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# NORSEMAN BAND

CATHARINE SINON BUSHMAN, *CONDUCTOR*

# ST. OLAF PHILHARMONIA

DENNIS FRIESEN-CARPER, *GUEST CONDUCTOR*

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

*SKOGLUND AUDITORIUM*

# PROGRAM

## NORSEMAN BAND CATHARINE SINON BUSHMAN, *CONDUCTOR*

**On Parade** (1914)

Amanda C. E. Aldridge (1886–1956)  
under the pen name Montague Ring

**From the Delta** (1945)

William Grant Still (1895–1978)

- I. Work Song
- II. Spiritual
- III. Dance

**“Vilja” from *The Merry Widow*** (1905)

Franz Lehár (1870–1948)  
arr. Leonard Smith

Dorienne Hoven '22, *soprano*

**Lux Perpetua** (2020)

Frank Ticheli (b. 1958)

**Chorale and Shaker Dance** (1972)

John Zdechlik (1937–2020)

## ST. OLAF PHILHARMONIA DENNIS FRIESEN-CARPER, *GUEST CONDUCTOR*

**Concerto Grosso Op. 6, No. 1** (1739)

George Frideric Handel (1685–1759)

- I. *A tempo giusto*
- II. *Allegro*
- III. *Adagio*
- V. *Allegro*

Eli Schrubbe '24, *violin*; Emma Jenks '22, *violin*; Hannah Leiseth '25, *cello*

**Reminiscences of My Hometown** (2021)

Gao Hong (b. 1964)

Gao Hong, *pipa*; Thea Groth, *bassoon*

**“Depuis le jour” from *Louise*** (1900)

Gustave Charpentier (1860–1956)

Tracey Engleman, *soprano*

**“Parto adunque — Via, caro sposino” from *Don Pasquale*** (1943)

Gaetano Donizetti (1797–1848)

Tracey Engleman, *soprano*; Luke Williams, *bass-baritone*

**Светлый праздник (“Bright Holiday”)** (1888)

Nicolai Rimsky-Korsakov (1844–1908)

**Молитва за Україну (“Prayer for Ukraine”)** (1885)

Mykola Lysenko (1842–1912)  
arr. Roundtree

Tracey Engleman, *soprano*; Luke Williams, *bass-baritone*

# PROGRAM NOTES & VOCAL TEXTS

## NORSEMAN BAND

CATHARINE SINON BUSHMAN, *CONDUCTOR*

### **On Parade** (1914)

Amanda C. E. Aldridge (1886–1956)  
under the pen name Montague Ring

Amanda Christina Elizabeth Aldridge, also called Amanda Ira Aldridge, was born in London in 1866. She was the daughter of African American Shakespearian actor Ira Aldridge and Swedish opera singer Amanda Pauline von Brandt, and sister to Luranah Aldridge, also an opera singer. In her youth, Aldridge was an accomplished pianist and singer (a student of Jenny Lind) and studied composition at the Royal College. In later years, she taught private voice and elocution lessons to British and American singers and actors, including Black performers Paul Robeson, Roland Hayes, and Marian Anderson.

Her compositional career spanned from approximately 1906 to 1934 and included instrumental music, seven piano suites, and at least 26 art and parlor songs. Embracing her African American heritage, several of Aldridge's works incorporate African musical material or are settings of African American texts by poets such as Paul Laurence Dunbar. While much of her music was published under the male pseudonym Montague Ring, her true identity was an open secret amongst her supporters, family, and music circles. Her most popular works include *Three Arabian Dances* (1919), *Three African Dances* (1913), and *Carnival Suite of Five Dances* (1924) with many works written or arranged for military and dance bands of the time.

*On Parade* is an English “quick step” march featuring a typical first and second strain, trio, and an unusual secondary trio area that modulates the piece to a third tonal area. The original 1914 version of the march was published under the male-sounding pseudonym Montague Ring.

— Program notes by Kaitlin Bove

### **From the Delta** (1945)

William Grant Still (1895–1978)

- I. Work Song
- II. Spiritual
- III. Dance

Often considered the Dean of African American composers, William Grant Still was responsible for achieving many firsts as a Black classical musician during his distinguished career. Not only was he the first African American to have a symphony played by a major orchestra (his renowned *Afro-American Symphony*), in 1936, but he was the first African American to conduct a major orchestra, have an opera premiered by a major opera company (*Troubled Island*, 1937), and conduct an orchestra in the deep South.

About *From the Delta*, Still writes:

Although in the past I have written music reminiscent of several other states of our Union, this is the first time that I have tried to express in music the romance of the Delta country in my native state of Mississippi.

These three short pieces are, however, all original. No one of them is based on authentic folk material. In the first section, “Work Song,” the metal block on the piece of wood is used to suggest the sound of a sledge hammer driving spikes. It may be necessary to experiment a little with various sizes of pieces of wood to get just the right effect. A singing style of playing in the “Spiritual” would give it just the right effect, while in the last section the feeling should be that of a dancing game rather than a formal theatrical dance.

— Program notes by the composer

**“Vilja” from *The Merry Widow* (1905)**

Franz Lehár (1870–1948)

arr. Leonard Smith

Dorienne Hoven '22, *soprano*

There once was a Vilja,  
A witch of the wood.  
A hunter beheld her alone as she stood.  
The spell of her beauty upon him was laid.  
He look'd and he long'd for the magical  
    maid!  
For a sudden tremor ran.  
Right thro' the love be wilder'd man,  
And he sigh'd as a hapless lover can.

