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# ST. OLAF PHILHARMONIA

DENNIS FRIESEN-CARPER, *GUEST CONDUCTOR*

## NORSEMAN BAND

CATHARINE SINON BUSHMAN, *CONDUCTOR*

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SUNDAY, MAY 8, 2022 | 7:30 P.M.

SKOGLUND AUDITORIUM

# PROGRAM

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

- Overture to *Die Fledermaus*** (1874) Johann Strauss II (1825–1899)
- Adoration** (1951) Florence Price (1887–1953)  
arr. Elaine Fine
- Concerto for Oboe and Small Orchestra, Op. 144** (1945) Richard Strauss (1864–1949)  
I. *Allegro moderato*  
Carter Kuehn '23, *oboe*
- Symphonie espagnole*, Op. 21** (1874) Édouard Lalo (1823–1892)  
III. *Intermezzo*  
Miriam Clapp '24, *violin*
- Symphony No. 2 in D minor, Op. 43** (1902) Jean Sibelius (1865–1975)  
IV. *Allegro moderato*

## NORSEMAN BAND CATHARINE SINON BUSHMAN, *CONDUCTOR*

- MARCH!** (2021) Jennifer Jolley (b. 1981)
- Fandango** (2000) Joseph Turrin (b. 1947)  
Noah Bowlin '22, *trumpet*; Frankie Munson '24, *trombone*
- First Suite in E-Flat** (1909) Gustav Holst (1874–1934)  
I. *Chaconne*  
II. *Intermezzo*  
III. *March*  
Karl Wiederwohl, *guest conductor*
- Concerto for Tenor Saxophone** (1984/1993) Robert Ward (1917–2013)  
I. *Lento – Piu Mosso* transc. Robert Leist  
Eskil Irgens '25, *tenor saxophone*
- Sound and Smoke** (2011) Viet Cuong (b. 1990)  
I. (feudal castle lights)  
II. (avalanche of eyes)

# PROGRAM NOTES

## ST. OLAF PHILHARMONIA

DENNIS FRIESEN-CARPER, *GUEST CONDUCTOR*

### **Overture to *Die Fledermaus*** (1874)

Johann Strauss II (1825–1899)

When Viennese bourgeois Rosalinde impersonates a Hungarian countess by performing a *Czardas* in the second act party scene of *Die Fledermaus*, she embodies the assimilation of the passionate rubato and excitement of Hungarian music into the Viennese style. But this Hungarian style owes less to traditional Magyar folk music than to the *verbunkos* tradition of Roma musicians. In the late 18th and early 19th centuries, they entertained and importantly recruited for the Austro-Hungarian army with their intoxicating juxtaposition of slow, willfully capricious rhythmic freedom with blazing fast passagework. Some of this rhythmic freedom also manifests itself in manipulations of the “oom-pa-pa” accompaniment of the Viennese waltz, where often the second beat is anticipated, resulting in a moment of weightless suspension mid-bar.

An operetta (with extensive spoken dialogue), *Die Fledermaus* was premiered in 1874 with wide success in popular theaters. But within 20 years, it was adopted into the opera house by Gustav Mahler in Hamburg.

### **Adoration** (1951)

Florence Price (1887–1953)  
arr. Elaine Fine

Florence Price was born into a mixed-race family, a background that presented great difficulties at several times in her life. After graduating from the New England Conservatory with honors, and an artist diploma in organ and teaching certification, she taught in Atlanta. Marrying a lawyer, she returned to her home town of Little Rock, Arkansas, only to migrate north to Chicago to escape racial violence. In Chicago, she found support, publication, and performance by the Chicago Symphony Orchestra.

*Adoration* was composed for organ, with both melody and accompaniment characteristic of a pavane. This setting for string orchestra features the violins divided into three, and sometimes even five, parts. Sonorous and balanced, Elaine Fine’s arrangement treats the recapitulation to a sublime elevation of voicing and key.

