ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS

NORSEMAN BAND
William Webb, interim conductor

SPRING CONCERT
Skoglund Auditorium, St. Olaf College — Sunday, May 5
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Program

Eternal Father, Strong to Save

Eternal Father, Strong to Save is the official hymn of the United States Navy. Claude Smith’s arrangement was written in 1975 and was dedicated to all those Americans who have “gone down at sea.” The brilliant opening fanfare is followed by brass and woodwind fugues based on the hymn itself. The first occurrence of the hymn in its entirety is late in the piece and appears as a solemn, beautiful four-part French horn chorale. The full band repeats the chorale and it ends as it began, with a brilliant fanfare.

The Navy Hymn lyrics:

Eternal Father strong to save,
Whose arm doth bind the restless wave,
Who bidd’st the mighty ocean deep
Its own appointed limits keep,
O hear us when we cry to thee,
For those in peril on the sea.

Concerto for two Oboes and Band

I. Adagio
II. Allegro

Tomaso Albinoni (1671-1751)

Tomaso Giovanni Albinoni was born in Venice, Italy in 1671, making him slightly younger, by 14 years than his contemporary, J.S. Bach. Bach is reported to have admired the works of Albinoni and have used two of Albinoni’s themes as fugue subjects. Albinoni was a prolific instrumental composer having composed 99 sonatas, 59 concertos, and nine sinfonias with equal numbers of vocal compositions. In his lifetime these works were favorably compared with those of Corelli and Vivaldi.

Albinoni was particularly fond of the oboe, a relatively new introduction in Italy, and is credited with being the first Italian to compose oboe concertos (Op. 7, 1715). The concerto, in particular, had been regarded as the province of stringed instruments. His four concertos with one oboe and the four with two oboes were the first of their kind to be published. The Concerto for Two Oboes and String Orchestra was written in 1722 and is a typical baroque concerto in three movements: fast, slow, fast.

Angels in the Architecture

Angels in the Architecture unfolds as a dramatic conflict between the two extremes of human existence — one divine, the other evil. There are three borrowed songs that are the center for this work and despite their varied religious origins, they are meant to transcend any one religion, but rather represent the universal human ideals of peace, hope, and love.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth’d with Mother’s love.

I have come, I have come.
To protect my chosen band
And lead them to the promised land.

Olivia Haines ’16, mezzo-soprano

Frank Ticheli (b. 1958)
This “angel” — represented by the singer — frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th-century Genevan Psalter, “Old Hundredth.” “Angels in the Architecture” poses the unanswered question of existence. In opposition to these songs of love, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticed, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light eventually returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light-darkness-light-darkness-light). It ends as it began: the angel reappears and sings the same comforting words. But deep below, a final shadow reappears — distantly, ominously.

This piece received its premiere performance at the Sydney Opera House in 2008 by a massed band of young musicians from Australia and the United States, conducted by Dr. Mathew George, who is the Director of Bands at St. Thomas University here in the Twin Cities. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

The Floral Dance

Kate Moss (1881-1947)
Arr. Simon Felder

_The Floral Dance_ is a popular English song describing the annual “Furry Dance” in Helston, Cornwall. It tells the story of an incident that actually happened to Moss herself on a visit to Helston in 1911 during the springtime “Furry Dance” celebration. The song was reportedly written directly afterwards as she was going home on the train, describing the sound of the band, with its “fiddle, cello, big bass drum, bassoon, flute and euphonium.”

_The Floral Dance_, founded on an old Cornish air, was first recorded in 1912 but it gained a “cult-like” following in the United Kingdom in the 1970’s and an arrangement for the popular Brighouse and Rastrick Brass Band sold half a million copies, and reached No. 2 in the UK Singles Chart in 1977. A version of the song was prominently featured near the beginning of the 1996 film, _Brassed Off_. It certainly is a tune that can give the listener an “earworm” — one of those tunes that sticks in one’s mind so that one seems to hear it, even when it is not being played.

As I walked home on a Summer night
When stars in Heav’n were shining bright
Far away from the footlight’s glare
Into the sweet and scented air
Of a quaint old Cornish town

Borne from afar on the gentle breeze
Joining the murmur of the summer seas
Distant tones of an old world dance
Played by the village band perchance
On the calm air came floating down

And soon I heard such a bustling and prancing
And then I saw the whole village was dancing
In and out of the houses they came
Old folk, young folk, all the same
In that quaint old Cornish town

We danced to the band with the curious tone
Of the cornet, clarinet and big trombone
Fiddle, ’cello, big bass drum
Bassoon, flute and euphonium
Each one making the most of his chance
Altogether in the Floral Dance.

Brief Pause
The Alps was written by Norseman Band freshman French horn player Nate LaFond. Nate writes, “The Alps was inspired by the power and freedom I experienced being in the Swiss Alps. I was writing in my journal about my trip and had no words eloquent enough for what I was witnessing, but the theme of this song was running through my head. Upon returning home, I looked at the melody I wrote and developed it into what has become this five-part French horn ensemble.” This is Nate’s first composition, and we hope he writes many more.

