
NORSEMAN BAND
MICHAEL BUCK, *CONDUCTOR*
ST. OLAF PHILHARMONIA
MARTIN HODEL, *CONDUCTOR*



SUNDAY, MAY 7, 2023 | 7:30 P.M.

SKOGLUND AUDITORIUM

PROGRAM

NORSEMAN BAND

MICHAEL BUCK '89, *CONDUCTOR*

Four Scottish Dances

- I. *Pesante*
- III. *Allegretto*

Malcolm Arnold (1921–2006)
arr. John P. Paynter

Awakening

- I. Maghreb/Bouazizi/The Uprisings
- III. Ahead: The Real Transformation Has Barely Begun

Jamshied Sharifi (b. 1960)

Annie Laurie

Wyatt Shultz '26, *trombone*

Arthur Pryor (1869–1942)

Overture: Southeast Sunday

Carol Barnett (b. 1949)

Centennial Horizon

Bella Marek '25, *trumpet*

Kevin McKee (b. 1980)

Machu Picchu — City in the Sky: The Mystery of Sun Temple

Daisuke Shimizu (b. 1980)

ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

Fanfare from *La Péri*

Paul Dukas (1865–1935)

“Comfort Ye” and “Ev’ry Valley” from *Messiah*

Charlie Carroll '23, *tenor*

George Frederic Handel (1685–1759)

Horn Concerto No.2 in D Major, Hob.VIId:4

- I. *Allegro Moderato*

Anja Logan '24, *horn*

Franz Joseph Haydn (1732–1809)

Cello Concerto in E Minor, Op. 85

- I. *Adagio – Moderato*

Collin Wyant '26, *cello*

Edward Elgar (1857–1934)

Violin Concerto in C Major, Op. 48

- IV. *Allegro Molto e Con Brio*

Cassidy Albrecht '24, *violin*

Dmitri Kabalevsky (1904–1987)

Un Tango Nuevo

Charles Gorczynski, *bandoneon*

Daniel Kallman (b. 1954)

Academic Festival Overture

Johannes Brahms (1833–1897)

PROGRAM NOTES

NORSEMAN BAND MICHAEL BUCK '89, CONDUCTOR

Four Scottish Dances

Malcolm Arnold (1921–2006)
arr. John P. Paynter

- I. *Pesante*
- III. *Allegretto*

From a musical family of modest means in Northampton, England, Malcolm Arnold became a widely celebrated and beloved British composer. In recognition of his accomplishments, Arnold was knighted in 1993 for his outstanding musical service, earning the title Sir Malcolm Arnold. Though we recently passed the centenary of his birth, the pandemic likely stifled many potential celebrations commemorating Sir Malcolm. Arnold's published works include nine symphonies, seven ballets, more than 20 concertos, and 132 film scores. While he earned a full scholarship to study at the Royal College of Music, he left his studies to accept a position with the Royal Philharmonic Orchestra in London at age 19. He quickly rose to the position of principal trumpet in this premier ensemble.

Notable influences on Arnold's musical career include American jazz trumpeter Louis Armstrong and British composer Gordon Jacob. In addition, Arnold himself frequently referenced his admiration for composers like Mahler, Berlioz, and Bartok. Indeed, much of the compositional style of Sir Malcolm Arnold pays tribute to boldly expressive, Romantic era idioms. Arnold once remarked, "If a film score comes out uninfluenced by Berlioz, it's no damn good." Identified by the British Film Institute as the 11th best British film of all-time, *Bridge Over the River Kwai* (1957) earned seven Academy Awards, including best film.

John P. Paynter served as director of bands at Northwestern University in Evanston, Illinois for 42 years, including simultaneous posts with the Northwestern Wildcat Marching Band and the Northshore Community Band. Paynter's wide scope of influence became solidified in the 1970s, when he produced two transcriptions of Malcolm Arnold's works for concert band. *Four Scottish Dances* was written for full orchestra, and the Prelude, Siciliano and Rondo (performed earlier this year by the Norseman Band) was originally composed for brass band. Both arrangements have become staples of the wind band repertoire.

Like much of the 20th-century wind band literature, tuneful melodies with folk or folk-like qualities provide much of the underpinning of Arnold's work. Each movement of the *Four Scottish Dances* exploit catchy tunes and can serve as a stand-alone work. All of the melodies are original, save the "reel" used in the second movement. In the dance suite, Arnold employs several expected elements from Scottish folk music. The dotted rhythmic "Scottish snap" (short-long) and its inversion are common elements in the Scottish country dance known as a "Strathspey." The soaring melodic lines in the third movement are meant to evoke images of the Hebridean countryside, flanked by rocky elevated shores and misty, swirling winds.

