

# ST. OLAF COLLEGE

*presents*

концерт фортепианной музыки

## Piano Tour 2011

Russian Piano Music



ПОСЛА  
к25

NINE COMPOSERS • ELEVEN SOLOISTS • EIGHT PERFORMANCES

# The Performers

## Andrew Belsaas '12

*Hails from:* Rapid City, South Dakota  
*Major:* Instrumental Music Education

*Campus activities:* Plays piano and percussion in the St. Olaf Band and St. Olaf Orchestra and is a junior counselor in a first-year residence hall

*Career plans:* Teach high school band

*Started playing the piano:* In the first grade

*Why he loves college in Minnesota:* "It is a really forward-thinking state that cares about the arts. The environmental initiatives and progressive actions the state is taking make it a very attractive place to be."

## Kevin Peterson '11

*Hails from:* Tacoma, Washington

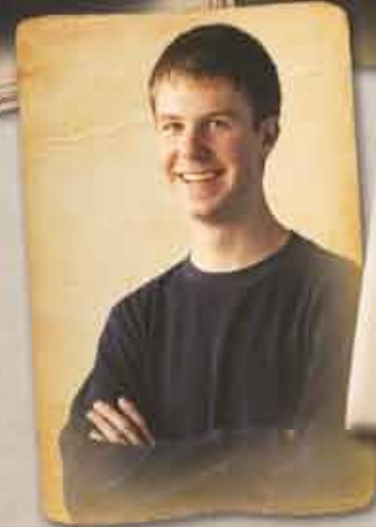
*Major:* Piano Performance, with an Ethics Concentration

*Campus activities:* Sings in the St. Olaf Cantorei, plays cello, studies organ, and is a member of the Music Student Committee and Progressive Christian Fellowship

*Career plans:* Earn a doctorate in religious ethics, and then teach at a college or seminary

*Hometown hero:* He is a graduate of Stadium High School, one of the stops on this piano tour, and sits on national boards and committees for the United Church of Christ, the denomination of one of the churches hosting another stop on this tour

*Leap of faith:* "Although I started playing the piano at eight years old, I've decided to pursue the study of religious ethics rather than a career in classical music. It's a vision that was very much encouraged by the close connections between faith, education, and daily life at St. Olaf."



## Anne Jacobson '13

*Hails from:* Robbinsdale, Minnesota

*Majors:* Physics and Math

*Campus activities:* Sings with the Collegiate Chorale and plays intramural soccer

*Career plans:* Become a civil engineer

*Her "uh-oh" moment on stage:* During a piano concerto with her high school orchestra, she began playing and realized that none of the black piano keys would sound. The technical glitch stopped the show, which resumed quickly after it was fixed.

*A non-music major:* "I love St. Olaf because it enables me to stay competitive with piano even though I'm not a music major. Piano is my 'other interest' and is a lovely break from homework, which is mainly physics."

## Kevin Dalla Santa '14

*Hails from:* Lynden, Washington

*Majors:* Physics and Music

*Campus activities:* Sings in the Viking Chorus, rings hand bells in the Chapel Ringers, and has written many sacred piano arrangements for use in worship

*Career plans:* Pursue a graduate degree in physics, while continuing to make sharing music a part of his life

*Favorite thing to do away from the piano:* Hike the Cascade Mountains

*Finding balance between science and music:* "Studying music takes a lot of time, so I try to be organized and plan ahead to get everything done. But it's fun to see everything link together, like the mathematical structure in music or the artistic elements in science."

## Maggie Ruenzel '12

*Hails from:* Oakland, California

*Major:* Piano Performance

*Campus activities:* Sings in the Chapel Choir

*Career plans:* Pursue a career in music composition while organizing her own piano studio and directing a local children's choir

*Favorite studies outside of music:* French and Philosophy

*Why Minnesota winters aren't so bad:* "I especially love waking up to open my window and find a Nutcracker-esque scene with hoarfrost covering the campus."