The Star Spangled Banner
Francis Scott Key (1779-1843)
Arr. Jack Stamp

Do you know the history of the lyrics to The Star Spangled Banner? We hear it performed so often that unfortunately the words lose their meaning. Tonight we would like to take a few moments and remind you of the powerful history behind The Star Spangled Banner, our National Anthem.

Give Us This Day
David Maslanka (b. 1943)

Give Us This Day... Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.”

The Roosters Lay Eggs in Kansas
Mayhew Lake (1879-1955)
Ed. Robert E. Foster

This piece is recognized as John Philip Sousa’s favorite encore. Composer Mayhew Lake and John Philip Sousa were good friends and Sousa performed many of Lake’s compositions as arrangements for the Victor Talking Machine Company. Mayhew Lake served as an arranger for an impressive list of composers, including Victor Herber, George M. Cohan, Percy Grainger, Edwin Franko Goldman, John Philip Sousa, and Paul Whiteman. Sousa enjoyed taking this piece around the country and changing the lyrics to match the state or community where he was performing. A century later, this piece is still a fun, toe-tapping way to end a concert!
The Norseman Band is one of two symphonic bands at St. Olaf College in Northfield, Minnesota, and has developed a reputation in recent years as a dynamic and exciting concert ensemble. The 85-piece ensemble performs regularly on the Northfield campus, and has toured each spring to regional locations in Minnesota, Iowa, Wisconsin, Illinois and Michigan, as well as to Canada. The membership of the Norseman Band reflects the broad spectrum of academic interests and geographical diversity of the St. Olaf student body. In a normal academic year the Norseman Band will present about five concert programs, often featuring student soloists, conductors, and composers.

William Webb, 2012-13 interim conductor of the Norseman Band, has directed bands in Minnesota for 34 years, 24 of those years at Edina High School. For the past two years, Bill has thoroughly enjoyed teaching 5th grade beginning band students in Edina. Webb has been awarded the Minnesota Music Educators Association’s 2011 Educator of the Year, the Greater Twin Cities Youth Symphonies’ 2004 School Music Teacher of the Year and Edina High School’s 1991 Excellence in Education Award. Webb is a founding officer and past president of the Minnesota Band Directors Association, has served as president of the Minnesota chapter of Phi Beta Mu, president of the Evergreen Club, and has served for six years on the MMEA Board of Directors and four years on the Minnesota State High School League Board of Directors.

For the past 25 years, Webb has served as the associate conductor of the Minnesota Symphonic Winds, an adult community band based in Edina, founded by Miles Johnson and currently conducted by Timothy Mahr. For over 30 years, Mr. Webb has led thousands of students on music tours throughout the United States, Europe, the Caribbean, Hong Kong, Singapore, and China. Webb is a 1977 graduate of The College of St. Thomas and obtained his masters of music education degree at the VanderCook College of Music in Chicago, Illinois.

**Senior Biographies**

Margret Bradley has played oboe with Norseman Band for four years and will be graduating with a major in biology. During her time at St. Olaf, she has participated in a wide variety of activities including membership in the St. Olaf Molecular Science club, participating in Church Council, playing renaissance recorder in Collegium Musicum, and creating school advertisements as part of the Student Animation Studio. Beyond graduation, she is planning to take a gap year before applying to graduate programs in biomolecular science.

TaKeyah Dominique is a flute player who has participated in Norseman Band for the past three years. She will be graduating with a B.A. in sociology/anthropology with a concentration in family studies. TaKeyah has also been part of the Residence Life staff for the past two years and has enjoyed every minute of it. After graduation, she hopes to start a career in public relations, human resources, or marketing and communications somewhere in the Twin Cities area.

Amy Meyer has played the French horn in the Norseman Band for four years. She will be graduating shortly with a B.A. in sociology/anthropology and concentrations in educational studies and ARMS (American racial & multicultural studies). Throughout her time at St. Olaf, Amy has participated in the school’s service organization, Alpha Phi Omega, and the Student Activities Committee. Next year, Amy will be interning with a nonprofit organization in Asikuma, Ghana. After a semester of doing that, she will hopefully be moving back to Des Moines, Iowa for a job related to education.
The Norseman Band
WILLIAM WEBB, INTERIM CONDUCTOR

FLUTE
Elizabeth Brown, Ipswich, Mass.
bio.
Anna Caspar, Edina, Minn.
bio.
TaKeyah Dominique, Minneapolis, Minn.
sociology/anthropology
Ashley Earls, Roscoe, Ill.
physics/mathematics
Sophia Kor, St. Paul, Minn.
music
Andrea Kratze, Edina, Minn.
bio.
Emily Naforny, Willmar, Minn.
chemistry/biology
Leah Plasek, Lakeville, Minn.
bio.
Alexa Roemrich, Grand Forks, N.D.
bio.
* Gabrielle Sanderson, Maple Grove, Minn.
mathematics/physics

OBOE
Margret Bradley, Edgerton, Wis.
bio.
Will Hardy, Northfield, Minn.
music theory/composition
Elinor Holm, Natick, Mass.
mathematics/computer science
Preston West, Carbondale, Kan.
English/ancient studies

ENGLISH HORN
Margret Bradley, Edgerton, Wis.
bio.

