PROGRAM

Symphonic Band


Ms. Dawn Punke, Conductor

from Minnesota Portraits

Dr. Amy K. Roisum Foley, Conductor

Maiden Voyage (2010)                       Shirley Mier

Albanian Dance (2005)                      Shelley Hanson

Dr. Shelley Hanson, Guest Conductor/Composer

Concert Wind Ensemble

Seis Manuel (2003)                        Shelley Hanson

Elegy for Albinoni (2008)                 Shelley Hanson

Dr. Shelley Hanson, Guest Conductor/Composer

Scenes from a Life Danced
  I. Greeting and Tarantella
  II. A Young Girl’s Dream of Ballet
  III. Janus Dance
  IV. Silly Walks and Farewell

Kirsten Malcolm, Dancer
Dr. Amy K. Roisum Foley, Conductor

Jazz Classics Medley (2008)*               Arr. Dean Sorensen
  It Don’t Mean a Thing
  One Note Samba
  I Can’t Get Started
  Blue Rondo Ala Turk

Dr. Douglas Snapp, Trumpet
  Evan Collins, Piano
  Daniel Nonweiler, String Bass
  Ray Stephenson, Drumset

*Premiere Performance
Caribbean Rondo
Caribbean Rondo is based on three traditional tunes from the West Indies, or Caribbean, as the region is most commonly called today.

The “Mango Walk” (or “Mango Song”) became widely known when the Australian-British composer, Arthur Benjamin, used it for his famous Jamaican Rhumba in 1938. “Mango Walk” refers to working in a mango grove or orchard:

My brother did a tell
you not to go mango walk,
Go mango walk, go mango walk,
And not to steal the number 11.
(The number 11 grade of mango is the best quality.)

“Tingalayo” is a children’s song about a most remarkable donkey who can talk and eat with a knife and fork. But as smart as he is, he’s stubborn like all other donkeys:

My donkey yes, my donkey no,
My donkey stop, when I say go.

“Mary Ann” or “Marianne” is perhaps the best known of all calypso tunes. Although often cited as a traditional folk song, “Mary Ann” can be attributed to the calypso artist Rafael (“Roaring Lion”) de Leon, who was the first to sing it. However, the song became best known as performed by Harry Belafonte during the 1950’s calypso craze when calypso was going head to head with rock ‘n roll for popularity. We all know how that turned out.

Pierre LaPlante
A lifelong student and teacher of music, Pierre LaPlante was born September 25, 1943, in West Allis, Wis. He grew up in Sturgeon Bay, Wis. where he was active in the high school band, choir, and theater. LaPlante received a Music Clinic tuition scholarship to attend the University of Wisconsin at Madison, where he earned his Bachelor of Music (1967) and Master of Music (1972) degrees.

In the fall of 1967, LaPlante began his teaching career in the Blanchardville, Wis. public school system (now Pecatonica Area Schools). There, he directed the high school band and chorus. In 1972, LaPlante went to Prescott, Wis. to direct the high school concert band, marching band, and choir. He returned to Blanchardville in 1975 to teach general music for grades K—6 and beginning band. He retired from Blanchardville in 2001.

His many years of working with beginning band students has proven very helpful when writing music that is accessible to young players. An accomplished composer, LaPlante’s catalog of musical works has been performed by high school bands in Australia, Europe, Japan, Saudi Arabia, and the United States.

Minnesota Portraits: Mvt. 1. Hennepin County Dawn (Shrouds of Snow)
Hennepin County Dawn was inspired by my first phone call with my friend Craig Kirchhoff. At the time, Craig had just started as the musical editor for Boosey and Hawkes’ new series called Windependence. The band director I had in college, Robert Cameron, had advised me to submit a piece to Craig titled Blossoms Down. Having never met Craig before, I
didn’t know what to expect. I only knew through tremendously impressive musical accomplishments. Additionally, this came at a time when some other publishers had rejected my submissions. Needless to say, I was nervous to even speak with “Dr. Craig Kirchhoff.”

After Craig and I began to talk, I felt completely at ease. Furthermore, Craig called me back two days after reviewing the piece I sent him, and he told me to send him everything I had ever written. I couldn’t have been more appreciative for his time, gracious manner and the break he gave me in music publishing. I vividly remember that morning in February and I tried to paint a musical picture of what Craig was seeing out of his window in Hennepin County, Minnesota as we spoke on the phone. I imagine a fresh snowfall, with trees shrouded, and the sun rising slowly above them. I do not know if there is another image that possesses the extremes of fragility and grandeur as much as a fresh snowfall on trees lit indirectly by a rising sun.

