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NORSEMAN BAND  
ARTHUR HAECKER, CONDUCTOR  
ST. OLAF PHILHARMONIA  
MARTIN HODEL, CONDUCTOR

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FALL PERFORMANCE RECORDING



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BROADCAST: SATURDAY, DECEMBER 19, 2020  
*RECORDED: NOVEMBER 14-15, 2020*  
*SKOGLUND AUDITORIUM*

# Program

## NORSEMAN BAND ARTHUR HAECKER, *CONDUCTOR*

### **Across a Golden Sky**

Quinn Mason (b. 1996)

Quinn Mason is one of the fastest rising young composers in the U.S. classical scene. Born in 1996 in Dallas, Texas, Mason developed an impressive knowledge of the European and North American orchestral canon at an early age as he studied piano, cello, and percussion. He has a particular interest in Igor Stravinsky's *Rite of Spring*, of which he owns 708 recordings, leading to an understanding of the piece that would rival that of more formal scholars of Stravinsky and the early 20th century. Mason began composing at age 12, and has written an impressive collection of solo, chamber, and large ensemble music since. His pieces have been performed by the Dallas Symphony Orchestra, the South Bend Symphony Orchestra, and Orchestra Seattle, among many others. Mason has been lauded for his masterful building of tension, his rich musical textures, and his impressive ability to allow the music time to breathe and speak. Mason has accomplished impressive feats in his short career so far, and he is sure to accomplish much more in the years to come.

*Across a Golden Sky* was written in 2019 and premiered by the Texas Women's University Band. The piece was written as a musical representation of a particularly glorious golden sunset, which is pictured on the cover of the conductor's score. The piece begins with slow entrances, and the brass section bursts in with a triumphant melody. The piece then gradually builds to an exuberant climax before suddenly slowing and beginning a long process of thinning the texture, reminiscent of the last rays of light of a stunning sunset.

### **Star Wars: The Force Awakens**

John Williams (b. 1932)  
arr. Jay Bocook

The works of John Williams have become staples of U.S. culture in the 21st century. It would be difficult to find a person who does not know *Hedwig's Theme*, *Jaws*, or the main credits theme of *Star Wars*, even if they haven't seen the movies they were written for. Williams has a distinct and iconic sound that is well suited for film. He clearly understands the musical ideas and inventions that came before him, he possesses an advanced knowledge of the North American and European classical canon, and he has a well-developed process for how to compose in ways that draw on these themes and evoke emotion in an audience. Before John Williams was a household name, he grew up in New York and Los Angeles, then served in the United States Air Force and attended the Juilliard School. Since he began his illustrious composition and conducting career, Williams has worked on over 100 films, conducted many of the most lauded ensembles in the U.S., and received many prestigious awards, including the National Medal of Arts and a Kennedy Center Honor.

*Star Wars: The Force Awakens* is the seventh installment of the *Star Wars* series. In the film, the characters that audiences have loved for 40 years along with a new generation of characters work to restore peace to the universe once more. Jay Bocook's medley from *Star Wars: The Force Awakens* combines both the new themes unique to the seventh episode, and the themes that audiences have come to know and love, shifting seamlessly from sweeping contemplative sections to dark and foreboding moments. Rather than beginning with the best-known themes, Bocook begins with an understated, simple theme, bringing in the fan favorites later in the piece.

— Program notes by Mary Crawford '21 and Landry Forrest '22

ST. OLAF PHILHARMONIA  
MARTIN HODEL, CONDUCTOR

**Concertpiece for Two Clarinets and Orchestra, Op. 113**

Felix Mendelssohn (1809–1847)

- I. *Allegro con fuoco*
- II. *Andante*
- III. *Presto*

Emma Byrd '23, *clarinet*; Hannah Cabasco '21, *clarinet*

Mendelssohn wrote his *Concertpiece for Two Clarinets and Orchestra*, Op. 113 for clarinetists Heinrich and Carl Baermann (father and son) to be performed on clarinet and basset horn with piano. In 1832, the Baermanns — Munich court musicians — stopped by Mendelssohn's house in Berlin to request that he compose a piece featuring them as soloists. Mendelssohn agreed on one condition: that they would return to his house to make their famed dumplings and strudel. There is ample documentation of Mendelssohn presenting the score to this piece on a platter in exchange for a tray of dumplings and strudel at the Mendelssohn house.