The wood maiden smiled,  
And no answer she gave,  
But beckon'd him into the shade of the cave.  
He never had known such a rapturous bliss,  
No maiden of mortals so sweetly can kiss!  
As before her feet he lay  
She vanish'd in wood away,  
And he call'd vainly till his dying day!

*Refrain:*

Vilja, O Vilja! The witch of the wood.  
Would I not die for you, dear, if I could!  
Vilja, O Vilja, my love and my bride!  
Softly and sadly he sigh'd.  
Vilja, O Vilja! The witch of the wood!  
Would I not die for you, dear, if I could!  
Vilja, O Vilja, my love and my bride!  
Softly and sadly he sigh'd.

*Refrain*

— *trans. Leonard Smith*

The operetta *The Merry Widow* (*Die Lustige Witwe*) was written by Austro-Hungarian composer Franz Lehár in 1905 and premiered in Vienna. One of his best-known works, it is based on the 1861 comedy play by Henri Meilhac entitled *The Embassy Attaché*. Librettists Leo Stein and Viktor Léon tell a story of love and intrigue when the ambassador is desperate to find a husband for a rich widow so her wealth can remain in the country.

According to the British opera company, Opera North:

Lehár's score skillfully interweaves different musical colors to reflect the two contrasting cultures in the operetta's plot. He vividly paints the glamor of Parisian society at the turn of the 20th century with can-cans, galops, and glorious waltzes, while rustic and folk elements (including a traditional *kolo* dance for Hanna and Danilo) represent the Balkan state.

Particular highlights include Hanna's beautiful "Vilja Song" in Act II, an old Pontevédrian song about a mythical forest fairy who enchants hunters. With its folk-inspired melody and floated top Bs, it is now a favorite of the soprano repertoire. Another regularly performed favorite is the sweeping *Merry Widow* waltz, both tender and joyous, which concludes the piece and its happy ending.

This transcription for band was scored by cornetist and Detroit Concert Band conductor Leonard Smith (1915–2002) in 1976.  
— *Program notes by Catharine Bushman*

**Lux Perpetua (2020)**

Frank Ticheli (b. 1958)

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt, [and] crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is professor of composition. From 1991 to 1998, Ticheli was composer in residence of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Notes from the composer:

*Lux Perpetua* was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work's title is drawn from the last line of the Latin text, *Lux aeterna: et lux perpetua luceat eis* ("and let perpetual light shine upon them"). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

A simple call motive begins the piece, introduced by the clarinets. Its two main notes form a descending minor third, a sound that is universally associated with a call or greeting (think "yoo-hoo") but also widely associated with playground games and nursery rhymes. This idea is laced into the entire fabric of the piece, sometimes serving as transition material, other times appearing unexpectedly for purposes of contrast, still other times flowering into main melody.

The main melody is at once longing and noble in quality, and is constructed in a way that suggests the notion of infinity. Its accompanying harmony depicts a kind of bellows or the act of breathing, in and out perpetually. It never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys.

A faster, more energetic middle section serves as a dramatic contrast, but rather than give it a new theme, I chose to continue with a variant of the main melody. The accompanying harmony is still breathing, the lyrical line still permeating the entire section, but this time building to a tremendous climax. The final coda is a brief meditation. The main melody echoes itself tenderly as the harmony begins its slow and fragile ascent to the heavens.

*Lux Perpetua* received its world premiere by the Baylor University Wind Ensemble, Eric Wilson, conductor, at the centennial meeting of the Texas Music Educators Association on February 13, 2020. It was awarded the 2021 National Band Association Revelli Composition Prize.

— Program notes by the composer

## Chorale and Shaker Dance (1972)

John Zdechlik (1937–2020)

*Chorale and Shaker Dance* was commissioned by the Jefferson High School Band from Bloomington, Minnesota and dedicated to its director Earl Benson. It was premiered by the Medalist Band in March 1972 at the Music Educators National Convention, with the composer conducting. Comprised of two main musical ideas, the work opens with a simple melody found in the opening "Chorale." The second melodic idea is the melody from the well-known shaker hymn, "The Gift to Be Simple." These melodies are used in alternation and combination throughout the piece which is divided into four broad sections: 1) Chorale, 2) Allegro, 3) Andante, and 4) Reprise, Allegro, and Coda.

John Zdechlik was a native of Minneapolis, Minnesota where he was an active composer, performer, conductor, and clinician. He earned his doctorate in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto. After 1970, Dr. Zdechlik wrote numerous commissioned and published works for high school and college concert bands. His works are frequently performed around the world. Other concert band works by John Zdechlik include *Celebrations*, *Chorale and Shaker Dance II*, *Concerto for French Horn and Band*, *Dance Variations*, and *Dialogues on "In Dulci Jubilo."*

In the 50th anniversary score, the Zdechlik family writes,

John did not live to see the 50th anniversary of *Chorale and Shaker Dance*, but he was fortunate to hear from many who loved the piece over the years. Only his second published original composition, its premier was his first national appearance and launched his career as a composer. As a passionate educator and clinician, perhaps it's not surprising that he especially treasured the piece as a way to engage students. *Chorale and Shaker Dance* is an essential and beloved part of our family's story. John loved his life of teaching, conducting, and composing. He filled our home with music and was not even deterred from writing with one or two kids beside him on the piano bench. We are proud to see John's legacy unfold, not only in celebration of his collected works, but in the dedication and passion he upheld in his approach to music.