Top, left to right:  
Andrew Belsaas  
Anne Jacobson  
Ellen Hartford

Bottom, left to right:  
Kevin Peterson  
Kevin Dalla Santa  
Maggie Ruenzel

## Ellen Hartford '12

*Hails from:* Stow, Massachusetts

*Major:* Instrumental Music Education

*Campus activities:* Plays violin in the St. Olaf Orchestra, assists with the Cannon Valley Youth Orchestra, plays violin/viola in a string quartet, and collaborates with student singers and instrumentalists on piano

*Career plans:* Teach music, work in arts administration, and continue performance studies on both piano and violin

*What she does on summer vacation:* Teaches music to "rambunctious, but undeniably adorable" youngsters at the Concord Academy Summer Camp in Massachusetts

*Studying music in Norway:* "Winter in Minnesota wasn't cold enough for me, so I decided to spend last January above the Arctic Circle studying in Tromsø, Norway. In addition to taking a class on the history of Norwegian music, I took piano lessons from conservatory faculty member Tori Stødle. My favorite experience of the month was seeing the Northern Lights, but eating reindeer stew was pretty cool, too."

## David Forman '13

*Hails from:* Boulder, Colorado

*Majors:* Physics and Music Theory/Composition

*Campus activities:* Sings in the Chapel Choir and is a member of the Juggling Club, Badminton Club, and Alpha Phi Omega, the leadership and service fraternity

*Career plans:* Either composing music or playing with particle accelerators — or possibly both

*Online gaming guru:* Currently ranked in the top 1 percent of all players of StarCraft II, next year he plans to assemble a St. Olaf "e-sports team" to compete in a league with 150 other schools

*What he loves more than performing music:* "Composing. My compositions range from string quartets to techno, although I most frequently compose works for the piano."

## Jonathan Means '13

*Hails from:* Watertown, Wisconsin

*Major:* Piano Performance

*Campus activities:* Sings in the St. Olaf Cantorei and plays in a piano trio

*Career plans:* Join the United States Army

*Favorite musicians:* Bach, Beethoven, and Rachmaninov — oh, and also Queen, Billy Joel, and Crush 40

*What he'll miss most about St. Olaf when he joins the army:* "The lovely practice rooms and the cafeteria food."



## April Ryun Kim '11

*Hails from:* Eden Prairie, Minnesota

*Major:* Piano Performance

*Campus activities:* Sings in the Chapel Choir, serves as the collaborative pianist and manager for the Collegiate Chorale, and is president of the student organization Accompanist Coalition Covering Olaf's Music Program

*Career plans:* Earn a doctorate degree in collaborative piano performance and eventually teach at a college or university

*Award winner:* She earned first- and second-place awards in the Thursday Musical and Schubert Club competitions, and was the Minnesota alternate for the Music Teachers National Association Young Artist Competition

*International perspective:* "I lived in Korea for four years, so I know how to read, speak, and write Korean pretty fluently."

## Jeremy Krahn '12

*Hails from:* Brandon, Manitoba, Canada

*Major:* Piano Performance

*Campus activities:* Sings with the St. Olaf Choir

*Career plans:* Study music in graduate school, eventually becoming a teacher

*Sports and music:* In addition to winning numerous music awards and scholarships at the provincial and national level in Canada, he also played on a baseball team that won the Canadian Nationals championship title and was named the most valuable player at that tournament.

*A love for the liberal arts:* "As someone with a wide variety of interests — sports, movies, friends, politics, and ethics — I enjoy the intense liberal arts education I receive at St. Olaf in addition to the superb musical training."

## Robert Kelly '12

*Hails from:* Mendota Heights, Minnesota

*Major:* Music Theory/Composition, with a Management Studies Concentration

*Campus activities:* Sings in the Chapel Choir, plays piano in Jazz II, and is active as a collaborator, accompanying instrumental and vocal juries, dance classes, opera rehearsals, and theatre classes

*Career plans:* Pursue either theory or composition in graduate school, while continuing to develop as a solo and collaborative pianist

*If he wasn't a music major, he'd be:* An Asian studies major

*The arts scene:* "My favorite thing about St. Olaf is its vibrant music community. And the best thing about attending college in Minnesota is getting to experience the vibrant arts scene in the Twin Cities."