### **Concerto for Oboe and Small Orchestra, Op. 144** (1945)

Richard Strauss (1864–1949)

#### I. *Allegro moderato*

Carter Kuehn ’23, *oboe*

The oboe concerto was one of Strauss’s last compositions. In April of 1945, he was living in Bavaria where he met John de Lancie, a U.S. soldier who was also principal oboist of the Pittsburgh Orchestra. De Lancie asked Strauss, whose music he knew intimately as a player, whether he had ever thought of composing a concerto for oboe. The answer was negative, but not too long after, Strauss did write this piece which was completed in September, orchestrated in October, and premiered in Zurich in February of 1946.

Written for chamber orchestra, it hearkens back to classical concerti, with sudden flashes of chromatic departure reminiscent of passages in *Ariadne auf Naxos* and *Der Rosenkavalier*. A mature and efficiently-crafted work, the oboe concerto displays the instrument’s florid capabilities without bombast — supremely suave and refined, with ample room for subtle nuance.

***Symphonie espagnole, Op. 21* (1874)**

Édouard Lalo (1823–1892)

III. Intermezzo

Miriam Clapp '24, *violin*

Édouard Lalo was attracted to writing opera, but his early works were deemed too Wagnerian and innovative. The *Symphonie Espagnole* is a work from the same year as Bizet's *Carmen*, and similarly features characteristics of Spanish flamenco, another music often performed by Roma musicians. Several of these are audible in the "Intermezzo": alternating duple and triple subdivisions, relatively slow tempo with virtuosic flourishes, a focus on the minor mode with augmented seconds and juxtaposition of the *minor iv* and *major V* chords, and prominent repeated note passages in the violin melodies reminiscent of Islamic or Sephardic cantillation.

**Symphony No. 2 in D minor, Op. 43** (1902)

Jean Sibelius (1865–1975)

IV. *Allegro moderato*

Sibelius started *Symphony No. 2 in D minor* in Rapallo, Italy, but finished it in Helsinki in 1902. The symphony was acclaimed as national music of the moment, a protest against the "Russification" policies of Tsar Nikolai II. Robert Kojanus, founder and conductor of the Helsinki Philharmonic Orchestra, said this about the progress from the first to the last movement:

The *Andante* strikes one as the most broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent...The finale develops towards a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

Sibelius's music often develops simple materials with great patience and attention to pacing. This inspiring finale is one of the best examples. Emerging without pause from the tempestuous third movement comes a statement of hope in recursively rising melodies and brass fanfare. In time, however, the optimism is interrupted by music of uncertain direction, and melodies that inflect downward. After minutes of an obsessive minor ostinato taking over the orchestra, the light of D major once more appears. It brings a visceral understanding of this symphony's symbolism to the occupied Finns, and to Sibelius's characterization of it as "a confession of the soul."

— Program notes by Dennis Friesen-Carper

**NORSEMAN BAND**  
CATHARINE SINON BUSHMAN, *CONDUCTOR*

**MARCH!** (2021)

Jennifer Jolley (b. 1981)

Jennifer Jolley describes herself as a "composer, blogger, and professor person" as well as a cat-lover and part-time creative opera producer. Based in Lubbock, Texas, Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A, *Prisoner of Conscience*, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic...times'" by Frank J. Oteri of *NewMusicBox*. Her piece, *Blue Glacier Decoy*, written as a musical response to Olympic National Park, depicts the Pacific Northwest's melting glaciers. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo movement.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at multiple institutions. She promotes composer advocacy through her opera company, NANOWorks Opera, and her articles for *NewMusicBox* and *I CARE IF YOU LISTEN*. Also, she is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer joined the Texas Tech School of Music composition faculty in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

## Notes from the composer:

When I received a commission from the American Bandmasters Association, I knew that I wanted to write a march. How do you not write one for an organization to which John Philip Sousa belonged? Besides, who doesn't love a good march? Their rhythmic drive and infectious melodies are irresistible. Even the word itself — "march" — is sharp and percussive. It's like they were engineered to give us sonic sugar highs. Yet, there is another side to the sonic pleasures of the march: since antiquity, marches have been recognized and principally employed to incite combatants gearing up for battle.

