

THE ST. OLAF COLLEGE  
DEPARTMENT OF MUSIC PRESENTS:

THE ST. OLAF BAND  
AND  
THE MINNESOTA SYMPHONIC WINDS

“THREE OLD FRIENDS, TOGETHER AGAIN”  
TIMOTHY MAHR, CONDUCTOR  
*FEATURING THE MUSIC OF DANIEL KALLMAN*



SUNDAY, MAY 1, 2011  
3:30 P.M.  
SKOGLUND CENTER AUDITORIUM NORTHFIELD, MINNESOTA

Unauthorized photography or video and audio recording is prohibited.  
Please silence your cell phone, pager or other personal communication device.

## THE PROGRAM

### THE MINNESOTA SYMPHONIC WINDS

#### A Visit with Old Joe (2000)

Daniel Kallman (b. 1956)

This work was Daniel Kallman's response to a commission from the Cannon Falls High School Concert Band. The composer writes:

It is based on the American folk tune "Old Joe Clark." Most of the setting is in the style of a lively hoedown, with a slow section for contrast in the middle (we can assume Old Joe had to take a nap sometime).

#### Symphony No. 5 (2000)

David Maslanka (b. 1943)

##### 2. Moderate

Born in New Bedford, Massachusetts, David Maslanka attended the Oberlin College Conservatory, spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and the City University of New York. He now lives in Missoula, Montana.

Maslanka's works for winds and percussion have become especially well known over the past 25 years. They include: *A Child's Garden of Dreams* for Symphonic Wind Ensemble; the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> symphonies; and *Mass* for soloists, chorus, boys chorus, wind orchestra and organ. In addition, he has written a wide variety of chamber, orchestral and choral pieces.

*Symphony No. 5* was commissioned by Stephen K. Steele of Illinois State University and was premiered in February 2001 at the National Conference of the College Band Directors National Association. The Miles Johnson Endowment supported the involvement of the St. Olaf Band in the CBDNA consortium of 29 universities and colleges who participated in the commission. Maslanka presents the following score note:

The 371 *Four-Part Chorales* by J. S. Bach have become a focal point for my study and meditation. These *Chorales* are the models for counterpoint and harmonic movement used by every beginning music theory student. Ten years ago I returned to singing and playing them as a daily warm-up for my composing time. Since then the *Chorales* have become a deep well for me, a huge access to dream space. The feeling is one of opening an unmarked door in a nondescript building, and being suddenly thrust into a different world. The *Chorales* are those mysterious doors to other worlds.

In the many years of my composing, I have been drawn as if magnetically to the themes of loss, grief and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful—and I include the *Chorales* in the Folk tradition—because the same melodic impulse, touched and shaped by generations of minds, hearts, and souls, moves beyond individual experience. Such melodies bear the weight of all human experience, and open a path for the deepest of all connections.

*Symphony No. 5* has been composed around three well-known Chorale melodies: "Durch Adams Fall" (Through Adam's Fall) in the first movement, "O Lamm Gottes, Unschuld'g" (O Lamb of God, Without Blame) in the second, and "Christ Lag in Todesbanden" (Christ Lay in the Bonds of Death) in the third and fourth. Much of the music of this *Symphony* is urgent and insistent. I have used the words "aggravated," "angry," and "overwhelming" by way of description. But for all its blunt and assertive force, the *Symphony* is not tragic. It is filled with a bright and hopeful energy. The music continually speaks to the theme of transformation — the transformation of tears into power, and the victory of life over death.

## **Symphony No. 1 “A New Orleans Symphony” (2006)**

**Carl Holmquist '05 (b. 1983)**

1. March: Jackson Square
2. Storm
3. Lament
4. Play!

*Our performance is dedicated to the memory of Marc Fuller (1955–2011),  
former long-time member of the Minnesota Symphonic Winds trombone section*

Carl Holmquist is a composer, conductor, and music teacher living in Arlington, Virginia. He is currently in his fifth year as the director of bands at the H-B Woodlawn Secondary Program in Arlington, where he teaches concert bands, jazz band, and music theory. He completed his Bachelor of Music in music education from St. Olaf College and also earned a Master of Music in instrumental conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello.

