

***The Instrumental Music Student as Composer:  
Infusing Composition into the High School  
Rehearsal Setting***

***Supplemental Information  
and Resource Packet***

**Midwest International Band and Orchestra Clinic  
Chicago, Illinois  
Wednesday 20 December 2006**

Presenters

Dr. Libby Larsen  
Composer  
Minneapolis, MN

Dr. Scott A. Jones  
Assistant Professor of Music  
Director of Bands  
Concordia College  
Moorhead, MN

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## QUESTIONS AND ANSWERS COLLABORATIVE COMPOSITION EXPERIENCE

**Q: How were students assigned to composition groups?**

**A:** Students were initially assigned to composition “pods” of four students with each pod including a soprano, alto, tenor, and bass instrument. Each pod of four collected rhythms and sounds and collectively narrowed their choices to one rhythm and one sound (see pp. 1-3). Later in the project, pods of four were combined into “superpods” of eight students. It was in this configuration (eight-member pods) that the actual compositions were created.

**Q: What was the timeline for the composition experience?**

**A:** The first presentation to students about the project (in the form of an on-campus visit by Libby Larsen) took place in early February. The public concert at which the collaborative compositions were premiered took place at the end of May (a total of approximately four calendar months).

**Q: What kind of school day structure was in place?**

**A:** Students had rehearsal five days per week for 50 minutes per day (a seven period school day).

**Q: How much time outside of class was devoted to the experience?**

**A:** With the exception of assignments (the collecting of rhythms and sounds) and one afternoon in early April with Libby Larsen (see p. 4), all of the work took place during the normal rehearsal time of the ensemble.

**Q: How much rehearsal time was devoted to this process?**

**A:** Two rehearsals in the month of March and two rehearsals in the month of April were devoted to the initial stages of the composition process (the collective exploration of collected rhythms and sounds in pods). During the final month of the project, composition pods were rotated out of rehearsal a total of two times (see pp. 5-6) to allow for the completion of the compositions.

**Q: How were decisions made regarding instrumentation of the compositions?**

**A:** As with the entire process, the students were ultimately charged with making decisions about instrumentation. The only stipulation was that every student in a composition pod was required to be involved sonically in the performance of the final composition. Students were encouraged to share all instruments that they played as possibilities for use in the compositions. As a result, in addition to traditional wind band instruments, some compositions also included electric guitar, didgeridoo, surdo, voice, and harmonica.

**Q: Who created the iMovies shown before the performance of each pod composition?**

**A:** Each pod was charged from the very beginning with documenting the creative process and creating a brief iMovie that would chronicle the composition experience. With the assistance of the school technology person, the student-created scripts were recording, and then imported into iMovie along with video footage from the composition process (see p. 7).

**Q: Was the amount of repertoire prepared and performed by the ensemble compromised because of this experience?**

**A:** The collaborative composition process in no way impeded the amount or quality of repertoire performed in the final portion of the school year by the ensemble. In addition to the pod compositions, the ensemble was also preparing the premiere an eleven-minute commissioned work by Libby Larsen entitled *An Introduction to the Moon* (see pp. 8-14). The evening prior to

the premiere concert, the ensemble performed its traditional spring concert that included approximately 40 minutes of repertoire, none of which was duplicated the next evening.

**Q: How much planning was involved in the experience?**

**A:** As with any multifaceted student-led experience, much of the effort required by the teacher is planning and anticipating potential challenges. Crafting a viable timeline for the student compositions in addition to enforcing deadlines throughout the experience was some of the most important work by the teacher.

**Q: Does this experience require the presence of a world-renowned composer in order to be successful?**

**A:** While we were blessed with Libby Larsen's passion and guidance throughout the process, I would strongly encourage any instrumental educator to engage students in a collaborative composition process. Libby's "gift" was the vision to share a new way of engaging students in the creation of musical compositions. The resources needed to replicate this kind of experience are essentially a teacher who believes in the importance of such an experience, students who are willing to trust the teacher and share openly with one another, and the sounds that surround each of us in our everyday lives.

