

The St. Olaf Department of Music presents:

Norseman Band

Timothy Mahr, *conductor*



Sunday • April 29, 2018 • 7:30 p.m.
Skoglund Auditorium

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Program

Overture from *Music for a Festival* (1951)

Gordon Jacob (1895–1984)

Gordon Jacob studied with Charles Villiers Stanford, Adrian Boult, and Ralph Vaughan Williams at the Royal College of Music. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. At the time of Jacob's death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine and New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell*, and *William Byrd Suite*, follow the precedent set by Gustav Holst and Ralph Vaughan Williams. These English composers' works formed the cornerstone of the band repertoire in the early part of the 20th century. *Music for a Festival* was commissioned by The Arts Council of Great Britain for the Festival of Britain 1951. A fanfare brass group alternates movements with the full band throughout this famous large-scale work.

Concerto (1943)

II. *Allegro*

Reinhold Glière (1875–1956)

transcribed by John Glenesk Mortimer

Annie Amen '21, trumpet

Reinhold Glière was born in Kiev, Ukraine and attended the Moscow Conservatory, where his principal studies were composition and counterpoint. After later serving as the director of the Kiev Conservatory, he moved to Moscow and taught there until the early 1940s. During his long career, Glière was awarded many composition prizes from the Ukrainian and later Soviet governments, including the Order of Lenin and the Stalin Prize.

Although Glière was a prolific composer of symphonic, chamber, and vocal works, as well as music for the stage and screen, his *Concerto for Coloratura Soprano and Orchestra* is certainly among his most beloved and often performed works. A transcription of this work for trumpet was recorded by the Russian virtuoso Timofei Dokshizer and the work in this setting has since become known as Glière's *Concerto for Trumpet*.

Candide Suite (1956)

Leonard Bernstein (1918–1990)

adapted by Clare Grundman

1. The Best of All Possible Worlds
2. Westphalia Chorale and Battle Scene
3. Auto-da-fé

Leonard Bernstein was one of the foremost American composers and conductors of the 20th century. Renowned on the podium as director of the New York Philharmonic, he came into living rooms across the nation through his televised series of *Young People's Concerts* on CBS. Some of his most familiar compositions include the film score to *On the Waterfront*, and the stage works *West Side Story* and *Candide*. The latter is an operetta modeled on Voltaire's famous French satire. The cast of characters features hero Candide, whose idealistic nature matches his name's meaning "naïve," along with his true love, Cunegonde, and their tutor, Doctor Pangloss. This suite, adapted for band by American composer and arranger Clare Grundman, opens with youthful optimism in "The Best of All Possible Worlds." The following movements portray the characters facing gruesome life challenges, including an invading army and persecution during the Inquisition.

Our Reply (2017)

Carl Holmquist '05 (b. 1983)

Our Reply was commissioned and premiered by the East Stroudsburg (PA) High School South Concert Band. This work was inspired by the famous quotation from Leonard Bernstein, "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." Carl Holmquist is a composer, conductor, and music teacher living in Annandale, Virginia. He is the director of bands at the H-B Woodlawn Secondary Program in Arlington, VA. He earned a BM in Music Education from St. Olaf College and a MM in Instrumental Conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello.

Middle school, high school, and community ensembles across the country have commissioned him. Many of his works are published and he received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, *Play!*

Rhapsody for Euphonium (1978)

James Curnow (b. 1943)

Glenn Mayer '21, *euphonium*

Originally written by Curnow as a teaching piece for his own euphonium students, *Rhapsody for Euphonium* is dedicated to the memory of the composer's teacher, Leonard Falcone, who was considered to be one of the finest performers on the instrument of the past century.

