
NORSEMAN BAND

MICHAEL BUCK, *CONDUCTOR*

ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*



SUNDAY, NOVEMBER 20, 2022 | 7:30 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

NORSEMAN BAND MICHAEL BUCK '89, *CONDUCTOR*

Three London Miniatures (1998)

Mark Camphouse (b. 1954)

- I. Westminster Hymn
- II. For England's Rose
- III. Kensington March

Themes from *Green Bushes* (1906, 1987)

Percy Aldridge Grainger (1882–1961)
arr. Larry Daehn (b. 1939)

Festivo (1985)

Edward Gregson (b. 1945)

Café 512 (2010)

Ryan George (b. 1978)

Khan (2008)

Julie Giroux (b. 1961)

Amparito Roca (1925)

Jaimie Texidor (1884–1957)

ST. OLAF PHILHARMONIA MARTIN HODEL, *CONDUCTOR*

Slavonic Dances, Op. 46 No. 8

Jacob Gesell '22, *conductor*

Antonin Dvořák (1841–1904)

Symphony No. 4

- II. *Adagio*

Ludwig van Beethoven (1770–1827)

Symphony No. 3 in C Minor, Op. 78 (“Organ Symphony”)

Camille Saint-Saëns (1835–1921)

- I. *Adagio; Allegro moderato; Poco adagio*
- II. *Allegro moderato; Allegro moderato; Maestoso; Allegro*

Catherine Rodland '87, *organ*

PROGRAM NOTES

Three London Miniatures (1998)

Mark Camphouse (b. 1954)

- I. Westminster Hymn
- II. For England's Rose
- III. Kensington March

If I had to select a “favorite” foreign city, London — with its warm people, unique urban charm and rich historic and cultural traditions — would certainly rank at the very top. While all of the musical arts thrive in that fascinating city, the majestic and dignified traditions associated with English choral singing in particular are especially impressive and memorable to experience.

Movement I (Westminster Hymn) centers around a sturdy (originally composed) hymn tune having a decidedly Anglican flavor. Intermittent brass fanfares represent the regal and ceremonial traditions of Westminster Abbey. Movement II (For England's Rose) is an expressive, lyrical tribute to the late Princess Diana (1961–1997). Movement III (Kensington March) is a spirited, petite march in English style. *Three London Miniatures* received its premiere performance in Atlanta on February 1, 1998 with the composer conducting. It was commissioned by Regina B. Stott for the Woodward Academy Bands (College Park, Georgia).

— Program notes by Mark Camphouse

Themes from “Green Bushes” (1906, 1987)

Percy Aldridge Grainger (1882–1961)
arr. Larry Daehn (b. 1939)

Percy Grainger writes:

Among countryside folksongs in England, “Green Bushes” was one of the best known — and well it deserved to be, with its raciness, its fresh grace, and its clear-cut lines. “Green Bushes” strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages — seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

Larry Daehn adds:

In setting such dance-folk songs (indeed, in setting all dance music), I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else.

The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune, I have spun free counter-melodies of my own — top tunes, middle tunes, bass tunes...The key-free harmonic neutrality of the folk song's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine.

My “Green Bushes” setting is thus seen to be a strict passacaglia throughout well-nigh its full length. Yet, it became a passacaglia unintentionally. In taking the view that the “Green Bushes” tune is a dance-folk song, I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

The work is in no sense program music — in no way does it musically reflect the story told in the verses of the “Green Bushes” song text. It is conceived and should be listened to as dance music (it could serve as ballet music) as an expression of those athletic and ecstatic intoxications that inspire and are inspired by the dance: my new time harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions, and heart-stirs.

Festivo (1985)

Edward Gregson (b. 1945)

Festivo received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles in Kortrijk, Belgium in July 1985. As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of "minimalist" technique, until the whole band eventually joins in (important parts for melodic percussion here). The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding color. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout, there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilizing solo and chamber-like textures. *Festivo* has become a standard repertoire piece in many countries and is one of the composer's most popular and most frequently performed works.

