

The St. Olaf Band

Timothy Mahr '78, conductor
Elizabeth Jackson '83, guest conductor
Richard Erickson '66, guest conductor

May 24, 2008

3:00 p.m.

Skoglund Center Auditorium

Program

Ja Vi Elsker

Rikard Nordraak (1842–1866)
Words by B. Bjornson
trans. O. Lien

The Star Spangled Banner

Francis Scott Key (1779–1843)
arr. J. S. Smith

Godspeed! (1998)

Stephen Melillo (b. 1957)

Trauersinfonie (1844)

Richard Wagner (1813–1883)
ed. Erik Leidzen

Dr. Elizabeth Jackson '83, *conductor*

Divertimento (1994)

Roger Cichy (b. 1956)

Exaltation
Follies
Remembrance
Salutation

Dr. Elizabeth Jackson '83, *conductor*

and in this dream there were eight windows ... (2003)

Timothy Mahr (b. 1956)

Four Scottish Dances (1957)

Sir Malcolm Arnold (1921-2006)
arr. John Paynter

Strathspey
Hebridean Song
Fling

Richard Erickson '66, *conductor*

Introduction of Senior Members of the St. Olaf Band

Salvation is Created (c. 1912)

Pavel Tchesnokov (1877-1944)
arr. Bruce Houseknecht

Symphony No. 2 (2004)

Frank Ticheli (b. 1958)

3. Apollo Unleashed

Ja Vi Elsker

Rikard Nordraak (1842–1866)

Words by B. Bjornson

trans. O. Lien

Ja, vi elsker dette landet
som det stiger frem;
furet værbitt over vannet
med de tusen hjem.
Elsker, elsker det og tenker
på vår far og mor,
og den saganatt som senker
drømme på vår jord;
og den saganatt som senker
senker drømme på vår jord.

*Yes, we love this land of ours
As with mountain domes,
Storm lash'd o'er the sea it towers
With the thousand homes.
Love it dearly, ever thinking
Of our fathers' strife,
And the land of Saga sinking,
Dreams upon our life,
And the land of Saga sinking,
Sinking dreams upon our life.*

The Star Spangled Banner

Francis Scott Key (1779–1843)

arr. J. S. Smith

Godspeed! (1998)

Stephen Melillo (b. 1957)

Stephen Melillo has quickly established himself as a leading composer for bands during the last decade. His self-published catalog now includes nearly fifty compositions for band. Melillo has created approximately 900 works that range from movie and television soundtracks to interactive video scores, symphonies and an operatic musical.

The composer has the following to say about *Godspeed!*:

...There is youthful exhilaration, the flight of an inviolable spirit, hectic confusion and innocent zeal. Amidst the flurry and flash come a reverent prayer and an ode to that which is forever quiet and most still. There is the confident assertion of ideals and an ever-abiding vow to take on Life's challenges. There is Hope and daring, introspection and sorrow. Fun is married to Courage, Darkness overwhelmed by Light. And in its final hour, it is the indomitable will of the forever stalwart that rises in victorious Triumph!

Trauersinfonie (1844)**Richard Wagner (1813–1883)**
*ed. Erik Leidzen*Dr. Elizabeth Jackson '83, *conductor*

When Carl Maria von Weber died in 1826 he was buried in London despite the fact that he was a native German. Eighteen years later, Richard Wagner played an integral role in initiating the transfer of Weber's remains back to Germany. Wagner's *Trauermusik* became the funeral music used to accompany the torchlight procession that led Weber to his new resting place and is one of the key works of 19th century wind band repertoire.

The piece is based on two themes from Weber's opera *Euryanthe*. The first theme, taken directly from the overture, is an eerie portrayal in B^b minor of the vision of Emma's spirit. The second theme originates from the cavatina *Hier dicht am Quell* (Near to this Spring) from Act II, scene 2 of the opera. This music represents Euryanthe's sorrow at being left to die alone in the wilderness. *Trauermusik* concludes with material from Act II, scene 7 where Count Adolar "falls on his knees before Euryanthe, then rises in prophetic ecstasy at their reunion." It relates to the opening, but here it has been transposed to the more hopeful key of B^b major.

Richard Franco Goldman described *Trauermusik* as "one of the most satisfying of all works composed for wind band, noble in sonority and effective in performance." It is a solemn piece of music that has the capacity to touch the listener in a profound and meaningful way.