**Q: What if I have further questions?**

**A:** Both presenters will be at the Shattinger Sheet Music Booth from 1:30PM to 2:30PM on Wednesday 20 December 2006 to answer any questions in person. Please also contact either presenter at your convenience:

Dr. Libby Larsen  
Minneapolis, MN  
[www.libbylarsen.com](http://www.libbylarsen.com)  
[info@libbylarsen.com](mailto:info@libbylarsen.com)

Scott A. Jones, Ph.D.  
Assistant Professor of Music  
Director of Bands  
Concordia College  
901 8th Street South  
Moorhead, MN 56562  
218.299.3285 ext. 333  
[sjones@cord.edu](mailto:sjones@cord.edu)

**Larsen Composition Project  
Pod Assignment  
Wednesday 2 March 2005**

You will be meeting in your composition “pods” for the entire period on Wednesday 2 March. All aspects of this assignment will need to be completed during the class period. Be certain to log-in to the online Composer Forum at some point on Tuesday and print out the “Update from Libby” message that is posted. The information that she will be sharing in that update will be very helpful to you and your pod for this assignment. Remember, as well, to bring a recording of your collected sounds for your pod members. This is an essential step in this process!

1. Each pod member selects one of the sounds from their collected sounds that appears to have the greatest potential for use in a composition.
2. Each pod member shares their selected sound with the other pod members.
3. The following questions are answered regarding each shared sound collectively by all pod members:
  - What is the emotional potential of the collected sound? Does it seem to create some type of an emotional response upon its first hearing?
  - Again, based upon its source material, if this sound were going to be represented by an instrument(s), which instruments or combinations of instruments could be used? Why would those particular instruments be best suited for this sound?
4. Each pod member should document comments from the discussion of each sound for themselves on the attached sheet.
5. Once each pod member’s sounds have been discussed, the pod should address the following question:
  - If you were to select one sound for use in your composition, which one would you select? What are the reasons that you selected this sound? Comment upon its potential for development, emotional content, or any other elements that you feel justify its selection.
6. One pod member – a different member than the previous assignment - needs to log on to the forum and post comments about each of the sounds (#3 above) and the overall selected sound (#5 above) for the rest of the class. The posting should be five or six paragraphs in all: one for each of the discussed rhythms and one for the overall selected rhythm.

<p><b>The posting on the forum needs to be completed by midnight on Thursday 3 March. Individual comment sheets (attached) will be due from <u>each</u> pod member on Thursday 3 March during rehearsal. Late assignments will not be accepted.</b></p>
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**Composition Pod Rhythm Discussions**  
**Wednesday 2 March 2005**

**Your Name** \_\_\_\_\_

**Pod Member Name** \_\_\_\_\_

**Brief Description of the Selected Sound** \_\_\_\_\_

- What is the emotional potential of the collected sound? Does it seem to create some type of an emotional response upon its first hearing?
  
  
  
  
  
  
  
- Again, based upon its source material, if this sound were going to be represented by an instrument(s), which instruments or combinations of instruments could be used? Why would those particular instruments be best suited for this sound?

**Pod Member Name** \_\_\_\_\_

**Brief Description of the Selected Sound** \_\_\_\_\_

- What is the emotional potential of the collected sound? Does it seem to create some type of an emotional response upon its first hearing?
  
  
  
  
  
  
  
- Again, based upon its source material, if this sound were going to be represented by an instrument(s), which instruments or combinations of instruments could be used? Why would those particular instruments be best suited for this sound?

## Read Messages

[create new message](#)

ellie.waughtel@...

Pod 13 (at least I think so) Members: Ayla Whitfield, Trevor Haynes, Ellie Waughtel, Andrea Cohen

Pod Member: Ayla Whitfield

Sound: "Thunder Tube" yeah that's its real name

The "Thunder Tube" is basically a narrow spring attached to the bottom of a cardboard tube with an awesome Van Gogh decorating the outside. The first time it is heard the listener either laughs or just gazes in wonder. By stretching the spring in different ways, different sounds can be produced. We would use either muted brass or an unmuffled bass drum/timpani with a hard mallet to immitate this sound. Both would provide the raspiness of the initial spring/tube impact but could also provide the resonance heard after this initial impact. The emotional impact is humor so as of right now it doesn't fit the direction we are going with our composition.

