

MUSIC THEORY/COMPOSITION AND MUSIC HISTORY STUDY AT ST. OLAF COLLEGE

Many courses are available to St. Olaf students in the areas of music theory-composition and music history-literature. For non-majors, there are introductory courses in theory, music appreciation and composition. For all music majors, the core curriculum includes a four-semester sequence in theory and three semesters of music history-literature. In addition, elective courses are offered in advanced analysis of tonal and atonal music, instrumentation, conducting, period and topic courses in music literature, ethnic music and independent research. During the interim, special topic courses such as electronic music and jazz are offered for all students. There are many opportunities available on campus for the performance of student works including student composition recitals every semester.

The Bachelor of Arts degree is offered as a general music major, with emphasis in history-literature or theory-composition, or with a teaching credential. The Bachelor of Music degree is available in performance, music education, church music, and theory-composition.

The St. Olaf Electronic Music Studio is equipped with Macintosh and NeXT computers, Vivace, synthesizers and keyboards. A wide variety of techniques are supported including MIDI, software synthesis, and digital recording and processing.

FACULTY:

STEVEN AMUNDSON, *Conductor of St. Olaf Orchestra and Professor of Music: Theory and Conducting.* B.A., Luther College; M.M. Orchestral Conducting/Music Theory, Northwestern University. Further study in orchestral conducting and musicology at University of Virginia and Aspen Music School. 1980 winner of the Hans Häring Prize in conducting in Salzburg, Austria. In demand as clinician and guest conductor throughout the US.

CHARLES FORSBERG, *Professor of Music: Theory and Composition.* B.A., M.A., and Ph.D. in theory-composition from the University of Minnesota. Student of Paul Fetler and Dominick Argento. Forsberg has Published works with G. Schirmer, Belwin-Mills, Augsburg, Schmitt-Hall and McCreary and Curtis Music Press. Performances of commissioned works by the Minnesota Orchestra. Member of the Minnesota Composers Forum and ASCAP.

DAVID HAGEDORN, *Assistant Professor of Music: Percussion/Jazz/Theory.* B.S. in Music Education, University of Minnesota, where he studied with Marv Dahlgren and Paula Culp of the Minnesota Orchestra; M.M. in Percussion Performance, New England Conservatory, where he studied with Vic Firth, of the Boston Symphony; and D.M.A. in Percussion Performance, Eastman School of Music, where his principal teacher was John Beck. Hagedorn has recorded with the George Russell Living Time Orchestra on Blue Note Recordings, and also with the Saint Paul Chamber Orchestra on Teldec Recordings. Hagedorn regularly performs in a jazz oriented percussion duo with Dave Schmalenberg, and does both jazz and classical freelance work in the Twin Cities with groups such as the Saint Paul Chamber Orchestra, Minnesota Contemporary Ensemble, and Minnesota Composers Forum.

ALICE HANSON, *Professor of Music: Music History-Literature.* B.A., summa cum laude with distinction in music, from Wells College, Aurora, New York; M.M. and Ph.D. in musicology from University of Illinois. Also studied at Universitat der Stadt Wien at Vienna, Austria, under a Fulbright-Hayes grant. Specialist in Classical-Romantic music. Member of AMS, Soneck Society, Der Verein fur Geschichte der Stadt Wien,

Fulbright Alumni Association. Has published a monograph on *Music in Biedermeier Vienna* for Cambridge Press, and articles in *Music and Letters*, *Anterem*, and in the *Oxford Biographical Dictionary of Music*.

MARTIN HODEL, *Assistant Professor of Music: Trumpet/Music Theory*. BA-Music Education, Goshen College, where he directed the college jazz band; M.M.-Trumpet Performance and Conducting from the University of North Carolina at Chapel Hill, where he performed as soloist with both the Orchestra and Jazz Band; D.M.A. in Trumpet Performance from Eastman School of Music, where he has served as teaching assistant, and as a member of the New Jazz Ensemble, soloed with Joe Henderson and Maria Schneider. Hodel held the position, 1990-92, of Visiting Artist and Instructor of Music at Mitchell Community College in Statesville, N.C., giving performances and workshops, and working as a community resource person. During this time he studied trumpet with Ray Mase of the Juilliard School. Hodel has appeared with ensembles as diverse as the Gap Mangione Big Band, the O'Jays, Ringling Bros. & Barnum and Bailey Circus, and the Rochester Philharmonic, North Carolina, Elkhart, IUSB Philharmonic, South Bend Symphony, and the Southwest Michigan and Asheville, N.C. Symphony Orchestras. He joined the faculty of Goshen College in 1992 as Conductor of the Symphony Orchestra, and Instructor of Trumpet and music history. Hodel has toured Japan as Principal Trumpet with the Eastman Wind Ensemble and has toured and soloed with the Dallas Brass.