The work is in three short movements to be played *attaka*, beginning with a short and dramatic *cadenza*. The first movement ends with a similar *cadenza*, from which “When the Saints Go Marching In” might be derived. The second movement alternates between a happy, mariachi-like texture and musical dialogue between the soloists, accompanied by a bed of constant notes played by the strings in an easy-going 6/8 meter. The third movement is a tour-de-force for the soloists, who display fast scales and arpeggios, occasionally answered in short commentary by the orchestra. The movement finishes with a raucous close.

— Program note by Martin Hodel

**Lyric for Strings**

George Walker (1922–2018)  
arr. Gregory Walker

George Walker began his groundbreaking career as a young piano virtuoso and was admitted to Oberlin College on a scholarship following his first public recital at the age of 14. Graduating with the highest honors in his conservatory class, he was admitted to the Curtis Institute of Music, becoming the first Black graduate of this renowned music school. His works demonstrate a wide range of artistic excellence in genres ranging from instrumental and vocal solos and chamber music, to compositions for orchestra and other large ensembles. He was the first Black composer to be awarded the Pulitzer Prize.

The composer says this about his piece:

*Lyric for Strings* was composed in 1946 and was originally the second movement of my first string quartet. After a brief introduction, the principal theme that permeates the entire work is introduced the first violins. A static interlude is followed by successive imitations of the theme that lead to an intense climax. The final section of the work presents a somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier.

— Excerpt from the score

**Symphony No. 4 in F Minor, Op. 36**  
IV. *Finale—Allegro con fuoco*

Pyotr Ilyich Tchaikovsky (1840–1893)

Pyotr Ilyich Tchaikovsky's Fourth Symphony was written between May 1877 and January 1878. It premiered in Moscow the year it was completed and was so poorly received that Tchaikovsky's friends avoided telling him about its reception while he was away. Symphony No. 4 was dedicated to Nadezhda von Meck, a businesswoman and soon-to-be seasoned patron of Tchaikovsky. The symphony's composition solidified Tchaikovsky's relationship with von Meck and assured him financial stability for much of his career.

While writing this symphony, Tchaikovsky received a declaration of love from a woman claiming to be a former student. He decided to marry her on a whim in response. Shortly after their wedding, he found out that his new wife had no experience with music, which encouraged him to reach out to von Meck for support. He said to von Meck that his "heart is full. It thirsts to pour itself out in music." It is likely that Tchaikovsky's lifelong struggle to come to terms with his homosexuality prompted him to get married so quickly. Nonetheless, after realizing his mistake, Tchaikovsky fled from his bride and finished the symphony after becoming estranged.

The Finale opens boldly and without shame as a recurring theme is first introduced. Soon after, the oboe and high woodwinds interrupt, singing a supporting melody that mimics the traditional Russian folk tune, "The Little Birch Tree." Rushing scales tossed back and forth between the strings and winds take the piece back to its initial theme as it continues to develop many familiar musical ideas. This movement is full of high contrasts with brief, restrained moments facilitated by the flute, oboes, and striking brass fanfares. Ultimately, Tchaikovsky considered a kind of second-hand joy while writing this movement. He said, "if you cannot discover reasons for happiness in yourself, look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy. Life is bearable after all."

— Program note by Emmie Head '22

## Soloists

**Emma Byrd** is a sophomore clarinet performance major from Carbondale, Illinois. She is part of the St. Olaf Band and St. Olaf Philharmonia. After graduating from St. Olaf, she hopes to attend graduate school and go on to play clarinet professionally. When not playing the clarinet, Emma enjoys baking, hiking, and making art. She would like to thank Marty Hodel for his commitment to this piece, Scott Anderson for his constant support and guidance, and her family and friends who have provided continual encouragement.

**Hannah Cabasco** is a senior music and psychology major from Washington state. On the Hill, she is a proud member of the St. Olaf Band and the St. Olaf Orchestra. Her neuroscience research lab is currently preparing a manuscript for publication concerning the neurobiology of navigation in rats. After graduating, Hannah hopes to work in a neuroscience research lab and continue playing clarinet. In her spare time, Hannah enjoys cooking and making collages. She would like to thank Marty Hodel for his commitment to this performance, Scott Anderson for his constant guidance, and the friends and family who make her musicianship possible.

