

NORTHERN STATE UNIVERSITY PRESENTS

BANDS

à la carte

SYMPHONIC WINTER TOUR

La Folie (Lips of Faith)

featuring

NSU SYMPHONIC BAND

Dr. Rolf Olson, Conductor

NSU CHAMBER SINGERS

Dr. Timothy Woods, Conductor

ANTHONY PLOG, COMPOSER

Freiburg, Germany

DONNA DOZIER, NARRATOR

Nashville, Tenn. (graduate of the Magdalene House)

DR. DARCI BULTEMA

soprano soloist

ELSA SWANSON

soprano soloist

DR. AUDREY MILLER

clarinet

NSU PERCUSSION

Dr. Terry Beckler, Director

Friday, Feb. 8, 2019

3:30 p.m., SDSU Performing Arts
Center, South Dakota Bandmasters
Convention, Brookings

Sunday, Feb. 10, 2019

3 p.m., Johnson Fine Arts Center
Harvey and Cynthia Jewett Theater,
Northern State University, Aberdeen

ARTS | NSU

PROGRAM NOTES

Symphonic Overture (1988)

James Barnes (b. 1949)

In 1988, Col. James M. Bankhead (USAF Ret.) commissioned Barnes to compose a Romantic-style overture of large proportions and challenging difficulty to celebrate the 50th Anniversary of the United States Air Force Band (1941-1991). Barnes actually wrote two pieces for this commission: one in the fall of 1990, which he threw away "in a moment of enlightenment," and the Symphonic Overture, which he composed in January 1991. The work was premiered by the United States Air Force Band at the American Bandmasters Association Convention in Tempe, Arizona in March of the same year with the composer conducting.

The overture opens with a bold, extended fanfare followed by an allegro in which the principal theme is first introduced in solo oboe. The middle portion of the work features extended saxophone and English horn solos. The second fast "development" includes some special "champagne music" for the band's birthday. The opening fanfare is reintroduced near the end of the work before it is overtaken by a breathtaking coda which concludes the piece.

Riften Wed (2013)

Julie Giroux (b. 1961)

One life, one love, one ending.
This music is for those that are truly "Riften Wed."
- Julie Giroux -

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action roleplaying video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role playing game) than to its console and pc competition.

Skyrim is a beautiful world from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime filled and nearly lawless city. Located on a waterfront with skooma addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, yourself included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society. Bi-racial and/or same sex marriages are a ho-hum norm, a concept our own world fails to achieve.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway.) What was, is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstance. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

PROGRAM NOTES *continued...*

"Riften Wed" is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "til death do us part" is not only a reality, it is a given. Where love is a gift worthy of all the joy and pain it demands.

Program notes by Julie Giroux

Brooklyn Bridge (2005)

IV. North

Dr. Audrey Miller, clarinet

Michael Daugherty (b. 1954)

Brooklyn Bridge (2005) for Solo Clarinet and Symphony Band was commissioned by the International Clarinet Association. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, at Hill Auditorium, Ann Arbor, Michigan on February 11, 2005. The concerto is scored for solo Bb clarinet, piccolo, 3 flutes, 2 alto, tenor and baritone saxophones, 4 horns, 3 C trumpets, 3 trombones, 2 euphoniums, 2 tubas, timpani, 4 percussion, harp, and a clarinet choir consisting of 6 Bb clarinets, 2 bass clarinets and Eb contrabass clarinet. Duration is approximately 20 minutes

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, Harper's Monthly reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

Program notes by Michael Daugherty

Magdalene: A Cantata (2018)

NSU Chamber Singers, Timothy Woods, conductor

Darci Bultema, soprano

Elsa Swanson, soprano

Donna Dozier, narrator

Anthony Plog (b. 1947)

Twenty-eight years ago, a community was formed. Known as Magdalene, the community is made up of women with a criminal history of prostitution and drug abuse. The women live together in houses for two years, free of charge, with no resident staff. After two years in the Magdalene community, the women graduate—not to leave, but to become sisters who are committed to one another for life.

The Magdalene community starts every day by gathering in a circle, where they read the Bible, pray, and make sure everyone is all right. They share stories and wisdom. They tell the truth.

This cantata presents some of their harrowing, uplifting words and stories in a musical setting—orchestra, chorus, soloists, and narrator—by American composer Anthony Plog. The music of Anthony Plog has been performed in over 30 countries around the world and featured on hundreds of recordings worldwide. Plog is the recipient of numerous grants and commissions, including the National Endowment for the Arts, the Utah Symphony, the Malmo Symphony, the Summit Brass, the Chicago Chamber Musicians, the GECA Brass Ensemble in France, the University of Texas at Austin, and the St. Louis Brass Quintet.

PROGRAM NOTES *continued...*

In this cantata, the Magdalene women open their circle and invite us in, seeking to share their truth that in whatever brokenness we know, the seeds of healing are sown.

Prologue

Mixed Chorus:

Home is a woman I know well. Her presence comforts me.

Her windows, like eyes, allow me to look out without fear. I am safe with her.

Her clothes carry the scent of homemade soap and fruit from the orchard. A soft, delicate, melodic voice.

I am here. I am here. Just call my name. I am here.

-1-

Narrator:

I am from chaos and confusion. I am from my father's lap, crawling down after he's passed out. I am from a pony bottle of Miller Genuine Draft. I am from a closet where I hid from my father. I am from a bathroom watching the blood from the needle shoot to the ceiling. I am from a highway to hell on an early Saturday morning. I am from dark alleys and early days. I am from addiction. I am from scorched Hamburger Helper that my babies had to eat. I am from a life of one to a life of many.

I was homeless. I was sickly skinny, and my hair was falling out. I was filthy. I had lost my front teeth, and my clothes were dirty. I hadn't seen my family in twelve years. I will never forget just standing at the edge of Dickerson Road with tears streaming down my face. Somebody help me.

I saw fear on people's faces when they saw me coming. I had no faith, and my spirit was broken.

