University of St. Thomas

STRING ORCHESTRA

Minnesota Music Educators Association
2015 Midwinter Clinic

10:30 a.m. Friday, Feb. 13, 2015
Styres’ Rally

Styres’ Rally is a piece full of energy from start to finish. With driving rhythms, double-stops, and ensemble solos, this work incorporates spirited aspects of fiddle and blues music. Both styles are fused together for an exciting, rapidly paced work. – Alexander Safford

Brook Green Suite

1. Prelude
2. Air
3. Dance

The Brook Green Suite for strings was written in 1933 during Holst’s stay in the hospital (where he was to die in May 1934). It was written for his pupils, the orchestra at St Paul’s Girls School; He wanted to write a piece in a contemporary mature style that was accessible for his students to perform, he felt they deserved better than simple orchestrations from keyboard originals or ‘watered down’ pieces. It was probably named after Brook Green because that was the location of his wedding to his wife, Isobel, in 1901. It could have also been named after the Brook because of its proximity to the school.

The “Prelude” is based on the descending C major scale; in fact the cellos cover it in two octaves. The “Air” sounds as if it was based on English folk song, but most likely it was not; Holst had become so acquainted with folk song during his life that a lot of his created melodies were very similar to them (take for instance the choral piece, This Have I Done For My True Love, which audience members thought was a folk song arrangement when in actuality the melody was Holst’s own.) The structure of the “Air” is reminiscent of the counterpoint of The Lyric Movement, full of enharmonic relations and somewhat austere. This is a trait of most of his later works. The “Dance” is based on a melody heard while he was in Sicily.

Originally, the piece contained a movement “Gavotte,” but was removed after the premiere performance, which also happened to be the last concert that Holst attended.

Sinfonia Concertante KV320e

Wolfgang Amadeus Mozart

I. Allegro

Featuring the UST Faculty String Trio

Mozart’s only work for violin, viola and cello with orchestra unfortunately remained incomplete. The unusual scoring, the transposed notation of the viola principale part and the autograph’s handwriting place the fragment into the vicinity of the Sinfonia Concertante for Violin and Viola K. 320d. Thus, the only possible date of the composition must be summer or autumn of 1779. The autograph kept in the Salzburg Mozarteum bears the title: “Sinfonia concertante tre istromenti Violinio, Viola e Violoncello.”
I Wonder As I Wander

**John Jacob Niles/arr. Krogstad**

*I Wonder As I Wander* is a Christian folk hymn, typically performed as a Christmas carol, written by American folklorist and singer John Jacob Niles. The hymn has its origins in a song fragment collected by Niles on July 16, 1933.

While in the town of Murphy in Appalachian North Carolina, Niles attended a fundraising meeting held by evangelicals who had been ordered out of town by the police. In his unpublished autobiography, he wrote of hearing the song:

> A girl had stepped out to the edge of the little platform attached to the automobile. She began to sing. Her clothes were unbelievable dirty and ragged, and she, too, was unwashed. Her ash-blond hair hung down in long skeins.... But, best of all, she was beautiful, and in her untutored way, she could sing. She smiled as she sang, smiled rather sadly, and sang only a single line of a song.

The girl, named Annie Morgan, repeated the fragment seven times in exchange for a quarter per performance, and Niles left with “three lines of verse, a garbled fragment of melodic material—and a magnificent idea.” Based on this fragment, Niles composed the version of “I Wonder as I Wander” that is known today, extending the melody to four lines and the lyrics to three stanzas. His composition was completed on October 4, 1933. Niles first performed the song on December 19, 1933 at the John C. Campbell Folk School in Brasstown, North Carolina.

*I Wonder As I Wander* has been set by several composers, such as Britten, Berio and Rütti, for a variety of settings. This setting by Bob Krogstad is an outstanding example of Nile’s haunting melody set for strings.

Orientale from Novelettes, Op. 15

Alexander Glazunov (1865-1936) lived during a very transitional period of Russian Music history. He was part of the Romantic school of Russian music following in the tradition of Tchaikovsky, like his fellow composers Borodin and Rimsky-Korsakov. His Op. 15 was first given the title “Suite”, and after a friend’s recommendation he changed the name to “Novelettes.” The five movements are of contrasting style, but beautifully reminiscent of their particular themes: Alla Spagnuola, Orientale, Interludium in modo antico, Valse, and All’ Ungherese.