— Program notes by Michael Buck;
References: *Teaching Music Through Performance in Band*, vol. 2, p. 452-60; and
<https://www.nytimes.com/2021/11/26/arts/music/classical-music-malcolm-arnold.html>

Awakening

Jamshied Sharifi (b. 1960)

- I. Maghreb/Bouazizi/The Uprisings
- III. Ahead: The Real Transformation Has Barely Begun

Awakening was commissioned by Fred Harris, Music Director of the M.I.T. Wind Ensemble, in 2012. Fred suggested to me the then-recent events of the Arab Spring as a subject for the piece, and envisioned the use of Arabic and Middle Eastern musical material in its composition. As I've been interested in and involved with Middle Eastern music for the last twenty-five years, this felt like a perfect fit.

Incorporating Arabic maqam (modes or scales) into a Western ensemble is not a straightforward undertaking. Most of the modes include pitches which are not equal-tempered; some of the notes in the scale are "in the cracks," so to speak, of the keys on a piano. While many avant-garde classical and jazz musicians can play microtones, I felt it was unrealistic to ask a large group of college students to attempt to acquire those techniques in a short period of time. I decided early on to limit the musical material to equal temperament; to choose modes that would evoke Arabic music without microtones; to write with the modal approach found in Arabic and Middle Eastern music; and to limit the use of functional harmony, which is primarily a feature of Western music. It was not my intention to write a traditional piece of Arabic music, nor has that been my approach in any of my work. It is my hope to create something informed and inspired by music from the Middle East, but nonetheless a natural expression of my undeniably hybridized musical experiences.

"Maghreb/Bouazizi/The Uprisings," the first movement, gives us a sense of place, utilizing *maqam Hijaz* (a mode often associated with the deep desert), and continues in a somewhat programmatic fashion, touching on the tragic event that ignited the protests, and continuing into the propagation of the revolutions.

"Ahead: The Real Transformation Has Barely Begun," hopes to energize and inspire the work that is to come. I was, like many, moved by the events of the Arab Awakening. For those of us with Persian heritage who watched the earlier political protests in Iran, initially with hope and then with bitter disappointment, the early successes of the civil movements in Tunisia, Egypt, and Libya were especially gratifying (although that optimism has for the most part not been borne out by subsequent developments). But something in the Middle East has undeniably changed. And I hope to honor that shift in this piece.

— Program notes by the composer

The MIT Wind Ensemble premiere of this piece is the subject of the 2014 Emmy-winning documentary *Awakening: Evoking the Arab Spring Through Music*, which aired on PBS.

Annie Laurie

Arthur Pryor (1869–1942)

Wyatt Shultz '26, trombone

Arthur Pryor was born in St. Joseph, Missouri. He began his musical training early; his father, Samuel Pryor, started teaching Arthur piano and cornet when his son was just six years old. Pryor studied many other instruments at home, and at age eleven he was billed as the "boy wonder from Missouri" when he appeared as a soloist on valve trombone with the Pryor Band that was led by his father. In 1893, at age twenty-two, Pryor joined The Sousa Band on slide trombone and performed an incredible 10,000 solos during his twelve years as a member of John Philip Sousa's famous ensemble.

Pryor is widely regarded as one of the greatest trombone virtuosos of all time, due in no small part to his astounding technique and exquisite sound. As was common practice for many virtuosos of the day, Pryor wrote many of his own solos to specifically showcase his unique skills. He composed some 300 works, many set as theme and variations on well-known melodies like "Annie Laurie." Many of Pryor's solo compositions were written when there were very few substantial solo pieces for the trombone, and they have since entered the canon of standard solo works for the instrument.

— Excerpted from <https://www.marineband.marines.mil/Portals/175/Docs/Programs/160110.pdf>

Wyatt Shultz is a first-year economics major from Duluth, Minnesota. He plays trombone in the Norseman Band, Trombone Choir, and studies with Dr. Karl Wiederwohl. He also competes as a student athlete on the St. Olaf Alpine Ski Team. In his free time, he enjoys free skiing, horseback riding, and surfing.

Overture: Southeast Sunday

Carol Barnett (b. 1949)

Notes from the composer:

Overture: Southeast Sunday was commissioned by the Southeast Minnesota Conference for their 1996 Honor Band. I wanted to write something that would evoke the natural beauty of the region as well as some of the activities of the people living there. The sun rises over the river bluffs, an Amish horse and buggy passes, a hymn (Praise the Lord, His glories show) is heard now and again, a trout stream gurgles invitingly...