I used to get high under the walking bridge near downtown. I would get high and pray and listen to the birds. I really think the birds kept me going.

-2-

Soloist 1:

Who are you to tell me I have done wrong? I'm asking, who are you to say that you will pray for me and that help is just around the bend? Just who are you to say that you are sorry that stuff happens and that I should stop whining? The only way I can know you is if you tell me you have been in the ditch, too.

Drugs taught me how to be who I am. Drugs taught me how to love my brother and lie to his face. I could look you in the eye, and you would never know I was lying. That is what drugs taught me, so I am in need of some better teachers.

Women's Chorus:

I'm sick of my own suggestions and tired of my own thinking. So give me a new idea, and maybe something good will come.

-3-

Narrator:

I remember the first day I came home. There were four beautiful women walking out onto the porch to say hello.

I looked at the gated yard and had the strange feeling that it seemed familiar. When I walked in, there were plants everywhere, and I was crying because of the nice furniture. This was the home I'd almost forgotten about.

Soloist 2:

I sat in our circle and didn't feel anything. Then the director got up and walked over to a woman sitting near me and started braiding her hair.

PROGRAM NOTES *continued...*

Women's Chorus:

That is when I felt something growing in me, and I wanted to sing.

Soloist 2:

When I came into Magdalene they gave me a key to the house. I kissed the floor because I knew that someone believed in me. I felt love for the first time in my life and wondered what kind of people were in this place.

Women's Chorus:

It made me tingle all over, from the top of my head to the bottom of my feet.

-4-

Narrator:

I remember the day I went to church and my grandmother sent me with her blessing, saying, "You must praise the Lord." I am praising the little pink dress and white shoes I wore that Sunday. I am praising how big the church doors were and how small I was.

Sometimes I ask, "Why can't I forgive myself for the hurt and the pain I've caused?" Then I hear my grandmother's whisper in my ear, "Sissie, I have always been so proud to have you to love."

Women's Chorus:

My past is a land of unwanted, unloved, hard-knock living. My past tastes like a rotten apple that I have to eat because that is all there is, but in this community I am standing on new ground with God. I am not lost. I have found my path.

-5-

Soloist 3:

I am trying to be grateful for my past. I am trying to be grateful for the memory of my feet hurting and the blisters and how I kept walking until I found a place to rest.

I have forgiven the man who abused me when I was a child. I can pray for him and hope for wholeness. I love that even in that pain there were gifts that I have used in my life.

Women's Chorus:

There were no weeds in Eden. Even the thistle was loved by God.

-6-

Narrator:

I will be leaving in three months. The idea of leaving frightens me. I realize leaving will not be the end of my relationship with Magdalene. I will be a sister for life.

It is not a problem to be lost. It is only a problem if you think it is impossible to find your way home.

Epilogue

Mixed Chorus:

Home is a woman I know well. Her presence comforts me.

Her windows, like eyes, allow me to look out without fear. I am safe with her.

Her clothes carry the scent of homemade soap and fruit from the orchard. A soft, delicate, melodic voice.

I am here. I am here. Just call my name. I am here.

PROGRAM NOTES *continued...*

Blessing

Soloist 1:

Prayers answered Blessings accepted

Soloist 2:

Love given freely Gifts unspoken

Soloist 3:

Joy for friends Tears for joy Now it's my turn

Women's Chorus:

Show gratitude Give thanks

Show blessings For every day Thereafter

* Excerpts used in the Cantata are from the literary work titled Find Your Way Home: Words From the Street, Wisdom From the Heart by the Women of Magdalene, Copyright 2008 by Abingdon Press, www.abingdonpress.com.

Program notes by Anthony Plog

Concertino for Four Percussion and Wind Ensemble (1997)

David Gillingham (b. 1947)

Roger Frank, Tabitha Schmidt, Tanner Schabot-Schultis, Eric Bishop – percussion

The **Concertino for Four Percussion and Wind Ensemble** was commissioned by the Oklahoma State University Wind Ensemble, Joseph Missal, Conductor and Wayne Bovenschen, Director of Percussion Studies. About his own music, David Gillingham says the following:

Since beginning my career as a composer, it has been my philosophy to create music with an underlying purpose and that emanates a sense of heart. Each of my works is a reflection of who I am, from the very surface to the deepest depths of my soul. I envision myself as a servant of humanity expressing a myriad of emotions, thoughts and feelings that cannot be expressed through words. And, perhaps, this musical expression will validate our purpose here on earth.

Program notes by David Gillingham



NORTHERN STATE UNIVERSITY SYMPHONIC BAND PERSONNEL

Dr. Rolf Olson, Conductor

PICCOLO

Jennem Woolever, Grand Forks, N.D.

FLUTE

*Annie Woodmansey, Pierre

*Jennem Woolever, Grand Forks, N.D.

Danae Becker, Rapid City

Rebecca Loehrer, Milbank

Grace Gasperich, Aberdeen

OBOE

*Eduardo Mendoza, Cochabamba, Bolivia

Christopher Haak, Sioux Falls

BASSOON

Fritz Hemke, NSU faculty

Nancy Kindelspire, Leola

CLARINET

*Molly Royals, Rapid City

Amanda McIlravy, Philip

Cody He Crow, Oglala

Brooke Theilbar, Hardwick, Minn.

Melissa Hedglin, Pierre

Johnny Nguyen, Gregory

Austin Metzen, Wahpeton, N.D.

Alicia Peterson, Aberdeen

BASS CLARINET

Joni Willoughby, Midland

CONTRA-BASS CLARINET

Brooke Thielbar, Hardwick, Minn.

SOPRANO SAXOPHONE

Tyler Smith, Tea

ALTO SAXOPHONE

*Naomi Davis, Watertown

John Cassens, Faulkton

TENOR SAXOPHONE

Itsuki Takahira, Fukuoka, Japan

BARITONE SAXOPHONE

Matt Bockorny, Aberdeen

Dylan Unruh, Aberdeen

TRUMPET

*Marissa Hanley, Chester

*Trey Litwiller, Huron

Patrick Calvillo, Walhalla, N.D.