Top, left to right:  
David Forman  
April Ryun Kim  
Robert Kelly

Bottom, left to right:  
Jonathan Means  
Jeremy Krahn

# Program

The repertoire for this recital honors the 50th anniversary of St. Olaf College's Russian Language and Area Studies Department. With a wide range of courses and study-abroad programs in Novgorod, Irkutsk, and St. Petersburg, the Russian Department introduces students to one of the great cultures of the world. We hope tonight's concert provides a brief glimpse into that culture as well.

## ETUDE-TABLEAU IN A MINOR, OP. 39, NO. 6 PRELUDE IN D MAJOR, OP. 23, NO. 4

Sergei Vassilievich Rachmaninov (1873–1943)

April Ryun Kim '11

Also known as the “Little Red Riding Hood and the Wolf” Etude because of its aggressive and daunting nature, this A Minor Etude-tableau opens with low chromatic octave runs that illustrate the creeping wolf. This motive is answered by quick, light treble figures that illustrate Little Red Riding Hood trying to escape. After a frightening middle section, the end is lyrical — as if Little Red Riding Hood is going to escape. But the wolf reappears and the chromatic runs sound as if it swallowed poor Little Red Riding Hood.

The D Major Prelude begins a beautifully lyrical melodic line followed by several variations on the main melody. The complexity of the accompanying figures gradually increases with the sense of a tide that is ebbing and flowing along the way. After a buildup to a large climactic peak, the intensity subsides and eases into the more relaxed final variation.



## VISIONS FUGITIVES, OP. 22

- NO. 1 LENTAMENTE
- NO. 3 ALLEGRETTO
- NO. 4 ANIMATO
- NO. 7 PITTORESCO
- NO. 8 COMODO
- NO. 10 RIDICOLOSAMENTE
- NO. 15 INQUIETO
- NO. 20 LENTO IRREALMENTE

Sergei Sergeyeovich Prokofiev (1891–1953)

Robert Kelly '12

A line from a poem by Russian Symbolist poet Konstantin Balmont inspired the title of this cycle: “In every fugitive vision I see worlds, Full of the changing play of rainbow hues.” While the rhythmic ferocity and irony of Sergei Prokofiev's earlier *Sarcasms* emerges occasionally in this set, the majority of the pieces are lyrical and introspective. The rich variety of *Visions Fugitives* suggests that Prokofiev composed the work (between 1915 and 1917) as an exploration of harmony, rhythm, texture, and timbre.

## THREE FANTASY IMPROVISATIONS, OP. 2 NO. 1 RUSALKA

Nikolai Karlovich Medtner (1880–1951)

Andrew Belsaas '12

The inspiration for *Rusalka* is a legendary female water nymph whose character has roots in Slavic mythology. Similar to the German Nix and Irish Banshee, these nymphs would seduce handsome men and lead them to their deaths. Musically, this piece depicts this dark tale through thick dissonances. The influence of water is apparent through the lack of strong traditional cadences, and impressionist-like “waves.” Medtner's retelling of this legend through music composed when he was only 16 creates a perfect harmony of beauty and tragedy.



## THE LARK

Mikhail Ivanovich Glinka (1804–57)  
arr. Mili Balakirev (1837–1910)

Ellen Hartford '12

Mikhail Glinka is considered to be the founder of the Russian school of secular music. *The Lark* is the 10th piece in his 12-part song collection, *A Farewell to St. Petersburg* (c. 1840). Mili Balakirev's separate piano arrangement of Glinka's song clearly represents Balakirev's own loyalty to Russian nationalism. The composition begins with a simple statement of the song melody and continues with repetitions featuring increasingly complex embellishments. Each cadenza's quick and melodic nature represents three stages: the soaring flight of the lark, its existence high in the heavens, and its eventual fluttering descent back to earth.