Holmquist has written numerous works for concert band, chamber ensembles, and vocal ensembles, and has been commissioned by middle school, high school, and community ensembles across the country. His works for band have been published by C. Alan Publications and AWM Publishing. Holmquist contributed a chapter to Volume 4 of the *Composers on Composing for Band* series, edited by Mark Camphouse and published by GIA Publications. He was also named a finalist in the 2009 Frank Ticheli Composition Contest for his piece, *Salaam*, a work that Minnesota Symphonic Winds premiered. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. Holmquist also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, *Play!*

Carl is married to Elizabeth Holmquist, who is also a St. Olaf graduate. They live in Arlington, Virginia where they enjoy exploring Washington, DC and venturing out to Shenandoah for a hike with their dog, Mellby. Carl and Liz just became parents for the first time on January 15, 2010 with the arrival of young Willam Carl.

The composer writes:

*Symphony No. 1: A New Orleans Symphony* tells the story of the city of New Orleans' experience with Hurricane Katrina through four programmatic movements.

I. March: Jackson Square – This opening movement is a depiction of New Orleans before the storm. We begin with street music in Jackson Square, which is a central gathering place in the French Quarter. The brass section, building incrementally from low to high, introduces the hymn tune *Nettleton*, which is commonly sung to the text “Come thou Fount of Every Blessing.” The percussion and woodwinds join the sound through interjections, as if more musicians are coming to the square to join in the fun. The music then shifts as a funeral procession enters the square. The traditional Dixieland band of trumpet, clarinet, trombone, tuba, and drums plays a slow and solemn dirge, which is followed by the whole ensemble joining in that mournful song. Then, in keeping with the tradition of a New Orleans funeral, the band kicks off the up-tempo second line rhythm and everyone marches home for a joyous celebration of life. An original melody, which will return in the final movement, is combined with the familiar tunes of “Oh When the Saints” and “Swing Low, Sweet Chariot” to bring the movement to an uplifting close.

II. Storm – On August 29, 2005, Hurricane Katrina slammed into the U.S. Gulf Coast. This is my attempt to conjure up that storm. Blistering unison lines are passed back and forth between woodwinds and brass and then the low woodwinds play a foreboding melody that is the same as the blistering melody, but augmented into longer note values, as if the storm is approaching from a distance. Then the musical tension increases through heightened chromaticism, frequent key changes, and increasingly contrapuntal textures. Fragments of the hymn tune *Nettleton*, which we heard in the first movement, are heard multiple times, each time more desperate. Finally, the chaos and confusion in the music surges to a climactic and dramatic pause. Then the music bursts forth with destructive power, breaking through the levees and engulfing the city with water. The music dissipates, the storm is over, but the city is devastated.

III. Lament – This music represents the pain, despair, and disillusionment of the city in the wake of the storm. The melodic material at the beginning of this movement is derived from fragments of the funeral procession from the first movement and from the storm melody from the second movement. Mournful solos by the euphonium, horn, and soprano saxophone lead us into another statement of the *Nettleton* hymn tune, this time transformed into a minor key. Finally, the movement ends with the low brass and woodwinds playing repeated descending chords while the "heartbeat" that is played by the piano slows down separately from the rest of the ensemble and dies away.

IV. Play! – A simple tune emerges from the silence. The music grows. The vibrant city is being rebuilt. We hear the rhythms of the second line. The musicians are returning to Jackson Square. This time, to celebrate new life!

Come, thou Fount of every blessing,  
tune my heart to sing thy grace;  
streams of mercy, never ceasing,  
call for songs of loudest praise.  
Teach me some melodious sonnet,  
sung by flaming tongues above.  
Praise the mount! I'm fixed upon it,  
mount of thy redeeming love.

• *brief interval* •

## THE ST. OLAF BAND

**The Vanishing Snows of Kilimanjaro** (2007)  
*Tribute and Lament for Winds*

**Daniel Kallman** (b.1956)

The composer shares these notes on the work:

Commissioned by the U.S. Air Force Academy Band of Colorado Springs, this work received several performances on tour in California during March 2007, including performances at the Ronald Reagan Presidential Library and the California Music Educators Association Conference.