— Program notes by Catharine Bushman

# ST. OLAF PHILHARMONIA

## DENNIS FRIESEN-CARPER, *GUEST CONDUCTOR*

Tonight's Philharmonia program highlights many relationships embedded in musical art: between performers, performers with composer, composers with each other, and most importantly, audience with composer via the performers. The music eavesdrops on young lovers in Paris, old friends in London, a precocious child in China, a foolish codger in Italy, Russian *Pascha* ("Easter"), and a prayer for peace in Ukraine.

### **Concerto Grosso, Op. 6, No. 1** (1739)

George Frideric Handel (1685–1759)

- I. *A tempo giusto*
- II. *Allegro*
- III. *Adagio*
- V. *Allegro*

Eli Schrubbe '24, *violin*; Emma Jenks '22, *violin*; Hannah Leiseth '25, *cello*

Born and educated in Saxony, Handel made his career writing Italian opera and English oratorio for the London stage. The 12 concerti of Op. 6, completed between September 29 and October 30 of 1739, feature two solo violins accompanied by continuo, a trio sonata in dialogue with string orchestra. The first movement borrows from the overture to his opera *Imeneo*; the last is a reworking of material from Domenico Scarlatti's *Sonata in G major*, K. 2, published in London in February of 1739.

Our selected movements from Op. 6 No. 1 suggest a cinematic scene of two old friends at a party, with so much shared history that they can finish each other's sentences. Greeting and catching up (*A tempo giusto*), including sad news about a mutual acquaintance, is succeeded by an *Allegro* swapping favorite stories. The *Adagio* reveals fears and disappointments, met with understanding and encouragements. As the camera slowly pans out, the final *Allegro* catches snatches of the friends' quiet goodbyes, gradually absorbed by the jovial crowd.

— Program notes by Dennis Friesen-Carper

### **Reminiscences of My Hometown** (2021)

Gao Hong (b. 1964)

Gao Hong, *pipa*; Thea Groth, *bassoon*

Program notes from the composer:

During the COVID-19 pandemic, the whole world was turned upside down. All my performances and international tours were canceled, and the best way for me to heal the pain I felt was to compose. Due to all the travel restrictions, I could not visit my family in China and they could not visit me. This made me extremely homesick and I began reminiscing about my childhood to calm and comfort me. In this piece I express my feelings of nostalgia and happiness from my childhood. I use the bassoon to represent old memories, and the pipa to represent myself.

— Program notes by the composer

### **"Depuis le jour" from Louise** (1900)

Gustave Charpentier (1860–1956)

Tracey Engleman, *soprano*

*Depuis le jour  
Depuis le jour où je me suis donnée,  
Toute fleurie semble ma destinée.  
Je crois rêver sous un ciel de féerie,  
L'âme encore grisée de ton premier baiser!  
Quelle belle vie! Mon rêve n'était pas un rêve!  
Ah! je suis heureuse!  
L'amour étend sur moi ses ailes!  
Au jardin de mon cœur chante une joie nouvelle!  
Tout vibre, tout se réjouit de mon triomphe!  
Autour de moi tout est sourire, lumière et joie!  
Et je tremble délicieusement au souvenir charmant  
Du premier jour d'amour!  
Quelle belle vie!  
Ah! je suis heureuse! trop heureuse...  
Et je tremble délicieusement, au souvenir charmant  
Du premier jour d'amour!*

*Since the day  
Since the day I gave myself,  
All flowery seems my destiny.  
I seem to be dreaming beneath a fairy sky,  
My soul still drunk with your first kiss!  
What a beautiful life! My dream was not a dream!  
Ah! I am happy!  
Love spreads its wings over me!  
In the garden of my heart sings a new joy!  
Everything vibrates, everything rejoices in my triumph!  
Around me everything is smiles, light and joy!  
And I tremble deliciously with charming memories  
From the first day of love!  
What a beautiful life!  
Ah! I am happy! too happy...  
And I tremble deliciously, with a charming memory  
From the first day of love!*

— Text by Gustave Charpentier

— Trans. Tracey Engleman

*Louise*, the “musical novel” by composer/co-librettist Gustave Charpentier, was premiered Feb. 2, 1900 by the Opéra Comique, perhaps the first French *verismo* opera, that is, focused on the lives of commoners. Its working-class heroine, a seamstress, is torn between loyalty to her parents and the joys of life in Paris with her beloved Julien. Somewhat unique in the *verismo* genre, in the final scene of Act IV, rather than dying, Louise leaves her parents one last time to build a life with Julien.

*Depuis le jour* comes from Act III, when Louise has first taken up residence with Julien overlooking Paris in Montmartre. Julien overhears her unalloyed outpouring of joy in the first days of love. We are caught up in her desire to extend this exquisite moment through the composer’s reordering repetition of phrases which intensify and prolong the aria. The extraordinary vocal line, punctuated by breathtaking leaps, is supported by lush harmonies in muted, divided strings, harp, celeste, understated percussion, and warm, low-register winds and brass.

— Program notes by Dennis Friesen-Carper

**“Parto adunque — Via, caro sposino” from *Don Pasquale* (1943)**

Gaetano Donizetti (1797–1848)

Tracey Engleman, *soprano*; Luke Williams, *bass-baritone*

*Parto dunque... Ci vedremo al nuovo giorno.  
Via, caro sposino, non farmi il tiranno,  
sii dolce e bonino, rifletti all'età.  
Va' a letto, bel nonno sia cheto il tuo sonno.  
Per tempo a svegliarti la sposa verrà.*

I am leaving then ... We will see you on the new day.  
Come on, dear spouse, do not make me the tyrant,  
be sweet and kind, reflect on age.  
Go to bed, beautiful grandfather, let your sleep be quiet.  
The bride will come in time to wake you up.