BASSOON
Alexander Miranker, Guilford, Conn.
mathematics/physics
Emily Russell, Eau Claire, Wis.
studio art/social work
psychology/biology/French

CLARINET
Amanda Bauer, Apple Valley, Minn.
economics/mathematics
Natalie Bentley, Edina, Minn.
economics/mathematics
Anna Chotlos, Madison, Wis.
history/English
Benjamin Froehling, Rochester, Minn.
bio.
Rolf Goodwin, Nashua, N.H.
bio.
Logan Jensen, Franklin, Minn.
chem.
Spenser Johnson, St. Petersburg, Fla.
mathematics/computer science
Ben Lipson, Centennial, Colo.
computer science
Yiming Liu, Duluth, Minn.
bio./Asian studies
*Katie Nygren, Bloomington, Minn.
physics/mathematics
Kayla Skibbe, Edina, Minn.
studio art/art history

BASS CLARINET
Matthew Kilens, Clarendon Hills, Ill.
computer science
Andrew Volz, Boulder, Colo.
music theory/composition/computer science

CONTRABASS CLARINET
Katherine Jardon, Red Oak, Iowa
music education

ALTO SAXOPHONE
Hao Du, Zhoushan, China
mathematics/physics
Baron Necas, Coon Rapids, Minn.
mathematics/physics
Eric Topel, Peoria, Ill.
mathematics/physics
* Lora Weiss, Palatine, Ill.
mathematics/physics

TENOR SAXOPHONE
Eric Hall, Waseca, Minn.
social work
Matthew Ingalls, Nottingham, Md.
mathematics/physics

BARITONE SAXOPHONE
Margaret Gerty, Lindstrom, Minn.
psychology/social work
Laura Nelson, Zumbrota, Minn.
biology/mathematics

TRUMPET
Phil Biedenbender, New Ulm, Minn.
music
* Maia Erickson, Rochester, Minn.
bio./psychology
David Gillingham, Hudson, Wis.
mathematics/physics
Brian Mellstrom, Edmonds, Wash.
music education
Ryan Holt, Colorado Springs, Colo.
mathematics/English
Ian Kirby, Kansas City, Mo.
undecided
Suzanne Kirch, Pleasanton, Calif.
mathematics/physics
Brian Mellstrom, La Cañada, Calif.
undecided
Jacob Musack, Burnsville, Minn.
music education
Kellan Passow, Maple Plain, Minn.
chemistry/mathematics
Margaret Schweiger, Fayetteville, Ark.
history/Norwegian
* E. Twichell, Park Ill.
music
Samuel Weaver, Anoka, Minn.
bio/environmental studies
* David Williams, Orono, Minn.
economics

HORN
Eleanor Anderson, Libertyville, Ill.
English/classics
Matthew Axdal, Cottage Grove, Minn.
music performance
Emily Eun, Minneapolis, Minn.
classics

* Audrey Kidwell, St. Louis, Mo.
economics/Asian studies
Nathanial LaFond, Duluth, Minn.
environmental science
Amy Meyer, West Des Moines, Iowa
sociology/anthropology
Maria Swanson, Wilmington, Del.
psychology

TROMBONE
Kevin BERGE, Apple Valley, Minn.
mathematics/English
Megan Davis, Buffalo, Minn.
nursing
Rachel Gaul, Slater, Iowa
mathematics/political science
Matt Johnson, Sudbury, Mass.
history
Whitney Lussier, Charlotte, Vt.
music education
Tommy Markley, Big Lake, Minn.
computer science/mathematics
Abigail Senuty, Bellingham, Wash.
undecided
Nathan Wolfe, Elmhurst, Ill.
mathematics/physics

EUPHONIUM
Nicole Baldwin, Hibbing, Minn.
bio.
Elia Beretta, Melrose, Minn.
chemistry
Olivia Haines, Dousman, Wis.
bio/French
Mary O’Sullivan, Shoreview, Minn.
bio.
Emily Voldal, Rochester, Minn.
undecided

TUBA
Douglas Carmody, St. Louis Park, Minn.
computer science/mathematics
Ryan Mathison, Cumberland, Wis.
history
Eric Nygren, Bloomington, Minn.
physics
Michael Petzold, Naperville, Ill.
mathematics

PERCUSSION
Ian Al-Shehama, Dubai, United Arab Emirates
bio.
Geoffrey Bentson, North St. Paul, Minn.
mathematics/physics
Philip Capra, Centerville, Minn.
mathematics/English
Ben Harvey, Duluth, Minn.
electronic artistic design
Andrew Hass, Ann Arbor, Mich.
mathematics
Nicholas Rekuski, St. Anthony Village, Minn.
mathematics/physics
Aaron Shinn, Madison, N.J.
physics

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