At first, it seemed strange to make this association. The migration of the march from martial processions that celebrated rulers and nations to an art-music genre performed in the auditoriums of educational institutions is usually dated to the late 19th and early 20th centuries. The ardor it inspires has long been divorced from the promotion of grim acts of violence. At best, the march motivates decidedly non-lethal athletic competition. I realized, however, during my research and writing of this piece, that this is only a partial description and that the march's original functions have persisted.

This is because the story of the march's conversion to political neutrality isn't one narrative but two. While it is true that the march retreated to the aesthetic realm in Europe and the United States, it was simultaneously advancing in the accompaniment of political and economic dominion abroad. Though often uncredited, it's actually the march that introduces Western music to the non-Western world. It wasn't orchestras performing the canon in concert halls, but military bands playing amongst cannons in colonial ports. For much of humanity, the reception of the march is impossible to uncouple from the imperial project to which it provided a soundtrack. Moreover, we see this legacy of the march continue today only on a global scale. New marches are being written for elected officials, sovereigns, and the increasing number of despots and proto-autocrats to legitimize their stations, to provoke expansionist and nationalist fantasies, and to inflame their followers.

With *MARCH!*, I wanted to follow my connections to both legacies. The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich's *March of the Soviet Militia* (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich's late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in "honor" of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos, and audio taken from the Korean demilitarized zone. My intention was to blunt the march's aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating.

Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived in the midst of the Stalinist nightmare. I exist in a wounded, but still functioning, liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection — my mother was orphaned during the Korean War — the selection of North Korean marches should ultimately be understood as representative of our contemporary moment. One where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

— Program notes by Jennifer Jolley

## **Fandango (2000)**

Joseph Turrin (b. 1947)

Noah Bowlin '22, *trumpet*; Frankie Munson '24, *trombone*

Joseph Turrin is a valued contributor to American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. His work encompasses many genres and styles, including film, theater, opera, orchestra, chamber, jazz, electronic, and dance. Several of his film and recording projects have been nominated for Emmy and Grammy awards, and his concert music has been performed by the world's leading orchestras and soloists. He is currently on faculty at the Hartt School in West Hartford, Connecticut, and Montclair State University in New Jersey.

Turrin wrote *Fandango* with two special soloists in mind, Phil Smith and Joseph Alessi, the principal trumpet and principal trombone players of the New York Philharmonic. Traditionally a Spanish couple's dance accompanied by guitar and castanets, this updated *Fandango* alternates soaring melodies with danceable rhythms, showcasing the trumpet and trombone as musical dance partners.

— *Program notes by the U.S. Marine Band*

## **First Suite in E-flat for Military Band (1909)**

Gustav Holst (1874–1934)

- I. Chaconne
- II. Intermezzo
- III. March

Karl Wiederwohl, *guest conductor*

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with "Chaconne," a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums, and fifteen variations are presented in quick succession. The three pitches that begin the work — E-flat, F, and B-flat, ascending — serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches (but descended) for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the "Chaconne," for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The "Intermezzo" that follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together — the motives laid together in complementary fashion in an optimistic C major.

The "March" that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the "Chaconne" and "Intermezzo" before closing joyfully.