Barnett, a native Midwesterner, eventually settled in Minnesota, after pursuing a wide-ranging musical career. Her experiences include roles such as a back-up singer in a Mexican rock band, a free-lance music copyist, a pit orchestra musician, a composer-in-residence for the Grammy-nominated Dale Warland Singers, and a college faculty member at Augsburg University. She completed degrees in music composition at the University of Minnesota where she studied with Dominic Argento and Paul Fetler. She is a charter member of the American Composers Forum and remains a freelance composer in the Twin Cities. Her works have received many awards in many genres, commensurate with her eclectic musical experiences.

— Program notes by Michael Buck

Centennial Horizon

Kevin McKee (b. 1980)

Bella Marek '25, trumpet

When Catherine Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers, and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State," a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence. With two contrasting movements ('Aspen Grove' and 'Roaring Gunnison') connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place. The first movement in particular is an homage to her.

— Program notes by the composer

The Trumpet, Strings, Harp and Percussion adaptation was commissioned by Richard Stoelzel. The Trumpet and Concert Band adaptation was commissioned by a consortium of 14 groups/individuals.

Bella Marek is a sophomore instrumental music education major from St. Paul, Minnesota. She plays trumpet in the Norseman Band, St. Olaf Jazz 1, and the Synergy Musicians' Collective, as well as participating in various small ensembles. Additionally, Bella sings tenor 1 in the St. Olaf Chapel Choir. In her free time, she enjoys playing ultimate frisbee for St. Olaf Vortex Ultimate. This upcoming summer, Bella looks forward to working as the National Symphony Orchestra's artist planning intern at the Kennedy Center in Washington, DC.

Machu Picchu — City in the Sky: The Mystery of Sun Temple

Daisuke Shimizu (b. 1980)

Machu Picchu (2005) was commissioned for the 30th anniversary of the Ensemble Liberte Wind Orchestra, Kawaguchi City, Japan. Explaining the significance of Machu Picchu begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. 378 years later an archeologist from Yale University, Hiram Bingham, rediscovered "Machu Picchu," a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun," a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to insure its seasonal return. Yagisawa describes that magnificent citadel and captures three principal ideas that outline the form of the piece:

- 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes
- 2) the destructiveness of violent invasion
- 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

— Program notes by the composer

ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

Fanfare from *La Péri*

Paul Dukas (1865–1935)

Paul Dukas was born in France and began composing at age 14. Only two years later, he was sent to study at the Paris Conservatory. He went on to become a music critic and was well known for his harsh and detailed reviews. This criticism carried over into his own compositions. Although he composed many pieces, only a few were published, and many were destroyed. His most famous piece is *The Sorcerer's Apprentice*, made famous by Disney's *Fantasia*. He died in Paris in 1935 at age 69.

The fanfare from *La Péri* was written as a call to attention before the ballet. Though the rest of the ballet is written for a full orchestra, the fanfare is written only for brass. *La Péri* is about a man seeking immortality by stealing a flower from a fairy known as a 'péri' in Persian mythology. The flower is then stolen from him, and he is abandoned to die. This is the final major work composed by Paul Dukas and only survives because his friends and contemporaries convinced him to not destroy it.

— Program notes by Martin Hodel

“Comfort Ye” and “Ev’ry Valley” from *Messiah*

George Frederic Handel (1685–1759)

Charlie Carroll '23, tenor

George Frederic Handel was a German-born Baroque composer who spent most of his life working in London, where he primarily composed Italian opera. As the opera genre became less popular, Handel shifted to composing oratorios. In April 1742, Handel's most famous Oratorio, *Messiah*, was premiered at the New Music Hall in Dublin, Ireland. He composed *Messiah* in just 24 days.

“Comfort Ye, My People” is the second piece heard in *Messiah*. This recitative is “*accompagnato*,” meaning that the orchestra has a more melodic role in accompanying the vocalist. This relationship can be heard in the orchestra's imitation of the tenor's opening line. The piece depicts a scene in which God speaks to His people.

“Ev’ry Valley Shall Be Exalted” directly follows “Comfort Ye” and features a significant shift in mood. This energetic aria utilizes text painting to emphasize words such as “crooked” and “straight.” Handel achieves this by exchanging between two notes on the word “crooked” and staying on one pitch through the word “straight.”

— Program notes by Charlie Carroll '23

Charlie Carroll is a vocal music education major from Fort Collins, Colorado. This is his fourth year playing violin in the St. Olaf Philharmonia. He is very grateful for his time in this ensemble because it has allowed him to keep working on violin even though he wasn't taking lessons at St. Olaf. In addition to violin, Charlie also sings tenor I in the St. Olaf Chapel Choir. After he graduates, Charlie will return to Minnesota to student teach in the Twin Cities next fall. Charlie also enjoys the outdoors and goes bird watching frequently.