Samuel R. Hazo

(b. 1966) Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo’s compositions have been performed and recorded world-wide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project’s recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series “Teaching Music Through Performance in Band.” Mr. Hazo’s works have been premiered and performed at the Music Educators’ National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors’ National Association Convention and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchhoff’s University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo’s compositions were listed in a published national survey of the “Top Twenty Compositions of All Time” for wind band.

Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named “Teacher of Distinction” by the southwestern Pennsylvania Teachers’ Excellence Foundation. He received his bachelor’s and master’s degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne’s Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.
**Maiden Voyage**

*Maiden Voyage* is an idealized depiction of a sea voyage aboard a sailing vessel. The piece begins with a moment of calm before the initial launch. The clarinets and other woodwinds play a rollicking sea chantey as the journey begins; then the brass and percussion join in, depicting the splash of waves as the wind and water become rougher. The wind subsides until the boat is completely becalmed, then it gradually picks up again. The piece culminates in the vessel’s triumphant, majestic return home and the successful completion of its maiden voyage.

**Dr. Shirley Mier**

Shirley Mier is a composer, music director, music educator - and, it must be acknowledged, a music theory geek. (Why aren’t there more types of 7th chords?) Shirley composes music of all kinds, in the theatre, concert and educational world.

Whatever the style or genre, her music is rooted in tonality, with harmonic inventiveness, clarity and momentum. It also has plenty of drama and humor, thanks in part to her musical theatre background.

Theatre remains the focus of her activity, composing- and music-directing-wise - but she continues to write concert and educational music, with an ever-increasing focus on concert band. She has set music to texts along the entire sublime-to-ridiculous spectrum, from Alexander the Great to moose, muffins and baby llamas, to Shakespeare, to Soulless, Bloodsucking Lawyers... (and if by chance you’re a lawyer, I am sure you are not that kind...)

In May 2005 Shirley completed her Ph.D. in Composition at the University of Minnesota, where she also earned her M.A. in Composition in 2002 with a minor in Theatre Arts. She earned her B.A. in Music from Grinnell College in 1988. Shortly thereafter, she moved to Minneapolis to do a theatre gig and has lived there ever since - despite the fact that she was born in Florida. (Go figure.) Shirley has taught Music Theory and Ear-Training courses at the U of M and UW-River Falls, and is currently an Instructor of Music at Century College in White Bear Lake, MN.

And - it’s pronounced “Meyer” (not “Meer”) - in case you were wondering...

**Albanian Dance**

Eastern Europe has had a long tradition of brass bands, some of which also include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune Shōta seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-short-short, which is a very common folk dance rhythm in many cultures.

This piece is based on part of the finale of the accordion concerto AccorDances, which was written for accordion virtuoso Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November, 2003 with the composer conducting.
Shelley Hanson (1951, Washington, D.C.) is an American composer. She received her Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University and has been conducting university orchestras and wind ensembles for more than 15 years.

Shelley Hanson’s compositions have been performed on every continent except Antarctica. As a conductor, record producer, and clarinetist, she has performed as a soloist with many ensembles: the Minnesota Orchestra, the Milwaukee Symphony, the North Carolina Symphony, the Las Vegas Philharmonic, the St. Paul Chamber Orchestra, and the U.S. Air Force Band.

Also a conductor, record producer, and clarinetist, she and her band, Klezmer and All That Jazz, have performed her Concerto for Klezmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups. Klezmer and All That Jazz recorded traditional and her original music for the award-winning audio book version of the classic Yiddish folk tale The Dybbuk.

Principal Clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film Out of the Wilderness.

Seis Manuel

Seis Manuel is the third of four sections Shelley Hanson included in her tribute to the islands and mountains of Latin America. Named for Manny Laureano, conductor of the Minnesota Youth Symphonies and Chuck Lazarus’ colleague in the Minnesota Orchestra, this seis is based on a dance form of the Jibaro, the peasant farmers of the mountains of Puerto Rico. Its name derives from its originally being danced by six men or six couples.

Seis Manuel is built on a recurring harmonic pattern called the Seis Mapeyé, over which a singer improvises a melody. Because of the long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos.

Elegy for Albinoni

Elegy for Albinoni is a memorial piece in honor of the prolific but now rarely performed Baroque-era composer Tomaso Albinoni (1671-1751). After an opening theme which sets the ultra-romantic tone of this piece, the second theme is based on rhythmically and harmonically altered versions of a few measures of one of Albinoni’s violin sonatas. The two themes are used in alternation, in fragments, or simultaneously throughout the piece.

