

The St. Olaf College Department of Music presents the

# Norseman Band

Dr. Paul Niemisto, *conductor*



## Spring Concert

**Saturday, April 28, 2012**  
**Skoglund Auditorium**  
**St. Olaf College • Northfield, Minnesota**  
**7:30 p.m.**

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# Program

## Armenian Dances

Alfred Reed (1921-2005)

American composer Alfred Reed grew up in an immigrant family in New York City. He developed his interest in the concert band while serving in the Army Air Force Band during World War II. He studied at Julliard, worked as a composer and arranger during the early years of NBC and ABC, taught at several universities, and served as editor for a music publisher. He conducted his works all over the world, especially in Japan in his later years. With more than 250 published works, he is one of the nation's most prolific and frequently performed composers.

*Armenian Dances* is a two-part set based on authentic Armenian folk songs from the collected works of Gomidas Vartabed, the founder of Armenian classical music. Part I is built upon five different contrasting songs. These works were commissioned by Dr. Harry Begian (Armenian American conductor) and premiered by him with the University of Illinois Symphonic Band in 1973.

## The Blue Bells of Scotland

Arthur Pryor (1870-1942)

*Ramsey Walker '14, trombone*

Starting in 1892, Arthur Pryor was the solo trombone virtuoso and a member of the famous John Philip Sousa Band. This most famous solo is an air and variations on the folk tune, *The Blue Bells of Scotland*, a piece that he would frequently perform with the band (1893-1903). Pryor also conducted the Sousa Band as assistant conductor. As Sousa thought the new recording industry was just a "passing fad that produced canned music," he entrusted Arthur Pryor to conduct the band in its recording sessions. In 1903 Pryor resigned from the Sousa Band to form his own band. This new ensemble was equally as successful as Sousa's due in part to their emphasis on the popular music of the day — ragtime. Pryor gave up playing the trombone in public in 1918 to concentrate on his conducting career which took him to New York, conducting the world premieres of works from the likes of George Gershwin, Irving Berlin, and others.

## October

Eric Whitacre (b. 1970)

*Emma Naragon '12, conductor*

Eric Whitacre was born in Reno, Nevada, and is a Grammy award-winning composer, conductor, and lecturer. He is one of the most popular and performed composers of his generation.

The composer writes:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

## Concertino

Cécile Chaminade (1857-1944)

*Gabrielle Sanderson '15, flute*

Cécile Chaminade was born in Paris, into a family of amateur musicians. Her mother was her first piano teacher. At the age of eight, she began composing and soon became a young touring piano virtuoso performing regularly in England, including a command performance for Queen Victoria. Chaminade composed 400 works in a wide variety of genres: concerti, orchestral suites, a ballet, an opera, chamber music, a choral symphony, 135 songs, and over 200 piano pieces. Most of her works enjoyed popularity during her lifetime. Her music is tuneful and highly accessible, with clear textures and mildly chromatic harmonies, with a typical French wit and color. Shortly before her death, The French government awarded her the title of Chevaliere of the Legion of Honor.

The *Concertino* is a rhapsodic, romantic work for solo flute featuring two principal themes. It was written in 1902 for the annual awards competition piece for the flute students at the Paris Conservatory. The expressive and technical qualities of the flute are showcased. There is a story behind it: Chaminade was in love with a flautist, but he was not in love with her. To her great despair, he became engaged to another. On the day of his wedding, Cécile brought him the score of the *Concertino*, the outpouring of her feelings in a beautiful piece for flute. Unfortunately, he was unmoved and still married the other woman.

## **Turbine**

John Mackey (b. 1973)

John Mackey graduated from the Julliard School of Music and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb. Mackey particularly enjoys writing music for dance and symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House, the Brooklyn Academy of Music, Carnegie Hall, the Kennedy Center, Weill Recital Hall, Jacob's Pillow Dance Festival, Italy's Spoleto Festival, Alice Tully hall, the Joyce Theater, Dance Theater Workshop, and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

In February 2003, the Brooklyn Philharmonic premiered John's work *Redline Tango* at the BAM Opera House, with Kristjan Järvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. John made a new version of the work for wind ensemble in 2004 — his first work for wind band — and that version has since received over 100 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize and in 2005, the "Ostwald Award" from the American Bandmasters Association, making John the youngest composer to receive the honor.

About *Turbine*, the composer writes:

I'm afraid of flying. This piece was my way of dealing with that. The first three minutes are rough, grinding, and tense, as the jet engine builds up speed (through texture, not tempo), and eventually goes racing down the runway. Once the jet takes off, though, the music changes, and we realize that flying really isn't so bad. In fact, it can be beautiful once the plane is airborne. But in the back of my mind, I'm always aware that we're up quite high — and our lives (and that beauty) depend on these massive pieces of machinery. If that machine (in this case, the percussion) should fail, we'd all be in serious trouble, so I just keep my knuckles gripped to the armrest, look out at the clouds, think pretty thoughts, and hope that the pulse of that engine never lets up.