Dylan Rausch, Yankton

Collin Lindhorst, Ipswich

Abbigayle Quinn, Faulkton

HORN

*Elsa Swanson, Chaska, Minn.

*McKinley Hoselton, Richardton, N.D.

Carleigh Klein, Rapid City

Stephanie Hight, Rapid City

Kylee Carlson, Aberdeen

Gary Reeves, NSU faculty

TROMBONE

*Scott Glodt, Hoven

*Miles Jungclaus, Rapid City

Morgan Mewes, Jamestown, N.D.

Loretta Simon, Gettysburg

BASS TROMBONE

Mike Skyles, NSU faculty

EUPHONIUM

*Lucas Fredrick, Aberdeen

Chris Allen, Rapid City

TUBA

*Adam Henning, Watertown

Molly Walter, Monticello, Minn.

Travis Netzer, NSU faculty

STRING BASS

Quincy Rudolph

PERCUSSION

*Roger Frank, Gregory

Tabitha Schmidt, Huron

Eric Bishop, Rapid City

Tanner Schabot-Shultis, Aberdeen

Gillian Roda, Hot Springs

Kory Kerwin, Chamberlain

Grant Duvall, Huron

PIANO

Tierra Decker, Huron

**principal*



NORTHERN STATE UNIVERSITY
CHAMBER SINGERS PERSONNEL

Dr. Timothy Woods, Conductor

SOPRANOS

Taylor Brekke, Mobridge
Tierra Decker, Huron
Shelby Glover, Sioux Falls
McKinley Hoselton, Richardton, N.D.
Kori Kerwin, Chamberlain
Laurelyn Joy Marmorstein, Aberdeen
Amanda McIlravy, Philip
Brittany Quinn, Timber Lake
Tyra Steinwand, Ellendale, N.D.
Elsa Swanson, Chaska, Minn.
Rosemary Vega, Chaska, Minn.

ALTOS

Naomi Davis, Watertown
Grace Gasperich, Aberdeen
Kyndra Kranz, Watertown
Christine Powers, Hot Springs
Abbigayle Quinn, Cresbard
Joanna Schleich, Mitchell
Tabitha Schmidt, Huron
Brooke Thielbar, Hardwick, Minn.
Morgan Wilson, Rapid City
Grace Woodstead, Cooperstown, N.D.

TENORS

Patrick Calvillo, Walhalla, N.D.
Grant Duvall, Huron
Adam Henning, Watertown
Trey Litwiller, Huron
Johnny Nguyen, Gregory
Dylan Rausch, Yankton
Tanner Shabot-Shultis, Aberdeen
Tyler Smith, Tea

BASSES

Kevin Boring, Pierre
MacKinley Bruemmer
John Cassens, Faulkton
Matej Cip, Hodslavico, Czech Republic
Zack Martinmaas, Aberdeen
Judah McKinley, Pierre
Cordell Ring, Onida
Salvatore Scavo, Hightstown, N.J.



FEATURING

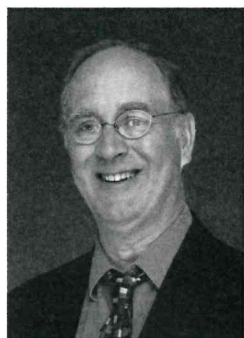


ROLF OLSON

Rolf Olson is Director of Bands and Professor of Trumpet at Northern State University in Aberdeen, South Dakota where he directs the Symphonic Band, and teaches conducting, brass methods, and studio trumpet. Previous to NSU, Olson taught at the University of South Dakota, Augustana College, and in the public schools of Arlington and Vermillion, South Dakota. Olson is an active trumpet player, performing regularly with the South Dakota Symphony Orchestra, the Sioux Falls Big Band, and the Dalesburg Cornet Band of which he is cornet soloist and musical director. He has performed solos with numerous high school bands and has performed twice at International Trumpet Guild Conventions. In 2003 Olson performed the South Dakota premier of Robert Bradshaw's Sonata for Trumpet & Piano. He has also played professionally with the Carson & Barnes Circus Band, Gene Pitney Orchestra, and Myron Floren.

Olson is an active guest clinician/conductor, having directed the Dakota Wind Ensemble, the Nebraska Class B and C All State Bands, the South Dakota Middle School All State Band, the Northwest Iowa Honor Band, and numerous other band festivals and jazz festivals in South Dakota, Nebraska, Minnesota, and Iowa. He is active in the region as an adjudicator for all types of instrumental music competitions and serves as an adjudicator for the South Dakota All State Band auditions. Olson is co-founder of the South Dakota All State Jazz Festival and served for many years as Treasurer for the South Dakota Unit of the International Association of Jazz Educators (IAJE). Olson recently received the Outstanding Bandmaster of the Year Award in South Dakota, and the Distinguished Service Award from the South Dakota High School Activities Association for the furtherance of high school activities while making significant contributions that have exemplified the highest ideals of service given to the Association and to the youth of South Dakota. This past summer Olson was recognized by the National Federation of State High School Associations as the Outstanding Music Educator for South Dakota, and nominated for the regional/national award.

Dr. Olson earned the D. A. degree in Trumpet Performance and Pedagogy from the University of Northern Colorado in Greeley, a M.M. degree in Trumpet Performance from the University of South Dakota, and a B.M. degree in Music Education from Augustana College. He is a member of the South Dakota Bandmasters Association (SDBA), International Trumpet Guild (ITG), National Association for Music Education (NAFME), Music Teachers National Association (MTNA), South Dakota Alliance for the Arts (SDAA), and Vermillion Area Arts Council. He has been elected to Phi Beta Mu and Pi Kappa Lambda Honor Societies.