Horn Concerto No.2 in D Major, Hob.VIId:4

Franz Joseph Haydn (1732–1809)

1. *Allegro moderato*

Anja Logan '24, horn

Franz Joseph Haydn, an Austrian composer, has been influential in the development of the Classical style of music and is known by scholars as the father of the symphony. Haydn was born into a musical family where all three of the Haydn brothers became professional musicians. He was friends with Mozart and a tutor of Beethoven. Although Haydn's *Horn Concerto No. 2 in D Major* is attributed to Franz Joseph Haydn, it is possible that it was actually written by his brother, Michael Haydn, another accomplished composer.

Franz Joseph Haydn's *Horn Concerto No. 2 in D* was composed in 1781 for horn and strings. The horns that were played in the 18th century were natural horns, so this piece would have been written for natural horn in the key of D, a horn without valves. In modern times, this concerto is predominantly played on a valved horn. The piece is written in sonata form, a structure widely used throughout the Classical period. Throughout the concerto, the trills start on the upper note due to the Classical style of the piece. The first movement, *Allegro moderato*, has playful and light musical character throughout.

— Program notes by Anja Logan '24

Anja Logan is a junior mathematics and computer science double major from Brookfield, Wisconsin. She plays horn in the St. Olaf Philharmonia, St. Olaf Band, and Horn Club, and she currently studies with Dr. Jenna McBride Harris. In the future, Anja hopes to pursue a career in statistics or data science. This upcoming summer, she will be a Product Management Intern at Disney for the Disneyland ticketing team. In her free time, Anja enjoys reading and spending time with friends.

Cello Concerto in E Minor, Op. 85

Edward Elgar (1857–1934)

1. *Adagio – Moderato*

Collin Wyant '26, cello

Edward Elgar was a well known English composer who lived from 1857 through 1934. He rose to international fame with his composition *Enigma Variations*, but by 1913 his style was going out of fashion with the public. The brutality of the Great War ending in 1918 had a profound impact on Elgar. His initial response to the war was to stop composing; however, in the year after the war he would resume. This was when he composed his cello concerto, his last major work. The concerto is written in four movements, and expresses Elgar's pain and suffering caused by the destruction of the war. The first movement starts with a recitative from the solo cello. Reminiscent of better times, the melody, first played by the violas is passed to the solo cello and then heard throughout the orchestra. With all of Elgar's emotions on display this final masterpiece brings forth the intimate touch of pain and sorrow.

— Program notes by Collin Wyant '26

Collin Wyant, a first year from Bothell, Washington, started playing the cello when he was twelve years old. He is planning on majoring in physics and mathematics with a concentration in engineering studies, and wants to pursue a career in science or engineering. When he isn't buried in exciting physics problems, you can find Collin swimming or exploring the great outdoors.

Violin Concerto in C Major, Op. 48

IV. Allegro molto e con brio

Dmitri Kabalevsky (1904–1987)

Cassidy Albrecht '24, *violin*

Dmitri Kabalevsky navigated a series of tumultuous periods in Russian history, leaving a notable mark on classical music. Best known for his legacy as an educator, Kabalevsky composed an extensive repertory of educational pieces for children. He was a member of both the Russian Association of Proletarian Musicians and the modernist Anti-Social Music composer collectives and was a firm believer that educational music should be composed from scratch rather than simplified from other advanced works. Kabalevsky maintained a harmonic and textural style that was simpler than some of his well-known contemporaries such as Prokofiev and Shostakovich.

Kabalevsky wrote the Violin Concerto in C Major in 1948. Although it was written to be a student study piece, the concerto has gained popularity among bigger soloists after it was performed by David Oistrakh. *Allegro molto e con brio* is a fast movement written in sonata-allegro form. It has a strong $\frac{3}{4}$ pulse with occasional rhythmic hemiola between the soloist and orchestra. Listen for conversational interaction between the solo violin and clarinet and a rousing orchestral tutti.

— *Program notes by Cassidy Albrecht '24*

Cassidy Albrecht is a junior music major who currently calls Stewart, Minnesota home. Cassidy began studying violin at the age of nine after a friend convinced her to join the local elementary orchestra program together. After moving from the Twin Cities to Central Minnesota, Cassidy joined the Glencoe Community Strings under the leadership of Jack Noennig. Cassidy currently studies violin with Ray Shows. She is a first violinist in the St. Olaf Philharmonia, a member of a chamber trio, and a senior member of St. Olaf Taiko, St. Olaf College's student-led Japanese drumming group. When she isn't playing music, Cassidy enjoys ballroom and swing dancing with friends.