— Program notes by Edward Gregson

Café 512 (2010)

Ryan George (b. 1978)

As I was beginning to brainstorm ideas for this piece, I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called *Café 1930*. I found the title immediately intriguing and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. The piece is built on a motivic phrase based on a 5+1+2 note grouping (512 being the area code for Austin, Texas) and is structured in A-B-A form.

— Program notes by Ryan George

Khan (2008)

Julie Giroux (b. 1961)

This piece is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme. These three musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene, just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Genghis Khan (1165–1227), more properly known as Chinggis Khan, was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror, creating an empire which continued to expand even after his death, becoming the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation.

His non-military feats included the introduction of a writing system (Uighur script) which is still used in Inner Mongolia today, an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns.

— Program notes by Julie Giroux

Amparito Roca (1925)

Jaimie Texidor (1884–1957)

Jaime Texidor was an important Spanish composer of *pasodobles*, the bullfighting-inspired march style most closely associated with Spain. He was also the director of the municipal band of Barakaldo for almost 30 years. *Amparito Roca* is his most famous composition. There is some controversy as to its origin. Some sources claim that it was actually written by Reginald Ridewood (1907–1942), a British military musician who was stationed briefly in Gibraltar, and that Texidor later swooped in and claimed the copyright on the piece when Ridewood failed to apply. Other sources credit Texidor with having named the piece after a young student of his, a girl named Amparito Roca. If I was to guess, not having done much research in this area, the original publication date of 1925 seems to undercut Ridewood's claim, considering he was 18 and had not been to Gibraltar by that time. Regardless, the march stands as perhaps the most characteristic and famous example of a Spanish paso doble.

— Program notes by Andy Pease, excerpted from *windliterature.org*

Slavonic Dances, Op. 46 No. 8

Antonin Dvořák (1841–1904)

Jacob Gesell '22, conductor

Czech composer Antonin Dvořák composed two sets of *Slavonic Dances* (16 in all) — Op. 46 in 1878 and Op. 72 in 1886. They were inspired by Brahms's *Hungarian Dances*, and originally scored for piano four hands. Dvořák imbued each dance with the characteristic rhythms and melodic shapes of Bohemian folk tunes, and they are regarded among his most beloved works.

The eighth *Slavonic Dance* of Dvořák's Op. 46 is a furiant: an energetic confusion of triple and duple meters that the composer garnishes with charming lyricism. Like many of the other *Slavonic Dances*, this furiant is a study in contrasts. The opening measures present exciting juxtapositions of meter and mode that recur throughout the piece and bookend the simpler — though no less delightful — lyrical middle section. The furiant dance form was a favorite of Dvořák's which he incorporated into other *Slavonic Dances*, as well as into movements of his chamber music, symphonies, and his *Violin Concerto in A minor*.

— Program notes by Jake Gesell

Jake Gesell is a composer, conductor, and improviser from Hartland, Wisconsin. He plays viola in the St. Olaf Orchestra, St. Olaf Improvisation Ensemble, and the Baroque ensemble Collegium Musicum. In his time at St. Olaf College, Jake has also enjoyed membership in other fine ensembles such as the St. Olaf Philharmonia, Viking Chorus, and St. Olaf Chapel Choir. Jake is an active chamber musician on campus as well as a founding member of the Synergy Musicians' Collective. Jake will graduate with a bachelor of music degree in composition in January 2023, and after a short break, will pursue graduate studies in orchestral conducting. In his free time, Jake enjoys reading, writing poetry, cinema, traveling, and exploring nature.

Symphony No. 4

Ludwig van Beethoven (1770–1827)

II. *Adagio*

Beethoven composed his *Fourth Symphony* in 1806, after he had begun work on the famous *Fifth Symphony*. Compared with the third and the fifth, the fourth is notably tamer and more spartan in texture: in each movement, there are several sections that are given over to one or two instruments alone. The symphony shows the strong impact of Beethoven's mentor and biggest influence, Haydn, especially in its second movement, marked *Adagio*, which we are performing today.

The *Adagio* is in a modified sonata form. Beethoven's use of a repeating dotted rhythm on its own or as background for long-breathed, lyrical melodies is evident throughout this movement. The piece also switches between duple and triplet rhythms, which are sometimes combined for an intense effect. The composer frequently passes melodies back and forth between instruments — or instrumental sections — in the rhetorical manner of a conversation. At its core, this piece provides a gorgeous vehicle for solo flute and clarinet to shine, and highlights the more Apollonian side of this remarkable musical figure.