Pod Member: Andrea Cohen

Sound: Cardinal Song

This sound is light, optimistic and hopeful in its signaling of spring. The cardinal's song is usually prevalent in the spring but is heard less and less often as spring turns to summer. It is tied to memories of spring, renewal and brings optimism and hope to the moment. We would use an upper woodwind paired with upper wood keyboard percussion (xylo or marimba). These instruments fit because of the light yet earthy and natural feel of their sounds.

Pod Member: Trevor Haynes

Sound: Door Opening

The creak of the hinges and the "thunk" of the clasp flash the listener back to creepy old movies, haunted houses and those "dark and stormy nights" when not accompanied by the usual sounds of our homes. It's eerie but evokes curiosity as well. The creak would be best recreated with oboe or clarinet, especially in the higher register as very few other instruments can match these pitches. The "thunk" of the clasp matches almost exactly to the high conga when struck in the center with an open palm. The conga matches the pitch and rings just long enough to bring a little suspense but not so long that it would need to be muffled afterward.

Pod Member: Ellie Waughtel

Sound: "Rain" on a cookie sheet

In Apple Valley one doesn't normally experience the sound of rain on a tin roof so when this sound was attempted to be recreated, a shower and a cookie sheet worked wonderfully after failed attempts with other kitchenware etc. The sound of "rain" falling on "a tin roof" is very peaceful and reminiscent of long spring rains. The sound calms the mind and again brings optimism for life and what spring will bring. Recreating this sound was difficult the first time, but in order to recreate it in rehearsal, high woodwinds would give exact pitch and purity. However, a more random array, as with brake drums, would work as an accompaniment to the woodwinds for the tinginess of a tin roof.

Yay sound!

As a group we chose the cardinal call. It matches the rhythm we chose before so naturally we have somewhere to go with it already. The cardinal call would involve two of the members of the group right off the bat to achieve the desired sound. If the rain was added in the background or on either side of the cardinal interjection, the image of spring rains, before the cardinal welcomes the sun provides a good opportunity for emotional impact. This would allow for interesting instrumentation, though the cardinal would be the primary material. There are many ways to go with the structure and the rebirth/spring emotions are universal so creating a response would only require accurately conveying the sounds we already have.

**Wind Ensemble Reminder Memo  
Extended Residency with Libby Larsen**

**Sunday 10 April 2005  
2pm (sharp!) to 5pm**

**Refreshments provided**

**THINGS TO BRING**

- Principal and secondary instruments
- 1 video camera (and tripod) per superpod (digital video tapes provided)
- 1 cassette recorder per superpod (blank cassette tapes provided)
- Pencil – one per superpod member
- Recordings of selected sounds and rhythms
- Open minds and cooperative spirits

**REMINDERS**

- The parking lot will be **PACKED** due to the dog show (woof). Plan extra time so that we can all begin together at 2pm.
- We begin at 2pm in the main library. We will be in A wing for the afternoon.

**BE THINKING ABOUT ...**

- Which of your selected sounds / rhythms strike you as interesting and have the greatest potential in a composition (e.g. emotional impact)?
- What instruments might best represent those sounds in your composition?
- Every superpod member must be involved sonically in your composition.
- Who will serve as your superpod “scribe” (journal provided)?
- How are you going to notate your composition, so that each superpod member is able to perform their part accurately each time your superpod meets?
- Who can serve as the editor for the video introduction of your composition?
- Who might write the script for the video introduction of your composition?
- Who might narrate the script for the video introduction of your composition?