TIMOTHY WOODS

In addition to conducting the Collegiate Choir, Chamber Singers, and Vocal Jazz Ensemble, Dr. Timothy Woods teaches music history, vocal pedagogy, choral conducting, and applied voice. He holds a doctor of music degree in choral conducting with a minor in vocal performance as well as a masters in conducting from the University of Arizona. Dr. Woods is a member of ACDA, NATS, and the Center for Black Music Research. He is a guest conductor, clinician and adjudicator, and has performed tenor solos with the Arizona Opera, Tucson Symphony and Denver Symphony Orchestra.

FEATURING

continued...



ANTHONY PLOG

Anthony Plog has had a rich and varied international career in music—as a composer of operas, symphonic music, and chamber works; as an orchestral musician, soloist, and recording artist; and as a brass teacher and coach at some of the great music conservatories internationally and now online to students around the world.

The music of Anthony Plog has been performed in over 30 countries, and he has been the recipient of numerous grants and commissions. After beginning his career writing extensively for brass, he now works in many different musical forms. He has composed three children's operas, the first of

which (*How the Trumpet Got Its Toot*) was premiered by the Utah Opera and Symphony. He completed a major tragic opera (*Spirits*) based on a Holocaust theme and recently finished a new opera about a drone operator suffering a nervous breakdown (*The Sacrifice*). Other new works include an oratorio about the first major environmental battle in the United States (*God's First Temples*), in versions for orchestra, symphonic band, and soprano song cycle; and a cantata using the stories of women who have recovered from sex trafficking, prostitution, and drug abuse (*Magdalene*).

Anthony Plog began studying music at the age of 10, and by 19 he was playing extra trumpet with the Los Angeles Philharmonic under conductors such as Zubin Mehta, James Levine, Michael Tilson Thomas, and Claudio Abbado. He has held positions with orchestras around the world, including the Los Angeles Chamber Orchestra, the Malmo Symphony, and the Basel Symphony, and has performed on tour with the Stockholm Royal Philharmonic Orchestra and Buenos Aires Symphony. As a soloist he has toured throughout the United States, Europe, Australia, and Japan, and has numerous solo recordings to his credit.

Anthony Plog has taught at some of the greatest music institutions around the world, including the University of Southern California, the Music Academy of the West, and Indiana University (U.S.), as well as the Schola Cantorum (Basel, Switzerland), the Malmo Music Academy (Sweden), the Academia di Santa Cecilia (Rome, Italy), the Norwegian Music Academy, and the Freiburg Musik Hochschule (Germany). His experience teaching in a wide variety of musical cultures, in addition to his work as a composer and former player, allows him to approach teaching and coaching with a unique and fresh perspective. His *Plog Program*, published by Balquhiddy Music, is a seven-volume method book that has been a valuable addition to trumpet methodology.

His new online teaching and coaching program is creating a new paradigm for international teaching. The program allows students worldwide to study with Anthony Plog and is available to players at all levels. Besides working individually with students on every brass instrument, he coaches chamber music groups, larger brass sections and ensembles, and wind ensembles, and he guides composers in writing for brass instruments.

Anthony Plog lives and works in Freiburg, Germany.



DONNA DOZIER

Donna Dozier is a graduate of the Magdalene Community. She now works for Thistle Farms in Nashville, Tennessee. Her message is: "I am a survivor and Love Does Heal"

FEATURING

continued...



DARCI BULTEMA

A captivating and compelling performer, soprano Darci Bultema has performed on the operatic stage in a variety of roles, such as La Contessa in *Le nozze di Figaro*, Donna Elvira in *Don Giovanni*, Cleopatra in Handel's *Giulio Cesare*, Clorinda in *La Cenerentola*, The Female Chorus in Britten's *The Rape of Lucretia*, and Lavinia in Bononcini's *Camilla*. Originally from North Dakota, Bultema has brought her talent and versatility to opera companies across the United States via Florida Grand Opera, Tulsa Opera, Washington Opera, Baltimore Opera, Natchez Opera, Peabody Opera, and the Fargo Moorhead Opera.

In addition to her operatic repertoire, Bultema has appeared as a soloist in an assortment of orchestral works with The Florida Philharmonic, New World Symphony, Miami Chamber Symphony, Peabody Symphony Orchestra, Washington DC Youth Orchestra, and the Fargo Moorhead Symphony. In these venues Bultema's voice has been showcased in Beethoven's Ninth Symphony, the Chants d'Auvergne of Canteloube, Griffes' Three Poems of Fiona Macleod, and oratorios of Bach, Handel, Haydn, and Rossini.

As an emerging artist, Bultema's talent and promise have been recognized and nurtured through her participation as a Young Artist with Florida Grand Opera, Tulsa Opera, and Natchez Opera. Adding to her acclaim, a concert review by Classical New Jersey of Bultema's interpretation of Cilea's *Il son l'umile ancella*, *Son pochi fiori* from Mascagni's *L'amico Fritz*, and Bachelet's exquisite art song *Chère Nuit*, was quick to note "Miss Bultema's ability to float those stratospheric notes with ease and grace," as well as her "luscious legato line, completely even production throughout the compass and sumptuous crescendos."

A frequent recitalist, Dr. Bultema has long been a supporter of lesser-known song composers, including Amilcare Ponchielli, on whom her doctoral document was written. Under the auspices of the International Grieg Society, Bultema was recently selected to present art songs composed by Edvard Grieg in Norway. Her recent introduction to Norwegian and the songs of Grieg has provided her with exposure on the international scene.

Voice students of Bultema's are frequent winners and finalists with the National Association of Teachers of Singing (NATS) auditions in South and North Dakota. Many of her students continue their vocal training and education at prestigious institutions such as Peabody Conservatory of Music, Boston Conservatory, University of Maryland Opera Studio, and the University of Colorado in Boulder. A champion of music education, Bultema consistently has graduates from her voice studio experience success as music educators throughout the region and country, winning many accolades for their choirs and classroom teaching.

Bultema has earned a Bachelor of Science degree from North Dakota State University and a Master of Music degree from Peabody Conservatory of Music, where she earned the prestigious Graduate Performance Diploma in Voice and Opera. Additionally, Dr. Bultema has a Doctor of Musical Arts degree from North Dakota State University.



