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# SOUNDS FROM ST. OLAF

DIGITAL CONCERT SERIES

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## *MUSICAL COLLABORATIONS*

ARTHUR HAECKER, HOST



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SUNDAY, OCTOBER 11, 2020

**NORSEMAN BAND**  
Arthur Haecker, *conductor*

**Terpsichorean Dances**

Jodie Blackshaw (b. 1971)

The composer writes:

Michael Praetorius (1571-1621), German composer and archivist, was fanatical about recording the details of the many countries he visited, with a focus on the kind of music and musical instruments he encountered. The culmination of this fascination was his three-volume treatise, *Syntagma Musicum*, a compendium of information on German music, musical instruments, and performance practice.

But much more well-known today is Praetorius' 1612 collection of 312 dances from the royal courts of France, known as *Terpsichore*, named for the Greek muse of dance. These dances were not composed by Praetorius; instead, he recorded and harmonized the melodies into three, four, five, and sometimes even six parts in order to avoid their imminent extinction.

In this setting for concert band, three dances from the collection are featured: *Springtanz* (Leaping Dance), *Der Lautenspieler* (the Lute Player), and *Der Schutzenkönig* (the Archer King). To favor Praetorius's infatuation with different musical instruments, this setting employs a variety of colors, and features the soloist and sections alike.

—Notes by Arthur Haecker

**ST. OLAF CHAMBER SINGERS**  
Therees Hibbard, *conductor*

**CARLETON CHAMBER CHOIR**  
Matthew Olson, *conductor*

**Christ Lag in Todesbanden, BWV 4**

Johann Sebastian Bach (1685-1750)

1. Sinfonia

2. Chorus

Christ lag in Todesbaden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja,  
Halleluja!

3. Duet (SA)

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Halleluja!

*Alexandra Mascolo, Emily Kaliski, soloists*

1. Sinfonia

2. Chorus

*Christ lay in death's bonds  
handed over for our sins,  
He is risen again  
and has brought us life;  
For this we should be joyful,  
praise God and be thankful to Him,  
and sing alleluia,  
Alleluia!*

3. Duet (SA)

*Nobody could overcome death  
among all the children of mankind.  
Our sin was the cause of all this,  
no innocence was to be found.  
Therefore death came so quickly  
and seized power over us,  
held us captive in His kingdom.  
Alleluia!*

#### 4. Aria (T)

Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibt nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.  
Halleluja!

*Brian Klein, Jacob Packard, Ian Rollo, soloists*

#### 5. Chorus

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündigt das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden.  
Halleluja!

#### 6. Aria (B)

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heißer Lieb gebraten,  
Das Blut zeichnet unsre Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr schaden.  
Halleluja!

*Benjamin Habel, soloist*

#### 7. Duet (ST)

So feiern wir das hohe  
Fest Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen lässt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden.  
Halleluja!

*Erica Hoops, Alexander Famous, soloists*

#### 8. Chorus

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Halleluja!

*—Text and translation: Bach Cantatas  
Website; Aryeh Oron, owner*

#### 4. Aria (T)

*Jesus Christ, God's son,  
has come in our place  
and has put aside our sins,  
and in this way from death has taken  
all His rights and His power,  
here remains nothing but death's outward form  
it has lost its sting.*

*Alleluia!*

#### 5. Chorus

*It was a strange battle  
where death and life struggled.  
Life won the victory,  
it has swallowed up death  
Scripture has proclaimed  
how one death ate the other,  
death has become a mockery.  
Alleluia!*

#### 6. Aria (B)

*Here is the true Easter lamb  
that God has offered  
which high on the trunk of the cross  
is roasted in burning love,  
whose blood marks our doors,  
which faith holds in front of death,  
the strangler can harm us no more  
Alleluia!*

#### 7. Duet (ST)

*Thus we celebrate the high feast  
with joy in our hearts and delight,  
that the Lord lets shine for us,  
He is Himself the sun  
who through the brilliance of His grace  
enlightens our hearts completely  
the night of sin has disappeared.  
Alleluia!*