*Libby Larsen Project Rehearsal Calendar*  
*AVHS Wind Ensemble*

April 2005

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28 Superpods A and C	29 Superpod B (with Libby)	30



# Libby Larsen Project Rehearsal Calendar AVHS Wind Ensemble

[Revised 4/29/05]

## May 2005

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4 Superpods F and G	5	6 Superpods A and G (with Libby)	7
8	9 Superpods D and E	10 "Moon" with Libby!	11 Superpods F and C (with Libby)	12 Superpod B	13 Superpod D and E (with Libby)	14
15	16	17 [ValleyFair Field Trip]	18 "Moon" with Libby!	19	20	21
22	23 Full Band	24 Full Band	25 Full Band  Concert 6:30pm	26 Pod Dress Rehearsals (2:45, 3, 3:15, 3:30, 3:45, 4, 4:15pm)  Concert 7:30pm	27	28
29	30	31	<u>AP Morning Test Schedule</u> [# students taking test]: Mon. 5/2    English Language [10] Tues. 5/3    Calculus AB [9] Wed. 5/4    Spanish Language [2] Thurs. 5/5    English Literature [11] Fri. 5/6    United State History [8] Mon. 5/9    Biology[2] Tues. 5/10    Chemistry [2] Wed. 5/11    Government and Politics: United States [5]			

**TO:** iMovie Script Writers and Narrators

**FROM:** Dr. Jones

**SUBJECT:** Scripts and iMovie

**DATE:** 5 May 2005

I met with Mr. Sandberg in the ITC this afternoon regarding the video introduction of your composition for the concert on May 26. With the number of projects that are being completed in the ITC between now and the concert he suggested the following timeline:

May 9 – 11 All scripts are recorded digitally in the ITC

May 12 – 18 All iMovie work be completed in ITC

I realize that this is earlier than we had originally planned, but I also believe it to be the case that you can make it work. He has a tremendous amount of work to do with your completed iMovie to convert it into the DVD for our use on May 26. I am certain that you know how much he does for our school in many ways.

### **SCRIPT WRITERS**

Your script should be written with the fact in mind that it is going to be read aloud. Make certain that it has a “flow” to the way it is composed. The script is designed to share with the audience your pods process for creating the composition you have created. Be sure to include the following:

- what sounds/rhythms did you have to start with? where/how were the sounds collected?
- how did you decide which sounds/rhythms to use before creating the composition?
- what form did you decide upon?
- generally how did composition evolve? where/with what did you struggle? what came very easily?
- what is the emotional/musical goal of the composition?
- what else can you share that would bring the audience to a more full understanding of your compositional process?

If you aren't going to narrate, remember to find someone who will read your script. Remember to read slowly and clearly when you record!

Stop by the ITC anytime that works for you between Monday and Wednesday of next week, and tell Mr. Sandberg that you are there to record a script for the Libby Larsen project. He'll set you up with the microphone and assist you with the recording process. PLEASE BE ORGANIZED so as not to waste Mr. Sandberg's valuable time.

### **iMOVIE CREATORS**

Once your script has been recorded, stop by the ITC and let Mr. Sandberg know that you are ready to create the iMovie. You might set some time aside on a couple of days for this. I have your video footage in my office. Remember that our goal is to have the iMovies completed by May 18. If the weekend of May 14 and 15 would be a good time for you to work, see me, and I'll make arrangements to gain you access to the ITC.

The script will largely dictate your footage requirements. You might get a copy of the script from your script writer to have to read and “dream” about before sitting down at the computer.

Thank you for your additional work on this important part of the compositional process. Please let me know if I can be of any additional assistance to you.

***The Apple Valley High School  
Performing Arts Department Presents***



***Thursday May 26, 2005  
7:30pm  
Apple Valley High School Theatre***

## *Welcome*

As responsible arts citizens, we have an obligation to support the artists of our time. In the musical arts, that obligation naturally extends to supporting our present day composers. The commissioning of new musical works has been a practice of human civilizations for literally hundreds of years. We have been fortunate at Apple Valley High School to embrace that tradition during the past six years, and bring into being a number of new compositions for both chamber and large ensemble mediums. This evening, we gather to celebrate the creation of our most recent commissioned work for wind band.

One of the most valued composers of our time, Libby Larsen graciously accepted this commission more than three years ago. A composer with an intensely diverse catalog of musical works embracing instrumental and vocal mediums in solo through symphonic settings, Dr. Larsen's compositions are performed regularly throughout the United States and abroad. As a gifted speaker in the global arts community and a passionate advocate for arts education, she was a natural choice for a project that would bring the creative process of musical composition to our students.