The composition begins with an unaccompanied soliloquy by the soloist. This beautiful melody, set in the Dorian mode, establishes the *molto espressivo* style of the first third of the composition. Six measures later, the ensemble enters, playing undulating rhythmic patterns that help to create intensity. The solo continues with the euphonium presenting musical material, which is imitated and answered by the accompanying ensemble. The second third of the composition features an exciting *scherzo* that presents call and response type statements between the soloist and the ensemble. Contrasting dynamics, exciting syncopation, and fast-paced sixteenth passages also highlight this portion of the solo. The last section of the solo features the extremely melodious tone of the euphonium in a lovely *obbligato* passage. This *obbligato* flows over melodic material from the first third of the piece. Via a rapid *accelerando*, the solo moves into a brilliant coda, which recapitulates many of the thematic ideas from earlier passages. Recognized by the musical world to be one of the most prolific composers of our time (over four hundred compositions to his credit), James Curnow has contributed a vast repertoire of respected music to school, community, and professional ensembles.

Chester from New England Triptych (1956)

William Schuman (1910–92)

Hannah Betchwars, '18, *conductor*

William Schuman was a towering figure of American music during the 20th century. His career was marked by many honors, including being the first recipient of the Pulitzer Prize in Music in 1943 and having been president of both the Juilliard School of Music and Lincoln Center. *New England Triptych* was first performed in 1956 and was conducted by Andre Kostelanetz, who had commissioned the work for the University of Miami Symphony Orchestra. Schuman later produced a version of the work for band. The composer built the work upon a *William Billings Overture* that he had written 13 years earlier. Schuman requested that the following notes be used with any performance of the piece:

William Billings (1746–1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity that accounts for my use of his music as a point of departure. These pieces do not constitute a “fantasy” on themes of Billings, nor “variations” on his themes, but rather a fusion of styles and musical language.

The source of the final movement, “Chester,” was composed as a church hymn; it was subsequently adopted by the Continental Army as a marching song and henceforth enjoyed great popularity. Schuman's setting derives from the spirit both of the hymn and the marching song. The original words, with one of the verses especially written for its use by the Continental Army, follow:

Let tyrants shake their iron rods,
And slavery clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise,
Their vet'rans flee before our youth,
And gen'als yield to beardless boys.

Intermission

A Century of Progress (1931)

John Philip Sousa (1858–1932)

One of Sousa's last marches, *A Century of Progress*, was written in anticipation of the Sousa Band's engagement in the summer of 1933 for Chicago's Century of Progress World's Fair. Unfortunately Sousa did not live to fulfill the engagement and to give the first performance of the march.

Andante et Allegro (1935)

Joseph Edouard Barat (1882–1963)
transcribed by Robert Marsteller

Devin Cawley '20, *trombone*

Joseph Edouard Barat is known chiefly for his compositions for solo wind instruments. He served as a bandmaster in the French Army until 1933; soon thereafter, he wrote his *Andante et Allegro* for the annual trombone competition at the National Conservatory in Paris in 1935. More than just a test piece, Barat composed it in dedication to Professor Henri Couillaud, who was the trombone teacher at the time at the Paris Conservatory. *Andante et Allegro* is exactly what the name suggests – a beautiful, lyrical *andante* followed by a brisk and challenging *allegro* section.

Etched in Stone (2018)

Timothy Mahr (b. 1956)

Professor Michelle Gibbs, *narrator*

Etched in Stone was commissioned by the Westbrook High School Band Program in observance of the 50th Anniversary of the passing of Dr. Martin Luther King, Jr. The composer conducted the premiere on April 4, 2018. He writes:

Living among us are fellow citizens who see more clearly, think more broadly, and act with an unbounded courage in order to make this world a better place. Their work drives the engine of progress and is needed desperately, and yet at times it is regrettably shunned and misunderstood. Their message is often vitally important, if not world changing, and this aspect of their presence in particular often makes them a perceived threat to those not ready for change. Dr. Martin Luther King, Jr. was such a person.

