



THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON • CONDUCTOR

Fall Tour 2011



A PASSION FOR *Performing*

ST. OLAF ORCHESTRA CONDUCTOR
STEVEN AMUNDSON LEADS HIS
STUDENT MUSICIANS WITH HUMOR
AND GRACE, INSPIRING THEM TO
FIND THE JOY IN MAKING MUSIC



FOR STEVEN AMUNDSON, LEADING THE ST. OLAF ORCHESTRA HAS ALWAYS BEEN ABOUT MORE THAN INSTRUCTING STUDENTS ON THE TECHNICAL ASPECTS OF PLAYING — IT'S ABOUT CREATING A COMMUNITY OF MUSICIANS WHO PLAY WITH PASSION AND VERVE.

It's why he continually reminds the young musicians he works with to "own the music." Those three words, which have become something of a mantra for the orchestra during the 30 years Amundson has served as conductor, signify the responsibility and rewards that come with being just one part of such a high-caliber ensemble.

"Over the years, it's become clear that the better job we do in fostering this orchestral community, the better we'll play," Amundson says. "We'll also do a better job connecting with our audiences because it will be obvious that we enjoy making music together."

And at the heart of creating that orchestral community is Amundson himself. As he encourages his students to invest themselves in the music and come together to perform at the highest level, he also makes a concerted effort to connect with them beyond the rehearsal room and ensure that playing in the orchestra still means having fun.

“While his conducting brilliance has brought the orchestra to its position of national prominence, it is his integrity and compassion that have fostered the orchestra’s unique quality of camaraderie,” says St. Olaf Orchestra Manager Terra Widdifield ’95, who played harp in the ensemble while a student. “His investment in students’ personal and artistic growth sets a tone of excellence that permeates every aspect of the organization.”

CONTINUING EXCELLENCE

Although the St. Olaf Orchestra achieved a strong reputation for excellence before Amundson took up the baton in 1981, he has helped shine an international light on the ensemble through its expanding domestic and international tours and appearances at regional, national, and international music festivals. In addition to completing a highly successful tour of Norway with the St. Olaf Band and St. Olaf Choir in 2005 and a tour of Spain in 2008, he has led the St. Olaf Orchestra in numerous performances across the United States and Europe. This coming May, the orchestra will tour China.

Yet Amundson has long realized that teaching — instilling or encouraging a passion for the music — is the most important aspect of his job. He has received numerous awards for outstanding music instruction, including the Carlo A. Sperati Award from Luther College and the Minnesota Orchestra Educator of the Year award from the Minnesota Music Educators Association.

“Over time it became less about achieving recognition and more about the joy of making music together,” he explains. “The orchestra has become more appreciated for the quality of our performances over the years, but I believe this is a byproduct of a musical mission rather than a quest for the renown.”

YOUTHFUL TALENT

Despite his relative youth when he joined the St. Olaf faculty at age 25, Amundson had a lifetime of experience to prepare him for leading a top college

“We are blessed with students who possess remarkable musical talents, curious minds, and generous spirits. They are a great gift to me personally and, ultimately, to their audiences.”

— STEVEN AMUNDSON

ensemble. The fifth child in a musical family, he started piano lessons at age 4. He went on to learn trumpet, euphonium, and trombone, and he studied viola for several years.

Amundson knew he had found his calling when he entered the music department at Luther College as an undergraduate. “I just soaked it up,” he says. During Amundson’s junior year, Luther Professor of Music Bob Getchell noted and encouraged his student’s conducting skill. “That was a turning point,” Amundson says. As a senior, he became the college’s jazz ensemble director, which helped him hone his leadership skills.

Amundson went on to earn his master’s degree in orchestral conducting from Northwestern University. He continued his studies at the University of Virginia and the Aspen Music School, as well as at the Mozarteum in Salzburg, Austria, where he won the coveted Hans Häring conducting prize in the international competition sponsored by Austrian National Radio. He held conducting positions at the University of Virginia and Tacoma Community College and was music director of the Tacoma Youth Symphony before coming to St. Olaf.

AN ENERGETIC APPROACH

Three decades after joining the St. Olaf Music Department, Amundson is still conducting the orchestra with the fervor and energy he first brought to the podium.



“A wonderful juxtaposition of focus and fun” is how Widdifield describes the character of the orchestra, and Amundson is just as much a part of this as the young adults he conducts.

Amundson values the experience of collaborating with young musicians and appreciates the excitement of working with students who are discovering an orchestral piece for the first time, students who haven’t been jaded by a “relentless routine” that can tire even the most devoted professionals.

