren Flaten '21, *flute*

Cécile Chaminade was born in Paris, France on August 8, 1857. She studied with her mother, then with Félix Le Couppey on piano, Marie Gabriel Augustin Savard and Martin Pierre Marsick on violin, as well as Benjamin Godard in composition. She started composing at a young age, and when she performed some of her music for Georges Bizet, he was very impressed. She held her first concert at the age of 18, and since then her career grew steadily. A lot of the pieces she composed are piano pieces and salon songs, which were mostly published, but one of her most famous pieces is the Concertino for Flute, Op. 107, which holds an important place in the flute repertoire. Chaminade toured France several times and travelled to England and the United States for performances and recordings.

Chaminade's Concertino for Flute in D Major, Op. 107 was composed in 1902 on a commission from the Paris Conservatoire for flute and piano. She added orchestration for another concert not long after composing it. The composition starts with a simple, yet decorative tune, and after a more upbeat section, a *cadenza* for the soloist is introduced. The piece ends by recapitulating the opening materials.

—Program note by Amber Dai '22

**Lauren Flaten** is senior flute performance major studying under Dr. Catherine Ramirez. She serves as principal flute in the St. Olaf Band and St. Olaf Orchestra, and plays in the Left Door Woodwind Quintet. With these ensembles, Lauren has had the opportunity to travel to Australia, New Zealand, the Midwest, and California. At St. Olaf, Lauren has been a TRIO mentor, member of Phi Sigma Tau Philosophy Honor Society, and loves playing softball each spring with the band. After graduation, Lauren will be pursuing a master's degree at the University of Colorado Boulder, where she plans to continue studying flute and conducting. She currently serves as the vice president of the St. Olaf Band.

**Darkroom** (2020/21)

Eleanore Harpstead '20 (b. 1997)

(Premiere Performance)

Ella Harpstead is the inaugural Colorado Public Radio Classical Fellow where she is gaining valuable experience in audio production and writing digital content for classical radio. Prior to joining CPR, Ella studied music composition, German, and film studies at St. Olaf College and led several student ensembles while working in the Music Organizations office and at the American Composers Forum. She was also the inaugural Classical Intern with Minnesota Public Radio.

Back in March 2020, the St. Olaf Band was just beginning rehearsals on *Darkroom* when the campus was shut down due to the pandemic. We were unable to premiere the work at that time, and are making good on the promise to present it now.

The composer shares:

*Darkroom* is a work for symphonic band that explores aspects of everyday human challenges from the perspective of my own struggles with mental health. The piece follows a relatively straightforward “bad to good” trajectory, with elements of lightness in darkness and vice versa, as there is rarely a moment where the world holds only one or the other. It begins agitated and unsettled, and ultimately ends in a warm glow.

The title refers to the development of film, and creates a larger photography allegory. The emotions depicted in the piece are snapshots of a particular experience, and are processed and developed in this piece, in the darkroom. The red glow of a darkroom is also so unnatural, like part of a real-life horror film, and proved to be an engaging visual to serve the work’s larger purpose.

Musically, the piece is inspired by the band works of composers Libby Larsen and Julie Giroux. The composition process included listening and score study of their work, as well as research into both composers’ own processes and inspirations. The question I had to answer was “what would Larsen or Giroux do with the musical idea sitting in front of me?” As a result, the piece embraces dissonance but also finds satisfaction in tonality and even cinematic sound.

—Program note by Timothy Mahr

**Tilting Sunward** (2013)

Nova Pon (b. 1983)

(Premiere Performance)

Based in western Canada, Nova Pon has composed in genres ranging from orchestral, chamber music, wind band, and choral, to collaborations with film and dance, to educational and amateur music making. She describes how she “grew up playing piano and synthesizers in a self-taught way,” and composed her first piece at age 10. She was also drawn early on to creativity and beauty in fields ranging from art, philosophy, literature, and architecture. She “strives to maintain a childlike sense of playfulness and discovery, and seek the underlying truths which connect great human endeavors.”

Her education includes an undergraduate music composition degree from the University of Calgary and graduate studies at University of British Columbia, and workshops including film scoring studies at New York NYU/ASCAP Foundation Film Scoring Workshop. Her music has been performed on four continents, and she was made an Associate Composer of the Canadian Music Centre in 2010. Pon states:

*Tilting Sunward* was inspired by the springtimes I spent living near a pond in a remote forested area. In the piece, I sought to evoke the warming winds, dense chatter of frogs, gathering songbirds, dramatic arrival of geese, and more broadly, a sense of an insistent, elemental force, and the gradual stirring and revival of life.