## PRELUDE AND FUGUE IN G MAJOR

Rodion Konstantinovich Shchedrin (b. 1932)

Kevin Peterson '11

This is part of a larger work inspired by Bach's *Well-Tempered Clavier* and Shostakovich's similar set of Preludes and Fugues. The pieces in this G-major pair are quite strongly opposed to each other. The short Prelude features alternating sections of lyrical, yet dissonant, line with two fast toccata sections. The Fugue is entirely driven by a subject that is constantly clashing with the other voices, both in terms of harmony and meter — not to mention that there are no fewer than five countersubjects to work against.

## PRELUDE IN B MAJOR, OP. 16, NO. 1 ETUDE IN D-SHARP MINOR, OP. 8, NO. 12

Alexander Nikolayevich Scriabin (1872–1915)

Kevin Dalla Santa '14

Alexander Scriabin began studies at the Moscow Conservatory as a child, but early on he damaged his right hand in practicing and soon decided to channel this frustrating setback into composing. Scriabin drew much inspiration from Chopin, but the Etude Op. 8 No. 12 is markedly Russian, with passionate octaves and sudden whirlwinds of emotion. Standing in juxtaposition, this pair shows the range of Scriabin's expressive insight and his genius in communicating it through music.



## BASSO OSTINATO

Rodion Konstantinovich Shchedrin (b. 1932)

David Forman '13

Rodion Shchedrin was one of the leading Russian composers of the Soviet era. *Basso Ostinato*, or “Ground Bass,” is one of “Two Polyphonic Pieces” and is a prime example of the atonality of his later work. This piece presents a short, recurring melodic pattern in the bass that serves as the principal structural element for the composition. This focus on the theme in the bass gives the piece a militaristic feel — and even though the writing is highly atonal, the repetition of the bass makes it seem more consonant than it is.



## PETIT ADAGIO CONCERT ETUDE, OP. 31, NO. 3

Alexandr Konstantinovich Glazunov (1865–1936)

Anne Jacobson '13

Alexandr Glazunov's utilization of folk melodies and songs give his music its distinctly Russian character. Both the *Petit Adagio*, which is a transcription from the original ballet *The Seasons*, and the *Concert Etude Op. 31 No. 3* are pieces that elaborate on a simple melody. Yet they do this in two very distinct ways: the *Petit Adagio* is characteristically Romantic while the *Concert Etude* is more Classically conceived. Each piece presents a continuous flow of material that demonstrates Glazunov's genius in weaving melodies together and smoothly transitioning from one melody to another.

## SONATA NO. 3 IN A MINOR, OP. 28

Sergei Sergeyeovich Prokofiev (1891–1953)

Jonathan Means '13

The Second Industrial Revolution clearly influenced Neoclassical composer Sergei Prokofiev's work. Of the more notable assembly lines to emerge from the era, the one used to build the Model T Ford had approximately 32,000 machine tools. This mechanization can be heard at the opening of the piece, where Prokofiev employs a motor rhythm of triplets that is broken only once. In this sonata, the mechanical sounds alternate with beautifully romantic melodies and characters. The motor rhythms come back near the end of the piece, and it concludes with a return to the energetic triplet figures used at the opening.



## ETUDE, OP. 40, NO. 1: PRELUDE

Nikolai Gishervich Kapustin (b. 1937)

Maggie Ruenzel '12

Nikolai Kapustin is a Ukrainian virtuoso pianist and composer who studied at the Moscow Conservatory. In the 1950s he built a reputation as a pianist highly skilled in both classical and jazz styles. Because of his background, Kapustin began to write musical compositions that fused the two traditions, creating pieces that are as perfectly formatted as those of Chopin, but consisting of melodies, harmonies, and scales that reflect jazz and blues influence. Etude Op. 40 No. 1 clearly portrays these aspects, as it may sound like an improvised jazz solo taken to a new level of mastery.