For thousands of years the local populations inhabiting the area of eastern Africa in the present day country of Tanzania have lived within view of the brilliant white splendor of the vast snowfields of Mount Kilimanjaro. But during only the past century, the face of Africa's highest peak has changed dramatically as it has lost over 90% of what was its permanent snow cover. Scientists now predict that by the year 2020 all of the glacial ice and snow of Kilimanjaro will have disappeared, endangering the livelihood of the people who depend on it for their source of water.

This composition pays tribute to the former natural splendor of Africa's highest mountain, to the countless stories, songs and dances which have been improvised over the centuries in praise of its magnificence or to communicate or explain the mysteries of its whiteness. It is music of transformation, from the extended majestic introduction, to the vibrant "snow dance" which blankets the summit with yet another layer, to the tribal drumming and dancing offered in honor and awe of the "Shining Mountain." Finally the music takes on the tone of an elegy to mourn the permanent loss of such a beautiful sight.

Similar melting to that of Kilimanjaro is also occurring in many other mountainous locations throughout the planet as well as in the polar regions. It is widely agreed among the scientific community that global climate change, which is caused at least in part by human burning of fossil fuels, is responsible for such transformation and loss. We are just beginning to come to a consensus worldwide that the change in global climate is an urgent crisis facing our planet that has already impacted human populations as well as other life forms. But the losses to future generations have significant potential to be far more devastating. The important question now is what will be our response?

**and the mountains rising nowhere (1977)**

**Joseph Schwantner (b. 1943)**

*and the mountains rising nowhere* was Joseph Schwantner's first composition for wind ensemble. A landmark work within the wind band repertoire, its musical materials have been studied and emulated by serious composers for winds ever since its premiere at the 1977 National Conference of the College Band Directors National Association by the Eastman Wind Ensemble, Donald Hunsberger conducting. The work is dedicated to children's author Carol Adler — its title inspired by a line in her poem *Arioso*:

arioso bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes

Schwantner commented: "While the work is not specifically programmatic, the poem nevertheless acted as the creative impetus for the composition and provided for me an enigmatic, complex, and powerful imagery creating a wellspring of musical ideas and feelings in sympathetic resonance with the poem."

Schwantner's first musical instrument was the guitar, which he began studying at the age of eight. Of his initial experiences on the guitar, Schwantner writes:

I didn't realize until many years later just how important the guitar was in my thinking ... to get to the bottom line, when I think about my music, it's absolutely clear to me the profound influence of the guitar in my music. When you look at my pieces, first of all is the preoccupation with color. The guitar is a wonderfully resonant and colorful instrument. Secondly, the guitar is a very highly articulate instrument. You don't bow it, you pluck it and so the notes are very incisive. My musical ideas and the world I seem to inhabit are highly articulate. Lots of percussion where everything is sharply etched, and then finally, those sharply articulated ideas often hang in the air, which is exactly what happens when you play an E major chord on the guitar. There are these sharp articulations, and then this kind of sustained resonance that you can easily do in percussion — a favorite trick of mine! I think it is right in my bone marrow. I don't think there is any question about that. I think my music would look differently if I were a clarinet player. So it doesn't mean I sit around thinking about the guitar when I am writing a piece. Not at all! There is something fundamental about how I think about music, that I think comes from my experiences as a young kid trying to play everything I could on the instrument.

**Russian Easter Overture (1887-1888)**

**Nikolai Rimsky-Korsakov (1844–1908)**  
transcribed by Soichi Konagaya

Noted music critic Richard Freed offers the following insightful note on *Russian Easter Overture*:

In the Russian Orthodox church, Easter is not only celebrated on a different date (usually) from that on which it is observed in the West, but also in a different way, which Rimsky-Korsakov undertook to represent in his *Russian Easter Overture*. The piece, whose actual Russian title is *Svetliy prazdnik* ("Bright Holiday"), the traditional Russian name for Easter, reflects his fascination with the legends and rituals of pagan and early Christian Russia. In place of the serenity of chaste expressions of joy we encounter in Western Easter music, there is an utterly different form of exaltation here, expressed in terms of sheer vitality and visceral excitement as well as mystery and solemnity. It is a different world, ablaze with colors and lights, set off by passages of brooding darkness. It is awesome, majestic, imposing in its austerity in one moment, and in the next bursting with a spirit of primitive energy and revelry no less dazzling than the carnival scenes in *Petrushka*. (Indeed, we might say that no work of Rimsky-Korsakov's reminds us more forcefully that he was Stravinsky's teacher.)