— *Program notes by Jake Wallace,*  
*Director of Bands at South Dakota State University*

## Concerto for Tenor Saxophone (1984/1993)

Robert Ward (1917–2013)

### I. *Lento – Piu Mosso*

Eskil Irgens '25, *tenor saxophone*

Robert Ward, Pulitzer Prize winner for his opera *The Crucible*, studied at the Eastman School of Music, The Juilliard School, and the Berkshire Music Center. He taught at Queens College, Columbia University, Juilliard, and Duke University where he held the Mary Duke Biddle Chair in Music. He was the director of the Third Street Music School Settlement, assistant to the president of Juilliard, and executive vice-president and managing editor of Galaxy Music Corporation and Highgate Press before becoming president of the North Carolina School of the Arts in 1967. He retired from Duke University in 1988. He lectured and conducted widely in this country, Europe, the Far East and Latin America. His operas, symphonies, concerti, shorter orchestral works, and songs have been heard frequently through performances and recordings here and abroad. Recent additions to his long list of awards are the Gold Baton Award of the American Symphony Orchestra League in 1991, an honorary doctorate of fine arts from the University of North Carolina at Greensboro, 1992, and the Alfred I. DuPont Award from the Delaware Symphony.

The *Concerto for Tenor Saxophone* was composed in 1984 and is dedicated to James Houlik, the Charlotte (N.C.) Symphony and its conductor Leo Driehuys. It was supported by a grant from the National Endowment for the Arts. The version for concert band was written in 1993 by Robert Leist. In talking about the piece, Houlik recounts that musical material for the piece draws on the composer's time as a dance band leader during World War II. Themes from the concerto's three movements draw on Ward's favorite melodies from that era, representing the longing for those fighting in the war.

— *Program notes by Catharine Bushman*

## Sound and Smoke (2011)

Viet Cuong (b. 1990)

- I. (feudal castle lights)
- II. (avalanche of eyes)

Called “alluring” and “wildly inventive” by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sô Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto, and most recently, a double oboe concerto. He is currently the California Symphony's young american composer-in-residence, and recently served as the early career musician-in-residence at the Dumbarton Oaks. Viet holds degrees from Princeton University (M.F.A./Ph.D.), the Curtis Institute of Music (A.D.), and Peabody Conservatory (B.M./M.M.).

About *Sound and Smoke* the composer writes:

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe's play *Faust* when Faust equates words to “mere sound and smoke” and declares that “feeling is everything.” Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings — and in this case, music — can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself. The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly “smoldering” effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced *toccata*. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed. The original concept of “sound and smoke” unifies these two otherwise dissimilar movements; oftentimes, ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

— *Program notes by Viet Cuong*

# CONDUCTORS



**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

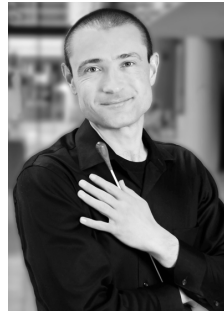
2009, she presented a clinic at the Texas Music Educators Conference, sharing her research on a successful band program in a disadvantaged southwest Texas community. She has also presented on woodwind pedagogy, mentoring of women band conductors, and music by underrepresented composers at Minnesota Music Educators Association (2017) and the Midwest Clinic (2016, 2018, and 2021). Dr. Bushman launched the first satellite camp of Athena Music and 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 and instrumental conducting and is on sabbatical for the 2021–22 school year.

**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 20 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.



**Dr. Karl Wiederwohl** teaches trombone and euphonium at St. Olaf College, while also serving on the faculty of the



MacPhail Center for Music. He is the founder and conductor of MacPhail’s brass ensemble program. Karl has held bass trombone, positions with the Calgary Philharmonic Orchestra, New World Symphony, Colorado Springs Symphony Orchestra, and he has performed as a substitute with the Baltimore Symphony Orchestra.

Karl’s doubling experience includes work on euphonium, tenor trombone, contrabass trombone and bass trumpet with ensembles including the Wolf Trap Opera, New World Symphony, and National Gallery Orchestra. Karl has enjoyed performing under many notable conductors including Michael Tilson Thomas, Franz Welser-Möst, and Osmo Vänskä. He has also recorded for television, and performed popular music with luminaries including Idina Menzel. While earning his doctor of musical arts degree from the University of Maryland, Karl became an avid marathoner, ultramarathoner, and Ironman Triathlete. He believes that mental and physical challenges — both artistic and athletic — can help shape us into mindful citizens who make unique contributions through healthy self-expression.