Un Tango Nuevo

Charles Gorczynski, *bandoneon*

Daniel Kallman (b. 1956)

Northfield's own Daniel Kallman is an award-winning composer whose varied commissions have been performed by groups as diverse as the National Symphony and Minnesota Orchestra, the National Lutheran Choir and the Air Force Academy Band.

Un Tango Nuevo was composed as the middle movement of *Pura Vida!*, a three-movement composition commissioned by the Minnesota Orchestra, and designed to introduce young audiences to various Latino musical styles.

The piece opens with a brief, sweeping introduction, before an accordion plays a plaintive melody that becomes the basis for much of the thematic content of the piece. Characteristic *habanera* and Argentinian rhythmic patterns underly long notes and castanets and other percussion play a large role. A fast section with quick melody trade-offs and accompanying rhythms in the winds and brass leads to the full orchestra playing the slow theme before the solo accordion winds the piece up with a Latin jazz cadenza.

— *Program notes by Martin Hodel*

Minneapolis-based composer and bandoneonist Charles Gorczynski works in contemporary tango and new music. He leads the acclaimed modern tango outfit Redwood Tango Ensemble as well as Charles Gorczynski Tango Quartet, Twin Cities Tango Collective, and his studio project IVYASA. Charles is an established tango musician and community organizer with a distinct voice in creative new tango music, stemming from an upbringing in improvised music and decades of tango composition and performance. His ensembles have toured extensively in North America and Europe, playing over a hundred performances each year and producing a series of acclaimed contemporary tango recordings for record labels in the United States and Argentina. Charles has premiered his compositions with Chamber Music Northwest Festival in Portland and Intermusic SF in San Francisco, where he was twice awarded the composition grant commissioning new work for tango chamber ensemble, and has worked with the Dubuque Symphony Orchestra, the Chicago Chorale, the California Symphony, Vocal Essence at Orchestra Hall, Mason Bates's Mercury Soul Orchestra, and many other classical music organizations. He has collaborated and toured with many international tango projects, including Mariano Barreiro Tango Trio, Tango BC Quartet, Alejandro Ziegler Cuarteto, Maxi Larrea Trio, Maldito Tango, and the Grammy nominated Los Tangueros Del Oeste. As a bandoneonist, he is known for both precision and creativity: embracing both the history of traditional tango music and the edges of contemporary tango composition with equal reverence.

Academic Festival Overture

Johannes Brahms (1833–1897)

Johannes Brahms composed the *Academic Festival Overture* in 1880 as a musical thank you to the University of Breslau for the honorary doctorate conferred on him the previous year. Described by Brahms as “a jolly potpourri of student songs *à la Suppé*,” the overture is a rousing, upbeat piece that celebrates student university life. Structured around four traditional university pub tunes, the overture surprised many by focusing more on the lighthearted aspects of student life than was expected for the occasion. Ironically, the great German composer never himself attended college. When he was 20, however, Brahms spent two months with his friend and violinist Joseph Joachim at the college town Göttingen, enjoying debates with students and song fests at the beer halls. Perhaps those memories were his inspiration for *Academic Festival Overture*.

The overture begins softly and mysteriously (in C minor) and builds into the introduction of the first tune, the hymn-like “*Wir hatten gebauet ein stattliches Haus*” (“We Had Built a Stately House”), by the woodwinds and brass. The second violins introduce the lyrical second tune, “*Der Landevater*” (“The Father of Our Country”), and the third tune, the freshman song known as “*Fuchsleid*” (“Fox Ride”) or “*Was kommt dort von der Hoh*” (“What Comes from on High”), is introduced by two bassoons and celli while violas play *pizzicato*. The piece ends with a rousing and dramatic coda with the most well-known of the tunes, “*Gaudeamus igitur*” (“Let us Rejoice While We Are Young).” The overture has long been one of Brahms’s most-performed works.

— Program notes by Natalie Kopp '16

NORSEMAN BAND SENIORS



Pictured (L to R): Rhiannon Skauge, Aryaman Manish Joshi, Madeline Shields

Aryaman Manish Joshi is a bachelor of arts in music composition and mathematics major with a statistics and data science concentration from India. He loves various styles of music and spends his time playing and learning different instruments. He plays piano and contrabass clarinet in the Norseman Band. He is also involved in the St. Olaf Band, St. Olaf Handbell Choir, Collegium Musicum Recorder Ensemble, Global Improvisation Ensemble, and has been a part of the Viking Chorus, St. Olaf Chapel Choir, Improvisation Ensemble and the Taiko Club. After graduation, he plans to work in the field of data science while preparing for higher studies in composition. His goal is to be a professional composer.