The resulting piece, *An Introduction to the Moon*, provides both traditional and non-traditional challenges to both performer and conductor alike. The composition is rich with opportunities to extend creative artistry well beyond that of the vast body of traditional wind band repertoire. As such, it provides important stimuli for thought and exploration of all that we call "music." The process of preparing the premiere has opened the ears and minds of our students to vast new possibilities. To the extent that the piece does the same for future performers of the composition only adds to the overwhelming success of this experience for us. I simply cannot imagine a commissioning process that could surpass this one.

As an extension of the commissioning process, Dr. Larsen guided all of our students through the compositional process. The first half of this evening's program presents the resulting seven student compositions. Each composition "pod" collected sounds and rhythms that eventually served as the inspiration and source material for their composition. Prior to each pod performance this evening, a student created digital video will explain the process that guided the pod through the composition of their piece.

The student works reflect the collaborative efforts of the students. As such, they are a living testament to their newly found understanding of musical composition. The pod compositions are diverse, moving, intense, serene, peaceful, and ultimately – beautiful – as a reflection of what happens when bright minds have the opportunity to be inspired by a genius creative spirit like Libby Larsen.

-- Dr. Scott A. Jones  
Director of Instrumental Music



***From our commissioned composer. . .***

In 1902, when our public educational system was young, music educators founded the Music Educators National Conference to establish an educational approach that would, through the study of music, connect students to their future as responsible citizens in a young and rapidly changing culture. Today, in 2005, we are doing exactly that same thing as we gather for today's concert. Our culture is still young and still rapidly changing. Over the past one hundred years we have utilized the large ensemble system – band, orchestra and choir – as a way of involving as many students as possible in their preparation for life through an experience in music. Through the study of music, students exercise one of the four founding logics of the educated mind. They develop the discipline of practice towards the mastery of skill. They learn to read another language, the language of music. Through music our students learn how to use skill sets that, through team-work and under the guidance of an acknowledged leader, produce a prescribed, finished product. Along with this model, our world increasingly requires our young people to develop skills and then to seek out new problems and challenges and use our imaginations to build and execute practical solutions.

Tonight, we are displaying our talent to do just this by creating our own musical works. Each of our works is born out of our imaginations and worked out as a group. We've improvised our music, rehearsed it, and now we are performing it for you. Eight new works for you, tonight!

--Dr. Libby Larsen

***Apple Valley High School  
New Music Commissions***

<u>Year</u>	<u>Title</u>	<u>Composer</u>	<u>Medium</u>
1999	<i>Woodscapes</i>	Clark McAlister	Chamber Winds
2000	<i>Serenade for 15 Instruments</i>	Michael Weinstein	Chamber Winds
2001	<i>Three Preludes</i>	Scott McAllister	Chamber Ensemble
2001	<i>With Heart and Voice</i>	David R. Gillingham	Wind Ensemble
2002	<i>A Quilting Bee</i>	Clark McAlister	Chamber Winds
2002	<i>Magnetic fireflies</i>	Augusta Read Thomas	Wind Ensemble
2002	<i>A Parting Blessing</i>	David R. Gillingham	Wind Ensemble (opt. Chorus)
2003	<i>An American Tapestry</i>	Daniel Kallman	Chamber Winds
2004	<i>French Dances Revisited</i>	Adam Gorb	Chamber Winds
2005	<i>An Introduction to the Moon</i>	Libby Larsen	Wind Ensemble
2006	To Be Announced	Rolf Rudin	Chamber Winds
2006	To Be Announced	Timothy Mahr	Wind Ensemble
2006	To Be Announced	Lowell Liebermann	Wind Ensemble
2007	To Be Announced	Samuel Hazo	Chamber Winds
2007	<i>Concerto for Marimba</i>	David R. Gillingham	Marimba / Wind Ensemble

# **Program**

## ***Collaborative Student Compositions***

### ***Composition Pod F***

Mary Imsdahl – Drum Set	Nick Morrison – Guitar, Trombone
Calvin Grier – Tuba, Vibraslap	John Pohl – Oboe
Emily Hoffman – Clarinet	Ryan Steele – Guitar, Cabasa
Joel Kangas – Trombone	Stephanie Wieseler – Alto Saxophone