Divertimento (1994)**Roger Cichy (b. 1956)**Exaltation
Follies
Remembrance
SalutationDr. Elizabeth Jackson '83, *conductor*

Divertimento for Winds and Percussion was written as a tribute to three American composers who shared a common interest. Aaron Copland, Leonard Bernstein and George Gershwin were each intrigued with jazz, and each incorporated elements of the idiom into his own music. Roger Cichy became interested in Bernstein's writings on the influence of African-American music and the effects of jazz on the works of Copland and Gershwin. He has used the musical notes C (Copland), B (Bernstein) and G (Gershwin) to form the nucleus for much of the thematic and harmonic material in *Divertimento*, rather than paying tribute to them by writing in their style. These three notes are dominant in three of the work's four movements. "Remembrance," the third movement, strays from the C, B, G note combinations, but continues the use of idiomatic blues elements to form a jazz ballad, a lovely contrast to the other movements.

The original form of the work, *Divertimento for Strings, Winds, and Percussion*, was commissioned by the Des Moines Symphony Orchestra and premiered in September 1993. Later transcribed and renamed by the composer, *Divertimento* was premiered by the Iowa State University Band at the College Band Directors North Central Convention in Omaha, Nebraska, in February 1994.

and in this dream there were eight windows ... (2003)

Timothy Mahr (b. 1956)

The composer states:

This composition is a modest exploration of the expressive potential contained in a synthetic eight-tone scale:

(ascending order: A, B \flat , C, D \flat , E \flat , F, G, A \flat)

None of the other four available pitches (B, D, E, F \sharp) were used throughout the work. Through limitation, one at times discovers freedom.

As I began composing, ideas evolved that were seemingly propelled by the power each scale tone possessed to release musical moments that developed their own style and character. During the relaxed mental state of improvisation, I sensed a liberating process within these pitches. Each created a perceptual window through which different musical worlds could be experienced.

and in this dream there were eight windows... was premiered on October 19, 2003, by the University of St. Thomas Symphonic Wind Ensemble, Dr. Matthew J. George, conductor in Orchestra Hall, Minneapolis, Minnesota.

Four Scottish Dances (1957)

Strathspey
Hebridean Song
Fling

Sir Malcolm Arnold (1921-2006)

arr. John Paynter

Richard Erickson '66, *conductor*

Sir Malcolm Arnold was certainly one of the more interesting personalities within the musical realm of the 20th century. In his native England, he enjoyed a reputation as one of the most uninhibited of all of England's composers, both for what he said and how he said it. His prolific compositional output includes eleven symphonies, ten overtures, a wide array of chamber music, and a half dozen film scores (he received an Academy Award for his music for the 1958 film, *Bridge on the River Kwai*). His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. Many of his works contain evidence within their titles of his penchant for fun: most notable perhaps is *A Grand Grand Overture for Three Vacuum Cleaners, Floor Polisher, Four Rifles and Orchestra*.

The St. Olaf Band first performed *Four Scottish Dances* in 1966, while guest conductor Richard Erickson was a senior in the ensemble, when the arrangement was still in manuscript.

Supplying his own program notes for the *Four Scottish Dances*, Arnold wrote:

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted (reversed) arrangement of the "Scottish snap." The name was derived from the strath valley of Spey.

The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin.

Introduction of Senior Members of the St. Olaf Band

Salvation is Created (c. 1912)

Pavel Tchesnokov (1877-1944)
arr. Bruce Houseknecht

Pavel Tchesnokov was one of Russia's leading figures in the choral art during the first half of the 20th century. After composition study with Sergei Taneyev and Mikhail Ippolitov-Ivanov, he began a teaching career that culminated in a 24-year period as a professor of choral conducting at the Moscow Conservatory. Tchesnokov composed more than 400 choral works, many of which were intended for church performance. His beautiful anthem, *Salvation is Created*, is a favorite transcription of band members around the world.

Symphony No. 2 (2004)

3. Apollo Unleashed

Frank Ticheli (b. 1958)

Born in Louisiana, Frank Ticheli has composed works for a variety of media, including orchestra, wind ensemble, band, chamber music and the theater. His band music in particular is regularly performed throughout the world. He earned music degrees from Southern Methodist University and the University of Michigan, was a composer-in-residence with the Pacific Symphony Orchestra, and presently teaches at the University of Southern California. Ticheli offers this score note:

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun.