## PRELUDE AND FUGUE IN D MINOR, OP. 87, NO. 24

Dmitri Dmitrievich Shostakovich (1906–75)

Jeremy Krahn '12

Written during the late years of Joseph Stalin's reign in the Soviet Union, Dmitri Shostakovich's 24 Preludes and Fugues incorporate emotions from giddy to disheartening. The 24th Prelude and Fugue in D minor is the longest and arguably the most emotionally charged of the set, with an expansive Prelude and a fully worked-out double Fugue. The Prelude begins with a thunderous D minor chord, followed by a fury of boisterous octaves before closing with a melancholy, peaceful theme. The Fugue emerges from the quiet ending of the Prelude, gradually gaining more and more layers before a second subject is introduced. The two subjects eventually collide to set up a monumental finale to this large-scale masterpiece.

# ST. OLAF COLLEGE MUSIC DEPARTMENT FACULTY

**Steven Amundson**, professor, orchestra, conducting, theory; B.A., Luther; M.M., Northwestern

**Kathryn Ananda-Owens**, associate professor, piano, piano literature, chamber music; B.A., Oberlin; B.M., Oberlin; M.M., D.M.A., Peabody

**Anton Armstrong**, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf; M.M., Illinois; D.M.A., Michigan State

**Christopher Aspaas**, associate professor, choir, choral literature, conducting, voice; B.M., St. Olaf; M.M., Michigan State; Ph.D., Florida State

**Christopher Atzinger**, associate professor, piano, piano literature; B.M., Texas-Austin; M.M., Michigan; D.M.A., Peabody

**Linda Berger**, professor, music education; B.A., St. Olaf; M.A., Ph.D., Minnesota

**John Bower**, visiting instructor\*, theory and composition; B.M., Berklee; A.M., Ph.D., Duke

**Julia Byl**, visiting assistant professor, ethnomusicology; B.A., St. Olaf; B.M., Berklee; M.A., Ph.D., Michigan

**David Carter**, professor, cello, string methods, string literature and pedagogy, music appreciation, chamber music; B.F.A., Minnesota; M.M., Indiana; D.M.A., Illinois

**David Castro**, assistant professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union; M.M., Arizona; Ph.D., Oregon

**Laura Caviani**, instructor\*, jazz piano; B.M., Lawrence; M.M., Michigan

**Beth Christensen**, professor, music librarian; B.M., M.S., Illinois; M.A., Minnesota

**Kurt Claussen**, instructor\*, saxophone, chamber music; B.A., St. Olaf; M.M., Minnesota

**Anna Clift**, instructor\*, cello; B.M., Indiana; M.M., SUNY-Stony Brook

**Dan Dressen**, associate dean for fine arts, professor, voice, lyric diction; B.S., Bemidji State; M.F.A., D.M.A., Minnesota

**Margaret Eaves-Smith**, associate professor, voice; B.M., M.M., Cleveland Institute of Music

**Andrea Een**, associate professor, violin, viola, Hardanger fiddle, chamber music; B.M., M.M., D.M.A., Illinois

**Alison Feldt**, department chair, associate professor, voice; B.A., Luther; M.A., Iowa; D.M.A., Minnesota

**John Ferguson**, Elliot M. and Klara Stockdal Johnson Professor of Organ and Church Music, choir, organ, church music, chapel cantor; B.M., Oberlin; M.A., Kent State; D.M.A., Eastman

**Tracey Engleman**, instructor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf; M.M., Minnesota

**Charles Gray**, professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton; M.M., Michigan

**David Hagedorn**, artist in residence, jazz ensemble, percussion, percussion methods, world music, aural skills; B.S., Minnesota; M.M., New England Conservatory; D.M.A., Eastman

**Alice Hanson**, professor, music history; B.A., Wells; M.M., Ph.D., Illinois

**J. Robert Hanson**, visiting professor\*, trumpet; B.M., Concordia; M.A., M.F.A., Ph.D., Iowa

**Janis Hardy**, associate professor, voice, lyric theatre

**Philip Hey**, instructor\*, drum set; B.A., Minnesota

**Andrew Hisey**, department vice chair, visiting associate professor, piano, piano pedagogy; B.M., Waterloo; M.M., D.M.A., Michigan