### ***Composition Pod B***

Rochelle Bellin – Soprano Saxophone, Chime Box	Maren O’Neill – Flute
Nicole Brellenthin – Trombone	Samuel R. Sorenson – Euphonium
Gun Hee Cho – Clarinet	Katie Shepard – Piccolo
Jon Dostal – Surdo, Vibraphone	Nicholas Wilson – Bass Clarinet

### ***Composition Pod D***

Jamie Geddes – Bass Drum, Suspended Cymbal, Skillet	Alexis Reller – Contra Alto Clarinet
Eric Ice – Alto Saxophone	Emily Sepeta – Percussion
Kelsey Jentink – Horn, Ocean Drum	Meagan Steele – Clarinet
Bryan Okerlund – Trombone	Maren Stodolka – Horn

### ***Composition Pod A***

Jessie Albright – Alto Saxophone, Soprano Saxophone	Andrea Cohen – Bass Clarinet, Clarinet
Nicole Balts – Flute	Trevor Haynes – Woodblocks
Andrew Buechner – Trumpet, Claves	Ellie Waughtel – Vibraslap
Brigitte Cyr - Claves	Ayla Whitfield – Horn, Claves

### ***Composition Pod C***

Lisa Abramowski – Clarinet	Ben Cohen – Trumpet
Bryce Bielec – Trombone	Gena Haugen – Horn
Katharine Brumbaugh – String Bass	Katie Larson – Flute
Lindsey Carlson – Clarinet	Harrison Zhuang – Chimes, Timpani

### ***Composition Pod E***

Jaimie Farel – Baritone Saxophone	Betsy Litman – Trumpet
Nick Harrington – Snare Drum, Vibraslap	Matt Martenson – Bassoon
Annie Heggstad – Clarinet	Martin Schroeder – Trombone
Zak Kaszynski – Trumpet	Allie Sommer – Flute
	Marti Patzke – Tuba

### *Composition Pod G*

Bridget Blatzheim – Cowbell, Tenor  
Saxophone Mouthpiece  
Josh Green – Conga, Didgeridoo,  
Trumpet Mouthpiece  
Alex Johnson – Conga  
Samuel Miller – Clarinet, Timpani

Chelsea Morrison – Saxophone  
Mouthpiece, Percussion  
Jonathan Olsen – Conga  
Pat Purcell – Clarinet  
Kelsey Randel – Horn Mouthpiece,  
Shaker, Rainstick  
Josh Vogt – Tuba Mouthpiece, Cabasa

### *Intermission*

#### *An Introduction to the Moon*

*Libby Larsen*

#### *World premiere performance*

#### *Program Note*

In our contemporary musical world, musicians imagine, create and perform music in two ways – by writing and reading it from the page and by improvising it and playing it by ear. A good musical education provides students with practice and experience in both. And in doing so, a good musical education provides practice and experience the two most prevalent models for problem solving and cooperative existence in our culture – the hierarchical management model and the cooperative, creative consensus model.

*An Introduction to the Moon*, for symphonic wind ensemble, combines these two distinctly different and wholly essential musical practices - music of the page and music of the ear.

Using a form found in our everyday culture, the carton, I created a musical carton with eight partitions. I composed nine unified sections that the students rehearse and perform in the traditional manner, by reading and reproducing exactly what I have written for them. These nine sections surround eight sections that are reserved for music the students create themselves by improvising and perform by ear. You might think of the form of my piece as:

**Page-EAR- Page-EAR- Page-EAR- Page-EAR- Page-EAR- Page-EAR- Page-EAR- Page**

In each of the eight EAR sections a poem is read. Each poem refers, in some way, to the moon. During rehearsal for the piece, the students listen to each poem and respond musically, improvising their impressions, discussing their improvisations and deciding among themselves musical ideas best work with their ideas about the poetry.