ELSA SWANSON

Elsa Swanson, soprano, is a senior studying voice and horn at Northern State University. She is a two-time winner of the North Dakota-Manitoba District of the Metropolitan Opera National Council Auditions and is singing at the Upper Midwest Regional Finals in March. Her recent stage appearances include Lola Markham in Samuel Barber's *Gallantry* with Northern State Opera Theater and Mary Magdalene in *Jesus Christ Superstar* with Aberdeen Community Theater. In February of 2018, Elsa performed with the Aberdeen University/Civic Symphony as a winner of the Symphony's 2017/18 Concerto/Aria competition. She currently teaches voice and brass lessons in Aberdeen and plans to attend graduate school to study voice and opera performance starting in the fall of 2019.

FEATURING

continued...



AUDREY MILLER

Dr. Audrey Miller is the Assistant Professor of Clarinet at Northern State University in Aberdeen, South Dakota. At NSU, Dr. Miller teaches concert band, applied clarinet, clarinet choir, advanced music theory, and music technology. She regularly participates in community outreach, teaching clarinet workshops, and judging small and large ensembles throughout the region.

Dr. Miller is also a D'Addario Woodwinds Clinician. Her clinics focus on creating an excitement between the students and their instrument. She works on developing fundamentals like finger position, air support, tone, and embouchure. Once the fundamentals are understood and practiced, she teaches musicianship, creativity, and finding an individual voice.

Audrey spent this past summer in Germany as a guest artist at the Saarbarg International Chamber Music Festival. Her international debut was in Belgium in 2011 at the Belgium Clarinet Academy. She spent the summer of 2013 teaching and performing in Tanzania as a part of Clarinets for Conservation. In Tanzania, she performed with the National Military Band and performed chamber music around the Kilimanjaro region. She has performed around the United States, premiering a work by composer Scott McAllister at the 2012 International Clarinet Association's ClarinetFest in Lincoln, Neb.

Dr. Miller was Director of Winds at the Desert Marigold School in Phoenix, Arizona. She also worked at Rosie's House: A Music Academy for Children, a non-profit organization working with underprivileged students in the Phoenix area and teaching STEM concepts through music technology. Dr. Miller has taught private clarinet lessons since 2002 in Washington, Florida, Arizona, and South Dakota.

In 2014, Dr. Miller finished her Doctorate of Musical Arts Degree in clarinet performance at Arizona State University working as a Graduate Teaching Assistant and studying with Dr. Robert Spring and Dr. Joshua Gardner. Her research focused on commissioning new works for clarinet and bass clarinet and other woodwind instruments. She is a graduate of Florida State University with a M.M., where she studied with Frank Kowalsky and earned a B.M. from Western Washington University, studying with Eugene Zoro.

THANK YOU

A special Thank You to composer, Anthony Plog for joining all the way from Freiburg, Germany and narrator, Donna Dozier, joining us from Nashville, Tennessee!

A special Thank You to the SDSU Music Department, David Reynolds, Aaron Ragsdale, Jacob Wallace, and Kevin Kessler, for being great hosts for our Brookings performance!

THANK YOU TO OUR TOUR HOSTS:

Huron High School – James and Molly Stueckrath

Mitchel High School – Ryan Stahle

Tea Area High School – Stephanie Wranek

Sioux Falls Lincoln High School – Dan Carlson and Sam Anderson

Sioux Falls Washington High School – Kiley Coyne and Ben Harder

Sioux Falls Roosevelt High School – Mike Hensch and Spencer Kruse

NORTHERN STATE UNIVERSITY MUSIC DEPARTMENT FACULTY



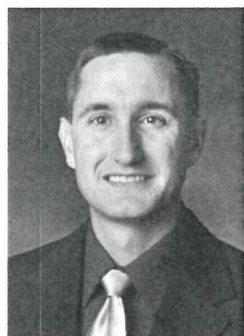
KENNETH BOULTON

Dr. Kenneth Boulton is a Grammy® nominated pianist whose performances and recordings have garnered international acclaim. His discography features nine recordings of solo and chamber repertoire, much of which is devoted to contemporary American music. The highlight of Dr. Boulton's output is his recording, *Louisiana - A Pianist's Journey*, which was released in 2007 on Cambria Master Recordings and received a Grammy® nomination for best classical instrumental soloist.

A seasoned performer, Dr. Boulton has presented solo and chamber music recitals in many major U.S. cities, including New York, Philadelphia, Washington, D.C., Dallas/Fort Worth, Atlanta, Los Angeles, New Orleans, and Seattle. His international appearances have included performances at Moscow Conservatory's Rachmaninoff Hall and Oxford University, as well as concerts in Germany and Romania. He also routinely appears with his wife, JoAnne Barry, in recitals and lectures of piano duo and duet music.

Dr. Boulton was recently appointed Dean of the School of Fine Arts at Northern State University, Aberdeen, S.D. Previously, he was professor of piano at Southeastern Louisiana University, where he also served as interim head of the Department of Fine and Performing Arts from 2011 to 2015 and director of the Southeastern Community Music School from 2003 to 2010. Dr. Boulton has served on the faculties of the Wilmington Music School (Delaware), Shippensburg University (Pennsylvania), Wilson College (Pennsylvania), and the National Cathedral School (Washington, D.C.).

Born in Seattle, Dr. Boulton earned his bachelor's degree in piano from Washington State University, where he was a student of David Yeomans. In addition, he has master's and doctorate degrees in piano performance from the University of Maryland at College Park, where his teachers included Nelita True and Thomas Schumacher.



TERRY BECKLER

Dr. Terry Beckler, NSU Music Department chair, professor of percussion and associate director of bands, previously was director of bands at Southwest Minnesota State University in Marshall, Minn., and at Huron University. He also has 10 years of public school experience as band director for the Red Rock Central (Lamberton, Minn.) and Sioux Valley (Volga, S.D.) school districts.