# SOLOISTS

**Noah Bowlin** is a senior political science and environmental studies major from Edina, Minnesota. He hopes to do work in environmental policy or electoral politics after graduation. Noah started playing trumpet at 10 years old, and since then has played in numerous different music ensembles including school concert and jazz bands, a brass choir, and the 2017–18 MMEA All-State symphonic band. At St. Olaf, Noah has spent four years in Norseman Band and in the St. Olaf trumpet studio. Noah currently takes trumpet lessons from Dan Fretland.



**Miriam Clapp** is a sophomore Chinese and economics major from Chicago, Illinois. She is a member of the St. Olaf Philharmonia, a string quartet, Synergy Musician's Collective, and is currently studying violin under Dr. Francesca Anderegg. She is excited to be making her solo debut with the performance of

Lalo's *Symphonie Espagnole* with the St. Olaf Philharmonia. When not making music, Miriam enjoys spending time with good friends, cooking and eating tasty food, and drinking lots of bubble tea.

**Eskil Irgens** is a freshman potential math and physics major who hopes to pursue a career in research after graduating from St. Olaf. Eskil first got involved in music at eight years old through the school marching band, and has since also played in a big band and run a jazz band. He is currently studying saxophone with Kurt Claussen and has been involved in Norseman Band, where he plays baritone and bass saxophone. When not in rehearsal or practicing, Eskil can be seen playing basketball in the gym or running in the natural lands.



**Carter Kuehn** is a junior majoring in chemistry and German from Owatonna, Minnesota. He hopes to pursue chemistry further in graduate school, though is unsure where or when this may take place. Carter has studied oboe with Dana Maeda for the last five years, and aside from playing in the St. Olaf Philharmonia, he has been active in chamber groups including Collegium Musicum and Trio LLC. In his free time, Carter enjoys biking around Northfield, cooking, and playing card games.



**Frankie Munson** is a sophomore quantitative economics and music double major who hopes to pursue a career in finance when he graduates from St. Olaf. Born and raised in central Iowa, Frankie picked up the trombone in fourth grade, and actually hated it at first. However, with some time and well-intentioned coaxing from his parents, that hatred would slowly turn into a dedicated passion. Along with the Norseman Band, Frankie has participated in Jazz 1 and brass quintet ensembles on campus, and is currently studying the trombone with Dr. Karl Wiederwohl. He can often be found watching movies, playing video games, and going out with his friends.

# ST. OLAF PHILHARMONIA SENIORS



**Back Row:** Anna Weimholt, Annika Hill, Elsa Buck, Jens Lange  
**Front Row:** Emma Jenks, Clare McDonald, Juju Olson  
**Not Pictured:** Zoe Garrett

**Elsa Buck** is a biology and music major from Rosemount, Minnesota. She cannot quite pick which aspect of St. Olaf she enjoys most; participating in the St. Olaf Choir, St. Olaf Philharmonia, and accompanying the Manitou Singers on piano have all been highlights, as well as doing research in the biology department. She does not necessarily recommend being so busy, however is very grateful for the support from her professors and directors. Next year, she will work as a medical scribe and prepare for medical school applications with happy memories of music making at St. Olaf.

**Zoe Garrett** majors in psychology with a neuroscience concentration. She has played the violin in the St. Olaf Philharmonia for all four years. She loves the experiences she has had in the tennis club, studying abroad, and working at the Pause. While she enjoyed her time in the Midwest, Zoe plans on moving back home to Washington after graduation and reconnecting with her Northwestern roots. She hopes to serve disadvantaged communities in the public health sector.