The work is based on actual liturgical themes which Rimsky-Korsakov found in a collection of old Russian Orthodox canticles called the *Obikhod*. As preface to the score, he quoted portions of the 68th Psalm and the 16th chapter of Mark, and added some lines of his own which make reference to a more primitive and more

universal vernal symbolism, in keeping with his own basically pantheistic outlook. In his autobiography, *My Musical Life*, he provided his own comprehensive program note:

This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merry-making of Easter Sunday, is what I was eager to reproduce in my overture. . . . The rather lengthy slow introduction . . . on the theme “Let God arise” alternating with the ecclesiastical melody “An angel cried out”, appeared to me, in the beginning, as it were, the ancient prophecy of Isaiah of the Resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the Holy Sepulchre that had shone with ineffable light at the moment of the Resurrection—in the transition to the *Allegro* of the overture. The beginning of the *Allegro* —the theme “Let them also that hate Him flee before Him”—led to the holiday mood of the Greek Orthodox service on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dancelike tolling of bells, alternating now with the sexton's rapid reading and now with the conventional chant of the priest's reading the glad tidings of the Evangel. The *Obikhod* theme, “Christ is arisen,” which forms a sort of subsidiary part of the overture, appears amid the trumpet blasts and the bell-tolling, constituting a triumphant coda.

We present today the American premiere of this new transcription by Soichi Konagaya, first given to us by Mr. Konagaya on a compact disc recording of his recent works when we were in Japan in January 2010.

• *brief interval* •

#### THE MINNESOTA SYMPHONIC WINDS AND THE ST. OLAF BAND

**Promenade and Galop (2009)**

**Daniel Kallman (b. 1956)**

Mr. Kallman states:

I wrote *Promenade and Galop* on commission for the Hopkins (Minnesota) High School Wind Ensemble. It received its premiere on April 30, 2009, under the baton of William Bell. The movements may be performed as a set or individually. The *Promenade* is an easy stroll on a spring morning, with the tempo marked “light and breezy.” The *Galop* is an energetic romp and race in 2/4 time, in the rhythm of the fastest running gait of a horse.

**Silverado (2008)**

**Bruce Broughton (b. 1945)**  
arr. Randol Bass

American composer Bruce Broughton wrote scores for many popular television shows during the 1960s and 1970s, including *Gunsmoke*, *Hawaii Five-O*, and *Dallas*. His career scoring films took off with the 1985 film, *Silverado*; he has now written music for over 60 films. Broughton's original music for *Silverado* was nominated for an Academy Award and his music for television has garnered a record ten Emmy Awards, the most received by any composer.

---



**Daniel Kallman's** compositions for orchestra, winds, and choir are widely published and have been performed across North America, Europe and East Asia. His steady stream of commissions also includes music for worship, theater, dance, and the young musician. Kallman has composed for the National Symphony Orchestra, the Air Force Academy Band, the Hong Kong Children's Choir, the Minnesota Orchestra, A Prairie Home Companion, and a wide variety of vocal and instrumental ensembles. He has received support from the American Composers Forum, Meet the Composer, and the McKnight and Jerome Foundations.

*The Jig is Up*, Kallman's most popular work for winds, has received hundreds of performances by college, high school, professional and community bands. Other recent works for band include *Streets of Honor*, commissioned by the 34th Infantry Division Band of the Minnesota National Guard and a 19-member consortium of college, high school and community bands;

and *Alyeska: The Great Land*, written for the Minnesota Symphonic Winds 2006 tour of Alaska.

The orchestral works of Daniel Kallman have been performed by both amateur and professional ensembles across the country, including the St. Paul Chamber Orchestra and the Atlanta Symphony. His holiday works have been programmed by the Milwaukee Symphony and the Minnesota Orchestra under the baton of Doc Severinsen. Orchestral arrangements by Kallman have been commissioned for Garrison Keillor's concerts with several major American orchestras, most recently the Boston Pops. *Messiah*, *Prince of Peace*, a meditation for orchestra, has been used repeatedly to open the nationally broadcast St. Olaf Christmas Festival.