Madeline Shields is a studio art and sociology/anthropology major from Scarborough, Maine. Music has been a massive part of their life on the Hill, in which they've been a part of the Norseman Band, Manitou Handbell Choir, and Manitou Singers. Madeline has also been a part of the Norsecouncil for two years as secretary and president, and this year was the flute section leader. Madeline plans to work for a year before going to graduate school for sociology. Norseman Band has always been an excellent ensemble for creating music, and they hope that Norseman will continue to be that place for others!

Rhiannon Skauge is a chemistry major and biomolecular science concentrator from Spring Grove, Minnesota. She has played flute in Norseman Band since her first year and sang soprano in Manitou Singers. Rhiannon will work as a scribe at an emergency department in the Twin Cities while she applies to medical school. She will deeply miss the friends she has made in Norseman Band and will be forever grateful for the experience.

ST. OLAF PHILHARMONIA SENIORS



Pictured (L to R): Henry Specker, Eleanor Hinchcliffe, Charlie Carroll, Derk Lyford, Simon Miller, William Gilbert
Not pictured: Mackenzie Farrell

Charlie Carroll is a vocal music education major from Fort Collins, Colorado. This is his fourth year playing violin in the St. Olaf Philharmonia. He is very grateful for his time in this ensemble because it allowed him to keep working on violin even though he wasn't taking lessons at St. Olaf. In addition to violin, Charlie also sings Tenor I in the St. Olaf Chapel Choir. After he graduates, Charlie will return to Minnesota to student teach in the Twin Cities next fall. Charlie also enjoys the outdoors and goes bird-watching frequently.

Mackenzie Farrell is a biology major and environmental studies concentrator from Hudson, Wisconsin. In addition to playing flute in the St. Olaf Philharmonia, Mackenzie is also a member of the St. Olaf Band and has participated in woodwind quartets and handbell choirs. Outside of rehearsal Mackenzie enjoys working with wildlife while volunteering at the Wildlife Rehabilitation Center of Minnesota, conducting independent research on crickets, and also serves as president of the Animal Science Club. After graduation, Mackenzie plans to apply for veterinary school and pursue a career in wildlife medicine.

William Gilbert is a computer science and Japanese double major, and has been playing the violin in the St. Olaf Philharmonia for four years. He's really enjoyed his time and is looking forward to continuing to perform on the violin in the future. After graduation, William is planning on working in software engineering, with a particular focus on video game development.

Eleanor Hinchcliffe is an English and religion major from Austin, Minnesota. She is very grateful to have spent four years with the St. Olaf Philharmonia viola section; most of those years have been abridged by covid or study abroad, so she's extra grateful for this uninterrupted year. She's also lucky to have been part of the Manitou Singers and St. Olaf Chapel Choir throughout her time at St. Olaf. After graduation, Eleanor hopes that she'll find a way to continue playing and singing, and she knows that she will miss her viola buddies very much.

Derk Lyford is a senior mathematics and physics major from Laramie, Wyoming. He has been playing cello in the St. Olaf Philharmonia for the past four years, and has enjoyed every minute of it! He will miss it very much, and will look back fondly on his years as a member of this ensemble.

Simon Miller is a political science major from Oak Park, Illinois. He plays the oboe in the St. Olaf Philharmonia and the St. Olaf Band and is grateful for his experiences in both ensembles. The music community at St. Olaf is unique and especially welcoming, and participating in ensembles is worthwhile even as a non-music major. He is very glad he has continued to be able to make music at a high level for four years. Playing music at St. Olaf has made him want to continue to do so in some capacity after college as it is an important part of his life.

Henry Specker is a double bass performance major from Los Altos, California. He has had the privilege of performing with both the St. Olaf Philharmonia and the St. Olaf Orchestra under three conductors. Henry has also been involved in the jazz program, and been fortunate to collaborate on many student recitals. He is grateful for the time he has spent in a beautiful place, making music with inspiring people. After graduation, Henry looks forward to living in Minneapolis and having more time to spend in the practice room as he prepares to take the next steps in his professional career.