And so *An Introduction to the Moon*, is not my composition, it is *our* composition, the students and me. We hope that you experience our work as poetic in every way, and that when the music has left the air, you will have met the moon and remain suspended in its peaceful light.

-- Dr. Libby Larsen



### *AVHS Wind Ensemble Personnel*

**Flute**

Nicole Balts  
Katie Larson  
Maren O'Neill  
Emily Sepeta  
Katie Shepard  
Allie Sommer

**Oboe**

John Pohl  
Ryan Steele

**Bassoon**

Matt Martenson

**Clarinet**

Lisa Abramowski  
Lindsey Carlson  
Gun Hee Cho  
Annie Heggstad  
Emily Rae Hoffman  
Samuel Miller  
Pat Purcell  
Meagan Steele  
**Bass Clarinet**  
Andrea Cohen  
Nicholas Wilson

**Contra Alto Clarinet**

Alexis Reller

**Alto Saxophone**

Jessie Albright  
Rochelle Bellin  
Eric Ice  
Stephanie Wieseler

**Tenor Saxophone**

Bridget Blatzheim

**Baritone Saxophone**

Jaimie Farel  
Chelsea Morrison

**Trumpet**

Andrew Buechner  
Ben Cohen  
Josh M. Green  
Trevor Haynes  
Zak Kaszynski  
Betsy Litman  
**Horn**  
Gena Haugen  
Kelsey Jentink  
Kelsey Randel  
Maren Stodolka  
Ayla Whitfield

**Trombone**

Bryce Bielec  
Nicole Brellenthin  
Joel Kangas  
Nick Morrison  
Bryan Okerlund  
Martin Schroeder

**Euphonium**

Alex Johnson  
Samuel Sorenson

**String Bass**

Kathy Brumbaugh

**Tuba**

Calvin Grier  
Marti Patzke  
Josh Vogt  
**Percussion**  
Brigitte Cyr  
Jon Dostal  
Jamie Geddes  
Nick Harrington  
Mary Imsdahl  
Jonathan Olsen  
Ellie Waughtel  
Harrison Zhuang





## *Composer Biography*

**“Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.”**

**-- Libby Larsen**

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America’s most prolific and most performed living composers. She has created a catalogue of over 200 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory.

Her numerous awards and accolades, including a 1994 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen’s *Sonnets from the Portuguese*. A Co-founder of the American Composers Forum, Larsen held the Papamarkous Chair in Education and Technology at the Library of Congress, 2003-2004. Consistently sought-after as a leader in the generation of millennium thinkers, Libby Larsen’s music and ideas have refreshed the concert music tradition and the composer’s role in it.

## *Acknowledgements*

Poetry Recording Engineer: Russell Borud  
“Moon” by Billy Collins, read by Michael Barone  
“Untitled” by Kahil Gibran, read by Krystal Banfield  
“Blue Moon” by Richard Rogers/Lorenz Hart, read by Samuel Hunter  
“At Springtime” by Langston Hughes, read by Wynne Reece  
“Untitled” by Emily Dickenson , read by Glenda Maurice  
“While Gazing on the Moon’s Light” by Thomas Moore, read by Aldeen Humphries  
“Untitled Haiku” by Sodo, read by Wynne Reece  
“Untitled Haiku” by Ryuho, read by Brad Bradshaw  
“Look-“ Rolf Jacobson, read by Patricia Hoolihan  
“Hey Diddle, Diddle” by Mother Goose, read by Drew Pilati-Warner  
“Untitled” by Ralph Waldo Emerson, read by William Banfield  
Stephen Degenaar, Apple Valley High School Principal  
Apple Valley High School Band Boosters  
Bruce Sandberg, AVHS Instructional Technology Center  
Reid Kruger, Recording Engineer  
Mark Eliason, Photographer  
Ben Diger, Student Technology Assistant  
Libby Larsen  
Bruce Becker, Performing Arts Department Chairperson  
Julie Amacher, Minnesota Public Radio  
Karl Gehrke, Minnesota Public Radio  
Corey Desens, AVHS Director of Instrumental Music  
John Zimmerman, AVHS Director of Instrumental Music  
Members of the Apple Valley High School Wind Ensemble