



BETHEL WIND SYMPHONY

Spring Tour 2017

Steven Thompson, Conductor



BETHEL
UNIVERSITY

Department of
Music

BETHEL WIND SYMPHONY TOUR PROGRAM 2017

Pieces will be selected from the following:

Gavorkna Fanfare Jack Stamp (1991)

Dancing on Water Frank Ticheli (2015)

As the Scent of Spring Rain... Jonathan Newman (2003)

Symphonic Fanfare Mark Camphouse (2005)

Equus Eric Whitacre (2000)

— Intermission —

Ignition Todd Stalter (2011)

Easter Monday on the White House Lawn John Philip Sousa (1928)

From Tales of a Traveler Suite

Arranged by Harold Gore

O Magnum Mysterium Morten Lauridsen (1994)

Arranged by H. Robert Reynolds

That They Might Lovely Be RHOSYMEDRE/John David Edwards (2012)

Arranged by Jonathan Veenker

Glorified (Fantasy on ENGELBERG) David Gillingham (2009)

PROGRAM NOTES

GAVORKNA FANFARE

This miniature fanfare was the first Stamp wrote (free of charge) for concert band and its success launched him to a new level of fame. This brisk and energetic fanfare is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp’s conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference. The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

—*Notes taken from http://fswinds.org/pgm_note.html*

DANCING ON WATER

The composer provides these program notes: “*Dancing on Water*” is a joyous seven minute tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick’s love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This ‘song and dance’ might have been sufficient as the work’s material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish.” Dr Ticheli attributes his inspiration for the opening dance to the dances of Stravinsky in its crispness, orchestration, and particularly, use of accents. The image of the center section is of a boat on a calm day when the sea is like glass and the boat glides through the water. Attractive as a smooth sea is however, there is still a need for some wind in one’s sails, expressed by the playful eighth note passages interjected intermittently, just enough to keep the boat, and the piece moving.

—*Notes taken from the score*

AS THE SCENT OF SPRING RAIN...

This work for Wind Ensemble takes its title from a translation of the evocative first line of a love poem by Israeli poet Leah Goldberg. Newman writes: “The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from a memory of it, which was so special to me that I didn’t want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I remember most from the poem.”

—*Notes taken from the score*

SYMPHONIC FANFARE

Symphonic Fanfare begins with nobility and exuberant brass fanfares. A lyric and reflective middle section provides contrast before the composition concludes in a martial and majestic manner. It was commissioned by the Wheaton (Illinois) Municipal Band to celebrate their 75th anniversary.

—*Notes taken from the score*

EQUUS

Eric Whitacre writes: “At the Midwest Band convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1, 1997. Two years later I still couldn’t show him a single note.”

“That’s not to say I hadn’t written anything. On the contrary, I had about 100 pages of material for three different pieces, but I wanted to give Gary something very special and just couldn’t find that perfect spark.”

“Around this time my great friend and fellow Juilliard composer Steven Bryant (*Monkey, Chester Leaps In*) was visiting me in Los Angeles, and as I had just bought a new computer I was throwing out old sequencer files, most of them sketches and improvisational ideas. As I played one section Steve dashed into the room and the following conversation ensued:

Steve: What was that?

Me: Just an old idea I’m about to trash.

Steve: Mark my words, if you don’t use that I’m stealing it.

“The gauntlet had been thrown.”

“That was the spark but it took me a full eight months to work out. There are a lot of notes, and I put every one on paper before sequencing it into the computer. I wanted to write a *moto perpetuo*, a piece that starts running and never stops (*Equus* is the Latin word for ‘horse’), that would also be a virtuosic show-piece for winds. The final result is something that I call ‘dynamic minimalism,’ which basically means that I love to employ repetitive patterns as long as they don’t get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it.”

“*Equus* is dedicated to my friend Gary Green, the most passionate and patient conductor I know.”