# Norseman Band

## Arthur Haecker, *conductor*

### FLUTE

Jack Anderson, *Alexandria, Va.*  
\*+Maggie Cunniff, *St. Paul, Minn.*  
Faith Gaetke, *White Bear Lake, Minn.*  
Emma Hoelscher, *Austin, Texas.*  
Kaitlyn Miller, *Kewaskum, Wis.*  
Hannah Orr, *New Prague, Minn.*  
Allison Rafert, *Issaquah, Wash.*  
Elizabeth Schoen, *Arlington, Va.*  
Eva Schoen, *Service Dog*  
Madeline Shields, *Scarborough, Maine*  
Noah Stamboulieh, *St. Paul, Minn.*  
McKenna Steineman, *Effingham, Ill.*  
Abigail Williams, *Eyota, Minn.*  
Monica Wohlhuter, *Eagan, Minn.*

### OBOE

+Mary Crawford, *San Francisco, Calif.*  
Zoe Esterly, *Braddock Heights, Md.*  
§\*Landry Forrest, *Oak Creek, Wis.*  
Olivia Hjelm, *Maple Grove, Minn.*  
Collin Krieger, *Lino Lakes, Minn.*  
Charlotte Smith, *Boulder, Colo.*

### CLARINET

Emily Chmielewski, *Hales Corners, Wis.*  
Missy Daniels, *Big Lake, Minn.*  
Taylor Dirks, *DeKalb, Ill.*  
McKenzie Flaten, *Prior Lake, Minn.*  
Ainsley Francis, *Charlotte, N.C.*  
Emma Gambach, *Wayzata, Minn.*  
Gabrielle Heidelberger, *Plymouth, Minn.*  
Amy Imdieke, *Northfield, Minn.*  
•Riley Kazukiewicz, *Eagan, Minn.*  
Hauseng Lor, *Bloomington, Minn.*  
+Ronan Murray, *Apple Valley, Minn.*  
\*Tori Swensen, *Eden Prairie, Minn.*  
Annika Werner, *Perham, Minn.*  
Alex Williams, *Eyota, Minn.*  
Megan Yee, *Sioux Falls, S.D.*

### BASS CLARINET

Honor Czarnik, *St. Paul, Minn.*  
Claire Michelsen, *Apple Valley, Minn.*

### BASSOON/CONTRABASSOON

\*Britta Bengtson, *Lake Forest Park, Wash.*  
Daniel Cuesta, *Arlington, Va.*  
Jonah Kunka, *Great Falls, Mont.*  
Kaylee Philbrick, *San Jose, Calif.*

### ALTO SAXOPHONE

Colby Andersen, *Eagle Point, Ore.*  
Katherine Dallmier, *Mahomet, Ill.*  
Arich Fruehling, *Omaha, Neb.*  
•Emily Knuths, *Madison, S.D.*  
Kayla Kroschel, *Lake Elmo, Minn.*  
Bailey Larson, *Lincoln, Neb.*  
Jo Ornat, *St. Michael, Minn.*

### TENOR SAXOPHONE

Emily Domres, *Sartell, Minn.*  
Dorienne Hoven, *Minneapolis, Minn.*

### BARITONE SAXOPHONE

+•Faith Goede, *Muskego, Wis.*  
Ben Schaefer, *Sheboygan, Wis.*

### TRUMPET/CORNET

Jenna Becker, *Sioux Falls, S.D.*  
Daniel Bachhuber, *Roseville, Minn.*  
\*Noah Bowlin, *Edina, Minn.*  
\*Olivia Carlson, *Bemidji, Minn.*  
Annabell Carolus, *Portland, Ore.*  
Isabelle Drenckhahn, *Zumbrota, Minn.*  
Alaina Falck, *Northfield, Minn.*  
+Bradford Jensen, *Bartlett, Ill.*  
Matthew Kompelien, *Edina, Minn.*  
Arzu Pahl, *Silver Spring, Md.*  
Calvin Reyes, *Farmington, Minn.*  
Benjamin Reister, *Northfield, Minn.*  
Margo Williams, *Kensington, Md.*  
Daniel Yang, *Vancouver, Wash.*  
Sam Yoo, *Fayetteville, N.C.*

### HORN

Katharine Harpstead, *Plymouth, Wis.*  
Parker Hemphill, *Lakeville, Minn.*  
Jack Kiehne, *St. Paul, Minn.*  
Katie Lamm, *Spring Grove, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Samantha Mehrkens, *Pontiac, Ill.*  
Ingrid Nelson, *Hanover, Minn.*  
\*+Rylee Roberts, *Cold Spring, Minn.*  
Tye Van Pelt, *Buffalo, Minn.*