Dr. Beckler has been a member of the 147th Army Band based in Mitchell, S.D., for more than 30 years. He enlisted in 1986 as a percussionist and, since 1998, has been commander/conductor of this group. In January of 2006, the 147th Army Band was awarded the Howard Citation of Musical

Excellence from the John Philip Sousa Foundation. Dr. Beckler holds the rank of Chief Warrant Officer 4.

In 2009, Dr. Beckler was named Warrant Officer of the Year for the South Dakota Army National Guard. In 2018 he was named Phi Beta Mu Outstanding Bandmaster for South Dakota and inducted into the Aberdeen Central High School Hall of Fame. He is an active clinician in North Dakota, South Dakota and Minnesota and a former member of the Troopers Drum & Bugle Corps.

NORTHERN STATE UNIVERSITY MUSIC DEPARTMENT FACULTY

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JERRY LETCHER

Jerry Letcher is the professor of trombone and marching band director at Northern State University. He taught for many years in the public schools of South Dakota, including Stickney, Arlington and Aberdeen Central High School. He was the 2008 Phi Beta Mu Band Director of the Year and won the Distinguished Service Award in 2017. He also was awarded a Distinguished Service Award from the SDHSAA in 2017.

Jerry is active as a contest adjudicator. As Tour Director of the South Dakota Ambassadors of Music, he has guided hundreds of SD music students on biannual tours to Western Europe. During the summers, he conducts the Aberdeen Municipal Band.



FRED HEMKE

Prior to his appoint at Northern, Mr. Hemke was the Director of Jazz Performance Studies and saxophone instructor at the University of Missouri-Columbia for ten years. He received his bachelor and master of music degrees from Northwestern University. He has performed as a guest artist in many international venues. He has been featured with the Amazonia Jazz Ensemble at The International Festival of Music of Pará in Belem, Brazil. He premiered new music commissioned for him in Poland with the Wroclaw Philharmonic Orchestra and was a guest artist at the Athens International Jazz Festival with the Athens Big Band. He has taught as a visiting scholar in jazz at

the Franz Liszt College of Music in Budapest Hungary and soloed at a jazz festival in that city. He has been featured as a soloist at the North American Saxophone Alliance. Mr. Hemke is a member of the Music Teachers National Association, Music Educators National Conference, the International Association of Jazz Educators, and the National Honorary Music Society Pi Kappa Lambda.



TRAVIS NETZER

Dr. Travis Netzer is the Adjunct Professor of Tuba and Euphonium at NSU. He grew up in Ipswich, South Dakota and attended NSU for his Bachelor's in Music Education. During his undergraduate degree, Netzer competed in the MTNA Young Artist Brass Competition and made it to the national level of the competition two years in a row, placing runner up his second year. He was awarded a graduate assistantship to attend Western Michigan University for his Master's in Music Performance and went on to get his Doctorate of Musical Arts at Arizona State University where he was the graduate assistant to Dr. Deanna Swoboda. While there, he competed and advanced to the semi-finals

in the International Tuba Euphonium Solo Competition in 2014. This year, Netzer was awarded a developing artist grant from the South Dakota Arts Council to develop his musical project of Rock Tuba, where he uses electronics to distort his sound and play rock music.

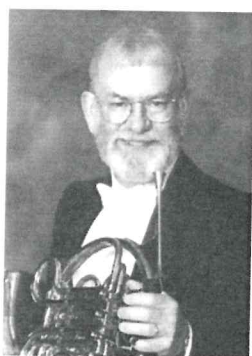
NORTHERN STATE UNIVERSITY MUSIC DEPARTMENT FACULTY

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GRANT MANHART

Dr. Grant Manhart holds a doctor of music degree in trumpet performance and literature with minors in music history and jazz studies from Indiana University, a master's degree in trumpet performance with a minor in jazz studies from Cincinnati College-Conservatory of Music, and a bachelor's degree in trumpet performance from the University of Wisconsin. His extensive performing experience includes classical, jazz and popular music. Dr. Manhart is busy as a performer, clinician and adjudicator.

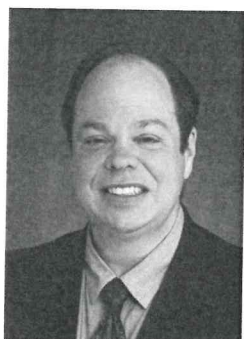


GARY REEVES

Gary L. Reeves is a native of Muscatine, in southeast Iowa. Gary holds degrees from Augustana College in Illinois, the University of South Dakota, and The University of Iowa. Prior to his appointment as Adjunct Professor of Horn at Northern State University, he taught instrumental music in the public schools and at the university level at Oregon State University, Southern Utah University, and the University of South Dakota. Gary also performs with the NSU Brass Quintet, with A Touch of Brass, a Nebraska based brass quintet, and with the Quintessential Winds, a Sioux City, Iowa, based woodwind quintet.

Dr. Reeves currently participates each summer as the horn player for the North Coast Chamber Players, a woodwind, keyboard, and percussion ensemble that rehearses and performs in Michigan's Upper Peninsula. Gary's arrangements for horn ensembles are published by Veritas Musica Publishing, he has edited marches for concert band published by Carl Fischer Music, and his solo compact disc recording of Twentieth Century works by American composers for horn and piano is published by Mark Recordings of New York. He has a second CD in preparation, this of Twentieth and Twenty-First Century American music.

Gary is married to Dr. Deborah Check Reeves, clarinetist and Curator of Education and Woodwinds at the National Music Museum. They enjoy riding their tandem bicycle and caring for their Brittany Spaniels Graham and Molly.



CHRISTOPHER STANICHAR

Dr. Christopher Stanichar is visiting professor of music and director of the Aberdeen University/Civic Symphony at Northern State University for the 2018-19 academic year. He is an active conductor, composer, and educator. He is a popular conductor, having directed some of the finest orchestras in Europe, Russia, Mexico, and the United States. Dr. Stanichar is skilled at conducting all styles of music, whether classical repertoire, new music, or pops. He has collaborated with a wide variety of artists, including Mark O'Connor, the rock band Kansas, and many other musicians. He is also at home as an educator, working with ensembles of all ages and using his passion for music as a catalyst to get the best out of the orchestras he conducts. The Northwest

Iowa Review noted: "[We] were impressed with his [Stanichar's] obvious energy, great joy of directing and outright enthusiasm."