“My students are the main catalyst for my inspiration,” he says. “I see their enthusiasm and intensity, their strong desire to get it right and create something great and memorable. It’s infectious.”

Because Amundson’s job demands a strong presence on campus, he maintains a lot of contact with students. He is often found chatting with students before and after rehearsals, student recitals, and at receptions. “It’s great to get to know the person behind the instrument. My students are all unique individuals, endowed with gifts and interests that go far beyond their musical talents, and there is no question that I’ll do a better job leading them if I understand what makes them tick,” Amundson says. “I want them to know that they share equally in this orchestral endeavor, and that our success depends on each member’s commitment and contribution.”

BEYOND ST. OLAF

Although conducting his beloved St. Olaf Orchestra remains Amundson’s top priority, the Wisconsin native has amassed an impressive career outside St. Olaf as well.

He is founding conductor of the Twin Cities-based Metropolitan Symphony, which he led for five years. He served as music director and conductor of the Bloomington (Minnesota) Symphony from 1984 to 1997. He also has held posts on the conducting faculty for the Interlochen Arts Camp and the Lutheran Summer Music Program, and has served as guest conductor for many all-state orchestra festivals throughout the United States, most recently in Illinois and Nevada. In the coming year he is scheduled to conduct the New Jersey, Texas, and Tennessee all-state orchestras. Amundson also has enjoyed guest conducting several of Minnesota’s professional ensembles, including the Duluth-Superior Symphony Orchestra, the Fargo-Moorhead Symphony, and the Saint Paul Chamber Orchestra.

Amundson is an active composer and arranger. His works are published by Lauren Keiser Music and the Neil A. Kjos Music Co. Most of his orchestral compositions are distributed

by Tempo Music Resource.

His orchestral works have been featured in more than 450 performances by university, civic, and professional orchestras, including the Atlanta, Cincinnati, Colorado, Columbus, Detroit, Dallas, Houston, Jacksonville, Kansas City, New Mexico, Oregon, San Diego, Utah, Virginia, and, in Canada, the Toronto and Edmonton Symphonies. His works have also been performed in the U.K. by the Royal Liverpool Philharmonic, the BBC Symphony Orchestra, and the Halle Concerts Society.

Amundson began composing in 1995, when he wrote *Angels’ Dance* in honor of his father, who had recently died. Since its premiere at the St. Olaf Christmas Festival, it has received more than 100 performances, including several by the Chicago Symphony Orchestra.

He has enjoyed success for many other works as well. Taiwan’s Evergreen Symphony Orchestra commissioned Amundson to compose two works, including *Longing for Your Return*, which is featured on their *Symphonic Serendipity at Esplanade* DVD. The St. Olaf Orchestra premiered his newest work, *Rejoice*, at the 2009 St. Olaf Christmas Festival.

FAMILY FIRST

Although conducting, teaching, composing, and the St. Olaf community are extremely important to Amundson, his family remains his greatest passion. His wife, Jane Amundson, is a math teacher and cellist. They have two children: Beret, 19, is a first-year student at St. Olaf; Karl, 16, is a junior in high school.

“My musical activities are richer and wider because of the wonderful life I have with Jane and the kids,” Amundson says. “I’m also blessed with gifted faculty colleagues who fully support my work with the orchestra.”

Always seeking to communicate music as “a reflection of our humanity,” he aims to keep his students focused on the joy of making music and the essential purpose that it serves.

“The great conductors communicate certain intangibles that make people leave the concert hall with a sense that they have been moved and transformed in some way,” says Amundson. “It’s always my goal to strive for that mountaintop, pinnacle experience. My students and I know when those special moments have come and gone, and we never forget them.” 🐉



Steven Amundson conducts the St. Olaf Orchestra featuring soloist Martin Hodel, St. Olaf associate professor of music, during the ensemble’s summer 2008 tour through Spain.