The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale — a favorite of the dedicatee, and one he himself arranged for chorus and band — serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

BIOGRAPHIES

Dr. Elizabeth Jackson completed her Bachelor of Arts in Music Education at St. Olaf College in 1983. She went on to earn a master of music in wind conducting at Northwestern University and a Ph.D. in music education at The Ohio State University. She is active as an instrumental music educator, conductor, and clinician throughout the upper Midwest and in Norway. Her recent professional activities include serving on the music education faculty at the University of Minnesota, participating as a frequent adjudicator in the Colorado Regional and State Concert Band Festivals, and teaching seminars on conductor and music education at VanderCook College of Music and various instrumental music symposia throughout eastern Norway. She has enjoyed guest conducting high school and middle school honor bands in Minnesota, Wisconsin, Iowa, and Colorado. She is currently Past President of the Minnesota Band Directors Association and is conducting bands and teaching instrumental music at Eden Prairie High School.

Richard Erickson is a 1966 graduate of St. Olaf College where he received a BA degree with a music education major. In 1970 he received the master of music education degree from the University of Colorado. Erickson spent 29 years teaching music in Montana, the last 20 of those in Missoula. During his teaching career he served a term as president of the Montana Bandmasters Association and was a member of the executive board of the Montana Music Educators Association. His bands in Missoula performed four times in the Pasadena Tournament of Roses Parade, the Cotton Bowl Parade in Dallas, and the Fiesta Bowl Parade in Phoenix.

In 1995 Erickson returned to St. Olaf College and has been the associate manager of Music Organizations for the past 13 years, where his principle responsibilities have been the planning and execution of the domestic and international tours of the St. Olaf Band and Orchestra.

Erickson is married to Sylvia Coates Erickson, '66, whom he met during a choral conducting class taught by Olaf Christiansen during their junior year at St. Olaf College. They have three sons: Peter, married to Tonja, and living in Columbia Falls, Montana; Andy, St. Anthony Village, Minnesota; Ben, Seattle, Washington; and three granddaughters: Emma, Lara, and Siri.

2007-'08 SENIORS



Front row: Rebecca Ross, Nathan Coulter, Clara Hemsteter, Kaitlin Ericson
Second Row: Luke Varland, Willa Lengyel, Christopher Dundas
Third Row: Molly Boes, Keeley MacNeill, Elizabeth Stafford
Fourth row: Sarah Frank, John Schwehn.
Back row: Greg Sylvester, Jonathan Thornton, Whitney Noble, Zachary Hathway
Not pictured: Eric Graalum, Michelle Pease

Jonathan Bartz hails from Beloit, Wisconsin. He's been a three-year member of the St. Olaf Band euphonium section and will be graduating with a bachelor of music degree in theory/composition. Earlier this year he had the privilege of writing and conducting an original piece (*The Valley of the Dry Bones*) for the St. Olaf Band to take on their domestic tour. Creating music, whether on an instrument or through pen and paper has always been his passion. This fall he will go on to study film scoring at the University of Southern California's Thornton School of Music. Jonathan is in debt to the band and its fearless leader, Timothy Mahr, for all their support throughout his entire St. Olaf career.

A music major with a biomedical studies concentration, **Molly Boes** has enjoyed two years in the St. Olaf Band, and has enjoyed being a member of the bassoon section. Originally from Oklahoma, she now considers herself a Minnesotan from St. Paul. This year, she has been the band treasurer and has had a great time organizing events and working with the other officers. Molly has also been a member of Handbells, Norseman Band, Philharmonia, and a variety of chamber ensembles. She has also been involved with residence life, student government, volunteer network-Girl Scouts, and Viking Yearbook. Combining her passions for music and people, Molly will be attending Drexel University in Philadelphia next fall to earn her master's degree in creative arts therapy with a focus in music therapy.

Nathan Coulter is a four-year member of the St. Olaf Band and a B.A. music education and political science major. Hailing from Bloomington, Minnesota, he has also performed in Jazz III, and Valhalla Band, and has sung baritone in Cantorei and bass in the Honeysweets. After graduation, Nathan will be working for the Minnesota DFL Coordinated Campaign working on a U.S. Senate race through Election Day before beginning student teaching next February.

Christoph Dundas, from Wells, Minnesota, is an instrumental music education major. He has been a member of the St. Olaf Band, Norseman Band, Philharmonia, Jazz I, Jazz II, Trombone Choir and Chapel Choir. In his spare time, he has worked as a supervisor and official for St. Olaf intramural sports. In the summer he enjoys driving his truck and building houses. After graduation, Christoph will student teach then look for a job teaching high school music, and marrying his high school sweetheart, Kelsey.