## **Intermission**

### **Concerto in E-flat for Two Clarinets**

Franz Krommer (1759-1831)

#### **III. Rondo**

*Catherine Yokan '13, clarinet*  
*Alexandra Kosmas '15, clarinet*

The Moravian Franz Krommer was born in Kamenitz and his baptismal name was Frantisek Kramerz. A violinist, conductor, and composer, Krommer received his entire musical training from his uncle, an organist and composer. From 1775, Krommer traveled to German-speaking countries, finally settling in Vienna, Austria. Krommer was deeply influenced and inspired by his contemporaries, Mozart and Haydn. His compositions reflect his debt to these composers, yet they are fresh and inventive. He wrote over 150 compositions, including numerous quartets, quintets, symphonies, concerti, instructive pieces, and church music. He is particularly remembered for his solo concerti for wind instruments, of which the *Concerto in E-flat for Two Clarinets* is one of the best known.

## Sinfonia Nobilissima

Robert Jager (b. 1939)

Robert Jager was born in New York in 1939 and studied at the University of Michigan. He served as Staff Arranger at the Armed Forces School of Music while a member of the United States Navy. Jager has over 65 published compositions for band, orchestra, and various chamber groupings, with more than 35 commissions including the United States Marine Band and the Tokyo Kosei Wind Orchestra. He has won a number of awards for his music, being the only three-time winner of the American Bandmasters Association's "Ostwald Award."

The composer writes:

This overture is a work in the neo-romantic style and is in three sections. After a short introduction, a dramatic and syncopated fast section begins. After several false climaxes, as well as a brief fugue, the slow, more emotional middle section begins. In the final section of the work, a fast, syncopated style abruptly returns and the overture ends with several deceptive, then complete chords.

## Variations on America

Charles Ives (1874-1954)

Charles Ives' father, George, had been a respected bandmaster in the Union Army during the Civil War and Danbury, Connecticut's leader of numerous amateur musical groups. Charles was brought up in this tradition, learning to play the drum, cornet, piano, and violin. He played in his father's town band at the age of 12. At 13, he was composing simple marches and fiddle tunes. He became the youngest salaried church organist in Connecticut at the age of 14. He studied composition with Horatio Parker at Yale, where he barely made passing grades in his subjects other than music. In 1898, he went to New York to work for Mutual Life Insurance Company. A successful businessman by day, Ives would do his composing in the evenings. He wrote only to please his sense of music and didn't have to depend on it for a living. In 1918, he suffered a heart attack and was forced to give up composing. Composer Henry Cowell became one of Ives' champions in the 1920's. Ives' *Third Symphony* was completed in 1911, but it was not performed until 1946. He earned the 1947 Pulitzer Prize for this work. When he died, he left a legacy that anticipated most of the innovations of the 20th century, including atonality, polytonality, microtones, multiple cross-rhythms, and tone cluster.

Ives composed his *Variations on "America"* when he was 17 and working as a church organist in his hometown. originally composed for organ, the work was later popularized in a 1949 arrangement for orchestra by William Schuman. William E. Rhoads provided this wind band transcription in 1964. The composition of five variations represents the earliest known example of musical polytonality. They are humorous in character and full of surprises. He used his musical unorthodoxy to assert his independence from the genteel musical life of 19th century New England, while demonstrating his ability to be a "cut up" to his male peers. He was also asserting his devout patriotism.

## Blue Shades

Frank Ticheli (b. 1958)

Frank Ticheli was born in Monroe, Louisiana, and studied at Southern Methodist University and the University of Michigan. Now teaching at the University of Southern California, he is the Composer-in-Residence for the Pacific Symphony Orchestra. He has composed works for band, wind ensemble, orchestra, chamber ensembles, and the theater. His music has garnered many prestigious awards including the Goddard Lieberman Fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler Memorial Composition Prize; the Ross Lee Finney Award; and the first prize in the 11th annual Symposium for New Band Music in Virginia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

Ticheli's love for the traditional jazz music that he heard so often while growing up near New Orleans inspires this piece. *Blue Shades* was his opportunity to express his own musical style in this medium. He provides the following description of the work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent — however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

At times, *Blue Shades* paraphrases some of the clichés from the Big Band era, a tribute to that era. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

## **Saints Alleluia**

*Arr.* Calvin Custer (1939-1998)

This is a modern musical pastiche combining two well-known melodies. Originally arranged for the Canadian Brass, it now has a new life in this concert band arrangement.