— Program notes by Martin Hodel

Symphony No. 3 in C Minor, Op. 78 (“Organ Symphony”)

Camille Saint-Saëns (1835–1921)

- I. *Adagio; Allegro moderato; Poco adagio*
- II. *Allegro moderato; Allegro moderato; Maestoso; Allegro*

Catherine Rodland '87, *organ*

Camille Saint-Saëns, whose creative output bridged the period from Robert Schumann to Igor Stravinsky (whose music Saint-Saëns despised), became an ardent proponent of French music in the mid and late 19th century. He was a virtuoso organist, whose improvisations were so remarkable that musicians like Franz Liszt, Clara Schumann, and Pablo de Sarasate came to hear them. Saint-Saëns composed *Symphony No. 3 in C minor* 125 years ago for the London Philharmonic Society, which gave the premiere on May 19, 1886, directed by the composer. It employs a novel form in that it is cast into two large-scale movements; though when taken together, the larger movements contain all the elements of traditional Romantic-period four-movement symphonic structure. The amount of thematic material the composer uses is strikingly small, and most of it can be found in one guise or another in the slow introduction to the first movement. Though the themes are few in number, Saint-Saëns skillfully transforms each one and uses several themes in both movements, creating a “cyclical” structure first used by Berlioz and championed by Saint-Saëns’s good friend, Franz Liszt, to whom he dedicated the piece. Though the work is known as the “Organ Symphony,” the organ doesn’t come in until the slow part of the first movement and then doesn’t play again until the gigantic chords near the end of the second movement. Its role is prominent enough however, to merit its inclusion in the title. Excerpts of the symphony were used for the films *Babe* and *Babe: Pig in the City*.

— *Program notes by Martin Hodel*

Catherine Rodland, whose playing has been described as “transcendent” (*The American Organist*), is an artist in residence at St. Olaf College. She graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987.

She received both the M.M. and D.M.A. from the Eastman School of Music in Rochester, N.Y., where she was a student of Russell Saunders. At Eastman, Catherine received the prestigious Performer’s Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1988 International Organ Competition at the University of Michigan for which she received first prize. She concertizes extensively throughout the United States and Canada.

At St. Olaf, Catherine teaches a full studio of organ students as well as music theory and ear training classes. She performs regularly at St. Olaf, dedicating the new Holtkamp organ in Boe Memorial Chapel in 2007, and performing as a featured soloist with the St. Olaf Orchestra and the St. Olaf Band. These performances were released as CDs through St. Olaf Records. In 2010, Catherine released two CDs: *Dedication* and *American Weavings*, the latter recorded in Boe Chapel at St. Olaf College with violist and duo partner Carol Rodland. The Rodland Duo is managed by Concert Artists Cooperative. Catherine is organist at Meetinghouse Church in Edina, Minnesota.

NORSEMAN BAND

MICHAEL BUCK '89, CONDUCTOR

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Kaitlyn Kinsch, *Cary, Ill.*
Elsa Kirkegaard, *Kewaskum, Wis.*
Kayla McMayer, *Bloomington, Minn.*
Grace Moeller, *Lake Crystal, Minn.*
Alyssa Schneider, *Minnetrissa, Minn.*

*•Madeline Shields, *Scarborough, Maine*

†Mindyrose Sinykin, *Minneapolis, Minn.*

Rhiannon Skauge, *Spring Grove, Minn.*

Hnukusha Vue, *St. Paul, Minn.*

OBOE

Angeline Domeyer, *River Falls, Wis.*

†Ori Eikenberry, *St. Paul, Minn.*

Kiera Hasan, *Elgin, Ill.*

†Noah Schilbe, *Spokane, Wash.*

*Charlotte Smith, *Boulder, Colo.*

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Elizabeth Bunnell, *Savage, Minn.*

Cora Harpel, *Ellendale, Minn.*

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Alia McLaughlin, *Mountain Lakes, N.J.*

Tore Michaelson, *Edina, Minn.*

Jenna Pollard, *Lawrence, Kan.*

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ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

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