—*Notes taken from the score*

IGNITION

Ignition is a blindingly fast, raucously energetic concert opener that derives its title from the consecutive rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the “spark” of creativity, and as a “celebration in sound” for those who find and follow their own true life’s passion and pass it along to others, “igniting” the flame for another generation. It was written for the Atlanta Youth Wind Symphony and their conductor, Scott Stewart, who have been steadfast supporters of Todd Stalter’s compositions, as a musical “Thank you!” from a grateful composer.

—*Notes taken from score*

EASTER MONDAY ON THE WHITE HOUSE LAWN

Dolly Madison, charming wife of the President, initiated a practice of Easter egg rolling at the capitol in 1816.The 44th Congress banned egg rolling on the grounds in 1880, whereupon President Rutherford B Hayes invited children to continue the activity on the White House Lawn. The tradition continues to this day. President Benjamin Harrison introduced music for the event in 1889 with Sousa directing the Marine Band. Sousa recorded his memories of the event, “With the children rolling eggs, dancing, and romping, a scene of animation persists itself; the elders, from the President to the merest passerby look on the scene with joy and pleasure.” He also recorded his memories musically by adding a movement, “Easter Monday on the White House Lawn”, to the suite *Tales of a Traveler*, composed 17 years earlier.

—*Notes taken from <http://www.austinsymphonicband.org/files/JointForcesProgram.pdf>*

O MAGNUM MYSTERIUM

O Magnum Mysterium is a responsory chant from the Matins of Christmas. Many composers have rendered the chant into contemporary settings. Premiered in 1994, Morten Lauridsen’s original choral rendition has become one of the world’s most performed compositions. The band transcription by H. Robert Reynolds has retained the flow and beauty of the choral original. Morten Lauridsen wrote: “For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” The variety of color and dynamics has been achieved through skillful blending of the brass and woodwinds. The thinly scored passages reflect the sacredness of the event, while the tutti sections resonate with warmth and richness.

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent
Dominum natum,
jacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia.

*O great mystery,
and wonderful sacrament,
that animals should see the
new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!*

—*Notes taken from http://fswinds.org/pgm_note/notes_kl.html#Lauridsen*

THAT THEY MIGHT LOVELY BE

“My song is love unknown, My Savior’s love to me; Love to the loveless shown, That they might lovely be.” I knew the title of this 17th century hymn by Samuel Crossman through the Vaughan Williams organ prelude based on the Welsh tune RHOSYMEDRE (*Lovely*). It was Steven Thompson who introduced me to the text at a Music Department chapel and proclaimed it as his favorite hymn. The piece begins with what may be deemed as “loveless” sounds and through some significant strife, the sounds become “lovely”. In the last section, the hymn tune is played by the brass amidst the repetitive melodic fragments in the woodwinds and mallet percussion bringing to mind the closing verse of the hymn:

Here might I stay and sing,
No story so divine;
Never was love, dear King!
Never was grief like Thine.
This is my Friend, in Whose sweet praise
I all my days could gladly spend.

—*Notes by the composer*

GLORIFIED

Glorified was commissioned by the Messiah College Symphonic Winds conducted by Bradley Genevro. The work is based on the hymn tune, ENGELBERG by Charles Stanford, better known as *When in Our Music God is Glorified*, words written by Fred Green. The work is constructed as a fantasy with five sections exploiting the hymn tune in various ways preceded by an introduction and ending with a coda.

—*Notes taken from the score*

When in our music God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried *Alleluia!*

How often, making music, we have found
a new dimension in the world of sound,
as worship moved us to a more profound *Alleluia!*

So has the Church, in liturgy and song,
in faith and love, through centuries of wrong,
borne witness to the truth in every tongue, *Alleluia!*

And did not Jesus sing a psalm that night
when utmost evil strove against the Light?
Then let us sing, for whom he won the fight, *Alleluia!*

Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always
Alleluia! Amen.