GERALD HOEKSTRA, *Professor of Music: Music History-Literature*. B.A., Calvin College; M.A. and Ph.D. in music history, The Ohio State University, under a University Fellowship. His specialty area is Renaissance music. Hoekstra has studied early music performance under various teachers. He is a member of The American Musicological Society, Early Music America, Sixteenth Century Studies Society, and Viola da Gamba Society of America. Hoekstra has published articles in the *Early Music Journal*, *The Choral Journal*, and *Musica Disciplina*, and has published critical editions of music of Hubert Waelrant and André Pevernage. He is director of the Early Music Singers and the Collegium Musicum at St. Olaf.

TIMOTHY MAHR, *Conductor of the St. Olaf Band and Professor of Music: Composition and Conducting*. B.M.-Theory/Composition, B.A.-Music Education, St. Olaf College; M.A.-Trombone Performance, University of Iowa; D.M.A.-Instrumental Conducting, University of Iowa. Mahr, an internationally acclaimed composer, received the 1991 Ostwald Award in the ABA Band Composition Contest for his composition, *The Soaring Hawk*. He is also the principal conductor of the Twin Cities-based Minnesota Symphonic Winds. He was elected to the American Bandmasters Association in 1993. Former Director of Bands at University of Minnesota-Duluth and the Twin Ports Wind Ensemble, Mahr has been active as a clinician and guest conductor nationally and internationally. His recent commissions have included works for the United States Air Force Band, Music Educators National Conference, Kappa Kappa Psi/Tau Bet Sigma (national band fraternities) and the American Bandmasters Association. Fifteen of his works for band have been published, with many released on compact disc recordings and included on state contest lists. He is a past-president of the North Central Division of the College Band Directors National Association, and was a board member of the National Band Association and the Minnesota Band Directors Association.

JUSTIN MERRITT, *Assistant Professor of Music: Theory & Composition*. B.M. - Music Composition Trinity University, M.M. and D.M. - Music Composition, Indiana University. A student of Samuel Adler, Sven-David Sandström, Don Freund, Claude Baker, Timothy Kramer and electronic and computer music with Jeffrey Hass, in 2001 he was the youngest-ever winner of the ASCAP Foundation/Rudolph Nissim award for *Janus Mask for Orchestra*. He is also the winner of the 2000 Left Coast Chamber Ensemble Composition Competition Award for *The Day Florestan Murdered Magister Raro*. In addition, his *Ravens for string quartet* was the winner of the 2001 Kuttner String Quartet Competition and runner-up for the 2001 Left Coast Competition, as was his *5 Preludes for Piano* in the 2000 ASCAP Foundation Awards. Other works include music for orchestra, ballet, and opera. He has worked as composer and musical director in dozens of theater productions, ranging from Shakespeare to Dada.

MARGARET ROWLAND, *Instructor in Music Theory*. B.M., University of British Columbia, M.M. - Flute Performance, Indiana University; M.A. Music Theory - University of Ottawa, D.M.A. University of Minnesota. She received the UBC Medal as top music graduate in 1997 and, in 2000, premièred O Niugini, a concerto for two alto flutes by José Evangelista, with Robert Cram and the Ottawa University Orchestra. Both her performance and theoretical work emphasize contemporary music. She recorded several works with the IU New Music Ensemble in 1999 and her thesis work concentrated on the music of Sir Peter Maxwell Davies (MA) and Jacques Hétu (DMA). Rowland is currently the principal flutist for the La Crosse Symphony Orchestra in Wisconsin, and teaches flute at the K&S Conservatory in Woodbury, Minnesota. She has also participated in several summer festivals, including the Orford Arts Centre, the Banff Centre for the Arts, and the International Festival-Institute at Round Top. Some of her teachers include Brenda Fedoruk, Camille Churchfield, Robert Cram, Kathryn Lukas, and Julia Bogorad-Kogan.