—Program note by Timothy Mahr

## Peace Dancer (2015)

Jodie Blackshaw (b. 1971)

*Peace Dancer* is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

The story *Peace Dancer* is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community, and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance, there is a time when the dancer shakes the eagle down from their headdress to remind the people of the flood.

While this text affords many music-making opportunities, the composer chose to focus on one moment:

We have really lost our way, we have not taught our children love and respect. This is achieved by dividing this short piece into “moments” of meditation, awakening, realization, and humility. It takes you, the audience, on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you. Once you realize the consequences of your actions, remorse and the understanding that there is a need to move forward with grace and humility follows. Thus is the lesson of *Peace Dancer*.

—Program note from University of British Columbia Symphonic Wind Ensemble  
concert program, 18 November 2017 ([jodieblackshaw.com](http://jodieblackshaw.com))

## Glass Ceiling (2015)

Leanna Primiani (b. 1978)

(Premiere Performance)

“Music is architecture in motion, evolving through time and space.”

It is useful to contemplate the above quote from composer Leanna Primiani when encountering her music. An award-winning composer and conductor based in California, Primiani believes that “artistic connection means creating adventurous music by integrating the foundation and balance of the classical tradition with textures and innovations in electronic music.” Her musical voice is unique and wide-ranging, featuring works for orchestra, band, chamber ensemble, solo instruments, chorus and solo voice, film, multimedia, and sound installation. Dreamy ambience, bold textures, and a seamless fusion of synthetic and organic instrumentation mark her contemporary classical aesthetic.

Primiani’s music has been performed in the United States and abroad by major ensembles and at prestigious music festivals. She has enjoyed a career supported by commissions from top orchestras and major artists, and she is also a professional conductor with engagements by institutions such as the L.A. Opera and the National Symphony on her resume. Her ambient classical voice has made her an in-demand composer for feature films, television, and short films.

Concerning her work *Glass Ceiling*, Primiani shares:

The last time the notion of gender equality was on the minds of the American public was in the early 1990s. Since then, most people believe the problem has been solved. This simply is not the case. Although women make up more than half of the students in leading MBA programs and law schools, the ratio of men to women at the very top level of corporate America is 20 to 1. On average, women make only 73 cents for every dollar earned by a man, a figure that has declined from 86 cents in 1995. The glass ceiling, as it has been aptly named, is not simply a barrier for an individual based on the person’s inability to handle a higher-level job. Rather, the glass ceiling applies to women as a group who are kept from advancing simply because they are women.

In this piece, I attempt to portray a day in the life of a working woman. *Glass Ceiling* is a through-composed composition that contains an introduction and numerous distinct sections integrated by various thematic and orchestrational devices. The main theme is first stated by the brass and is developed throughout the work. Five triangles, antique cymbals, and glockenspiel represent the glass ceiling. Finally, sustained chords that begin *piano* then *crescendo* to *fortissimo* represent the woman’s ambition, struggle, and subsequent success.

—Program note by Timothy Mahr

# St. Olaf Band

## Timothy Mahr '78, conductor

### Piccolo

Venus Su, *Taipei, Taiwan*

### Flute

Carter Allen, *Sullivan, Wis.*

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.*

Ethan Kehrberg, *Golden Valley, 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

Ava Bowman Thomas, *Omaha, Neb.*

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.*

Elijah Schouten, *Rochester, Minn.*

### Bass Clarinet

Julian Colville, *Ipswich, Mass.*

Juan-Pablo Guillen, *Minneapolis, Minn.*

†Esmir Hodzic, *Rochester, Minn.*

Matthew Krische, *Glendale, N.Y.*

\*Jessica Neppl, *Apple Valley, Minn.*

### Contralto Clarinet

Jessica Neppl, *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, *Bloomington, Minn.*

### Tenor Saxophone

Emily Nolan, *Guilford, Conn.*

### Baritone Saxophone

Benjamin Schaefer, *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, *Northfield, 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.*

†\*Amanda Staab, *Littleton, Colo.*

Noah Tibben-Lembke, *Reno, Nev.*

### 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.*

### Piano/Celesta

Abel Lifschutz, *Eagle River, Wis.*

### 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.*

Sarah Uttormark, *Plymouth, Minn.*

† Principal/Co-principal

\* Section leader

• Officers & management

+ Librarian

^ Percussion manager

♦ English horn

## 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 Gingerich '11, *coordinator of music organizations*

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

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

## FINE ARTS ADMISSIONS

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

## DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*

David Carter, *department vice-chair*

Barb Barth, *academic administrative assistant – music*

Cheryl Bristol, *academic administrative assistant – music*

Holly King, *instrument repair technician*

## BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*

Joshua Wyatt '05, *associate director of broadcast/media services*

Sean Tonko, *technical media specialist*

Rebecca Beam '18, *production specialist*