La gota fría

Emiliano Zuleta, known as “The Old Mile,” was a composer, accordionist and singer of “vallenato” - a traditional practice from the Colombian Caribbean that had a notorious national impact. *La gota fría* (The cold drop) refers to a kind of torture conducted by criminals, which consisted of letting ice water slowly drop on the head. Emiliano Zuleta composed the work in 1938. It was first recorded by Guillermo Buitrago and disseminated widely by Carlos Vives in the 1990’s. This arrangement, commissioned by the Ministry of Culture of Colombia as part of the Bicentennial celebration of National Independence, evokes different versions of the song and incorporates material and language resources from popular Caribbean musical practices. One version of the story behind the work is that it was an argument between Zuleta and his friend and composer nemesis Lorenzo Morales, also known as “Moralito” as to who was the better composer and musician. Story has it that Moralito was so worked up and frustrated by the argument that he ran off in a cold sweat. The work ends with Zuleta calling after his friend, but to no avail.
UST String Orchestra

**Violin I**
Madison Winston - *Concert Master*
Alud Arriola
Mary Billion
Megan Gossfeld
Samuel Stitch
Maria Post
Emma Salmi
Emily Dehart

**Violin II**
Claire Sayers - *Principal*
Elsa Lagenwalter
Kelly DeBoom
Kaeli Hefferan
Claire Rossez
Emma Miller
Courtney Wellman
Sarah Schwabenbauer

**Viola**
Cassandra Schwetz - *Principal*
Lisa DiGirolamo
Kevin Railsback
Christiana Martin

**Cello**
Patrick Burns - *Principal*
Bailey Stubbe
Emily Heimerman
Justine Howell
Tyler Shepherd

**Bass**
Samantha Kaplan
Joshua Schwalbach
Matthew J. George, conductor

Matthew J. George holds a D.M.A. degree in conducting from the University of North Texas, a M.M. degree in music education from Southern Methodist University, and a B.M. degree in music education and trumpet performance from Ithaca College. Dr. George is Professor of Music, John Ireland Distinguished Professor, Director of Bands and Orchestra and Chair of the Department of Music at the University of St. Thomas in St. Paul, Minnesota. Recently, he was named the 2013-14 Professor of the Year at UST. In addition, he was recently appointed consultant, guest lecturer and conductor for the Music Education Center at Xi’an Jiaotong University in Xi’an, China. He has taught in public schools in New York and in Texas as well as at the University of North Texas and Southern Methodist University.

Dr. George is active as a conductor and clinician/lecturer which have taken him across the U.S., Canada, Mexico, Cuba, Costa Rica, continental Europe, Ireland and the UK, Australia, Japan, China, Thailand, Brazil, Paraguay, Argentina and India. He maintains a busy schedule as a conductor in both professional and educational settings, and is currently Music Director of Grand Symphonic Winds. He is also the founder and past Music Director of the Banda Sinfónica at the Escuela Nacional de Musica in Mexico City, Mexico. Appearing as a guest conductor throughout the world, he regularly works with professional orchestras and bands as well as festival groups of all ages. Some such groups include the Brazilian Wind Orchestra, The São Paulo State Band, Orquesta Ouro Preto (Brazil), Orquesta Sinfónica de Guanajuato (Mexico), the National Youth Wind Orchestra of Great Britain, Queensland Conservatorium Wind Symphony (Australia), Birmingham Symphonic Winds (UK), the Banda de Madrid, the Banda de Bilbao Musika (Spain), the National Symphony Orchestra of Paraguay, and the Band of the People’s Liberation Army (China). George has served as the Artistic Director of several international music festivals, including events held in England, Australia and China in such prestigious venues as the Sydney Opera House in Sydney, the Oriental Arts Center in Shanghai and the Forbidden City Concert Hall in Beijing.

Dr. George regularly leads his ensembles to performances at major music conferences including those for the Minnesota Music Educators Association, the College Band Directors National Association, the Music Educators National Association and The Midwest Clinic. He has led his ensembles on performance tours throughout the United States and abroad, having performed in such venues as the Sydney Opera House (Australia), in the National Theatres of Mexico, Cuba and Costa Rica, The National Center of Performing Arts (The “Egg”) in China as well as some of the finest concert halls in Japan and Italy. Live national radio broadcasts include appearances on National Public Radio (US), IMER (National Mexican Radio) and the Australia Broadcast Company. His ensembles have also appeared on PBS television in the United States. Under his direction, the UST Symphonic Wind Ensemble appears on the Innova record label, distributed by Naxos, with three compact discs and three forthcoming - Road to the Stars, Out of Nowhere, and, From All Sides.