THE ST. OLAF ORCHESTRA 2011-12

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD '95, MANAGER

VIOLIN

- † Taryn Arbeiter, *Rapid City, S.D.*
French/political science
- Jenny Asparro, *Lake Oswego, Ore.*
music/biology
- Katelyn Berg, *Fircrest, Wash.*
music/French/psychology
- Greta Bauer, *Minneapolis, Minn.*
music/chemistry
- Lars Berggren, *Lindsborg, Kan.*
music
- Madeline Brumback, *Blacksburg, Va.*
music performance/mathematics
- Seiji Cataldo, *Saint Paul, Minn.*
music performance
- Lindsie Katz, *Boulder, Colo.*
music performance
- Olivia Krueger, *Omaha, Neb.*
music education
- Lauren Kurtz, *Mankato, Minn.*
biology/religion
- †† Laurel Lynch, *Fairbanks, Alaska*
biology
- Catherine Monson, *Austin, Minn.*
religion/ancient studies
- Emily Mullaney, *Gilbert, Iowa*
music performance
- Amanda Secor, *Fort Dodge, Iowa*
music
- Arthur Sletten, *Osceola, Wis.*
chemistry
- Karen Van Acker, *Saint Charles, Ill.*
music

VIOLIN II

- Sarah Aune, *Middleton, Wis.*
biology
- Jared Brown, *Oak Park, Calif.*
music/physics
- ~**Janelle East, *Spicer, Minn.*
environmental studies
- Elizabeth Fairfield, *DeKalb, Ill.*
music
- McKinley Green, *Butler, Ohio*
English
- Becca Hanson, *Minnetonka, Minn.*
economics/psychology
- ** Ellen Hartford, *Stow, Mass.*
music education
- Jonathan Henn, *Plymouth, Minn.*
biology
- Stephen Lee, *Delran, N.J.*
music/computer science
- Sarah Marti, *Prior Lake, Minn.*
music
- Jonathon Peterson, *Grand Forks, N.D.*
music
- Megan Peterson, *Grand Forks, N.D.*
music
- Colleen Schaeffe, *Anoka, Minn.*
music education
- Hannah Sorrells, *Weaverville, N.C.*
music performance
- Sonja Wermager, *Northfield, Minn.*
music/history
- Katherine Wilhelm, *Barrington, R.I.*
history

VIOLA

- Beret Amundson, *Northfield, Minn.*
biology/Spanish
- * Julie Asparro, *Lake Oswego, Ore.*
music/English
- Chloe Elzey, *Menasha, Wis.*
music/psychology
- Abi Enockson, *Fargo, N.D.*
music
- Claire Folts, *Hershey, Pa.*
music/religion
- Dayna Jondal, *Austin, Minn.*
mathematics/philosophy
- Britt Nance Letcher, *West Lafayette, Ind.*
music
- ** Laura Menard, *Lexington, Ky.*
music
- Anna Nelson, *Waukesha, Wis.*
music theory/composition
- Julia Ortner, *Bloomington, Minn.*
English
- Hannah Stallkamp, *Gilbert, Ariz.*
biology
- Joshua Wareham, *West Saint Paul, Minn.*
music

CELLO

- Lydia Bundy, *Azusa, Calif.*
music/Russian
- Katherine Canon, *Madison, Wis.*
music/Spanish
- * Amy Chatelaine, *Owatonna, Minn.*
biology
- Bjorn Hovland, *Iowa City, Iowa*
economics
- Omar Macias, *Plymouth, Minn.*
music
- Keegan O'Donald, *Greenville, Mich.*
music performance
- Aisha Ragheb, *East Moline, Ill.*
music/film studies
- Jacqueline Scott, *Plymouth, Minn.*
English/studio art
- ** Audrey Slote, *Meadville, Pa.*
music performance
- Rachel Wiers, *Cincinnati, Ohio*
history/multicultural studies
- Laura Zimmermann, *Racine, Wis.*
nursing

BASS

- ** Evan Anderson, *Golden, Colo.*
chemistry/mathematics
- Grant Gordon, *Katy, Texas*
Asian Studies/English
- Peder Garnaas-Halvorson, *St. Paul, Minn.*
psychology
- * Daniel Meyers, *Waverly, Iowa*
music performance
- Andy Nail, *Bloomington, Minn.*
philosophy
- Henry Ramsey, *Bellevue, Wash.*
physics
- Kara Lynn Sajeske, *Elmhurst, Ill.*
studio art

FLUTE

- Tirzah Blair, *Jefferson, Wis.*
music performance
- Sonia Funkenbusch, *Hudson, Wis.*
chemistry/religion
- ** Megan Makeever, *Bozeman, Mont.*
music performance
- Molly Schull, *Hayward, Wis.*
exercise science

PICCOLO

- Molly Schull, *Hayward, Wis.*
exercise science

OBOE

- ◆**Rosanna Egge, *Lincoln, Neb.*
music performance
- Hannah Femling, *Vancouver, Wash.*
music performance
- ◆ Mariah Johnston, *Minnetonka, Minn.*
music