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Dr. Stanichar celebrates his seventh season as principal conductor of the Northwest Iowa Symphony Orchestra, a hybrid orchestra consisting of paid section principals, area musicians from the tri-state area (Iowa, South Dakota and Minnesota), and students, including many students from Dordt College. The orchestra rehearses at the B.J. Haan Auditorium at Dordt College in Sioux Center, Iowa. Dr. Stanichar continues NISO's tradition of artistic excellence, innovative programming, and collaborations with international guest artists. He leads NISO in several concerts per season, in addition to the annual Concert for Children, where the orchestra plays for more than 1,100 area children.

Dr. Stanichar is also the conductor of the Worthington Area Symphony Orchestra in Southwest Minnesota (since 2010), which is a recipient of several regional grants, and has been broadcast regionally in a holiday special with the native American band Brulé. He also is founder and first music director of the South Dakota Symphony Youth Orchestra, and has been conductor of the Northwest Iowa Symphony Youth Orchestra (since 2016).

Dr. Stanichar has conducted professional orchestras in Europe, Russia, Mexico, and the United States, including the St. Petersburg Symphony Orchestra (Russia), Sochi Symphony Orchestra (Russia), Orquesta Sinfónico Juvenil del Estado de Veracruz (Mexico), and many orchestras throughout the United States.

Dr. Stanichar earned his doctorate of musical arts in conducting at the Cincinnati College-Conservatory of Music, where he was a student of Gerhard Samuel. He has taken master classes with Ilya Musin, Daniel Lewis, Gerard Schwartz, Ken Keisler, and Bystrík Režucha and others. In 1996, Dr. Stanichar was awarded a Fulbright scholarship to study conducting in Slovakia, where he appeared as a guest conductor of many top orchestras in that country. He is the former conducting assistant for the Cincinnati Symphony Orchestra and Cincinnati Pops, where he was mentored by maestros Jesús López-Cobos and Erich Kunzel.

Dr. Stanichar is an active composer; his works have been commissioned and performed throughout the world. His original work, *Trisagion*, was used in Ric Burns' PBS documentary, *Andy Warhol*. More recent projects include a full-length cantata, *St. Mark Passion*, written for the 150th anniversary of Augustana University as part of a Granskou grant. He also composed *Pink Ribbon* for Susan for clarinetist Christopher Hill in honor of his wife, Susan, who fought a courageous battle with stage 4 cancer. TrevCo-Varner Music publishes several of his works for English horn. His composition *Tales of Hans Christian Andersen* is the first concerto for nyckelharpa, a Swedish folk instrument, and premiered with the Hastings Symphony Orchestra in Nebraska. This work was nominated for a Pulitzer Prize in 2014. In his free time, Dr. Stanichar's interests include Russian icons, foreign languages, and biking, and he is an avid pinball player. The most important thing to him is his family; his children are active in the arts. For more information about Dr. Stanichar and a catalogue of his compositions, please visit christopherstanichar.com.



MARLA FOGDERUD

Dr. Marla Fogderud, a native of North Dakota, is an active stage performer and recitalist throughout the United States and Europe. She was an apprentice artist with the Des Moines Metro Opera and has performed roles with Opera Kansas, Wichita State University Opera, Fargo Moorhead Opera, and Michigan State University Opera. She has been a soloist with the Cincinnati International Chorale, Wichita Symphony, Wichita State University Orchestra, Greater Grand Forks Symphony, Michigan State University (MSU) Concert Band, MSU Philharmonic and MSU Symphony.

Dr. Fogderud has appeared on the Concordia College, Moorhead, Minn., faculty recital series; Minnesota Public Radio Regional Artist broadcasts; North Dakota Museum of Art Summer Concert Series; Plymouth Music Series (Wichita); Nordvændt Concert Series (Minneapolis); the 2006 National Opera Association Convention and the 49th NATS National Conference (2006).

NORTHERN STATE UNIVERSITY MUSIC DEPARTMENT FACULTY

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In 2009, she attended the Lotte Lehmann Akademie in Perleberg, Germany, on a full-tuition scholarship, where she worked with renowned soprano Karan Armstrong. Dr. Fogderud was invited to return to the program in 2010. A specialist in Norwegian art song, she has also appeared as a guest performer in Rolf Stang's play Grieg, Edvard Grieg. Since 2007 she has performed a lecture recital, "Norwegian Art Song in the 'Golden Age,'" for multiple audiences, and developed a Norwegian song workshop first given at Augustana College, Sioux Falls, S.D., in 2009. International engagements include solo recitals in Hamar and Oslo, Norway, and concerts in southern France and the Brandenburg region of Germany. She performed in May 2015 at the International Grieg Songfest in Bergen, Norway. Most recently, she presented a lecture recital at the May 2017 conference, "SalzBergen: Exploring the Intersection of W.A. Mozart and Edvard Grieg," hosted by the Edvard Grieg Society of the Great Lakes.

Dr. Fogderud received her D.M.A. from Michigan State University, M.M. in voice and opera from Wichita State University and a B.M. degree from Concordia College. She also studied at the Norwegian National Academy of Music (Norges musikk høgskolen) in Oslo, where she worked with sopranos Ingrid Bjoner and Siff Pettersen. She is in demand as a private voice teacher, vocal adjudicator, language coach, and translator.



MICHAEL SKYLES

Tenor Michael Skyles joined the music faculty at Northern State University in Aberdeen, S.D., in 2009. Mr. Skyles received a BS in Music Education from the University of Illinois in 1992, and obtained his Masters of Music in vocal performance at the Cleveland Institute of Music in 1996.