*Parta pure. Ma non faccia più ritorno.  
Porta chiusa troverà.  
Divorzio! Divorzio! Che letto, che sposa!  
Peggior consorzio di questo non v'ha.  
Ah! povero sciocco!  
Se duri in cervello con questo martello  
miracol sarà.*

Go ahead. But don't come back.  
You will find a closed door.  
Divorce! Divorce! What a bed, what a bride!  
There is no worse companionship than this.  
Ah! poor fool!  
If you stick around it  
Her voice is like a hammer striking my head.

— Text by Giovanni Ruffini

— Trans. Tracey Engleman

Donizetti’s *Don Pasquale* is a classic of 19th-century Italian comic opera with familiar characters and plot devices of the *commedia dell’arte*: an odious arranged marriage, connivance and disguise, a fake notary, a crafty young woman determined to marry her forbidden love, and ultimately humiliation for the old man as the young lovers are united. Along with his *Elixir of Love*, *Don Pasquale* is reckoned at the pinnacle of the genre, and has never left the repertory since its premiere in Paris on January 3, 1843. Like Charpentier, Donizetti worked the libretto to his liking, eventually causing the original librettist Ruffini to take his own name off of the score.

In this scene from early in Act III, we overhear the “old” Don confronting Sofronia, the beautiful young woman whom he believes that he has married, who is really Norina, beloved of his nephew. He has just received the bills for her outrageously profligate spending. Now, dressed to go out, she reminds him of the need for sleep at his age, promising “your bride will be home in time to wake you up.” He rages “Divorce! This is the worst marriage ever!” which fits perfectly into her plan. As she exits, she strategically drops a letter describing a discrete assignation for her with a lover in the garden that evening.

— Program notes by Dennis Friesen-Carper

**Светлый праздник (“Bright Holiday”) (1888)**

Nicolai Rimsky-Korsakov (1844–1908)

Rimsky-Korsakov did not consider himself Orthodox, but was involved in revising the Russian liturgy, the Obikhod, replacing sentimental chromatic harmonizations with simpler modal versions. What English speakers often refer to as the *Russian Easter Overture* is based on chants from the Obikhod, often imitating the dialogue between priest and choir that permeates Orthodox worship. Its original score was prefaced by quotations from Mark 16 (where the two Mary’s discover the empty tomb) and Psalm 68. He wrote about the composition in his autobiography *My Musical Life*:

During the summer of 1888, I finished *Bright Holiday*, an Easter Overture on themes from the Obikhod... The lengthy, slow introduction... on the theme “Let God Arise!” [Psalm 68 from the beginning of the Paschal Vigil] alternating with the ecclesiastical theme “An Angel Cried” [Zadostoinik from the Paschal Divine Liturgy] appeared to me in the beginning as Isaiah’s prophecy of the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light [violin cadenzas] at the moment of the resurrection...

The beginning of the *Allegro*, “Let them also that hate Him flee before Him,” [Psalm 68] leads to the holiday mood of the Orthodox church service on Christ’s matins. The solemn trumpet voice of the Archangel is then displaced by a tonal reproduction of the joyous, dance-like tolling of the bells, alternating with an evocation of the sexton’s rapid reading and the chant of the priest’s reading the glad tidings of the Evangel. The Obikhod theme, “Christ is risen,” [the Troparion of Pascha] which is the subsidiary part of the Overture, appears amid the trumpet-blasts and bell-tolling, constituting a triumphant coda.

In this Overture were thus combined reminiscences of the ancient prophecy, of the gospel narrative, and also a general picture of the Easter service with its pagan merrymaking...Surely, the Russian Obikhod is dance music of the church...The legendary and heathen side of the holiday, the transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on Easter Sunday morning is what I was eager to reproduce in my Overture.

— Program notes by the composer

### **Молитва за Україну (“Prayer for Ukraine”) (1885)**

Mykola Lysenko (1842–1912)  
arr. Roundtree

Tracey Engleman, *soprano*; Luke Williams, *bass-baritone*

*Боже великий, єдиний,  
Нам Україну храни,  
Воли і світу промінням  
Ти її осіни.*

Lord, oh the Great and Almighty,  
protect our beloved Ukraine,  
bless her with freedom and light  
of your holy rays.

*Світлом науки і знання  
Нас, дітей, просвіти,  
В чистій любові до краю,  
Ти нас, Боже, зрости.*

With learning and knowledge enlighten  
us, your children small,  
In love pure and everlasting,  
let us, oh Lord, grow.

*Молимося, Боже єдиний,  
Нам Україну храни,  
Всі свої ласки й щедроти  
Ти на люд наш зверни.*

We pray, oh Lord Almighty,  
protect our beloved Ukraine,  
Grant our people and country  
all your kindness and grace.

*Дай йому волю, дай йому долю,  
Дай доброго світу, щастя,  
Дай, Боже, народу  
І многая, многая літа.*

Bless us with freedom, bless us with wisdom,  
guide [us] into [a] kind world,  
Bless us, oh Lord, with good fortune  
forever and ever more.