E-FLAT CLARINET

- Sara Baumbauer, *Bozeman, Mont.*
music education

CLARINET

- ** Sara Baumbauer, *Bozeman, Mont.*
music education
- Clara Jung, *Rosemount, Minn.*
religion/sociology/anthropology/
family studies
- ** Anne Lips, *Orono, Minn.*
biology

BASS CLARINET

- Allison Brumfield, *Tullahoma, Tenn.*
mathematics

BASSOON

- ▲ Anne Daily, *Anamosa, Iowa*
environmental studies
- ** Josh John, *Beaverton, Ore.*
music performance
- Conor Mackey, *St. Charles, Ill.*
music theory/composition

HORN

- Nicole Danielson, *Watertown, Minn.*
music/biology
- ** Jordan Kling, *Ashland, Ore.*
English/French
- Ellan Krubsack, *Maple Grove, Minn.*
math/english
- Jim Peterman, *Lino Lakes, Minn.*
music education
- Kira Seidel, *Minneapolis, Minn.*
music performance

TRUMPET

- Nathan Bishop, *Westlake, Ohio*
mathematics/studio art
- Gregory Dean, *Apple Valley, Minn.*
sociology/anthropology
- Neil Hulbert, *Tacoma, Wash.*
music performance
- ** Tim McCarthy, *Brush Prairie, Wash.*
music performance

TROMBONE

- Jesse Brault, *Westby, Wis.*
music theory/composition
- ** Zach Gingerich, *Conway, Ark.*
music/French
- ** Benjamin Sink, *Manchester, N.H.*
religion

BASS TROMBONE

- Robinson Schulze, *Santa Monica, Calif.*
music performance

TUBA

- Lucas Sletten, *Osceola, Wis.*
physics

PERCUSSION

- Andrew Belsaas, *Rapid City, S.D.*
music education
- Thomas Dolan, *Edina, Minn.*
biology
- Madeline Giordana, *Hudson, Wis.*
mathematics
- Neil Gleason, *Buffalo, Minn.*
undecided
- ** Alex Van Rysselberghe, *Lake Oswego, Ore.*
music performance

HARP

- Kelsey Fleming, *Austin, Minn.*
music

OFFICERS:

- President: Ellen Hartford
Vice President: Amy Chatelaine
Secretary/Treasurer: Zach Gingerich
Sophomore Rep: Daniel Meyers
Student Manager: Lauren Kurtz

- †† Concertmaster
† Assistant Concertmaster
** Principal/Co-principal
* Assistant Principal
~ Librarian
◆ English Horn
▲ Contrabassoon

ST. OLAF DEPARTMENT OF MUSIC

- Alison Feldt, *chair*
Kent McWilliams, *vice-chair*

OFFICE OF MUSIC ORGANIZATIONS

- B.J. Johnson, *manager*
Terra Widdifield, *assistant manager*
Kevin Stocks, *marketing specialist*
Christine Hanson, *assistant to music organizations*
Tim Wells, *administrative assistant*
Mary Davis, *performance librarian/mechanical rights administrator*
Mary Hakes, *music admissions coordinator*

ST. OLAF ORCHESTRA

Fall Tour 2011

· PROGRAM ·

ROMAN CARNIVAL OVERTURE, OP. 9
Hector Berlioz (1803-69)

· · ·

HYPERBOREA (2011)
Matthew Peterson '06 (b. 1984)

· · ·

*VIOLIN CONCERTO IN E MINOR, OP. 74
Felix Mendelssohn (1809-47)

III. *Allegretto non troppo – Allegro molto vivace*

EMILY MULLANEY '13 • VIOLIN

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*VIOLIN CONCERTO IN D MAJOR, OP. 77
Johannes Brahms (1833-97)

III. *Allegro giocoso, ma non troppo vivace*

GRETA BAUER '13 • VIOLIN

**The Mendelssohn and Brahms selections
will alternate throughout the tour.*

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Intermission

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SYMPHONY NO. 5 IN D MINOR, OP. 47
Dmitri Shostakovich (1906-75)

I. *Moderato*

II. *Allegretto*

III. *Largo*

IV. *Allegro non troppo*

Fall Tour 2011

• PROGRAM •

ROMAN CARNIVAL OVERTURE, OP. 9

Hector Berlioz (1803–69)

Not only was Hector Berlioz an accomplished 19th-century composer, he was also a prolific writer and one of his generation's greatest conductors. Born in 1803 in La Cote-Saint-Andre, France, Berlioz was not a child prodigy like many of his contemporaries and did not begin musical training until he took lessons in guitar and flute at the age of 12. Throughout much of his adolescence, Berlioz taught himself music through textbooks. His father did not approve of his music career, and in 1821 sent him to a university in Paris to study medicine. While in Paris, Berlioz began to cultivate his love for music. He frequented operas, orchestra concerts, and spent hours at the Paris Conservatoire Library copying scores and studying music. In 1822, to his family's dismay, Berlioz devoted himself to the pursuit of music, embracing the ideals of the Romantic movement.