**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.

**Dr. Paul Niemisto**, associate professor of music, teaches low brass instruments, conducts brass ensembles, the Norseman Band, and teaches courses in music education. He is a native of Michigan's Upper Peninsula and a graduate of the University of Michigan and the University of Minnesota. Niemisto is founder and director of the *American Poijat* (Boys of America), a widely traveled Finnish American brass ensemble. He is also founder and conductor of the Cannon Valley Regional Orchestra, a community symphony orchestra based in Northfield, celebrating its 30th anniversary this season.

Since 1980, Niemisto has been traveling regularly to Finland, where he has taught and conducted at numerous institutes and conservatories. In the spring of 1999, he was a Fulbright senior fellow at the Finnish War Archives and Helsinki University Library.

In 2006 and 2010, he organized and hosted the International Wind Music History Conference and the Vintage Band Festival, held in Northfield, Minnesota, to be repeated in 2013.

# Senior Biographies



*(From L to R) Stevens, Mair, Hoyer-Leitzel, Holtz, Schmidt, Naragon*

**Ellie Holtz** is a clarinet player, who participated in Norseman Band, Pep Band and the student-conducted Valhalla Band while at St. Olaf. She will be graduating with a B.A. in economics, with an emphasis in finance and a concentration in statistics. Ellie is co-captain and outfielder for the NorsePhilVikiTouJazzHandsChoir early morning softball team and will really miss cheering on the team at their 6:30 a.m. games! After graduation, Ellie plans to (hopefully) find a job in the Twin Cities that combines her love of numbers and people! Current possibilities include banking, non-profit fundraising, and finance or business analysis.

**Kaiya Hoyer-Leitzel** has played French horn in Norseman Band for three years. She will be graduating with a B.A. in mathematics and studio art. During her time at St. Olaf, Kaiya has been a member of Swing Club and Photography Club. If you see a girl with curly hair and bright colored pants while walking around campus, it's Kaiya. Graduation will be opening doors into a whole new world where Kaiya will be continuing her exploration in mathematics, photography, and the culinary arts.

**Katie Mair** has been playing the clarinet for 12 years, four of those with the Norseman Band. She will be graduating with a B.A. in history with a concentration in biomedical studies. During her time here, Katie has been an active member of the St. Olaf Gospel Choir, captained her Relay for Life team, Stacey's Angels, and participated in early morning softball. This year she is a co-captain of the Norsephil Vikatou early morning softball team. Katie has been a member of the St. Olaf EMT squad for the last two years and plans to pursue a career in medicine. After graduation Katie will be working in Rolvaag Library for the summer while applying to medical school.

**Emma Naragon** is a music education major from North Manchester, Indiana. Next fall she will be student teaching at an elementary school in Minneapolis. After student teaching she plans to move to Europe for a while to see what she can learn about elementary and music education in Germany and Scandinavia. At some point she hopes to find herself living in a quaint German village playing the piano and singing and dancing with Kindergarteners.

**Brynna Schmidt** has been playing the clarinet for 12 years, four of them with the Norseman Band. She will be graduating with a B.A. in political science and history. During her time at St. Olaf, she spent a semester studying abroad in England. On campus, she is a member of Pi Sigma Alpha, Phi Alpha Theta, and several campus political organizations. After graduation, she plans to continue working in politics, with an eye towards a career in the Foreign Service.

**Brittany Stevens** has been a member of the Norseman clarinet section for four years and has loved being involved in music while at St. Olaf. She will be graduating with a B.A. in chemistry. For the next four years after graduation, Brittany will be attending Creighton University School of Pharmacy and Health Professions where she will receive her PharmD degree and pursue a career in pharmacy.

# THE NORSEMAN BAND

PAUL NIEMISTO, *CONDUCTOR*

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## PICCOLO

Gabrielle Sanderson, *Maple Grove, Minn.*

## FLUTE

TaKeyah Dominique, *Minneapolis, Minn.*  
Ashley Earls, *Roscoe, Ill.*  
Emily Hill, *Independence, Minn.*  
Kendra Johnson-Tesch, *Eden Prairie, Minn.*  
Sophia Kor, *Eagan, Minn.*  
Andrea Kratze, *Edina, Minn.*  
+ Mariah Meyers, *Sioux City, Iowa*  
Emily Nadolny, *Willmar, Minn.*  
Emma Naragon, *Manchester, Ind.*  
Alexa Roemmich, *Grand Forks, N.D.*  
Gabrielle Sanderson, *Maple Grove, Minn.*  
Kelsi Tomm, *Mankato, Minn.*