Kallman has established a reputation as a composer for the young musician and youth audiences. He recently composed *Pura Vida!*, a multi-movement work for the Minnesota Orchestra and young dancers to introduce Latino styles of music to the young listener. Other projects have been completed for the Hong Kong Children's Choir, the Columbus Children's Choir, the Northeast Pennsylvania Choral Society, the Lake Superior Youth Chorus, and two consortiums of high school and college wind ensembles. His works for young audiences with narration include the wind octet *Sea Creatures*, and *Yankee Doodling: A Young Person's Guide to the Concert Band*, recorded in 2005 by the Air Force Academy Band. His most recent commission for young singers, *Come Make a Home*, was written for the sesquicentennial celebration of Northfield, Minnesota, where the composer resides. Kallman is often invited to conduct his own work and to speak with students and audiences about his compositions.

As a composer of music for worship, Kallman is best known for his liturgical setting "Light of Christ," commissioned for the Lutheran hymnal *With One Voice* and included in the Presbyterian hymnal *Holy Is the Lord*. His youth choir musical, *Jubilee, We Are Set Free*, has been widely performed. Kallman's church choir anthems, hymn settings and other liturgical service music are sung throughout the country.

Kallman has served as resident composer for the Great River Shakespeare Festival and has composed music for *The Way Home*, a retelling of the parable of the prodigal son in a full-length stage play by Herbert Brokering.

Daniel Kallman received his musical training at Luther College in Decorah, Iowa and at the University of Minnesota where he studied composition under Dominick Argento and Paul Fetler. The principal publishers of Kallman's music are Shawnee/Mark Foster Press (children's choir), Morning Star Music (church choir), Boosey and Hawkes (winds and choral), Lauren Keiser Music (orchestral), and Kallman's own publishing company, Kallman Creates Publications. All of Kallman's works are catalogued on his website at [www.kallmancreates.com](http://www.kallmancreates.com).

Founded in 1978, the **Minnesota Symphonic Winds** is in its 33<sup>rd</sup> season of delivering the finest symphonic concert band literature to audiences in the Twin Cities and around the world. The ensemble consists of more than 90 musicians who rehearse weekly from September through early June. In addition to being accomplished musicians, members of the adult community band are Twin Cities area residents who represent a diversity of professions — music educators, teachers, bankers, medical professionals, technology specialists, engineers, homemakers, attorneys, and more. The Minnesota Symphonic Winds provides an opportunity for musicians, who might not otherwise have an outlet for their musical expression and talent, to participate actively and regularly in musical performance.

Originally under the direction of Miles H. “Mity” Johnson, who served for 37 years as professor of music at St. Olaf College and conductor of the St. Olaf Band, the Minnesota Symphonic Winds has been under the leadership of principal conductor Timothy Mahr since 1999. William Webb has served as associate conductor since 1987.

The Minnesota Symphonic Winds presents five to six concerts each season in churches, schools, colleges, concert halls, and parks, not only locally and throughout Minnesota, but in venues around the world. In the 1980s the band was regularly heard on Minnesota Public Radio’s *Live from Landmark* series, and in 1990 and 2002 the group appeared at the Minnesota Music Educators Association Midwinter In-service Clinic. In 1991 MSW was one of seven American community bands invited to perform in Lucerne, Switzerland at its 700<sup>th</sup> anniversary celebration band festival, and in the summer of 1997 the band toured the Caribbean. MSW was the first U.S. concert band to perform at the world famous Esplanade Theatres on the Bay in Singapore during its inaugural season in 2003, and in June 2006 the group completed a performance tour of Alaska. In December 2008 MSW was distinguished as one of the featured performing ensembles at the 62nd annual Midwest Clinic, an international band and orchestra conference held in Chicago, IL, and in 2009 the ensemble received the Sudler Silver Scroll, an international award of excellence for community bands, from the John Philip Sousa Foundation.