When I was approached by Kyle Smith to compose a work for the bands at Westbrook High School to honor Dr. King's life and mark the 50th anniversary of his untimely assassination, I recalled a powerful personal moment when I stood in front of the Martin Luther King, Jr. Memorial in Washington, D.C. It was during the evening of a cool spring day, already dark outside, and the imposing presence of the memorial, with Dr. King seemingly emerging from a mountain, lit warmly for night viewing, was incredibly moving. One is naturally drawn into the space, only to encounter many quotations from Dr. King's public addresses and letters on the Inscription Wall. A gifted orator, Dr. King charged his sentiments with a directed power and sincerity; to read them while standing silently in the dark was a very meaningful experience.

These caring and courageous words are worthy of contemplation for generations to come. For this composition, I've taken the liberty to write remarks that introduce a few of the quotations by Dr. King that are indeed etched into the stone of this memorial. My sincere hope is that by including them in this work, listeners will be moved by their forthright nature and simple eloquence.

American Labor Songs (2018)

Kimberly Archer (b. 1973)

1. Medley (*Bread and Roses, You Gotta Go Down and Join the Union, Put It on the Ground, Casey Jones*)
5. Medley (*Step by Step, One Day More, Hold the Fort, We Shall Not Be Moved*)

Premiere Performance

St. Olaf College was invited to join a consortium to commission Kimberly Archer to create a new work based on her work as a faculty labor negotiator. Currently a professor of composition at Southern Illinois University – Edwardsville, Archer writes the following score note about her work, which features labor songs dating from 1890 to 1991:

Since joining the Illinois Education Association (IEA, an affiliate of the National Education Association) and becoming active in advocacy and organizing, I've become fascinated with the history of American labor and especially its music.

We live in a world today that's remarkably like the early 1900s. Then, like now, a small group of wealthy elite controlled the vast majority of our country's wealth and power and exerted tremendous influence on our national government. They amassed their wealth by taking advantage of taxpayer-supported public infrastructure and by exploiting workers who were desperate for employment. Today, we call this small group the "1%" and they go even further, by stripping pensions and Social Security (which were long ago won by unions), rigging healthcare and prescription medication to bankrupt families, and awarding tax cuts to those who no longer honor the social contract of philanthropy as a moral obligation of the wealthy. Our culture was then, as it is now, steeped in anger and frustration. The mechanism for change is protest.

Some of the most effective protests in American history occurred in the late 1800s and early 1900s, as unionized workers stood in solidarity – despite the real threat of murder or starvation – to demand fair pay, safe working conditions, and a minimal quality of life. They were met with resistance by the wealthy, who often used law enforcement and even the National Guard to violently put down even peaceful protests. Despite this, workers persisted and won. Thanks to their courage, we now have an 8-hour day, weekends, sick leave, pensions, child labor laws, etc.

Another effective era of protest occurred 60 years later, ending the Vietnam War and launching the Civil Rights movement. These two eras shared powerful music. In the 1900s, activists wrote or adapted songs to rally and invigorate their people. In the 1960s, artists like Pete Seeger, Woody Guthrie, and Peter, Paul, and Mary revived those songs and introduced them to a new generation. We call this music "folk" or "traditional," having forgotten that its purpose was to inspire ordinary Americans to reclaim their hope and their power, and to exercise their rights as citizens of a democracy in the face of monumental injustices.

Today, another 60 years have turned and we need that music again! We need to empower our children to stand up and protest injustice, racism, and oligarchy. Perhaps this time we do not have to relive the violence of the 1900s and 1960s to accomplish the change our society and, indeed, our economy desperately need. After all, this music is of resolve, justice, courage, togetherness, and most of all, of optimism and hope that change is possible.

I love this music. I hope these settings will inspire you to learn more about the full scope of our American history and find the places where you can stand and make a difference.