Kaitlin Ericson is a saxophone performance major from Orono, Minnesota. She is a three-year member of the St. Olaf Band, and has also been a member of Norseman Band and Jazz Band. In addition to playing her saxophone, Kaitlin has enjoyed being a teaching assistant for music theory and aural skills. After graduation, she looks forward to touring Spain with the St. Olaf Orchestra, and is grateful to have had the opportunity to perform with the ensemble several times over the past year. In August, she will attend graduate school at the University of Texas at Austin to pursue a degree in music theory.

Sarah Frank has been a member of the St. Olaf Band clarinet section since her freshman year. Sarah, from Lincoln, Nebraska, is incredibly grateful for her St. Olaf education, which has allowed her many opportunities to take part in both travel and music; she took a break from band her junior year to study abroad on the Term in the Middle East program and traveled to Bangladesh this past interim. She will graduate with a B.A. in sociology/anthropology with concentrations in women's studies and Middle-East studies. Sarah will spend the next two years teaching elementary school in Kansas City, Missouri through Teach For America, and knows she is in for her share of college-like sleep deprivation and late night pizzas! Her favorite St. Olaf Band memory: A long hike amongst the waterfalls, with fellow bandies, during the band's summer 2005 international tour in Norway's beautiful 3 am *daylight*!

Eric Graalum is pursuing a mathematics major with a concentration in statistics. From Fargo, North Dakota, he has enjoyed playing the string bass in the St. Olaf Band for three incredible years. After graduation, Eric will begin a Ph.D. program in statistics at the University of Minnesota. He looks forward to the chance to see and hear the St. Olaf Band in the future, as an enthusiastic audience member.

Clara Hemsteter was a three-year member of the clarinet section. She also performed in the Clarinet Choir, orchestra pit ensembles, and both a woodwind trio and quintet while on “the hill.” As a bachelor of music, instrumental music education major, she looks forward to student teaching the junior and senior high bands this fall at a local rural school. Though a native of the New Orleans area, Clara plans to stay here at the opposite end of the Mississippi River a while longer to pursue her career.

Zachary Hathway is a math major from Janesville, WI. This summer he will be living in both Madison and Janesville as he takes a nursing assistant certification course at Madison Area Technical College and helps his dad build an addition onto a house. His future plans are to attend graduate school to become either a physician assistant or nurse practitioner. He hopes to continue playing the tuba but is unsure in what form that will manifest itself. Zach is extremely proud that he could help the St. Olaf Band bring the broken bat back to its rightful home with the band this year.

Willa Lengyel, a four-year member of the St. Olaf Band and a one-year member of the St. Olaf Orchestra, is graduating with distinction with majors in both music and religion. She has served as the principal flautist of both the St. Olaf Orchestra and St. Olaf Band this past year. Originally from Eureka, California, she has enjoyed developing Midwest roots while at St. Olaf, a Minnesotan accent, and a strong appreciation for lefse, Norwegian sweaters, and long winters. She plans to attend Yale Divinity School next year, to begin graduate work in theology and ethics with the eventual goal of teaching at the college level.

Keeley MacNeill, a biology major with a Nordic studies concentration from Spearfish, South Dakota, enjoyed four years in the band family. She considers this to be one of her most enriching experiences on “the hill” and shares Sarah Frank’s favorite St. Olaf Band memory. She has served as the band president, performed in the St. Olaf Orchestra, volunteered at Northfield Hospital, conducted stream ecology research with John Schade, and served as a biology club/Tri-Beta co-president. Keeley plans to defer from New York Medical College for a year to continue researching ecology, hopefully in Norway. Ultimately, she plans to continue her lifelong, tenacious trend of avoiding decisions and create her own career by integrating her two scientific loves: stream ecology and cancer medicine.

Whitney Noble, clarinet performance major, is a three-year member and officer of the St. Olaf Band and this year has been a prominent co-principal clarinetist of the St. Olaf Orchestra. His favorite pastimes are skateboarding, playing guitar, and reflecting on Dr. Hanson’s lectures with others. Originally from Massachusetts, Whit’s future plans consist of continuing study at the University of Minnesota to study with Burt Hara (principal clarinetist of the Minnesota Orchestra), living with an old colleague, fellow clarinetist, and visiting friends on weekends at St. Olaf. He dreams of joining a folk rock group and be known for making the clarinet common place in popular music.