**Martin Hodel**, associate professor, orchestra, trumpet, chamber music; B.A., Goshen; M.M., North Carolina-Chapel Hill; D.M.A., Eastman

**Gerald Hoekstra**, professor, music history, early music ensembles; B.A., Calvin; M.A., Ph.D., Ohio State

**Anthony Holt**, instructor\*, voice; B.A., M.A., Christ Church, Oxford, England

**John Jensen**, staff pianist\*, B.A., Occidental; M.M., Southern California

**Rachel Jensen**, instructor\*, Hardanger fiddle; B.S., Minnesota

**Dennis Johnson**, piano technician; B. A., Luther

**Sigrid Johnson**, artist in residence\*, choir, voice; B.M., St. Cloud State; M.M., Michigan

**Mark Kelley**, instructor\*, bassoon; B.M.E., Nebraska-Lincoln

**Kathy Kienzle**, instructor\*, harp; B.M., Juilliard; M.M., Arizona

**Nancy Lee**, instructor\*, music education; B.A., Luther

**Dana Maeda**, instructor\*, oboe, woodwind methods, chamber music; B.M., St. Olaf; M.A., St. Mary's

**Jill Mahr**, instructor\*, handbell ensembles, flute; B.M.E., B.M., Minnesota-Duluth; M.M., Northwestern

**Timothy Mahr**, professor, band, conducting, composition, music education; B.M., B.A., St. Olaf; M.A., D.M.A., Iowa

**Connie Martin**, instructor\*, string bass; B.A., Whitworth; M.M., Illinois

**Mary Martz**, instructor\*, voice; B.S., Minnesota State University-Moorhead

**Harriet McCleary**, instructor\*, voice; B.M., B.M.E., Texas Christian; M.M., Westminster Choir College; D.M.A., Minnesota

**James McKeel**, professor, voice, lyric theatre; B.M.E., Westminster; M.M., Minnesota

**Kent McWilliams**, associate professor, piano, chamber music; B.M., M.M., Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., Montreal

**Justin Merritt**, associate professor, composition, theory, instrumentation; B.M., Trinity; M.M., D.M.A., Indiana

**Elinor Niemisto**, instructor\*, harp; B.M., M.M., Michigan

**Paul Niemisto**, associate professor, band, low brass, brass methods, chamber music; B.M., M.M., Michigan; Ph.D., Minnesota

**Nancy Oliveros**, instructor\*, violin; B.M., Florida State; M.M., Boston University

**Paul Ousley**, instructor\*, string bass; B.M., Wisconsin-Eau Claire; M.M., Eastman

**Nancy Paddleford**, professor, piano; B.M., M.M., Indiana; D.M.A., Minnesota

**Michael Petruconis**, instructor\*, french horn; B.S., Nebraska-Lincoln; M.M., Minnesota

**Jun Qian**, assistant professor, clarinet, chamber music; B.M., Baylor; B.M., Shanghai Conservatory; M.M., D.M.A., Eastman

**Catherine Ramirez**, assistant professor, flute and theory; B.A., Occidental; M.A., Queens; D.M.A. (ABD), Rice

**Catherine Rodland**, artist-in-residence, organ, theory; B.M., St. Olaf; M.M., D.M.A., Eastman

**Lori Ronning Folland**, staff pianist\*; B.M., Oberlin; M.M., Michigan

**Miriam Scholz-Carlson**, instructor\*, string methods, Alexander technique; B.M., St. Olaf

**Ray Shows**, instructor\*, violin, viola, chamber music; B.M., Florida State; M.M., Boston

**Robert C. Smith**, associate professor, voice, vocal literature; B.M., St. Olaf; M.M., Yale; D.M.A., Texas-Austin

**Darrin Thomas**, gospel choir\*

**Paul Westermeyer**, visiting professor\*, church music; B.A., Elmhurst; B.D., Lancaster Theological Seminary; S.M.M., Union Theological Seminary; Ph.D., Chicago