Active in the creation and support of new band music by Minnesota composers, the Minnesota Symphonic Winds commissioned Daniel Kallman to write *Yankee Doodling—A Young Person’s Guide to the Concert Band* in honor of its 20<sup>th</sup> anniversary. Also as part of the 20<sup>th</sup> anniversary celebration in 1998, the Minnesota Symphonic Winds released a compact disc of favorite works for the concert band. Minnesota composers John Paulsen, J. Robert Hanson, Daniel Kallman, and Timothy Mahr are represented on the recording. In 2003 the band premiered commissioned works by John Zdechlik and Carl Schroeder as part of its 25<sup>th</sup> anniversary celebration. Another highlight in the history of the band was the presentation of a Minnesota Composers Concert in 1994, featuring six of the state’s best-known composers conducting their own works. For its 30<sup>th</sup> anniversary season, MSW commissioned *RIng Out, Wild Bells* from Carl Holmquist.

## **FRIENDS OF MSW**

A non-profit charitable and educational organization, the Minnesota Symphonic Winds is sponsored in part by the Edina Public Schools and by corporate, individual, and member contributions. Dollars donated are used to defray the cost of equipment, music, and concert production expenses. If you would like to make a contribution to help support the continued growth of this truly fine Minnesota organization, please send your donation to **Minnesota Symphonic Winds, P.O. Box 398151, Edina MN 55439**, or for more information, visit us online at [www.mswinds.org](http://www.mswinds.org). Your contribution is tax deductible and will be greatly appreciated!