**Annika Hill** is a biology and psychology major from Poughkeepsie, New York. She has been a member of the St. Olaf Philharmonia for all four years of college, and this year she has really enjoyed her role as the section leader of the violas. In addition to participating in the St. Olaf Philharmonia, she takes private lessons with Ray Shows and participates in chamber music groups or other viola gigs when possible. Though she does miss her cats back home on the East coast, Annika will be living in the Twin Cities area after graduation while working as a medical scribe and assistant in preparation for applying to medical school.

**Emma Jenks** is a music and gender and sexuality studies double major with a concentration in management studies. Emma has been playing violin in the St. Olaf Philharmonia since her first year at St. Olaf in addition to singing in the St. Olaf Chapel Choir and taking piano lessons. She has loved to help other musicians by singing or playing in their lab choirs and orchestras and in recitals, and she took on a leadership role in ensembles whenever she could. After graduation, Emma plans to spend her second summer working at Tanglewood with the Boston Symphony Orchestra.

**Jens Lange** is an English and math double major from Albert Lea, Minnesota. He has played in the St. Olaf Philharmonia for three years and spent one year with the St. Olaf Orchestra. A recently converted violist, he has enjoyed the camaraderie of the section as well as the opportunity to enjoy making music while pursuing many other interests. After graduation, Jens will be biking through Europe and contemplating how to spend the rest of his life.

**Clare McDonald** is a Spanish and psychology major with a statistics and data science concentration from Minneapolis, Minnesota. She is extremely grateful for her experience in the incredible music program at St. Olaf, having played clarinet for the St. Olaf Band for four years and the St. Olaf Philharmonia for one year. She will miss the strong community of musicians who made her look forward to every rehearsal. Next year, she plans to work as an English teaching assistant in Madrid, Spain.

**Juju Olson** is a biology major with concentrations in environmental studies and Nordic studies from St. Paul, Minnesota. She has played viola with the St. Olaf Philharmonia for all four years as well as one year with the baroque ensemble. She is thankful for being able to participate in such an amazing music program whilst pursuing other non-musical interests such as procrastinating on her homework. After graduation, she hopes to find herself outdoors fighting against climate change.

**Anna Weimholt** is a studio art major from St. Paul, Minnesota. Playing violin in the St. Olaf Philharmonia and studying under professor Ray Shows has been a highlight of her time at St. Olaf. She has also enjoyed working at the sculpture shop here and illustrating for the school newspaper. After graduation, she plans to continue creating artwork on commission, focusing mainly on mosaics and painting.

# NORSEMAN BAND SENIORS



**Back Row:** Faith Gaetke, Abbie Williams, Ella Koenig, Parker Hemphill, Noah Bowlin  
**Front Row:** McKenna Steineman, Dorianne Hoven, Megan Yee, Faith Goede

**Noah Bowlin** is a political science and environmental studies double major from Edina, Minnesota. He is extremely grateful to have been a part of the Norseman Band trumpet section and the St. Olaf trumpet studio for four years. His favorite memories from his band experience at St. Olaf are the various activities outside of Norseman Band rehearsals and concerts, which provided much fun and bonding between band members. Noah is looking forward to applying the skills he has learned and developed at St. Olaf in a future career, and will not soon forget the many great memories Norseman Band provided.

**Faith Gaetke** is a music education major from White Bear Lake, Minnesota. She has played the flute in Norseman Band for two years. She loved the challenging music they got to perform as an ensemble together and the community they worked to create among the members of the band. She thinks it's great that Norseman Band is filled with all different majors from across the campus. After graduation, she will pursue a master's in music education to hopefully one day teach music theory.

**Faith Goede** is an American studies and psychology major who has played saxophone since she was 11 years old. She has been honored to play in Norseman Band for four years and credits the ensemble with teaching her that, even as a hobby, music can be a lifelong tool to connect, create, and inspire. Faith will attend St. Thomas Law School next year and looks forward to joining a community music ensemble. *Soli deo Gloria!*

**Parker Hemphill** is an English major and French horn player from Lakeville, Minnesota. While at St. Olaf, he played in the Norseman Band and French horn ensemble for all four years. After graduation, he will be getting his associate's degree of applied sciences from Minnesota State College Southwest and work as a band instrument repair technician and continue to write fiction.