BETHEL UNIVERSITY WIND SYMPHONY 2016-17

FLUTE I

Mackenzie Henson (SO) ^
Annandale, MN

Kathryn Magnuson (SO) +
Blaine, MN

Alex Mason (SR)+
Beaverton, OR

Anna Pederson (JR)
Kinshasa, Democratic
Republic of Congo

Lydia Stein (SR)*
Lino Lakes, MN

FLUTE II

Abby Boyer (FR)
Lino Lakes, MN

Sarah Curtiss (FR)
Willmar, MN

Samantha Nicklaus (FR)
Cologne, MN

Rachel Sandquist (FR)
North St. Paul, MN

OBOE/ENGLISH HORN
Blake Burgstahler (SO)
Plymouth, MN

BASSOON I
Nathan Li (SR)*
Plymouth, MN

BASSOON II
Bob Oganovic (guest)
Minneapolis, MN

Paige Silfugarian (SR)
Elburn, IL

CLARINET I

Melinda Aasen (SR)
Sioux Falls, SD

Anna Bauer (JR)
Annandale, MN

Anna Rubsam (SR)*
Cedar Rapids, IA

CLARINET II

Isabel Bosch (SO)
Sioux Falls, SD

Paige Stewart (FR)
Worthington, MN

CLARINET III

Carli Anderson (FR)
Onalaska, WI

Anita Stasson (SO)
Apple Valley, MN

BASS CLARINET

Molly Magnuson (SR)
St. Cloud, MN

ALTO SAXOPHONE I

Keegan Feller (SO)
Maplewood, MN

Lucy Reiber (JR)*
Bloomington, MN

ALTO SAXOPHONE II

Elizabeth Ciesluk (SR)
Pequot Lakes, MN

TENOR SAXOPHONE

Christina Johnson (FR)
Wausau, WI

Mackenzey Thunem (SO)
Bemidji, MN

BARITONE SAXOPHONE

David Jankowski (FR)
Forest Lake, MN

CORNET I

Sarah Annis (FR)
Omaha, NE

Sarah Grant (JR)
Lonsdale, MN

Daniel Sievert (SR)*
St. Francis, MN

CORNET II

Mitchell Lahm (SR)
Montrose, CO

Stephen Tetzlaff (SR)
Minnetonka, MN

Daniel Upcraft (SO)
Maple Lake, MN

CORNET III

Madison Ryan (SO)
Sioux City, IA

Caleb Wenck (JR)
Maple Grove, MN

HORN I

Allison Gray (FR)*
Hillsboro, KS

HORN II

Sophia Burville (JR)
East Bethel, MN

HORN III

Andrea Holsten (guest)
New Brighton, MN

HORN IV

Jonathan Veenker (guest)
New Brighton, MN

TROMBONE I

Ella Johnson (SR)*
Eden Prairie, MN

TROMBONE II

Seth Erickson (SR)
Waconia, MN

TROMBONE III

Chad Green (guest)
New Brighton, MN

EUPHONIUM

Kayla Hewitt (JR)
Bemidji, MN

Sam Johnson (SO)
Eden Prairie, MN

TUBA

Ryan Julius (SR)*
Mason City, IA

Calvin Taylor (SO)
Park Rapids, MN

PERCUSSION

Elizabeth Ciesluk (SR)
Pequot Lakes, MN

John Chouinard (FR)
Yuma, CO

Robbie Edwards (SR)
Augusta, WI

Christy Fisher (JR)
Onalaska, WI

Levi Nelson (SO)*
Lino Lakes, MN

Katie Sandquist (FR)
North St. Paul, MN

Abbey Sharp (FR)
Elk River, MN

HARP

Hannah Prange (JR)
Elk River, MN

PIANO

Abbey Sharp (FR)
Elk River, MN

* Principal

+ Piccolo

^ Section Leader



THE BETHEL UNIVERSITY WIND SYMPHONY

The Bethel University Wind Symphony comprises more than 50 wind, brass, and percussion players. Many of the instrumentalists are music majors; however, students from nearly all academic disciplines participate.

The Bethel University Wind Symphony has a long history of performance excellence and has been noted as one of the best private college or university bands in the Upper Midwest. The ensemble's repertoire is selected from the finest traditional and contemporary works for symphonic band, and its inspirational programs are noted for their variety, appealing to audiences of all ages.

The Bethel University Wind Symphony tours throughout the United States and abroad giving performances for churches, schools, and civic organizations.