— Text by Oleksandr Konysky

— Trans. Dmytro Shostak

In these dark days of war, we wish to express our support for the people of the Ukraine with a hymn they hold dear. This is a setting composed at a time when the Imperial Russian Government was trying to outlaw the Ukrainian language. Since the time of the Ukrainian war of independence, it has served as a national hymn, and was sung by the Ukrainian Chorus Dumka of New York for its appearance in the cold open for *Saturday Night Live* on February 26, 2022.

— Program notes by Dennis Friesen-Carper

**If you would like to make a donation to support Ukraine,  
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# BIOGRAPHIES



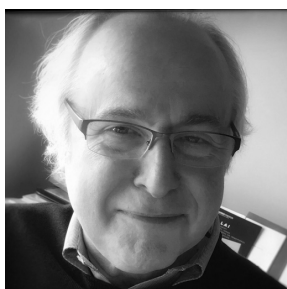
**Dr. Catharine Sinon Bushman** received a D.M.A. in wind conducting at the University of Texas at Austin in 2012. She holds degrees in music education from the University of Illinois at Urbana-Champaign and Northwestern University. She maintains an active schedule as a guest conductor, adjudicator, and clinician for marching and concert bands. In 2009, she presented a clinic at the Texas Music Educators Conference, sharing her research on a successful band program in a disadvantaged southwest Texas community. She has also presented on woodwind pedagogy, mentoring of women band conductors, and music by underrepresented composers at Minnesota Music Educators Association (2017) and the Midwest Clinic (2016, 2018, and 2021). Dr. Bushman launched the first satellite camp of Athena Music & Leadership Camp in Minnesota in 2018. Her professional memberships include College Band Directors National Association, Women Band Directors International, Society for Music Teacher Education and Minnesota Music Educators Association. She

is a member of the Executive Council for the Institute for Composer Diversity and partner for the On the List Project and the wind band recording network And We Were Heard. Dr. Bushman began her teaching career as director of bands at Crystal Lake Central High School in Crystal Lake, Illinois. She was the associate director of bands at Lassiter High School in Marietta, Georgia from 1998–2007. The Lassiter Marching “Trojan” Band is a 280-member organization that has performed at the Tournament of Roses Parade, Macy’s Thanksgiving Day Parade, and has won numerous regional and national championships. She has served on the faculties of Winthrop University (SC) and St. Cloud State University (MN), where she is associate professor of music education & instrumental conducting and is on sabbatical for the 2021–22 school year.

A recipient of the prestigious McKnight Artist Fellowship for Musicians, **Tracey Engleman** has performed operatic roles with the Minnesota Opera, Minnesota Concert Opera, Skylark Opera, Arbeit Opera, Music by the Lake, and the Los Angeles Philharmonic. A particularly gifted performer of 20th-century and contemporary music, Ms. Engleman has performed chamber music with Zeitgeist, the Chicago Chamber Musicians, the Tanglewood Music Center and the Boston Symphony, and frequently premieres works by living composers. Her CD *Lift me into Heaven Slowly* featuring song cycles by Libby Larsen was released by Innova Records in 2017. Concert engagements include solo performances with the Minnesota Orchestra, the La Crosse Symphony Orchestra, Milwaukee Bel Canto Chorus, the Valley Chamber Chorale, Minnesota Choral Union, the Cannon Valley Orchestra, and the Rochester Choral Arts. As a proponent of art song and as a frequent recitalist, she has performed in recital at Orchestra Hall, Hope College, at the National Association of Teachers of Singing National Convention, Source Song Festival, and as part of the Schubert Club Courtroom Concert Series. An alumni of the Tanglewood Music Center and the Art Song Festival of Cleveland, Ms. Engleman’s awards include Regional Finalist in the Metropolitan Opera Competition, 1st place winner in the Austin Lyric Opera Young Artist Competition, Finalist in the Sun Valley Opera Competition, recipient of the Minnesota NATS Artist Award, and winner of the Milwaukee Bel Canto Chorus Regional Artist Competition. Equally passionate about teaching voice, Ms. Engleman is an associate professor of music at St. Olaf College where she teaches voice and vocal pedagogy.



**Dennis Friesen-Carper** is a versatile conductor, composer, and keyboardist with performances in major venues of North America, China, and Europe. Former music director of the Pasadena Philharmonic Orchestra and Chorus, and Indiana Opera North, he is experienced with orchestras, choirs, opera, and musicals in professional, academic, and church settings. As Reddel professor of music at Valparaiso University, Dr. Friesen-Carper created the all-student symphony, and taught composition, conducting, and improvisation. His M.M. in conducting and D.M.A. in composition are from the Shepherd School of Music at Rice University in Houston. He has fulfilled commissions from the Houston Symphony, Houston Chamber Singers, Tucson Symphony, Zhejiang Symphony and Symphony Chorus, Lake Superior Chamber Orchestra, Associated Mennonite Biblical Seminaries, Lutheran Music Program, and Augsburg Fortress, with



recent sacred works premiered in Minnesota, Michigan, Indiana, and Ohio. *Innocents*, his dramatic oratorio with Walter Wangerin, Jr. on the abuse of power, received the 2010 Arlin G. Meyer Prize. His recording of several previously unrecorded works of Joseph Joachim with violinist/musicologist Katharina Uhde and the Polish Radio Symphony Orchestra of Warsaw was released digitally and on CD in 2021. Music director at St. John’s Lutheran Church in Lakeville, Minnesota, he is teaching conducting and leading the St. Olaf Philharmonia at St. Olaf College for spring 2022. Dr. Friesen-Carper has worked with Chinese musicians for over twenty years, including 2017 and 2018 tours as co-director of Silk Cedar, a Chinese/American fusion band. Pre-pandemic, he was active as guest conductor, composer, and lecturer, most recently at Shanghai University, Dongnan University, the Zhejiang and Wuhan Conservatories, and the Central Conservatory in Beijing. As a senior research professor, he is collaborating with professors from Carleton College and the Wuhan Conservatory in creating a heterogeneous classroom method for teaching Chinese traditional instruments. In December of 2022, he will conduct the Asian Cultural Symphony in a concert of works for ancient Chinese, pitched chime bells with western orchestra in New York’s Carnegie Hall.