#### 8. Chorus

*Nobody could overcome death  
among all the children of mankind.  
Our sin was the cause of all this,  
no innocence was to be found.  
Therefore death came so quickly  
and seized power over us,  
held us captive in His kingdom.  
Alleluia!*

**ST. OLAF BAND**Timothy Mahr, *conductor*Arthur Haecker, *trombone***Trombone Concerto, Op. 114b****3. Presto**

Derek Bourgeois (b. 1941)

**ST. OLAF CHAPEL CHOIR**Tesfa Wondemagegnehu, *conductor***ONE VOICE MIXED CHORUS**Jane Ramseyer Miller, *conductor***SHATTUCK-ST. MARY'S SCHOOL CHORAL PROGRAM**Pete Shleif; James Yao, *conductors***Love Is**

Tesfa Wondemagegnehu (b. 1982)

**NORSEMAN BAND**Arthur Haecker, *conductor*Alaina Alster, *trombone***Red Sky**

Anthony Barfield (b. 1983)

*Red Sky* is Anthony Barfield's unpredictable and energetic musical interpretation of the Big Bang theory. Barfield is an active teacher, trombonist, and composer. After attending the Juilliard School and the Manhattan School of Music to study trombone performance, Barfield turned his focus to the world of audio engineering and composition. As a composer, he has received commissions from around the country, including from the world-renowned New York Philharmonic.

Barfield always writes from an emotional or visual inspiration. By staying true to this idea, he hopes to achieve his goal to write music that is accessible to all types of listeners. Barfield's visual inspiration, the Big Bang, describes the early evolution and expansion of the universe. Contrary to popular belief, the Big Bang theory does not entail an explosion from a central point that gave birth to the universe. Rather, this theory encompasses the gradual evolution and development of the universe through several different stages from a single point. When writing the piece, Barfield also considered related concepts such as space, matter, and energy.

*Red Sky*, for solo trombone and wind ensemble, pushes the boundaries of typical, featured soloist works. The piece employs the ensemble in a varied role beyond standard accompaniment, yet, the trombonist still maintains the featured role. An ominous voice part, accompanied by the percussion, prepares the stage for the trombonist to introduce a powerful, lyrical melody and initiates the universe's expansion. The melody gradually transitions to be driving and forceful with subtle allusions to a jazz style. This continuous increase in intensity coincides with the universe's slow expansion. The featured trombone part explores various musical genres and the instrument's vast range while frequently interacting with different ensemble members and sections. An elegant duet between the trombonist and soprano saxophone brings *Red Sky* to a simple but powerful conclusion affirmed by a rising timpani roll as the newly expanded universe is given time to settle. The piece's transition and continuous development to a dramatic conclusion creates a captivating portrait of Barfield's own perception of the Big Bang.

—Notes by Emmie Head '22

**ST. OLAF ORCHESTRA**  
Steven Amundson, *conductor*

**ST. OLAF HANDBELL CHOIR**  
Jill Mahr, *conductor*

**Glories Ring**

Steven Amundson (b. 1955)

**VIKING CHORUS**  
Tesfa Wondemagegnehu, *conductor*

**CANTUS**

**Ave Maria**

Franz Biebl (1906–2001)

**NORSEMAN BAND**  
Arthur Haecker, *conductor*  
Garrett Klein '11, *cornet*

**The Carnival of Venice**

Jean-Baptiste Arban (1825–1889)  
arr. Erik Leidzen (1894–1962)

The *Carnival of Venice* is a folk tune popularly associated with the words "My hat, it has three corners." A series of theme and variations has been written for a number of solo instruments, as "show off" pieces that contain virtuosic displays of double and triple tonguing and fast tempos.

When Arban wrote this set of variations in the early 1860s, he may have been inspired, as well as challenged, by Niccolo Paganini's twenty variations for violin on the same air. The folk-like melody has been attributed to both Paganini and the German opera composer, Reinhard Keiser.

—Notes by Arthur Haecker