Active as a clinician and lecturer, Dr. George regularly appears at music conferences throughout the world, such as The Midwest Clinic, speaking on subjects of conducting pedagogy, the performance of wind literature and commissioning new music. He is sought internationally to sit on adjudication panels and has done so for such events as the National Concert Band Festival of Great Britain, the Chinese National Band Festival, the Shanghai International Music Festival, the St. Patrick’s Festival in Dublin, Ireland and the Certamen de Valencia in Spain.

Dedicated to the creation of new works for wind band and string orchestra, his credits of commissioned works by prolific national and international composers number near eighty. Included among the composers commissioned are Luis Serrano Alarcón (2), William Banfield, Norman Bolter, Andrew Boysen (5), James Callahan (2), Loris Chobanian, Nigel Clarke (3), Roger Cichy (4), Randall Davidson, Nicholas D’Angelo, Martin Ellerby (5), Aldo Forte, Cary John Franklin, Gregory Fritze, John Gibson (2), David Gillingham, Joan Griffith, Kenneth Hesketh, Ralph Hultgren (5), Stephen Jones, Timothy Mahr, Dale McGowan, Martha Mooke, Luis Nani (2), Hudson Nogueira, Boris Pigovat, Chen Qian (2), Victoriano Valencia Rincon, Rolf Rudin, Jesús Santandreu, Lawrence Siegel, Dean Sorenson(3), Philip Spark, Jim Stephenson(2), Shamir Tandon, Frank Ticheli, Kit Turnbull, Dana Wilson and Guy Woollenden. Consortium commissions include music by Warren Benson, Carol Barnett, Robert Bradshaw, Andrew Boysen, Chen Yi, Mary Ellen Childs, Todd Coleman, Adam Gorb, Shelly Hanson, Jennifer Higdon, Daniel Kallman (3), David Maslanka, Clark McAllister, Stephen Paulus, Rolf Rudin and Jack Stamp.

A participating member in several professional scholarly organizations, he currently serves as the chair of the New Music Committee for the College Band Directors National Association (CBDNA) and he served as president of the North Central Conference of
CBDNA. He was also on the Board of Directors for the Minnesota Band Directors Association. He is an elected member of two honorary fraternities, Pi Kappa Lambda and Phi Beta Mu. He is also an active member of the Conductor’s Guild, American Composers Forum, National Band Association, Music Educators National Conference, the Minnesota Music Educators Association and the World Association for Symphonic Bands and Ensembles.

The UST Faculty String Trio

Allison Ostrander, violin

Violinist Allison Ostrander pursues an active freelance career as an orchestral performer, chamber musician, and studio teacher. She currently performs as concertmaster of the Minnesota Opera, a member of the IRIS Orchestra, The Four Voices String Quartet and as a regular substitute with the St. Paul Chamber Orchestra and the Minnesota Orchestra. Previously, she has held positions with the Naples Philharmonic and as assistant concertmaster of The Wisconsin Chamber Orchestra. In 1999, Ms. Ostrander was awarded a fellowship with both the New World Symphony, under the direction of Michael Tilson Thomas, and the Aspen Music Festival. An avid chamber musician, she has performed in the chamber music series at Spoleto as well as the Painted Sky Chamber Music Festival held in Flagstaff, Arizona. Ms. Ostrander can be heard on the Naxos label performing Steven Hartke’s Rose of the Winds string octet with members of the IRIS orchestra and the Lifescapes label performing music of J.S. Bach with the Four Voices String Quartet.

David Auerbach, viola

Violist David Auerbach earned a performance Doctorate from Stony Brook University in December 2007, where he was a scholarship student of Katherine Murdock. Previously, he earned a Masters Degree at the Juilliard School under the tutelage of Samuel Rhodes, and a Bachelor of Science Degree from the University of Wisconsin-Madison, with majors in both Music Performance and Molecular Biology. As a soloist, Mr. Auerbach has given numerous recitals throughout New England and the Midwest, and has been a prizewinner in several competitions, including the 2005 Chicago Viola Society Solo Competition. A dedicated chamber musician, Mr. Auerbach has participated in the music festivals of Ravinia, Kneisel Hall, and Norfolk, and he has performed with chamber groups several times in Carnegie’s Weill and Zankel Recital Halls. Since moving to the Twin Cities in the fall of 2007, Mr. Auerbach has been a regular substitute with the St. Paul Chamber Orchestra and the Minnesota Orchestra, and is the Principal Violist of the Minnesota Opera Orchestra.