Adjunct Assistant Professor of Music **Dr. Thea Groth** is a bassoonist, educator, and clinician based in Northfield, Minnesota. Early in her career, she discovered a passion for musician's health and wellness. During her doctoral work, Groth studied performance-related injuries in instrumental musicians, the basis of her dissertation "Musician's Maintenance: A Scientific Approach to Healthy Practice Techniques for Optimal Performance." Groth lectures and leads workshops teaching injury awareness and prevention. As a performer, Groth has performed on stages throughout the United States, Canada, and Brazil. Currently the principal bassoonist of the Mankato Symphony Orchestra, Groth is a former member of Ensemble 212, Hudson Valley Chamber Winds, founding member of Chione Quintet, and has made numerous freelance appearances with Greater Bridgeport Symphony, Amore Opera, Savannah Philharmonic, Greater Newburgh, Bergen, St. Cloud, and South Dakota Symphony Orchestras. Groth has recorded with The Hartt School Wind Ensemble and trombone soloist Joseph Alessi of the New York Philharmonic on *Passaggi*, released on the Naxos Wind Band Classics label. Groth has served as faculty at the Festival Eleazar de Carvalho in Fortaleza, Brazil, and now maintains a private teaching studio in Northfield, Minnesota in addition to teaching at St. Olaf and other regional colleges. As a passionate educator, Groth is both a founder and the executive director of Whole Notes, an organization committed to breaking through barriers to provide students access to instrumental music instruction, and bringing high-caliber professional music to small communities outside the metropolitan area.



**Gao Hong** graduated from Beijing's elite Central Conservatory of Music. Since coming to the U.S., she has performed at the Lincoln Center Festival, Carnegie Hall, the San Francisco Jazz Festival, Smithsonian, and at festivals in Paris, Caen, Milan, and Perth. She has presented concertos for the pipa with the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Heidelberg Philharmonic, the Buenos Aires Philharmonic, the China National Traditional Orchestra, Louisville Orchestra, and Hawaii Symphony, among others. In 2017, she became the first Chinese musician to play the National Anthem at an NBA basketball game when she did so on pipa for the Minnesota Timberwolves in Minneapolis. Gao has received numerous top awards and honors in China and U.S. In 2005, Gao Hong became the first traditional musician to be awarded the prestigious Bush Artist Fellowship, and in 2019, she became the only musician in any genre to win five McKnight Artist Fellowships for Performing Musicians. As a 2018 Sally Award winner, Gao Hong was honored at the

Ordway Center for her commitment to the arts. She is the author of the first pipa method book written in English that was published and distributed worldwide by Hal Leonard. In 2021, ARC Music in the U.K. re-released the highly acclaimed album *Hunting Eagles Catching Swans* featuring Gao Hong and her mentor, Lin Shicheng. The album also won two Gold Medals from the Global Music Awards. Her "Gao Hong and Issam Rafea Duo" video was selected to be on the Tiny Desk Contest Top Shelf Episode 2 with Phoebe Bridgers. As a composer, she has received commissions from the Minnesota Orchestra, American Composers Forum, Minnesota Sinfonia, Kenwood Symphony Orchestra, Civic Orchestra of Minneapolis, Walker Art Center, Jerome Foundation, Zeitgeist, Ragamala Dance Theater, Theater Mu, IFTPA, Minneapolis Guitar Quartet, The Cedar, SEMAC, and TPT-PBS. Gao teaches at Carleton College and directs Chinese Music Ensemble. She is also guest professor at the Central Conservatory of Music, China Conservatory of Music, and Tianjin Conservatory of Music. She is a member of the board of directors at the American Composers Forum and a voting member of the Grammy Awards.. Photo credit to John Anderson.

**Dorienne Hoven** is a senior music and psychology double major, who hopes to pursue a career in music therapy or counseling after her graduation from St. Olaf. Dorienne first got involved in music at seven years old through musical theater and has kept her passion alive since then. She currently studies voice with Luke Williams and has been involved in St. Olaf ensembles throughout college, playing tenor saxophone in Norseman Band since freshman year and singing in Manitou Singers and the St. Olaf Cantorei. She now serves as president of the St. Olaf Cantorei. When not running from one music rehearsal to another, she can be seen at boxing club, participating in theater at St. Olaf, or dancing on the Ballroom Performance Team.