**Karen Wilkerson**, instructor\*, voice; B.A., California State University-Northridge; M.M., Westminster Choir College

**Herbert Winslow**, instructor\*, French horn; B.M., Curtis Institute of Music

**Annalee Wolf**, instructor\*, viola; B.M., St. Olaf; M.M. North Carolina School of the Arts

**Larry Zimmerman**, instructor\*, low brass; B.A., St. Olaf; M.M., Boston University

\* part-time

## PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

St. Olaf Band, *Timothy Mahr '78*  
St. Olaf Orchestra, *Steven Amundson*  
Norseman Band, *Paul Niemisto*  
St. Olaf Philharmonia, *Martin Hodel*  
Collegium Musicum, *Gerald Hoekstra*  
Jazz Ensembles, *David Hagedorn*

## PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

St. Olaf Choir, *Anton Armstrong '78*  
Chapel Choir, *Christopher Aspaas '95*  
St. Olaf Cantorei, *John Ferguson*  
Manitou Singers, *Sigrid Johnson*  
Viking Chorus, *Christopher Aspaas '95*  
Early Music Singers, *Gerald Hoekstra*  
Collegiate Chorale, *Anton Armstrong '78*  
Gospel Choir, *Darrin Thomas*

## OTHER MUSIC ENSEMBLES AND CONDUCTORS

Clarinet Choir, *Jun Qian*  
Handbell Ensembles, *Jill Mahr*  
Pep Band, *Student-Directed*  
Percussion Ensembles, *David Hagedorn*  
St. Olaf Brass, *Martin Hodel*  
Trombone Choir, *Paul Niemisto*  
Tuba-Euphonium Ensemble, *Paul Niemisto*

# ST. OLAF PIANO FACULTY



**KATHRYN ANANDA-OWENS**, winner of first prize in the 1993 Neale-Silva Young Artists' Competition, is a laureate of the American Pianists Association Biennial Fellowship Competition. She has performed as a soloist with the Saint Paul Chamber Orchestra, appeared at the Lincoln Center for the Performing Arts, and toured internationally as a piano soloist.



**CHRISTOPHER ATZINGER** is a medalist of the New Orleans Piano Competition, the World Piano Competition in Cincinnati, and the Nina Plant Wideman International Piano Competition, among others. Concert appearances include Carnegie Hall, the Phillips Collection, the American Academy in Rome and the Brevard, Banff, and Chautauqua music festivals. His debut CD was released on the MSR Classics label in 2007.



**LAURA CAVIANI** has released five CDs, one of which was nominated for a Minnesota Music Award. She has recorded and toured with 2002 Grammy nominee Karrin Allyson and has shared the stage with other greats such as Toots Thielemans, Bob Mintzer, and Dave Liebman. She was one of four finalists in the 2010 Jacksonville Jazz Piano Competition. She was also one of four American musicians selected to study in Japan at the Akiyoshidai International Art Village in 1998.



**ANDREW HISEY** won the University of Michigan's graduate concerto competition in 1992. A founding director of the National Group Piano and Piano Pedagogy Forum, Hisey is in frequent demand as adjudicator, lecturer, and performer. He serves as an editor for the Frederick Harris Music Company and an examiner for the Royal Conservatory of Music Examinations.



**KENT MCWILLIAMS** studied in Poland with Andrzej Jasinski, in Germany with Oleg Maisenberg, and in Canada with Marc Durand and Boris Lysenko. His solo, concerto, and chamber performances have been broadcast live on the CBC in Canada and the ABC in Australia. He has performed in more than a dozen countries and received awards at the Canadian National Festival and the Porto International Competition.