Born and raised in the Chicago area, he previously maintained a private voice studio and taught voice at Concordia College in Moorhead, Minn. In recent years, his students have advanced to compete at the national level. In 2009, one of his students was selected to be a finalist with the NFAA YoungArts program in classical voice, an honor bestowed on only 12 students from across the country, and was

the first finalist in any discipline ever from North Dakota. In 2010, another of Mr. Skyles' students was selected to be an NFAA YoungArts finalist in musical theater. Following this student's performance at the finals, he was invited for further competition and workshops in New York and was selected to be a Presidential Scholar.

More recently, many of Mr. Skyles' students have won or placed in competitions hosted by the Metropolitan Opera National Council, National Association of Teachers of Singing (NATS), and Music Teachers National Association (MTNA). Not only have his students competed well, but many of his students are attending high-profile graduate programs, and are performing on Broadway and in regional musical theater and operas.

As a performer, Mr. Skyles has been featured with a number of opera companies across the United States, including Lyric Opera Cleveland, Natchez Opera in Mississippi, Florida State Opera, and Brevard Opera in North Carolina. In recent engagements, Mr. Skyles has performed the roles of Nemoriono in Sounds of South Dakota's *L'elisir d'amore*, Pong in South Dakota Symphony's production of *Turandot*, Remendado in Fargo Moorhead Opera's production of *Carmen*, Mr. Erlanson in Muddy River Opera's production of *A Little Night Music*, Ferrando in CandleOpera's production of *Così fan tutte*, Rodolfo in N.O.V.A.'s production of *La bohème*, Arturo in Bowen Park Opera's production of *Lucia di Lammermoor*, and Larry/Matt in *Face on the Barroom Floor* with Fargo Moorhead Opera.

Mr. Skyles' concert performances have included the Beethoven 9th Symphony (tenor soloist) with the South Dakota Symphony, *An Afternoon of Opera* with the Huron Symphony Orchestra, *Schütz Musikalische Exequien* with Early Music Chicago, *Bach's Magnificat* with Urban Baroque in Chicago, *Schubert's Mass in G*, countless performances as tenor soloist in *Handel's Messiah*, and other varied concert works around the country. He also has performed as a professional member of the Chicago Symphony Chorus and the Grant Park Symphony Chorus.

NORTHERN STATE UNIVERSITY MUSIC DEPARTMENT FACULTY

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WENDY
VAN GENT

Dr. Wendy van Gent, assistant professor of music education at Northern, is a vocal educator with extensive experience in choral music, vocal jazz, private vocal instruction, musical theater, and all styles of Christian music. She earned a bachelor of music degree from Western Michigan University, a master of music education from Michigan State University, and a PhD in education (educational leadership with cognates in music education and teacher leadership) at Oakland University.

Dr. van Gent spent 10 years traveling throughout the United States and Europe as a performer. Her credits include the stage, radio, and television, not only as a singer/dancer/actor, but also as a producer and director. For 16 years, Dr. van Gent was the choral director and chair of the Performing

Arts Department at Frank W. Cox High School in Virginia Beach, VA. She conducts choral clinics, adjudicates solo and ensemble festivals nationwide, and is a member in good standing of MENC, SDMEA, ACDA, VCDA, AERA, and MSVMA.



MARCELA
FAFLAK

A native of the Czech Republic, Dr. Marcela Faflak has taught in the music schools in Prague and at Concordia College, Moorhead, Minn. She is active as a performer, accompanist, and adjudicator in the upper Midwest. She has been a member of Northern's music faculty since 1996.



WILLIAM
WIELAND

Bill Wieland, a native of North Dakota, is an educator, composer and pianist. His compositions have received numerous awards and performances and he is often featured as a piano accompanist in the region. Dr. Wieland earned a bachelor of arts in composite music (piano) from Valley City State College in 1986, a master of arts in theory and composition from the University of Minnesota – Twin Cities in 1988 and a doctor of music in composition from Northwestern University, Evanston, Ill., in 1991. He has taught at the University of Minnesota-Twin Cities, De Paul University and Northwestern University.

He began teaching music theory, piano, music technology and composition at Northern State University in 1994 and served as coordinator of the music and theatre department from 2000–2010. In addition to teaching, composing and accompanying, Dr. Wieland leads the piano session of the International Music Camp and corrects AP music theory exams every summer.

NSU SCHOOL OF FINE ARTS UPCOMING EVENTS

All events are free and open to the public except as noted. For information on ticketed events in Northern State's School of Fine Arts, please call 605-626-2900 or 605-626-2497.
JFAC box office hours are Monday, Wednesday, and Thursday, noon - 4 p.m. Also, visit our website at northern.edu/artsnsu.

FEB. 10

Symphonic Winter Home Concert, Jewett Theater, 3 p.m.

FEB. 14

Miller-Bultema Recital, Jewett Theater, 7:30 p.m.

FEB. 16

Orchestra Concert, Jewett Theater, 7:30 p.m.

FEB. 19-23

Silent Sky, Black Box Theater, 7:30 p.m.

FEB. 22-23

Fine Arts Invitational, Johnson Fine Arts Center, 11 a.m. - 3 p.m. and 8 a.m. - 4 p.m.

MARCH 2

Piano Day, Johnson Fine Arts Center, 8 a.m. - 3 p.m.

MARCH 14

Jazz Concert, Jewett Theater, 7:30 p.m.

MARCH 20

Bach's Lunch, Bethlehem Lutheran Church, 12 - 1 p.m.

MARCH 31

Choir Concert, Jewett Theater, 3 p.m.

APRIL 8-JUNE 7

Noelle Rasmussen Exhibit, Johnson Fine Arts Center Gallery, 8 a.m. - 5 p.m.

APRIL 9-13

Musical - Fun Home, Black Box Theater, 7:30 p.m.

APRIL 14

Band Extravaganza - Symphonic/Concert Band, Jewett Theater, 3 p.m.

APRIL 26

Swing Dance, Yelduz Shrine Center, 7 p.m.

APRIL 27

Orchestra/Choir Concert, Jewett Theater, 7:30 p.m.