STEVEN B. THOMPSON, CONDUCTOR

Steven B. Thompson joined the Bethel University faculty in September 2002 as director of instrumental activities and professor of music. He received a bachelor of music education degree from the Wheaton College Conservatory, a master's degree in trumpet performance from the Peabody Institute of The Johns Hopkins University, and a doctor of arts degree in instrumental conducting from the University of Northern Colorado. Prior to coming to Bethel University, Thompson taught in Minnesota and Connecticut public schools, as well as served on the faculty at Waldorf College in Forest City, Iowa.

Thompson has played with the Annapolis Symphony, the Greeley Philharmonic, the Mississippi Valley Chamber Orchestra, the Austin Symphony, and the Rochester Symphony. He has appeared as a soloist with the Austin Symphony, the Bethel Chamber Orchestra, and the Clear Lake (IA) Municipal Band. He is sought after as a clinician and adjudicator, having served throughout Iowa and Minnesota.

His bands have performed to great acclaim across the country and overseas. In February 2015, the Bethel Wind Symphony was one of two university bands to be invited to perform at the annual Minnesota Music Educators Association Mid-Winter Conference in Minneapolis. Following the success of the Wind Symphony's 2011 concert tour of Malaysia and Singapore, Thompson brought the group back to the continent in 2015 for a tour of South Korea.



DEPARTMENT OF MUSIC AND BETHEL UNIVERSITY

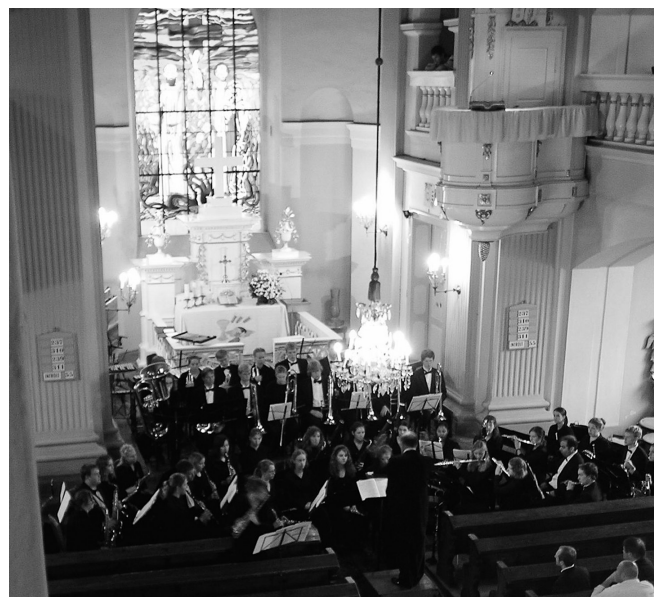
The Department of Music at Bethel University is highly regarded for its commitment to excellence in teaching and its outstanding performance organizations. The Bethel Choir, Wind Symphony, and Chamber Orchestra tour extensively throughout the United States and abroad. These groups, along with Bethel's other performance ensembles, perform together in Bethel's annual Festival of Christmas, Jazz in the Great Hall, and Classics in the Great Hall concerts. The Philharmonic Orchestra, Chapel Choir, Men's Choir, Women's Choir, Jazz Orchestras, Handbell Ensemble, and string and wind chamber ensembles offer additional performance opportunities.

The distinguished music faculty guide students through specialized courses of study leading to bachelor's degrees

in music education, applied performance, and composition. In addition to the bachelor of music degrees, a bachelor of arts degree in music is offered with emphases in vocal, instrumental, keyboard or music composition. It is also possible to combine a bachelor of arts degree with another major. Frequent double majors combine music with Business, Biblical and Theological studies, English, or pre-Music Therapy, but many other combinations are also possible. A minor in music is also available.

Bethel's performance facilities include the 1,700-seat Benson Great Hall in the Lundquist Community Life Center, completed in the fall of 1994, which is recognized as one of the finest concert halls in the Upper Midwest. With its 67-rank Blackinton Organ installed in 2002, Benson Great Hall is the only concert hall in the Twin Cities with a pipe organ.