Michelle “Mish” Pease, from Sioux City, Iowa, is a math major with teaching licensure. She has spent two years with the St. Olaf Band, as well as a few years with the Percussion Ensemble. In her spare time, Mish enjoys reading, eating ice cream, and spending time with friends. Next year, she plans on student teaching in the fall and substitute teaching in the spring while looking for a job.

Rebecca Ross is a three-year band member and biology major from Osage, Iowa. She hopes to use her degree to study rodents. These fascinating creatures are an integral part of most ecosystems, not to mention they are extremely cute. Before pursuing her dream job of “Rodent Researcher,” Rebecca plans to wed her true bandie love from the trombone section (without Dr. Timothy “Matchmaker” Mahr noticing). The bandie couple will then run off to Kalamazoo, Michigan where they will adopt a cat and live happily ever after.

John Schwehn, a religion and American studies major from Valpariso, Indiana, has been a member of the St. Olaf Band for three years. In addition to playing with the band, John enjoyed playing with the St. Olaf Orchestra. This past year he served as co-vice president of worship for the St. Olaf student congregation, where he lived out his passion for good Lutheran liturgy. Next year he plans on serving with Americorps in the Twin Cities area. He looks forward to learning more about grocery shopping, paying rent, and public transportation.

Greg Sylvester is a bachelor of music theory/composition and music education double major from Savage, Minnesota, who has been a member of the St. Olaf Band for one year. He was in Norseman Band for three years and the Valhalla for four, recently serving as one of its lead conductors. Upon graduation, he will be working and gearing up for student teaching at Edina High School in the fall, and composing several works including a band commission and a one-act opera project. He intends to pursue his interests in education and composition through a full-time career in band directing and composing.

Beth Stafford is a biology major with environmental studies concentration from Montpelier, Vermont. She is a two-year member of St. Olaf Band (first year and senior year) and has also played in Philharmonia and sings in Chapel Choir. She plans to serve for the next two years in India or Bolivia with the Salesian Lay Missioners, and then perhaps enter the teaching field. When she is not making music or watching birds, Beth loves to read, hike, sew, travel, and enjoy quiet evenings at home.

Luke Varland is a bassoon performance major from Spring Arbor, Michigan. He is now in his fourth season as principal bassoonist with the St. Olaf Band and third season in that same capacity with the St. Olaf Orchestra. In addition to appearing as soloist with both ensembles on their respective tours, Luke is very active in the field of new music, collaborating with student composers to produce new solo repertoire for his instrument. Luke also has a keen interest in music history, particularly music of the 20th century. After graduation and the Orchestra's tour to Spain, Luke will head to Boston to pursue graduate studies with Richard Svoboda at the New England Conservatory. Luke aspires to perform in a top-level professional orchestra.

The St. Olaf Band 2007-'08

TIMOTHY MAHR, CONDUCTOR

Piccolo

Corinne Mona, *Severna Park, Md.*

Flute

Mary Elizabeth Detweiler, *Appleton, Wis.*

Megan Ehresmann, *St. Cloud, Minn.*

Rebecca Lambrecht, *Neenah, Wis.*

Anna Lehn, *Rosemount, Minn.*

§†*Δ Willa Lengyel, *Eureka, Calif.*

Vanamali Medina, *Clarkdale, Ariz.*

Corinne Mona, *Severna Park, Md.*

Clifton Nesseth, *Cameron, Wis.*

Kendra Passow, *Maple Plain, Minn.*

Brooke Reaser, *Reno, Nev.*

§ Elizabeth Stafford, *Montpelier, Vt.*

Christopher Windle, *Clarksville, Md.*

Maija Witte, *Pacifica, Calif.*

Oboe

Megan Dvorak, *Hayward, Wis.*

Danielle Lovaas, *Davenport, Iowa*

§†*•Δ Keeley MacNeill, *Spearfish, S.D.*

E-flat Clarinet

Linnae Stole, *Eden Prairie, Minn.*

Clarinet

Ingrid Bakke, *Burnsville, Minn.*

Benjamin Binder, *Roseville, Minn.*

James Checco, *Edina, Minn.*

Lauren Cook, *Alexandria, Va.*

Erin Cushner, *Gig Harbor, Wash.*

Mara Fink, *St. Louis Park, Minn.*

§ Sarah Frank, *Lincoln, Neb.*

Δ Alyssa Frazee, *Eagan, Minn.*

Aaron Harcus, *Minneapolis, Minn.*

§ Clara Hemsteter, *Hammond, La.*

Jaimee Hoefert, *La Crosse, Wis.*

+ Melanie Hornbeck, *Jonesboro, Ark.*

Rebecca Kilfoyle, *Kasilof, Alaska*

Δ§†*• Whitney Noble, *Williamstown, Mass.*

Meggie Ranheim, *Eagan, Minn.*

§ Rebecca Ross, *Osage, Iowa*

Joseph Sferra, *Toledo, Ohio*

Christopher Sherwood-Gabrielson,

Scandia, Minn.