Albinoni’s music was admired by one of the greatest composers of his time, J. S. Bach. Though Albinoni was 14 years older than Bach, he outlived him, perhaps partially because, as the independently wealthy son of a paper merchant, Albinoni never struggled financially. Bach used the older man’s bass lines as examples in his teaching, as well as using some of Albinoni’s themes as the basis for some of Bach’s own pieces. Albinoni’s oboe concerto is one of the standards of the oboe repertoire. However, the most familiar piece associated with Albinoni, the well-known Adagio, is actually by the 20th century composer Remo Giazotto, who says he based that piece on several measures of one of Albinoni’s lost works.
Elegy was originally commissioned for string orchestra in 2008 by Breck School (MN) in honor of Claudette Laureano, recipient of the Jean Wigley Award for Outstanding Teaching. A full orchestra version was commissioned in 2009 by the Minnesota Youth Symphonies (Claudette and Manny Laureano, Co-Music Directors). This version was commissioned in 2010 by Adam Sroka and the St. Michael-Albertville (MN) High School Wind Ensemble.

Scenes from a Life Danced
Scenes from a Life Danced, commissioned by the Lawrence University Wind Ensemble, Dr. Andrew Mast, conductor, was premiered by these wonderful musicians on May 17, 2008

The composer states:
Scenes from a Life Danced is a suite of four dance movements that emerged following the passing of my niece in November 2007. Perhaps foremost among the many things that engaged Katie’s artistic, intellectual and physical senses was the freedom and creative expression found in dancing. From her earliest years she was on the move, having discovered in dance that delicate balance of “Hey, look at me!” and the meaningful release of spirit and energy. One got the idea that dance was always more to her than just having fun, although that joyful aspect was certainly at its core.

The first movement, Greeting and Tarantella, introduces the dancer to the listener. Quiet music captures the serenity found when dancers are in repose; that state where one perceives great potential within a calm inner strength. The music unfolds with the introduction of a theme in the piano that cascades slowly at first, but gains speed and power as it progresses. As I worked with this idea, it became apparent I was perhaps writing a tarantella, a centuries-old dance form featuring music that increases in tempo and vivaciousness as it moves forward. Historically, a tarantella is danced after being bitten by a tarantula; the dancer’s movements intensify in an effort to expel the venom.

Until she began attending Lawrence University, Katie participated each December in a local ballet production of The Nutcracker. As she grew older, she envisioned herself dancing the roles she saw the older members enjoying. A Young Girl’s Dream of Ballet finds the dancer in her final role, “The Arabian Dance.” Here, I modeled the music directly after the Tchaikovsky, mimicking the repetitive pattern, the melodic contours and the harmonic progressions found in this dance, although viewing it through a dream-like prism that altered these elements. Now the dance is in 5/8 time, and an octatonic scale (eight tones dividing the octave instead of the usual seven) governs the music.

The music for the third movement emerged as a combination of two very different moods and energies, and came out of me quickly, freely and without any warning. Janus Dance is titled after the mythical Roman god who has two faces to help him watch over doorways, beginnings and endings. Our month of January is named after Janus. Uneasy music opens the dance, delivering quick energy that seems unstable due to its augmented harmonies and confused with its tonal clusters. What happens next came as a complete surprise to me. It’s some kind of modern, urban techno-dance, generated from the opening chord progressions of the first movement — music quite different from anything I’ve written before. This frenetic energy leaves as
quickly as it arrived, and a return to the movement’s opening mood closes, leading to a coda that erupts with new energy that leaves all too soon.

Silly Walks and Farewell is an exploration of a tune that came to me while walking our dog. I knew that the Melee dance troupe at Lawrence University (of which Katie was a member) was going to dance to portions of this work at the premiere, and I saw this as a chance to provide music for the dancers to enjoy life as Katie did, perhaps even improvising a silly walk just for the pure enjoyment of it. The opening section of this movement is jazzy, playful and has a bit of an attitude about it (like Katie). At the end of this music, the sound of an uplifting, fully-voiced chord chimes out 20 times, once for each of Katie’s years among us, interrupting the liveliness of the dance. Gentle music, recalling the opening of the piece, returns briefly as a farewell, quoting at the very end a bit of the piano music I wrote for Katie as a Christmas present in 2001. The final tones drift away from our world to the next.