In 1834 Berlioz composed his opera *Benvenuto Cellini*. This technically challenging opera was not received well at its premiere and is rarely performed today. In order to preserve some of the music from the failed opera, Berlioz compiled themes from the work into an independent orchestral piece: the *Roman Carnival Overture*. The overture's name is derived from a vivid portrayal of the Mardi Gras celebration. The piece uses two main themes from the opera. The love duet is the first, presented by the English horn after a short, boisterous introduction. As the strings play the theme in a canon, the percussion and brass provide a brilliantly orchestrated, rhythmic backdrop. The second of the opera's main themes is an exuberant Italian folk dance in 6/8 time called a *saltarello*. Later, the love theme is embedded into the dance, and the work soon builds to a frenzied climax. Berlioz conducted the overture's premiere in February 1844. The audience responded enthusiastically, and it remains one of his most popular pieces to date.

HYPERBOREA (2011)

Matthew Peterson '06 (b. 1984)

Matthew Peterson writes music for concerts and the stage. A composer of “considerable imagination and individuality” (*Houston Chronicle*), Peterson writes music that is “fresh and passionate ... beautiful, challenging” (BBC Berkshire). It is also diverse, ranging from songs of criminals and outcasts to modern settings of sacred texts to stunning orchestral soundscapes.

Peterson has received commissions from musicians and ensembles in the United States, England, and Sweden, and 50 of his works have been performed across North America and Europe. His broad output includes two chamber operas and six orchestral scores; choral works; pieces for soloists, chamber ensembles, and electronic media; and post-rock songs for his band in Sweden. In addition to a Fulbright fellowship, he has received prestigious awards from BMI, ASCAP, Opera Vista, Indiana University, the Boston Choral Ensemble, the National Opera Association, VocalEssence, and Chanticleer. The chamber opera he composed with librettist Jason Zencka, titled *Voir Dire*, will be premiered by Opera Vista in Houston, Texas, in March 2012.

“It is obviously unfair to compare this orchestra with the established and professional. But it is fully possible.”

— FROM A REVIEW IN THE NORWEGIAN NEWSPAPER VÅRT LAND
DURING THE ORCHESTRA'S TOUR OF NORWAY IN 2005

Fall Tour 2011

• PROGRAM •

An associate instructor in composition at Indiana University Jacobs School of Music, where he teaches music notation and composition, Peterson has studied composition at the Gotland tonsättarskola (Visby, Sweden), Indiana University Jacobs School of Music, and St. Olaf College, and has also served on the faculty of the Gotland tonsättarskola.

Peterson provides the following notes about *Hyperborea*:

Hyperborea is inspired by a poem by the ancient Greek poet Pindar, from his 10th Pythian Ode:

*Never the muse is absent
from their ways: lyres clash and flutes cry
and everywhere maiden choruses whirling.
Neither disease nor bitter old age is mixed
in their sacred blood: far from labor and battle they live.
... But whatsoever splendors we mortals may reach,
... neither by ship nor on foot would you find
the marvelous road to Hyperborea.*

The ancient Greeks believed that a blessed realm, Hyperborea, existed in the Far North, above the reach of the north wind.

One summer night in July 2010, I was watching the sky darken over the lake Skedviken. The sun never set to the north, and a pink glow remained on the horizon all night. Seeing that glow inspired thoughts of the imaginary Hyperborea.

It is said mortals can't reach the land where there is no suffering. But what if we briefly glimpsed that shore, and saw that it does exist?

Hyperborea is a musical and spiritual journey inspired by the horizons of the far North, especially the sea and sky of my home near Sweden's Baltic coast.

“These young United States performers presented perfectly balanced sounds, an impeccable rhythm, and a musical discipline that could be envied by any symphonic orchestra of our country.”