NORSEMAN BAND

MICHAEL BUCK '89, CONDUCTOR

FLUTE

†Monica Barrera, *Minneapolis, Minn.*
Kaitlyn Kinsch, *Cary, Ill.*
Kayla McMayer, *Bloomington, Minn.*
Grace Moeller, *Lake Crystal, Minn.*
†Alyssa Schneider, *Minnetrissa, Minn.*
§*•Madeline Shields, *Scarborough, Maine*
§Rhiannon Skauge, *Spring Grove, Minn.*
Hnukusha Vue, *St. Paul, Minn.*

OBOE

Angeline Domeyer, *River Falls, Wis.*
†Ori Eikenberry, *St. Paul, Minn.*
Kiera Hasan, *Elgin, Ill.*
†Noah Schilbe, *Spokane, Wash.*
*Charlotte Smith, *Boulder, Colo.*

CLARINET

Elizabeth Bunnell, *Savage, Minn.*
Cora Harpel, *Ellendale, Minn.*
†Nicholas Magnusson, *Roseau, Minn.*
Alia Mclaughlin, *Mountain Lakes, N.J.*
Jenna Pollard, *Lawrence, Kan.*
Cael Roberts, *Pella, Iowa*
*Alyssa Schumacher, *Lino Lakes, Minn.*

BASS CLARINET

*^Hauseng Lor, *Bloomington, Minn.*

CONTRABASS CLARINET

§Aryaman Manish Joshi, *Mumbai, India*

BASSOON

†Ryan Carlisle, *Vermillion, S.D.*
Anders Herfindahl-Quint, *Kasson, Minn.*
Riley Holets, *New Prague, Minn.*

ALTO SAXOPHONE

^Bailey Larson, *Lincoln, Neb.*
†Cole Monson, *East Bethel, Minn.*
Danielle Perez, *Hastings, Minn.*
Abigail Shanahan, *Superior, Colo.*
†Sebastian Whitcomb, *Andover, Minn.*

TENOR SAXOPHONE

*Amelia Copley, *Cedar Rapids, Iowa*
Beck McDowell, *Madison, Wis.*

BARITONE SAXOPHONE

Hayden Joseph, *Minneapolis, Minn.*

HORN

Maureen Bowen, *Abu Dhabi, United Arab Emirates*
•Aidan Fitzpatrick, *Duluth, Minn.*
†*-Elinor Kosek, *Middleton, Wis.*
Katie Lamm, *Spring Grove, Minn.*
Caleb Martin, *Lakeville, Minn.*
Cooper Oleyar, *Rosemount, Minn.*
Kaisa Olson, *Mercer Island, Wash.*
Gabriel Spader, *Moorhead, Minn.*
Neil Stewart, *St. Paul, Minn.*
Róisín Walsh, *Tinley Park, Ill.*

CORNET/TRUMPET

Lexi Cucchiaro, *Buffalo, Minn.*
†Isabella Marek, *St. Paul, Minn.*
Soren Miller, *Eau Claire, Wis.*
Nathan Moon, *Maple Grove, Minn.*
†•Samuel Morton, *Glenwood, Minn.*
Arzu Pahl, *Silver Spring, Md.*
Benjamin Reister, *Northfield, Minn.*
Otto Schmidt, *St. Paul, Minn.*
Jeremy Schreiner, *Savage, Minn.*
*•Margo Williams, *Kensington, Md.*

TROMBONE

Grace Chandler, *Duluth, Minn.*
*Angelo Fiataruolo, *Maple Grove, Minn.*
Lauren Hanna, *Montevideo, Minn.*
Elias Hanson, *Chaska, Minn.*
Evan Moran, *Waconia, Minn.*
Brenden Ravndal, *St. Anthony Village, Minn.*
†Wyatt Shultz, *Duluth, Minn.*
Roxi Wessel, *Fort Collins, Colo.*

EUPHONIUM

*•Kathryn Bergquist, *Prior Lake, Minn.*
Olivia Ceminsky, *North Mankato, Minn.*
†Julia Kauth, *River Falls, Wis.*

TUBA

Lorelei Larson, *Ham Lake, Minn.*
Colleen Peery, *St. Louis, Mo.*

HARP

Fiona Boskovic, *Seattle, Wash.*

PIANO

§Aryaman Manish Joshi, *Mumbai, India*

PERCUSSION

Grace Aadland, *Brainerd, Minn.*
Evan Atchison, *Parkville, Mo.*
Jean-Luc Collette, *Edina, Minn.*
Joseph Durben, *Buffalo, Minn.*
Connor Fogarty, *Bismarck, N.D.*
Logan Gooden, *Minneapolis, Minn.*
Johanna Makela, *Waconia, Minn.*
Anders Peterson, *Eden Prairie, Minn.*
*Roslyn Raser, *Berryville, Ark.*