Chorale and Shaker Dance (1971)

John Zdechlik (b. 1937)

John Zdechlik's setting of "The Gift To Be Simple" is one of the most famous arrangements of the Shaker song and a standard in the international band repertoire. Composed for the Jefferson High School Band of Bloomington, Minnesota, it contains two main ideas: the chorale, which is a simple melody and the Shaker song itself. There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery *obbligato* based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending. John Zdechlik is a native of Minneapolis, Minnesota, where he was quite active as a composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota. His works are frequently performed in this country and around the world. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

Our Featured Artists

Annie Amen '21 is a freshman from the Twin Cities and plans on pursuing a double degree in trumpet performance and English. She was a member of the Greater Twin Cities Youth Symphonies throughout middle and high school. In her free time she enjoys playing piano, reading, and participating in the St. Olaf Ballroom Club.

Hannah Betchwars '18 is a music education major at St. Olaf College. After graduating this spring, she hopes to get a job teaching music at any grade level. In her spare time, she enjoys spending time with friends, hiking near her hometown of Hudson, WI, and pretending she's good at baking.

Devin Cawley '20 is in his second year at St. Olaf and is glad to say that he is a B.M. instrumental education major. He has played trombone for more years than musicians can count, and he is proud to play such a wonderful instrument. Being the manager of Norseman wasn't something Devin had ever really thought about, but with the position open he thought, "that can't be too bad." Now here he is, having the time of his life with the best group of people blowing air through tubes.

Michelle Cowin Gibbs is assistant professor of theater at St. Olaf College. She directs and teaches courses in beginning and advanced acting, script analysis, and early 20th century Black theatre. Her scholarly and solo performance research interests include a spectrum of interdisciplinary studies in Black performance, media studies, and theatre history. Recent solo performance works include: *A Thing Held in Full View*, a commentary on women's reproductive rights in Texas; *Full Blunt Trauma: A Mother's Performance in Empathy*, a feminist ethnographic piece that explores the relationship among motherhood, cruelty, and forgiveness; and *Dancing with my/Self: The Selfie Monologues*, an exploration of Selfie culture that self-reflexively challenges how we attempt to hone-fetishize-dominate self-perceptions. Recent directorial work at St. Olaf College includes: *A Streetcar Named Desire* (2018) and *August: Osage County* (2017). Michelle holds an M.F.A. in acting from the University of California, Irvine and a B.A. in Theatre Performance from Western Michigan University.

Glenn Mayer '21 has played euphonium for eight years and currently studies under Larry Zimmerman. He is a baritone and has enjoyed singing in Viking Chorus this past year. He is majoring in Russian and Russian area studies and plans to pursue a music education degree. Glenn intends to teach music at the high school, and eventually college level.

Our Norseman Seniors

Hannah Betchwars is a music education major from Hudson, Wisconsin. After graduating, she hopes to get a job teaching music to students at any grade level. Her favorite band memory (and the highlight of her life) was renting a bouncy castle for the Norseman picnic at the end of last year.

After joining the Norseman Band in his sophomore year, **Todd Deger** has enjoyed three long years playing trumpet in the ensemble, ending his time as the trumpet section leader. He grew up in the quaint village of Palatine, nestled comfortably in the Northwest suburbs of Chicago, Illinois, where he began playing music at a young age and formed his own band in which he played any instrument he could get his hands on. After graduating from St. Olaf College with a bachelor of arts in religion with concentrations in Middle Eastern studies and women and gender studies, he will be working with AmeriCorps through Twin Cities Habitat for Humanity with aspirations to attend law school. His favorite memory from his time in the Norseman Band is certainly his time serving as Secretary of the Norse Council during his junior year where many bumbling adventures were had in ensemble management and event planning.

Emma Dubay is majoring in social work, with concentrations in family studies and women & gender studies. She hails from the small town of Huntington, Vermont, and hopes to participate in an Americorps or FoodCorps program next year, to pursue her passion for working with children and families, and expanding access to healthy food through sustainable measures. Her favorite Norseman memories include the hectic tours to Iowa and Wisconsin freshman and sophomore year, especially that one time her "host family" turned out to be a nursing home!