**Dorianne Hoven** is a music and psychology double major, who hopes to pursue a career in music therapy or counseling after her graduation from St. Olaf. Dorianne first got involved in music at seven years old through musical theater and has kept her passion alive since then. She has been involved in St. Olaf ensembles throughout college, playing tenor saxophone in Norseman Band since freshman year and singing in Manitou Singers and St. Olaf Cantorei. Norseman Band has served as a second home for the past four years, and she is so grateful for all the people she has played with.

**Ella Koenig** is a mathematics and religion major from Stanley, Wisconsin. Starting as a trumpet player in the Norseman Band their first year, Ella was recruited to the euphonium section their sophomore year and has stayed there ever since. Ella is grateful for the amazing friendships that have been made through Norseman Band, and will miss having the opportunity to play in an ensemble as they start a math Ph.D. program in the fall.

**McKenna Steineman** is an English and education major from St. Charles, Missouri. While she plans to teach English, music is a huge part of her everyday life. Having been in band and choir since grade school, McKenna is incredibly passionate about music and immensely grateful to have had the opportunity to foster that passion by playing flute in the Norseman Band for four years. It has been a hard four years, especially with COVID, but Norseman Band persevered. McKenna is honored to have been a part of it.

**Abbie Williams** is a biology major from Eyota, Minnesota and has played piccolo in the Norseman Band for four years. Band has been an extremely important part of her college experience by providing a space to play music, meet great people, relieve stress, and gain leadership experience (through being the president and a section leader). Norseman Band has always been a place for her to go to be happy and she hopes it will continue to do the same for others. After graduation, she will pursue a Ph.D. in microbiology at Drexel University.

**Megan Yee** is a social work major and race and ethnic studies concentrator from Sioux Falls, South Dakota. She has been a member of the Norseman Band clarinet section for four years and served as Norseman Band's vice president this past year. Megan will forever cherish her memories with Norseman Band, and thanks the band for keeping her passion for music alive during her time studying at St. Olaf. After graduation, Megan plans to serve for one year with the Lutheran Volunteer Corps before looking for full time social work opportunities around the Twin Cities.

# ST. OLAF PHILHARMONIA

## DENNIS FRIESEN-CARPER, GUEST CONDUCTOR

### VIOLIN I

Ella Boers, *Tacoma, Wash.*  
^Miriam Clapp, *Chicago, Ill.*  
Aubrey Connett, *Eden Prairie, Minn.*  
•Mars Dall, *Minneapolis, Minn.*  
Zoe Fallgatter, *Shoreview, Minn.*  
§Zoe Garrett, *Tacoma, Wash.*  
William Gilbert, *Lake Zurich, Ill.*  
††Addie Jo Lambrecht, *Neenah, Wis.*  
§Anna Weimholt, *St. Paul, Minn.*

### VIOLIN II

Charlie Carroll, *Fort Collins, Colo.*  
Sofia Chamorro Pilacuan, *Tulcan, Ecuador*  
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

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.*  
Elizabeth Delaney, *Ames, Iowa*  
Jack Kiehne, *St. Paul, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Noah Tibben-Lembke, *Reno, Nev.*

### 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, *Minneapolis, Minn.*

### PERCUSSION

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

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

# 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, *Minnetrista, 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.*

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 Freelove, *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.*

\*Eskil Irgens, *Trondheim, Norway*

### BARITONE SAXOPHONE

Amelia Copley, *Cedar Rapids, Iowa*

\*Eskil Irgens, *Trondheim, Norway*

### BASS SAXOPHONE

\*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.*

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.*

### 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.*

† Principal/Co-principal

\* Section leader

• Officer

^ Manager

- Librarian

§ Senior

### 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*

Lisa McDermott, *academic administrative assistant*

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*