† Principal/Co-principal

* Section leader

• Officer

^ Manager

- Librarian

§ Senior

ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

VIOLIN I

- Cassidy Albrecht, *Stewart, Minn.*
- §Charlie Carroll, *Fort Collins, Colo.*
Mars Dall, *Edina, Minn.*
- §William Gilbert, *Lake Zurich, Ill.*
Ava Hansen, *St. Paul, Minn.*
- ††Samuel Meyer, *Boulder, Colo.*
Meghan Moore, *Moorhead, Minn.*
-Mariana Rogan, *Minnetonka, Minn.*
Gracia Wallace, *Roseville, Minn.*

VIOLIN II

- *Aubrey Connett, *Eden Prairie, Minn.*
Jose Cruz, *Chicago, Ill.*
Maria Panora, *Crystal, Minn.*
Paaavo Rundman, *Edina, Minn.*
Parker Scott, *Rochester, Minn.*
Brennan Sele, *Minneapolis, Minn.*
Frances Thayer, *Woodland, Calif.*
Dylan Thomas, *Bemidji, Minn.*
Logan Wagner, *Erie, Colo.*

VIOLA

- Mio Aoki-Sherwood, *Minneapolis, Minn.*
Ryan Harvey, *Owatonna, Minn.*
- §*Eleanor Hinchcliffe, *Austin, Minn.*
- ^Annika Knudson, *Bemidji, Minn.*
David Lynn, *Redmond, Wash.*
Victoria Menge, *Golden Valley, Minn.*
Forest Menter, *Greenwood Village, Colo.*
Lauren Nordling, *Ham Lake, Minn.*
Claire Preheim, *Newton, Kan.*
Sofie Urberg-Carlson, *Minneapolis, Minn.*

CELLO

- Madeline Altman, *Portland, Ore.*
Noel Atkinson, *Minneapolis, Minn.*
Caden Horan-Kimsal, *St. Paul, Minn.*
- Hannah Leiseth, *Moorhead, Minn.*
- §Derk Lyford, *Laramie, Wyo.*
Wren Meier-Gast, *Mount Vernon, Iowa*
- *Collin Wyant, *Bothell, Wash.*

BASS

- Auguste Bernick, *Minneapolis, Minn.*
Declan Coleman, *St. Paul, Minn.*
Gabriel Katzenmeier, *Manhattan, Kan.*
Clara Smith, *Apple Valley, Minn.*
- §*Henry Specker, *Los Altos, Calif.*
Isaac Warren, *Northfield, Minn.*
Max Xu, *Irvine, Calif.*

FLUTE/PICCOLO

- Carter Allen-Weyenberg, *Sullivan, Wis.*
- §Mackenzie Farrell, *Hudson, Wis.*
Caroline Russell, *Westport, Conn.*

OBOE

- ^◇Phoebe Joy, *Illinois City, Ill.*
- §Simon Miller, *Oak Park, Ill.*
Allison Tanabe, *St. Paul, Minn.*

CLARINET

- Selma Artang, *Duluth, Minn.*
Max Okagaki, *Minneapolis, Minn.*

BASSOON

- Erica Collin, *Middleton, Wis.*
Vincent Giza, *Culver City, Calif.*
- ~Thea Groth, *guest musician*

HORN

- Elizabeth Delaney, *Ames, Iowa*
Aidan Fitzpatrick, *Duluth, Minn.*
Anja Logan, *Brookfield, Wis.*
Laura Maeda, *Inver Grove Heights, Minn.*
Róisín Walsh, *Tinley Park, Ill.*

TRUMPET

- Zac Carlson, *Sioux Falls, S.D.*
Nicholas Little, *Cokato, Minn.*
Evelyn Miller, *Oak Park, Ill.*

TROMBONE

- Jacques LeMay, *Minneapolis, Minn.*
Brenden Ravndal, *St. Anthony Village, Minn.*

BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*

TUBA

- Erik Olson, *River Falls, Wis.*

HARPSICHORD

- James E. Bobb, *guest musician*

PERCUSSION

- Evan Atchison, *Parkville, Mo.*
Karl Kittleson Wilker, *Washington, D.C.*
Zachary Zelinski, *Frederic, Wis.*

†† Concertmaster

* Principal/Co-principal

• Officer

^ Manager

- Librarian

◇ English horn

~ Contrabassoon

§ 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*
- Jonathan Kopplin, *associate librarian for ensembles & performing rights*
- Emma Jenks '22, *coordinator of music organizations*
- Gabbie Holtzman '21, *ticketing coordinator*

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*
- Grant Furgiuele, *associate director of broadcast engineering*
- Rebecca Beam '18, *assistant director of production*