# THE ST. OLAF BAND

## TIMOTHY MAHR, CONDUCTOR • TERRA WIDDIFIELD, MANAGER

---

### Piccolo

Molly Schull, *Hayward, Wis.*

### Flute

Alana Anderson, *Lakeville, Minn.*

Kelly Culhane, *Hartland, Wis.*

Sonia Funkenbusch, *Hudson, Wis.*

Chappy Gibb, *Oak Park Heights, Minn.*

Abbe Haller, *Centennial, Colo.*

Jung-Yoon Kim, *Chicago, Ill.*

Sarah Kogler, *Colorado Springs, Colo.*

Anna Lehn, *Rosemount, Minn.*

†ΔMegan Makeever, *Bozeman, Mont.*

Cecilia Noecker, *St. Paul, Minn.*

Madeline Severtson, *St. Anthony, Minn.*

\*Alexandra White, *St. Charles, Ill.*

Ida Zalk, *Maplewood, Minn.*

### Oboe

Angela Boone, *Richardson, Texas*

John Broadway, *Marquette, Mich.*

➤†Megan Dvorak, *Hayward, Wis.*

†\*ΔLauren Seidel, *Minneapolis, Minn.*

### E-flat Clarinet

ΔCarianne Newstat, *Waukegan, Ill.*

### Clarinet

Ryan Bak, *Colorado Springs, Colo.*

Ingrid Bakke, *Burnsville, Minn.*

Joseph Barnard, *St. Paul, Minn.*

+ΔSara Baumbauer, *Bozeman, Mont.*

ΔMara Fink, *St. Louis Park, Minn.*

Thomas (T.J.) Hagen, *Stillwater, Minn.*

†\*Aaron Harcus, *Minneapolis, Minn.*

Jaimee Hoefert, *La Crosse, Wis.*

Kayla Kaml, *Bemidji, Minn.*

Clara Jung, *Rosemount, Minn.*

Anne Lips, *Orono, Minn.*

Joohee Park, *Madison, Wis.*

ΔMeggie Ranheim, *Eagan, Minn.*

•Joseph Sferra, *Toledo, Ohio*

+ΔChristopher Sherwood-Gabrielson,  
*Scandia, Minn.*

Hanna Terwilliger, *Eau Claire, Wis.*

Nicholas Wilson, *Apple Valley, Minn.*

### Bass Clarinet

†ΔNoah Anderson, *Chanhausen, Minn.*

Allison Brumfield, *Tullahoma, Tenn.*

Kayla Frederickson, *Monterey, Calif.*

Kate Fridley, *Apple Valley, Minn.*

### Contralto Clarinet

Jenny Mohn, *Eden Prairie, Minn.*

### Contrabass Clarinet

\*Ben Binder, *Roseville, Minn.*

### Bassoon

ΔAnne Daily, *Anamosa, Iowa*

†\*Joshua John, *Beaverton, Ore.*

ΔChloe Mais, *Peabody, Kan.*

▼ΔMatthew West, *Bloomington, Ill.*

### Alto Saxophone

Jenni Berg, *Eden Prairie, Minn.*

\*†Melanie Brooks, *Waseca, Minn.*

Kurt Hattenberger, *Lindstrom, Minn.*

ΔDaniel Haywood, *Woodbury, Minn.*

Kayla Peterson, *Phoenix, Ariz.*

### Tenor Saxophone

Zachary Sander, *Rochester, Minn.*

### Baritone Saxophone

◇Zachariah Easty, *Oak Park, Ill.*

### Cornet/Trumpet

Nathan Bishop, *Westlake, Ohio*

ΔJoshua Castillo, *Lakeville, Minn.*

ΔJeff Fuhrer, *Boxborough, Mass.*

Thomas Hadley, *Rochester, Minn.*

Neil Hulbert, *Tacoma, Wash.*

Kevin Huseth, *Plymouth, Minn.*

†\*Garrett Klein, *Port Orchard, Wash.*

Erin Meyer, *West Des Moines, Iowa*

Tim McCarthy, *Brush Prairie, Wash.*

Matt Nelsen, *Cottage Grove, Minn.*

Anda Tanaka, *Ames, Iowa*

### Horn

ΔZachary Erickson, *Anoka, Minn.*

Amy Glasow, *Shoreview, Minn.*

Jordan Kling, *Ashland, Ore.*

Melanie Paulsen, *Center Junction, Iowa*

ΔJames Peterman, *Lino Lakes, Minn.*

Molly Raben, *Kenosha, Wis.*

Kira Seidel, *Minneapolis, Minn.*

†\*ΔAndrew Watt, *St. Paul, Minn.*

### Trombone

Jesse Brault, *Westby, Wis.*

ΔMicah Buuck, *Edina, Minn.*

†Cole Stiegler, *Plymouth, Minn.*

†\*Katie Truax, *Waukesha, Wis.*

Matt Thompson, *Edina, Minn.*

### Bass Trombone

Francis Maginn, *Austin, Texas*

Robinson Schulze, *Santa Monica, Calif.*

### Euphonium

Eric Choate, *Glendale, Ariz.*

Paul Davis, *St. Louis, Mo.*

†\*Christopher Leslie, *Cincinnati, Ohio*

Kimberly Moren, *North St. Paul, Minn.*

### Tuba

Erick Carlsted, *Howard Lake, Minn.*

ΔRobert Eisinger, *Wheaton, Ill.*

†\*ΔWes Olson, *Minnetonka, Minn.*

John Vranich, *New Ulm, Minn.*

### String Bass

\*ΔBenjamin Van Howe, *Marquette, Mich.*

### Piano

Andrew Belsaas, *Rapid City, S.D.*

Emily Vomacka, *Kandiyohi, Minn.*

### Harp

Elizabeth Crofton, *Paradise Valley, Ariz.*

### Percussion

Andrew Belsaas, *Rapid City, S.D.*

Tommy Dolan, *Edina, Minn.*

Madeline Giordana, *Hudson, Wis.*

†\*ΔEri Isomura, *Lauderdale, Minn.*

Josh Napravnik, *Arlington Heights, Ill.*

Alex Van Rysselberghe, *Lake Oswego, Ore.*

Emily Vomacka, *Kandiyohi, Minn.*

➤ English Horn

⤴ Soprano Saxophone

▼ Contrabassoon

---

† Principal/Co-principal

\* Section Leader

• Officer

+ Librarian

◇ Manager

Δ Miles Johnson Endowment  
Scholarship Recipient

ST. OLAF DEPARTMENT OF MUSIC

Alison Feldt, *chair*

Andrew Hisey, *vice chair*

MUSIC ADMISSIONS

Mary Hakes, *coordinator*

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, *manager*

Terra Widdifield, *assistant manager*

Kevin Stocks, *marketing specialist*

Mary Davis, *performance librarian/*

*mechanical rights administrator*

Miranda Bryan, *assistant to music*  
*organizations*

Tim Wells, *administrative assistant*

Phone: (507) 786-3179

Fax: (507) 786-3527

[www.stolaf.edu/depts/music](http://www.stolaf.edu/depts/music)