Bass Clarinet

Leanne Barck, *Northfield, Minn.*

Δ†* Alicia Reuter, *Seattle, Wash.*

Kirsten Young, *Coon Rapids, Minn.*

Contralto Clarinet

Daniel Pirtle, *Racine, Wis.*

Contrabass Clarinet

Ben Binder, *Roseville, Minn.*

Bassoon

§Δ Molly Boes, *St. Paul, Minn.*

Esther Terpenning, *Boulder, Colo.*

§†* Luke Varland, *Spring Arbor, Mich.*

Alto Saxophone

Melanie Brooks, *Waseca, Minn.*

§†* Kaitlin Ericson, *Maple Plain, Minn.*

Christopher Roberts, *Iowa City, Iowa*

Emily Tremblay, *Oostburg, Wis.*

Natalie Warren, *Miami, Fla.*

Tenor Saxophone

Andy Petran, *Palatine, Ill.*

Baritone Saxophone

Zachariah Easty, *Oak Park, Ill.*

Cornet/Trumpet

Brianna Lise Carlson, *Stillwater, Minn.*

Conor Cook, *Yarmouth, Maine*

§Δ Nathan Coulter, *Bloomington, Minn.*

†*Δ Jacob Dalager, *Austin, Minn.*

Jonathan Davick, *West Des Moines,*

Iowa

Jeff Fuhrer, *Boxbrough, Mass.*

Hannah Griese, *Barrington, Ill.*

Garrett Klein, *Port Orchard, Wash.*

Jaclyn Melander, *Mounds View, Minn.*

Eric Sayre, *Minneapolis, Minn.*

§ Greg Sylvester, *Savage, Minn.*

Horn

Tim Dwight, *Brooklyn Park, Minn.*

Amy Glasow, *Shoreview, Minn.*

Stephanie Larson, *Plano, Texas*

Melanie Paulsen, *Center Junction, Iowa*

Δ Aleksandr Pfaffe, *Sterling, Alaska*

Δ* Ben Refling, *Bozeman, Mont.*

§† John Schwehn, *Valparaiso, Ind.*

Andrew Watt, *St. Paul, Minn.*

Trombone

§ Christoph Dundas, *Wells, Minn.*

Sean Johnston, *Minnetonka, Minn.*

Tim O'Neill, *Burnsville, Minn.*

† Steve Peterman, *Lino Lakes, Minn.*

Michael Smeltzer, *Fairbury, Ill.*

§* Jonathan Thornton, *Armstrong, Mo.*

Katie Truax, *Waukesha, Wis.*

Euphonium

§†*Δ Jonathan Bartz, *Beloit, Wis.*

Brandon Fritz, *Lakeville, Minn.*

Christopher Leslie, *Cincinnati, Ohio*

+ Katherine Virkler, *Columbia, Mo.*

Tuba

Robert Eisinger, *Wheaton, Ill.*

§†*◊Δ Zachary Hathway, *Janesville, Wis.*

Wes Olson, *Minnetonka, Minn.*

String Bass

Δ§ Eric Graalum, *Fargo, N.D.*

Keyboards

Eri Isomura, *Lauderdale, Minn.*

Meggan Ranheim, *Eagan, Minn.*

Harp

Erin Bonawitz, *Myrtle Beach, S.C.*

Percussion

Erin Bonawitz, *Myrtle Beach, S.C.*

Δ Mitchell Ebert, *Bloomington, Minn.*

Δ D.J. Erickson, *Bloomington, Minn.*

Kelsey Finks, *Bloomington, Minn.*

Eri Isomura, *Lauderdale, Minn.*

Christina Koch, *El Segundo, Calif.*

Joshua Napravnik, *Arlington Heights, Ill.*

§ Michelle Pease, *Sioux City, Iowa*

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