**NANCY PADDLEFORD** is a chamber and solo recitalist, as well as an adjudicator at piano competitions in the United States and Central America. She served as artist-in-residence at the University of Costa Rica and performed at the International Festival of Music in Costa Rica and the Monteverde Music Festival.

## SUMMER MUSIC CAMP AND PIANO ACADEMY AT ST. OLAF COLLEGE

Young musicians who want to hone their performance skills under the guidance of some of the best music faculty in the nation don't have to wait until the first day of college. The St. Olaf Summer Music Camp provides students who have completed grades 9–12 with conservatory-style musical training.

The camp, which will be held June 19–25, 2011, is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of the three large ensembles — band, choir, or orchestra — and takes elective classes each day.

Also held that week is the St. Olaf Summer Piano Academy. This program offers high school-aged pianists an opportunity to work with the college's renowned piano faculty in a spirited week of master classes, private lessons, chamber music coachings, music theory, piano literature, chamber music recitals, and solo recitals. Performance opportunities and social activities are offered in cooperation with the Summer Music Camp.

More information about the Summer Music Camp and Piano Academy is available by calling 800-726-6523 or visiting [stolaf.edu/camps](http://stolaf.edu/camps).



## ABOUT ST. OLAF COLLEGE

One of the nation's leading four-year residential colleges, St. Olaf offers an academically rigorous education with a vibrant faith tradition. Founded in 1874, St. Olaf is a liberal arts college of the church in the Lutheran tradition (ELCA). Committed to the liberal arts and incorporating a global perspective, St. Olaf fosters the development of the whole person in mind, body, and spirit.

Academic excellence informs St. Olaf College's identity and characterizes its history. Through its curriculum, campus life, and off-campus programs, St. Olaf hones students' critical thinking and nurtures their moral formation. The college encourages and challenges its students to be seekers of truth, to lead lives of unselfish service to others, and to be responsible and knowledgeable citizens of the world.

Widely known for its world-class programs in mathematics and music, St. Olaf is also recognized for its innovative approaches to undergraduate science education and its commitment to environmental sustainability as evidenced in such initiatives as the adoption of green chemistry principles across the science curriculum.

For nearly half a century, St. Olaf has been at the forefront of global education and a pioneer in study abroad. Today, with 110 distinct off-campus programs in 46 countries, St. Olaf students enjoy a world of opportunities when pursuing their studies.

St. Olaf is an inclusive community that welcomes people of differing backgrounds and beliefs, a community that embraces spirituality and cultivates compassion. Conversations about faith are part of campus life, and numerous opportunities are provided for students to grow in their faith and discover how they are called upon to serve others.

St. Olaf takes pride in its record of academic excellence. A leader among undergraduate colleges in producing prestigious Rhodes Scholars, Fulbright Fellows, and Peace Corps volunteers, St. Olaf ranks ninth overall among the nation's baccalaureate colleges in the number of graduates who go on to earn doctoral degrees, with top 10 rankings in the fields of mathematics and statistics, religion and theology, arts and music, medical sciences, education, social service professions, chemistry, physical sciences, life sciences, engineering, and foreign languages.



## Piano Tour 2011

**Thursday, March 17, 7 p.m.**  
Shepherd of the Valley Lutheran Church  
Apple Valley, Minnesota

**Saturday, March 19, 7 p.m.**  
Bethel Christian Reformed Church  
Lynden, Washington

**Sunday, March 20, 7 p.m.**  
Trinity Lutheran Church  
Lynnwood, Washington

**Monday, March 21, 7:30 p.m.**  
Plymouth Church  
Seattle, Washington

**Tuesday, March 22, 7:30 p.m.**  
First Lutheran Church  
Tacoma, Washington

**Wednesday, March 23, 12:30 p.m.**  
Pacific Lutheran University  
Lagerquist Hall  
Tacoma, Washington

**Thursday, March 24, 12:15 p.m.**  
Sherman Clay Piano Store  
Seattle, Washington

**Wednesday, March 30, 7 p.m.**  
St. Olaf College  
Urness Recital Hall  
Northfield, Minnesota