Bethel University is a leader in Christ-centered higher education with nearly 5,000 students from 49 states and 21 countries enrolled in undergraduate, graduate, seminary, and adult education programs. Based in St. Paul, Minnesota, with an additional seminary location in San Diego, California, Bethel offers bachelor's and advanced degrees in nearly 100 fields. Educationally excellent classroom-based and online programs equip graduates to make exceptional contributions in life-long service to God and the world.



Left: Bethel Wind Symphony performance in Evangelical Lutheran Church, Wisla, Poland

DEPARTMENT OF MUSIC FACULTY

Kimberly Allmann, M.M., *Horn*
 Trudi Anderson, M.M., *Flute*
 Jeffrey Brueske, M.M., *Jazz Bass*
 David Crittenden, D.M.A., *Guitar*
 Gary Crowe, M.M., *Saxophone*
 Emily Hagen, M.M., *Viola*
 Angela Waterman Hanson, D.M.A., *Violin*
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 Merilee Klemp, D.M.A., *Oboe*
 Zachary Miller, B.M., *Jazz Percussion*
 Cheryl Oie, B.M., *Voice, Class Voice, Coordinator of Music Organizations*
 Tina Juan Park, D.M.A., *Piano, Class Piano*
 Gene Peterson, D.M.A., Associate Professor of Music
Director of Choral Activities, Bethel Choir, Women's Choir, Men's Choir, Chapel Choir, Festival Choir, Conducting
 John Povolny, M.M., *Percussion*
 Mark Rhoads, D.M.A., Professor of Music
Music Education, Women's Choir, Men's Choir, Chapel Choir, Music and Worship
 Stephen Self, Ph.D., D.M.A., J.D., Professor of Music
Music History, Music Theory, Piano, Organ
 Carrie Shaw, D.M.A., *Voice*
 Kevin Shull, M.M., *Manager of Music Organizations, Handbell Ensemble Director*
 Pam Sohriakoff, M.M., *Staff Accompanist*
 Gerard Sundberg, D.M.A., *Voice*
 Steven Thompson, D.A., Professor of Music
Director of Instrumental Activities, Wind Symphony, Chamber Orchestra, Philharmonic Orchestra, Conducting, Methods, Trumpet
 Emily Urban, B.F.A., *Staff Accompanist*
 Marshall Urban, M.M., *Voice*
 Jonathan Veenker, Ph.D., Associate Professor of Music
Department Chair, Director of Vocal Activities, Director of String Activities, Composition, Music Theory, Music Technology
 Catherine Victorsen, M.M., *Harp*
 Hong Wang, D.M.A., *Cello*
 Richard Wyland, M.M., *Clarinet*
 Larry Zimmerman, M.M., *Trombone, Euphonium, Tuba*

WIND SYMPHONY 2017 TOUR ITINERARY

Friday, March 10 | 7 p.m. Concert

Algona High School
Ed and Betty Wilcox Performing Arts Center
601 South Hale
Algona, IA 50511
515.295.7207

Monday, March 13 | 6 p.m. Concert

with Chappelow K-8 Arts Magnet School
Greeley Central High School
Foundation Hall
University of Northern Colorado
1516 8th Avenue
Greeley, CO 80631
651.638.6568

Tuesday, March 14 | 10 a.m. Concert

Dr. MLK, Jr. Early College
19535 East 46th Avenue
Denver, CO 80249
720.424.0420

Wednesday, March 15 | 10 a.m. Concert

Pikes Peak Christian School
5905 Flintridge Drive
Colorado Springs, CO 80918
719.598.8610

Sunday, March 19 | 6 p.m. Concert

Calvary Community Church
1200 Roosevelt Road
St. Cloud, MN 56301
651.638.6568
www.calvarystcloud.org

Friday, March 24 | 7:30 p.m. Home Concert

Benson Great Hall
3900 Bethel Drive
Arden Hills, MN 55112
651.635.8642



BETHEL
UNIVERSITY

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