# MINNESOTA SYMPHONIC WINDS

## TIMOTHY MAHR, CONDUCTOR

---

### Flute/Piccolo

Leslie Pietila - Self-employed

### Flute

Lucy Arnesen - ELL Teacher  
Janet Dietrich - Investment Manager  
Heather Elliott - Artist/Homemaker  
Diane Hallberg - Band Director  
Diane Larson - Preschool Teacher  
Jodi Matson - Homemaker  
Nancy Miller - Medical Researcher  
Sara Mize - Psychologist/Sex Therapist  
Laurie Peterman - Educator  
Annette Ranheim - Program Manager  
Roxanne Seidel - Music Educator  
Sue Woodhall - Banker

### Oboe

Kristen Cooper - College Counselor  
Annelies Lijesen - Purchasing Manager

### Bassoon

Andy Erickson - Band Director  
Rebecca Westermeyer - Foundation Senior Associate

### E-flat Clarinet

Jennifer Shea - Band Director

### Clarinet

Jennifer Albright - Data Analyst  
Jan Anderson - Teacher (Retired)  
Randy Betcher - Commodities Trader  
Peggy Chun - Social Worker/Landlord  
Tracy Finks - Software Engineer  
Rose Kennealy Karas - Music Educator  
Chelsea Kimpton - Closing Officer  
Javan Larson - Music Educator - Retired  
Pamela Nordmark - Music Teacher  
Mary Helen O'Hare - Teacher  
Carrie Rickheim - Homemaker  
Lisa Rickman - Band Director  
Susan Rolling - College Instructor  
Gail Torgerson - Teacher  
Lynn Weist - Regulatory Affairs Specialist  
Jill Westermeyer - Band Director  
Tammy Widman - Music Teacher  
Rachel Wright - At Home Mom

### Bass Clarinet

Tracy Dungan - Domestic Administrator  
David Fink - Consultant - Project Management  
Becky Odland - Volunteer  
Ann Sahly - Senior Editor

### Contralto Clarinet

Alicia Reuter - Archivist

### Soprano Saxophone

Paul Rippe - Printing

### Alto Saxophone

Paul Rippe - Printing  
Aaron Sackett - University Professor  
Steve Schmitz - Band Director

### Tenor Saxophone

Brett Kahnert - Financial Rep

### Baritone Saxophone

Chris Gumz - Band Director

### Trumpet/Cornet

Dick Hilden - Electrical Engineer  
John Lace - Band Director  
David McGill - Teacher  
Chuck Meyer - Physician  
Kristine Nelson - Paralegal  
David Rickheim - Physical Therapist  
Michael Rickman - Computer Programmer  
Erick Ries - Attorney / Realtor  
Jeff Seidel - Investment Banker  
Don Sudduth - Technical Architect  
William Webb - Band Director  
Chris Westermeyer - Actuary

### Horn

Claude Benson - Manufacturing Engineer  
Tana Christenson - Band Director  
Jan Gambaiani - Medical Transcriptionist  
Grace Johnson - Registered Nurse  
Amanda Kremer - Band Director  
Claire Larson - Band Director  
Ken Lovely - Information Technology  
Laura Narhi - Development Associate  
Claire Nelson - Nurse-Midwife  
Candice Sikel - Stay-at-Home Mom

### Trombone

Rhonda Frankenfeld - Financial Analyst  
Jeffrey R Johnson - Air Traffic Controller  
Ryan Johnson - Treasurer  
Brian Lukkasson - Music Educator  
Matt Marsolek - Music Educator  
Gary Nelson - Energy Consultant  
Jeff Nesler - Global Services  
Jeff Ruhnke - Band Director  
Julie Wrase - Attorney

### Baritone/Euphonium

Jim Blood - Management Information Specialist  
Gregg Isaacson - Attorney  
Dave Peterson - Teacher

### Tuba

Kelsey Brown - Structural Engineer  
Donald Chalfy - Photographer/Freelance Musician  
Phillip Richardson - Teacher  
Jerry Van Cleave - Attorney

### String Bass

Carissa Koerner - Accountant

### Percussion

Eric Christenson - Band Director  
Eric Dungan - Software Architect  
D J Erickson - College-prep Coach  
Sara Heimsoth - Music Educator  
John E Ranheim - Residential Builder/Remodeller  
Dennis Svendsen - Technology Trainer  
Sonja Van Guilder - Artist/Special Education Assistant

### Keyboard

Lisa Rickman - Band Director