Emma Erdahl (she/her) is a Chinese major with a concentration in environmental studies from Chaska, Minnesota. After graduation you'll find her doing nonprofit work and biking to coffee shops around Minneapolis. Her favorite Norseman memory is the performance at the Mabel Tainter Theatre in Menomonie, Wisconsin.

Megan Green is from Edina, Minnesota. She is majoring in Spanish with a concentration in media studies, and after graduation she plans on pursuing a career in the communications/marketing or publishing field. Some of her favorite band memories at St. Olaf include getting to know everyone better on the band tours to Iowa and Wisconsin, flinner (flute dinner) after band every Wednesday freshman/sophomore year, and (mostly) enjoying the chance to play piccolo sophomore year!

Megan Graves is a senior social work major from Red Wing, Minnesota. She has been part of the Norseman Band since freshman year, when she joined the clarinet section. Her favorite memory of band was touring across the Midwest during her freshman and sophomore years, sharing Norseman Band's music and bonding as a band. And of course watching the clarinet section grow in numbers and making beautiful music with them. Next year, she plans on completing a year of service with AmeriCorps in Minneapolis/St. Paul, then finding her niche in the social work field.

Cali Larson is from Rapid City, South Dakota. She is majoring in biology with a management studies concentration. After St. Olaf, Cali will spend time traveling, hiking, and completing applications for optometry school. Her favorite band memories include the trials and tribulations of being a Norse Council member and planning events for the band. One such event was "Norseman Band Speed Friendzoning," which she secretly hopes will become a tradition.

Christian Oswood is a chemistry and math major from Shoreview, Minnesota. He has been in the Norseman Band all four years, and also plays in the jazz bands at St. Olaf. Next year he will start a Ph.D. in chemistry at Princeton in New Jersey. His favorite band memory is from the tour his freshman year: the band played a concert in a town so small that by being there, we temporarily increased the population by about ten percent.

Erik Overdahl is from Fort Wayne, Indiana. His majors include economics, mathematics, and statistics. After graduation, he will be moving to North Carolina to pursue a career in economics.

Julia Stinson Ebert was born in New Hampshire but grew up in rural Western Colorado, and is majoring in environmental studies with a management studies concentration. This summer she will be participating in a Fellowship with the Piedmont Environmental Council, a grassroots nonprofit in northern Virginia, after which she plans to work for a year before attending graduate school for a master's degree in environmental management or wetlands ecology. Some of her favorite band memories include pizza dinners with horn family, and playing in (and exploring) that beautiful old theatre in Menomonie, WI on tour sophomore year. She is grateful for the opportunity Norseman has given her to play in a quality ensemble while juggling work and other activities, and looks forward to continuing her musical career after graduation!

Sarah Streed is a chemistry and religion major from Eagan, Minnesota. With her interest in the sciences and the divine, she hopes to pursue a career in the mystical field of alchemy with the goal of discovering if lead can truly be transformed into gold. As she has proudly played oboe in the Norseman band for most of her college career, there are many memories to choose from, but her favorites have to be the few times all of the oboes were in tune - a truly magical feat.