**Luke Williams**, bass-baritone, has been described in performance as "masterfully communicative," "powerful," and "menacing and moving." A versatile singing actor, Dr. Williams has performed operatic and musical theater repertoire with Lyric Opera of the North, Skylark Opera, Out of the Box Opera, the Colorado Symphony, Opera Delaware, the Utah Festival Opera and Musical Theater, the Middle America Freedom Band, the Delaware Symphony Orchestra, the Boulder Chamber Orchestra, and the Delaware Valley Chorale. Dr. Williams returns to St. Olaf having previously served on faculty for the 2018–2019 academic year. He came to Minnesota in 2018 after two years on the faculty of the University of Central Missouri, where he served as the music department artist in residence, the director of the opera program, and instructor of voice. A curious researcher, Dr. Williams's research projects have included tracing liturgical dramas from their earliest sources to the *Fleury Playbook*, specifically in the shift from religious rite to drama, as well as studying prenatal and pediatric laryngeal development, and analyzing brain activity while singing. In 2017, he presented a research project on Shostakovich's *Suite on Verses of Michelangelo Buonarroti* Op. 145, and the connections in circumstance that fueled the respective compositions of the composer and the poet. He also wrote the handbook for teachers of vocal methods courses still used by the University of Colorado. In 2018, Dr. Williams was selected to present at the Missouri Music Educators Conference on the topic of training the adolescent female voice.

# NORSEMAN BAND

## CATHARINE SINON BUSHMAN, CONDUCTOR

### PICCOLO

- \*Abigail Williams, *Eyota, Minn.*

### FLUTE

Monica Barrera, *Minneapolis, Minn.*  
Faith Gaetke, *Burnsville, Minn.*  
Chloe Greene, *Oakdale, Minn.*  
Emma Hoelscher, *Austin, Texas*  
Elsa Kirkegaard, *Kewaskum, Wis.*  
Hannah Orr, *New Prague, Minn.*  
Lissi Reid, *Edina, Minn.*  
Alyssa Schneider, *Minnetrissa, Minn.*  
Elizabeth Schoen, *Arlington, Va.*  
Eva Schoen, *service dog*  
• Madeline Shields, *Scarborough, Maine*  
Jasper Skinner-Sloan, *Essex Junction, Vt.*  
Mindyrose Sinykin, *Minneapolis, Minn.*  
Rhiannon Skaug, *Spring Grove, Minn.*  
Mckenna Steineman, *St. Charles, Mo.*  
Hnukusha Vue, *St. Paul, Minn.*

### OBOE

Charlotte Smith, *Boulder, Colo.*

### CLARINET

Ruby Gunn, *Salem, Ore.*  
Gabrielle Heidelberger, *Plymouth, Minn.*  
Frank Higgins, *Eagan, Minn.*  
Alia McLaughlin, *Mountain Lakes, N.J.*  
Tore Michaelson, *Edina, Minn.*  
Alyssa Schumacher, *Lino Lakes, Minn.*  
Grace Stumme, *Skokie, Ill.*  
Charlotte Thomson, *Arlington, Va.*  
† Zoe Vorbach, *Marshall, Minn.*  
\* Alexandra Williams, *Eyota, Minn.*  
• Megan Yee, *Sioux Falls, S.D.*

### BASS CLARINET

Honor Czarnik, *St. Paul, Minn.*  
Hauseng Lor, *Bloomington, Minn.*

### CONTRABASS CLARINET

Aryaman Manish Joshi, *Mumbai, India*

### BASSOON

Paul Frelove, *Pillager, Minn.*

### ALTO SAXOPHONE

^Faith Goede, *Muskego, Wis.*  
Yuka Harada, *Nagoya-Shi, Japan*  
• ^Bailey Larson, *Lincoln, Neb.*  
†Cole Monson, *East Bethel, Minn.*  
Abigail Shanahan, *Superior, Colo.*

### TENOR SAXOPHONE

Dorienne Hoven, *Minneapolis, Minn.*  
Josiah Ornat, *St. Michael, Minn.*

### BARITONE SAXOPHONE

Amelia Copley, *Cedar Rapids, Iowa*  
\*□Eskil Irgens, *Trondheim, Norway*

### HORN

†Matthias Baese, *St. Paul, Minn.*  
\*Elizabeth Delaney, *Ames, Iowa*  
Parker Hemphill, *Lakeville, Minn.*  
- Elinor Kosek, *Middleton, Wis.*  
Katie Lamm, *Spring Grove, Minn.*  
Laura Maeda, *Inver Grove Heights, Minn.*  
Caleb Martin, *Lakeville, Minn.*  
Neil Stewart, *St. Paul, Minn.*

### CORNET/TRUMPET

\*Noah Bowlin, *Edina, Minn.*  
Olivia Carlson, *Bemidji, Minn.*  
†Nicholas Little, *Cokato, Minn.*  
• Isabella Marek, *St. Paul, Minn.*  
Mary Miller, *Oak Park, Ill.*  
Soren Miller, *Eau Claire, Wis.*  
Samuel Morton, *Glenwood, Minn.*  
Arzu Pahl, *Silver Spring, Md.*  
Benjamin Reister, *Northfield, Minn.*  
Otto Schmidt, *St. Paul, Minn.*  
Margo Williams, *Kensington, Md.*

### TROMBONE

Gavin Groshel, *St. Paul, Minn.*  
\*Francis Munson, *Slater, Iowa*  
Zachary Phillips, *Annandale, Minn.*  
Rowan Wilson, *Beldenville, Wis.*

### BASS TROMBONE

Quinn Munson, *St. Paul, Minn.*

### EUPHONIUM

Kathryn Bergquist, *Prior Lake, Minn.*  
Lauren Christenson, *Blaine, Minn.*  
\*†Ella Koenig, *Stanley, Wis.*