Rebecca Arons, cello

Cellist Rebecca Arons, D.M.A, is an active performer, producer, music contractor and teacher. She has played with the Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Mill City Summer Opera and has been a member of the Minnesota Opera Orchestra for 16 years. Dr. Arons has served as adjunct professor at Gustavus Adolphus College and on the faculty of MacPhail Center for the Arts, St. Paul Conservatory for the Performing Arts, Chapel Hill Chamber Music Festival and has taught at Ramsey Center for Performing Arts and St. Paul Academy.

Rebecca has produced over twenty albums on the Lifescapes label for Target, selling over a million copies worldwide, and has recently helped produce and place music from AMC’s series, Mad Men in Target stores. She is currently principal at RDA Productions, LLC and STRINGGenius (music production and music contracting). Rebecca has played over thirty touring broadway productions, recorded the Original Cast Recording of Disney’s Lion King and also appeared with a variety of artists from Pavarotti to Josh Groban, Mariah Carey and Prince. She has performed live on National Public Radio with Garrison Keillor’s, “A Prairie Home Companion,” live on Minnesota Public Radio with Dessa and has performed with and produced music for Regis Philbin. She is a founding member of the Four Voices String Quartet and the alternative rock band, And The Professors with Adam Levy.

Dr. Arons received her Bachelor of Music Degree from Oberlin Conservatory and her Master and Doctoral Degrees in Performance from the University of Minnesota School of Music.
University of St. Thomas

Founded in 1885, the University of St. Thomas is a Catholic, comprehensive university that fosters a tradition of service to the public and an energetic, thoughtful approach to the challenges of contemporary life.

Located in the Twin Cities, St. Thomas students are connected to employment opportunities, cultural events and volunteer activities. We are a campus connected to community to meet the challenges of today.

Serving more than 10,000 students, St. Thomas offers bachelor’s degrees in over 90 major fields of study and more than 60 graduate degree programs including master’s, education specialist, juris doctor and doctorates. Visit us at www.stthomas.edu.

Music at St. Thomas

The mission of the University of St. Thomas Department of Music is to provide outstanding music instruction through our progressive curriculum, enabling students to realize their full potentials in the development of their musical, artistic and career goals. Our accomplished faculty provide and model musical and academic excellence while mentoring students in a creative environment which in turn enhances the cultural, spiritual and intellectual life of the university and community.

The Department of Music offers a wide variety of programs for its students in the undergraduate program and the Graduate Programs in Music Education. Each program places an emphasis on quality music instruction that keeps pace with current research in pedagogy, performance and production.

Undergraduate students have a choice of five degree programs: Bachelor of Music in performance, Bachelor of Music in music education, Bachelor of Arts in music, Bachelor of Arts in music business and Bachelor of Arts in liturgical music. Students may also choose from minors in composition, music, popular music, and recording arts. The Graduate Program in Music Education offers masters degrees with concentrations in choral, instrumental, Kodály, Orff and piano pedagogy. The College of Education, Leadership, and Counseling offers a doctorate (Ed.D.) with a concentration in music education. All UST music students have the opportunity to study with widely acclaimed faculty and studio instructors who are well-known artists and teachers. Music scholarships are available based on musical performance and academic achievement. For more information: www.stthomas.edu/music

UST String Orchestra

The UST String Orchestra is an auditioned ensemble comprised of string players drawn from various academic disciplines. Students in the orchestra experience acclaimed teaching provided by the conductor, section coaches and the UST string faculty. The ensemble rehearses twice a week and performs up to two concerts each semester. Repertoire features standard, international and contemporary orchestral works. Guest artists regularly rehearse and perform with the String Orchestra.

Dr. Julie Sullivan, president
Dr. Richard Plumb, provost
Dr. Terence Langan, dean of the College of Arts and Sciences
  Dr. Matthew George, Music Department chair
Dr. Douglas Orzolek, director of Graduate Programs in Music Education
  Dr. Shersten Johnson, Music Department assistant chair
Ms. Allison Ostrander, violin
  Dr. David Auerbach, viola
  Dr. Rebecca Arons, cello
  Dr. Joshua Schwalbach, string bass