NORSEMAN BAND

TIMOTHY MAHR '78, CONDUCTOR

PICCOLO

Emilia Galchutt, *Apple Valley, Minn.*

FLUTE

Elle Christoferson, *Sauk Rapids, Minn.*

Maggie Cunniff, *St. Paul, Minn.*

Emma Dubay, *Huntington, Vt.*

Anthony Dungan, *Eden Prairie, Minn.*

Megan Green, *Edina, Minn.*

Ethan Kehrberg, *Minneapolis, Minn.*

Eva Knee, *Billings, Mont.*

• Caroline Pippert, *Inver Grove Heights, Minn.*

Jenna Richter, *Bismarck, N.D.*

Ruby Roettger, *Minneapolis, Minn.*

†* Rebecca Storey, *Iowa City, Iowa*
Henry Wisniewski, *San Francisco, Calif.*

OBOE

† Grace Keller, *Plymouth, Minn.*

Sarah Streed, *Eagan, Minn.*

•* Skylar Whitcomb, *New Prague, Minn.*

BASSOON

•* Calisandra Larson, *Rapid City, S.D.*

• Sam Mast, *Appleton, Wis.*

† Jonah Schmitz, *Rogers, Minn.*

CLARINET

Maddy Bronner, *Hudson, Wis.*

Tymon Geslicki, *Northbrook, Ill.*

Megan Graves, *Red Wing, Minn.*

†* Hao Huynh, *Blaine, Minn.*

Amy Imdieke, *Northfield, Minn.*

Ben Jorgenson, *Scandia, Minn.*

Imani Mosher, *Princeton, Minn.*

Ronan Murray, *Apple Valley, Minn.*

Jacob Schimetz, *Andover, Minn.*

Victoria Swensen, *Eden Prairie, Minn.*

Annika Werner, *Perham, Minn.*

ALTO SAXOPHONE

Abel Lifschutz, *Eagle River, Wis.*

Matthew Martin, *Iowa City, Iowa*

†* Erik Overdahl, *Fort Wayne, Ind.*

TENOR SAXOPHONE

Kiernan Bartlett, *Arlington, Va.*

Christoph Hodel, *Northfield, Minn.*

Paige McDermott, *Waukee, Iowa*

BARITONE SAXOPHONE

Elliot Kirk, *Fort Worth, Texas*

Bennett Robelia, *Rochester, Minn.*

TRUMPET/CORNET

† Anne Amen, *Edina, Minn.*

Emily Behling, *Minneapolis, Minn.*

• Peter Cunniff, *St. Paul, Minn.*

†* Todd Deger, *Palatine, Ill.*

Lucienne Devitt, *Chicago, Ill.*

Alaina Falck, *Northfield, Minn.*

Katie Hemingway, *Delano, Minn.*

Bradford Jensen, *Bartlett, Ill.*

Tyler Krohn, *St. Paul, Minn.*

Sarah Latimer, *Evanston, Ill.*

HORN

Nickolas Anderson, *Faribault, Minn.*

Benjamin Battafarano, *Omaha, Neb.*

* Julia Ebert, *Delta, Colo.*

Emma Erdahl, *Chaska, Minn.*

Kelsey Halverson, *Lake Elmo, Minn.*

† Katherine McCord, *Hastings, Minn.*

Andy Myers, *River Falls, Wis.*

Ingrid Nelson, *Hanover, Minn.*

Rylee Roberts, *Cold Spring, Minn.*

Annika Van Farowe, *Fort Collins, Colo.*

TROMBONE

Adam Boldenow, *Eden Prairie, Minn.*

Nathan Camuso, *Salem, Ore.*

°†* Devin Cawley, *Bethesda, Md.*

Eric Kvasnicka, *St. Paul, Minn.*

Erica Meyers, *St. Paul, Minn.*

Carter Mullett, *Eden Prairie, Minn.*

Christian Oswood, *Shoreview, Minn.*

EUPHONIUM

Benjamin Alcorn, *Stillwater, Minn.*

Katrina Andrusick, *Cold Spring, Minn.*

Glenn Mayer, *Plymouth, Mass.*

†* Jarrad Tait, *Rapid City, S.D.*

TUBA

Ben Carter, *Rosemount, Minn.*

†* Jonathan Komschlies, *Minnetonka, Minn.*

Nicolas Weitermann, *Seymour, Wis.*

PIANO

Abel Lifschutz, *Eagle River, Wis.*

PERCUSSION

†* Hannah Betchwars, *Hudson, Wis.*

Brian Bettes, *Burnsville, Minn.*

Katarina Hanson, *Iron Mountain, Mich.*

Simon Hoehn, *Waseca, Minn.*

Paige Larson, *Arlington, Mass.*

Ian Lockhart, *Minneapolis, Minn.*

Amanda Lukken, *Clitherall, Minn.*

Danica Meier, *Madison, Conn.*

† Principal/Co-principal

* Section Leader

• Officer

° Manager

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