Dr. Timothy Mahr
Dr. Timothy Mahr is a professor of music at St. Olaf College in Northfield, MN, where he is the Conductor of the St. Olaf Band and teaches courses in composition, conducting and music education. Previous to his 1994 appointment at St. Olaf College, Mahr was Director of Bands at the University of Minnesota, Duluth, for ten years and taught instrumental music at Milaca High School (MN) for three years. Mahr is the principal conductor of the Twin Cities-based Minnesota Symphonic Winds and, while in Duluth, was the founder and conductor of the Twin Ports Wind Ensemble. He is Past President of the North Central Division of the College Band Directors National Association (1999-2001), and has served on the Board of Directors of the National Band Association (1996-98) and was a founding board member of the Minnesota Band Directors Association.

Mahr (b. 1956) graduated with two degrees summa cum laude from St. Olaf College in 1977 and 1978 (B.M. Theory/Composition and B.A. Music Education). In 1983 he received the Master of Arts degree in Trombone Performance from The University of Iowa, where in 1995 he earned a Doctor of Musical Arts degree in Instrumental Conducting.

Mahr is married to Jill Mahr, musician and educator, and they have two daughters, Jenna and Hannah.

Jazz Classics Medley
“Jazz Classics Medley” was originally commissioned in 1996 by the Mankato Symphony Orchestra for a performance with Doug Snapp as the featured guest artist. Dr. Snapp selected Duke Ellington’s “It Don’t Mean A Thing (if it ain’t got that swing),” Antonio Carlos Jobim’s “One Note Samba,” classic jazz ballad “I Can’t Get Started” (made popular by trumpeter Bunny Berigan), and Dave Brubeck’s “Blue Rondo a la Turk.” After sketching out an arrangement that tied the works together in a smooth medley, Dr. Snapp called upon colleague Dean Sorenson at the University of Minnesota to write the full orchestration for the Mankato Symphony.

Dean Sorenson was commissioned this year to re-orchestrated “Jazz Classics Medley” specifically for wind ensemble. Tonight is the premier performance of this arrangement.
Dr. Dean Sorensen

Dean Sorensen is a prolific and highly sought after composer, trombonist, and clinician. His most recent publications, the Standard of Excellence Jazz Ensemble Method, Advanced Jazz Ensemble Method, and Jazz Combo Session, are a "must-have" for developing jazz ensembles and combos.

Dean holds degrees from the University of Minnesota and the Eastman School of Music and is Interim Director of Jazz Studies and Performance at the University of Minnesota-Minneapolis. He spent two years touring the United States and Japan with the Glenn Miller Orchestra, playing trombone and writing many arrangements for the band. Dean is a Yamaha performing artist and maintains an active freelance schedule, playing for touring shows and a wide variety of local groups.

Recent commissions have come from the Augusta State College Jazz Band, the South Jersey Wind Ensemble, and the Chestnut Brass Company. His many compositions and arrangements are published by the Neil A. Kjos Music Company.

Dr. Douglas Snapp

Dr. Douglas Snapp serves as the Director of Jazz Studies, and teaches courses in Brass and Music Industry. In addition to his position at Minnesota State Mankato, Snapp serves as the Executive Director of the JazzMN arts organization, and Artistic Director of the JazzMN Orchestra, a professional jazz orchestra based in Minneapolis (www.jazzmn.org).

Dr. Snapp regularly appears throughout the Midwest as a guest artist and clinician. He has had the privilege to share the stage with over 50 nationally recognized jazz artists such as Dave Brubeck, Arturo Sandoval, Phil Woods, Dave Weckl, and Mike Stern. Snapp received a McKnight "Emerging Artist" grant in 2008 and received Downbeat magazine awards in the Big Band, Combo, and Vocal Jazz categories. In the classical area, Snapp played principal trumpet in the Mankato Symphony for 20 years, and continues to perform in the Minnesota Valley Brass Quintet.

Dr. Snapp served as president of the Minnesota chapter of the International Association for Jazz Education (IAJE), and more recently, served on the steering committee that formed the Jazz Education Network (JEN).

Snapp's other area of expertise is Music Technology. He formerly served on the SmartMusic software development team at Make Music, Inc., and has presented music technology workshops throughout the Midwest. Snapp continues his relationship with Make Music contributing to educational components of SmartMusic jazz titles released each year.

Dr. Snapp received his doctorate from the University of Northern Colorado, where he also served as Assistant Director of Jazz Studies. He received his Bachelors and Masters degrees from the University of North Texas, where he had the privilege to perform in the prestigious One o’ Clock Lab Band and UNT Jazz Singers, and direct one of the jazz lab bands.

Dr. Snapp currently directs the jazz bands, jazz combos, and vocal jazz ensembles in addition to teaching trumpet, jazz pedagogy, brass methods, and music technology at Minnesota State Mankato.