### TUBA

Parker Barrette, *Lisle, Ill.*

### HARP

Fiona Boskovic, *Seattle, Wash.*

### PERCUSSION

†Jean-Luc Collette, *Edina, Minn.*  
Connor Fogarty, *Bismarck, N.D.*  
Logan Gooden, *Minneapolis, Minn.*  
†Karl Kittleson Wilker, *Washington, D.C.*  
\*Avery Nevins, *Fort Collins, Colo.*  
Anders Peterson, *Eden Prairie, Minn.*  
Roslyn Raser, *Berryville, Ark.*  
AJ Veninga, *Eden Prairie, Minn.*

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† Principal/Co-principal

\* Section leader

• Officer

^ Manager

- Librarian

□ Bass saxophone

### MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

Michael Kyle '85, *vice president for enrollment and college relations*  
Jean Parish '88, *director of college relations for music organizations*  
Terra Widdifield '95, *associate director of music organizations*  
Connor Smith, *assistant director of music organizations for audience development*  
Sarah Gingerich '11, *assistant director of music organizations for project management*  
Courtney Kleftis, *associate librarian for ensembles & performing rights*  
Kiernan Bartlett '21, *arts management intern for production & concert management*  
Ella Harpstead '20, *arts management intern for marketing & touring*

### FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*

### DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*  
David Carter, *department vice-chair*  
Barb Barth, *academic administrative assistant – music*  
Lisa McDermott, *academic administrative assistant – music*  
Jason Bystrom, *instrument coordinator*

### BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*  
Sean Tonko, *associate director of event operations*  
Rebecca Beam '18, *assistant director of production*

# ST. OLAF PHILHARMONIA

## DENNIS FRIESEN-CARPER, *GUEST CONDUCTOR*

### VIOLIN I

Ella Boers, *Tacoma, Wash.*  
^ Miriam Clapp, *Chicago, Ill.*  
Aubrey Connett, *Eden Prairie, Minn.*  
Zoe Fallgatter, *Shoreview, Minn.*  
Zoe Garrett, *Tacoma, Wash.*  
William Gilbert, *Lake Zurich, Ill.*  
†† Eli Schrubbe, *Andover, Minn.*  
Anna Weimholt, *St. Paul, Minn.*

### VIOLIN II

Charlie Carroll, *Fort Collins, Colo.*  
Sofia Chamorro Pilacuan, *Tulcan, Ecuador*  
Mars Dall, *Minneapolis, Minn.*  
Ava Hansen, *St. Paul, Minn.*  
\*Emma Jenks, *Andover, Minn.*  
Vincent Levey, *Thetford Center, Vt.*  
Janna Marley, *Lincoln, Neb.*  
• Mariana Rogan, *Minnetonka, Minn.*  
Brennan Sele, *Minneapolis, Minn.*  
Dylan Thomas, *Bemidji, Minn.*  
Faith Villoria, *Oakland, Calif.*  
Logan Wagner, *Erie, Colo.*

### VIOLA

Caroline Alwin, *Chandler, Ariz.*  
\*Annika Hill, *Poughkeepsie, N.Y.*  
Rose Hummer, *Santa Monica, Calif.*  
Annika Knudson, *Bemidji, Minn.*  
Jens Lange, *Albert Lea, Minn.*  
David Lynn, *Redmond, Wash.*  
Victoria Menge, *Golden Valley, Minn.*  
Juliet Olson, *St. Paul, Minn.*  
Claire Preheim, *Newton, Kan.*  
• Avery Wilson, *Iowa City, Iowa*

### CELLO

Madeline Altman, *Portland, Ore.*  
• \*Elsa Buck, *Rosemount, Minn.*  
Caden Horan-Kimsal, *St. Paul, Minn.*  
Hannah Leiseth, *Moorhead, Minn.*  
Wren Meier-Gast, *Mount Vernon, Iowa*

### BASS

Auguste Bernick, *Minneapolis, Minn.*  
Henry Specker, *Los Altos, Calif.*

### FLUTE/PICCOLO

Emmie Head, *Sammamish, Wash.*  
Caroline Juhl, *Prior Lake, Minn.*  
Katherine Van-Epps, *Kenyon, Minn.*

### OBOE

^ - Phoebe Joy, *Illinois City, Ill.*  
Carter Kuehn, *Owatonna, Minn.*  
Noah Schilbe, *Spokane, Wash.*

### CLARINET

Clare McDonald, *Minneapolis, Minn.*  
\*Max Okagaki, *Minneapolis, Minn.*

### BASS CLARINET

Esmir Hodzic, *Rochester, Minn.*

### BASSOON

Katie Barden, *Madison, Wis.*  
Erica Collin, *Middleton, Wis.*

### HORN

Matthias Baese, *St. Paul, Minn.*  
Jack Kiehne, *St. Paul, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Noah Tibben-Lembke, *Reno, Nev.*  
Tye Van Pelt, *Buffalo, Minn.*

### TRUMPET

Connor Bitterman, *Minneapolis, Minn.*  
Nicholas Little, *Cokato, Minn.*  
Evelyn Miller, *Oak Park, Ill.*  
Calvin Reyes, *Farmington, Minn.*

### TROMBONE

Jacob Dreifort, *Santa Monica, Calif.*  
Tarkel Price, *Seattle, Wash.*

### BASS TROMBONE

Astrid Urberg-Carlson, *Minneapolis, Minn.*

### TUBA

Jesse Wiemer-Hastings, *Geneva, Ill.*

### HARP

Anna Koopmann, *Motley, Minn.*

### PERCUSSION

Karl Kittleson Wilker, *Washington, D.C.*  
Zachary Zelinski, *Frederic, Wis.*

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†† Concertmaster  
\* Principal/Co-principal  
• Officer  
^ Manager  
- Librarian