### TROMBONE

\*Carter Anderson, *Eden Prairie, Minn.*  
Brandon Bunke, *St. Charles, Minn.*  
Henry Geffert, *Amherst, Mass.*  
Francis Munson, *Slater, Iowa*  
Andrew Noecker, *St. Paul, Minn.*  
Rowan Wilson, *Beldenville, Wis.*

### EUPHONIUM

Lauren Christenson, *Blaine, Minn.*  
Sam Cunniff, *St. Paul, Minn.*  
+Ella Koenig, *Stanley, Wis.*

### TUBA

Parker Barrette, *Lisle, Ill.*  
Jesse Wiemer-Hastings, *Geneva, Ill.*

### PERCUSSION

•+\*Josh Cameron, *Wyoming, Minn.*  
Connor Fogarty, *Bismarck, N.D.*  
Abel Lifschutz, *Eagle River, Wis.*  
Roslyn Raser, *Wheaton, Ill.*

\* Principal  
+ Section Leader  
• Officers and Management  
§ Librarian

# St. Olaf Philharmonia

Martin Hodel, *conductor*

## VIOLIN I

Miriam Clapp, *Chicago, Ill.*  
Aubrey Connett, *Eden Prairie, Minn.*  
Zoe Garrett, *Tacoma, Wash.*  
†William Gilbert, *Lake Zurich, Ill.*  
Brock Lawhead, *Austin, Minn.*  
Lecheng (Joshua) Lyu, *Kulangsu, China*  
Anna Weimholt, *St. Paul, Minn.*

## VIOLIN II

Cassidy Albrecht, *Stewart, Minn.*  
\*\*Emma Jenks, *Andover, Minn.*  
SooHyun Kim, *Seoul, South Korea*  
Mariana Rogan, *Minnetonka, Minn.*  
Brennan Sele, *Minneapolis, Minn.*  
Camryn Stokes, *Northfield, Minn.*

## VIOLA

\*\*Emily Cerimele, *Glenview, Ill.*  
Rachel Colling, *Northfield, Minn.*  
Annika Hill, *Poughkeepsie, N.Y.*  
Eleanor Hinchcliffe, *Austin, Minn.*  
David Lynn, *Redmond, Wash.*  
Avery Wilson, *Iowa City, Iowa.*

## CELLO

•Angela Kein, *Geneva, Ill.*  
•Derk Lyford, *Laramie, Wyo.*  
•Liv Nycklemoe, *Basalt, Colo.*  
•Ariana Raduege, *Bellingham, Wash.*  
\*\*John Sellars, *Mequon, Wis.*

## STRING BASS

Emily Dresbach, *Lincoln, Neb.*  
Davis Moore, *Worthington, Minn.*

## FLUTE/PICCOLO

Jimena Fernandez, *San José, Costa Rica*  
Emmie Head, *Sammamish, Wash.*

## OBOE/ENGLISH HORN

§Phoebe Joy, *Illinois City, Ill.*  
Carter Kuehn, *Owatonna, Minn.*  
Simon Miller, *Oak Park, Ill.*  
Noah Schilbe, *Spokane, Wash.*

## CLARINET

Emma Byrd, *Carbondale, Ill.*  
Mikayla Carlson, *Sioux Falls, S.D.*  
Matthew Krische, *Glendale, N.Y.*

## BASSOON

Erica Collin, *Middleton, Wis.*  
Duncan Henry, *Savage, Minn.*

## HORN

Katya Jarmulowicz, *St. Anthony, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Michelle Soltis, *Brentwood, Tenn.*  
Noah Tibben-Lembke, *Reno, Nev.*  
Tye Van Pelt, *Buffalo, Minn.*

## TRUMPET

Connor Bitterman, *Brooklyn Park, Minn.*  
Samuel Ivory, *Grand Rapids, Mich.*  
Ryan Mibus, *Webster, Minn.*  
Calvin Reyes, *Farmington, Minn.*

## TROMBONE

Jacob Dreifort, *Santa Monica, Calif.*  
Joseph Mahin, *Plymouth, Minn.*  
Astrid Urberg-Carlson, *Minneapolis, Minn.*  
Rowan Wilson, *Beldenville, Wis.*

## TUBA

•Benjamin Carter, *Rosemount, Minn.*

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