## OBOE

Clare Angerth Franks, *Pleasant Hill, Iowa*  
Margret Bradley, *Edgerton, Wis.*  
Will Hardy, *Northfield, Minn.*  
+ Katie Heilman, *Lutherville-Timonium, Md.*

## ENGLISH HORN

Margret Bradley, *Edgerton, Wis.*

## BASSOON

Ethan Boote, *Columbia, Mo.*  
Webster Crist, *Billings, Mont.*  
Siyan Xie, *Guangdong Province, Shenzhen*

## CLARINET

Peter Dronen, *Plymouth, Minn.*  
Rolf Goodwin, *Nashua, N.H.*  
Ellie Holtz, *Willmar, Minn.*  
Anna Koester, *Bloomington, Minn.*  
Alexandra Kosmas, *Eden Prairie, Minn.*  
Ben Lipson, *Centennial, Colo.*  
\* Katherine Mair, *Edina, Minn.*  
Katie Nygren, *Bloomington, Minn.*  
\* Brynna Schmidt, *Fergus Falls, Minn.*  
Brittany Stevens, *Mankato, Minn.*  
\*+ Catherine Yokan, *Detroit Lakes, Minn.*

## BASS CLARINET

Lauren Kingsbeck, *Mahtomedi, Minn.*

## ALTO SAXOPHONE

Brian Craig, *Rochester, Minn.*  
+ James Lodovic, *Greenwood Village, Colo.*  
Eric Topel, *Peoria, Ill.*  
Lora Weiss, *Palatine, Ill.*

## TENOR SAXOPHONE

^ Jessica Anderson, *Baton Rouge, La.*  
Erin Roe, *Grey Eagle, Minn.*

## BARITONE SAXOPHONE

Laura Nelson, *Zumbrota, Minn.*  
Dylan Polivany, *Buffalo, Minn.*

## TRUMPET

Maia Erickson, *Rochester, Minn.*  
Alexander Everhart, *East Bethel, Minn.*  
David Gillingham, *Hudson, Wis.*  
Ryana Holt, *Colorado Springs, Colo.*  
Andrea Lyke, *Ripon, Wis.*  
+ Austin Martin, *Thornton, Colo.*  
Jacob Musack, *Burnsville, Minn.*  
Luke Nelson, *Fort Collins, Colo.*  
Kellan Passow, *Maple Plain, Minn.*  
Kyle Schut, *Rockford, Ill.*  
Margaret Schweiger, *Fayetteville, Ark.*  
\* Evan Twichell, *Oak Park, Ill.*  
Christopher Wellems, *Lincolnshire, Ill.*

## HORN

Elizabeth Archerd, *Shakopee, Minn.*  
+ B Crittenden, *Dekalb, Ill.*  
Kaiya Hoyer-Leitzel, *Jamestown, N.Y.*  
Audrey Kidwell, *Saint Louis, Mo.*  
Carson Koepke, *Falcon Heights, Minn.*  
Amy Meyer, *West Des Moines, Iowa*

## TROMBONE

Zachary Baker, *Eden Prairie, Minn.*  
Megan Davis, *Buffalo, Minn.*  
David Galick, *Buffalo, N.Y.*  
Matt Johnson, *Sudbury, Mass.*  
+ Whitney Lussier, *Charlotte, Vt.*  
Tommy Markley, *Big Lake, Minn.*  
Phillip Meyer, *Woodstock, Ill.*  
Ben Stroebel, *Rochester, Minn.*  
Ramsey Walker, *Vashon, Wash.*

## EUPHONIUM

Nicole Baldwin, *Hibbing, Minn.*  
+ Nick Hoverstad, *Waseca, Minn.*  
Lara Steinike, *Appleton, Wis.*  
Rebecca Strommen, *Brooklyn Park, Minn.*

## TUBA

Andrew Curtis, *Springfield, Mo.*  
+ J-P Douglas, *Santa Barbara, Calif.*  
Mark Shepard, *Litchfield, Minn.*  
Jennifer Wilson, *Lawrence, Kan.*

## PIANO

Emma Naragon, *Manchester, Ind.*

## PERCUSSION

Geoffrey Bentsen, *North Saint Paul, Minn.*  
+ Ben Harvey, *Duluth, Minn.*  
Andrew Hess, *Ann Arbor, Mich.*  
Alora Killian, *Bloomington, Minn.*  
Reilly Quirk, *Eden Prairie, Minn.*  
Jacob Schacker, *Lake Elmo, Minn.*  
Aaron Shinn, *Madison, N.J.*  
Cole Swanson, *Sioux Falls, S.D.*  
Δ Sheldon Way, *Delano, Minn.*

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