— FROM A SPANISH REVIEW IN MÚSICA EN ALCALÁ
AFTER THE ORCHESTRA PERFORMED AT THE
UNIVERSIDAD DE ALCALÁ DE HENARES NEAR MADRID IN 2008

Fall Tour 2011

• PROGRAM •

*VIOLIN CONCERTO IN E MINOR, OP. 74
III. Allegretto non troppo – Allegro molto vivace

Felix Mendelssohn (1809–47)

EMILY MULLANEY '13 • VIOLIN

Born into a wealthy and prominent Hamburg family in 1809, Felix Mendelssohn began his musical training at age 7. By the time he was 9, he had given his first public concert and frequently performed his own compositions for audiences of German intellectuals. In 1836 the composer was appointed director of the Leipzig Gewandhaus Orchestra, choosing his close friend Ferdinand David as concertmaster. The relationship between the two strongly influenced the composition of Mendelssohn's Violin Concerto. In 1838 Mendelssohn wrote to his friend, "I should like to write a violin concerto for you ... One in E minor runs through my head, the beginning of which gives me no peace." Six years later David premiered the piece, receiving acclaim from both critics and audiences. The work is frequently performed and has become widely popular, earning a permanent place in the violin repertoire.

The third movement opens with a lyrical introduction, built on the dominant key of B major. The allegro proper begins as the horns, trumpets, and timpani join in a fanfare. Eight measures later the solo violin introduces the main theme in E major. Sparkling with energy and brilliance, the soloist playfully navigates virtuosic scales and arpeggios. The full orchestra introduces the second theme, featuring a sturdy dotted rhythm followed by a variation of the first theme. A short development section begins with a statement of the main theme in counterpoint with a sweeping lyrical tune in strings. All themes return, and the movement ends with a strong affirmation of the tonic key as the solo violin joins the full orchestra in a short, robust coda.

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*VIOLIN CONCERTO IN D MAJOR, OP. 77
III. Allegro giocoso, ma non troppo vivace

Johannes Brahms (1833–97)

GRETA BAUER '13 • VIOLIN

Johannes Brahms composed his Violin Concerto in 1878, but the inspiration for the work goes back to the composer's earlier years. In 1853, 20-year-old Brahms met Hungarian violinist Eduard Remenyi while accompanying him on the piano. Remenyi taught Brahms about not only the violin, but also the gypsy style. More importantly, however, Remenyi introduced the young composer to 19th-century violin virtuoso Joseph Joachim. In 1878, when Brahms began work on his concerto, he turned to Joachim for advice on the violin part's technical aspects. Even though Brahms ignored many of the suggestions, he dedicated the work to Joachim and joined him on the podium for the work's premiere.

The tempo marking for the third movement gives some insight to the piece's character: "Allegro giocoso, ma non troppo vivace" — a joking allegro, but not too lively. The piece bursts with excitement, propelled by an energetic orchestral accompaniment and a relentlessly demanding solo violin part. The soloist traverses sections of laborious double-stops, broken chords, and rapid scale passages. This technical flare contributes to the piece's gypsy tone. The movement is an adapted rondo form; the main theme reappears throughout the movement, separated by contrasting sections. Near the end, the music whimpers away before three powerful chords punctuate the concerto's triumphant conclusion.

**The Mendelssohn and Brahms selections will alternate throughout the tour.*

Fall Tour 2011

• PROGRAM •

Intermission

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SYMPHONY NO. 5 IN D MINOR, OP. 47

Dmitri Shostakovich (1906–75)

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

Dmitri Shostakovich's Fifth Symphony represents a violent and powerful clash between a stifling political system and ardent artistic expression. In 1936 Shostakovich premiered his opera *Lady Macbeth of Mtsensk*, initially earning praise from both audiences and critics. However, Joseph Stalin attended a performance and described the work as "raucous, screeching, ugly." This reaction, coupled with an attacking critique of the opera titled "Muddle Instead of Music," led to Shostakovich's fall from official favor. Almost overnight, nearly every political association turned against the once-popular composer. Even critics who had praised the opera were forced to retract their accolades, saying they initially "failed to detect the shortcomings of *Lady Macbeth*." Shostakovich knew how much his future depended on the approval of the Soviet regime. If he didn't conform, he could "disappear" like so many other artists, exiled to Siberia or even executed. Fully aware of what was at stake, Shostakovich composed his Fifth Symphony, subtitled "A Soviet Artist's Reply to Just Criticism."

The first movement opens with the presentation of strong conflict and rigidity. The heavily dotted rhythms in the strings create a tense tone; oppression and human struggle are evident. The strenuous opening quickly descends to dreary repeated minor chords in lower strings. In rhythmic grouping of threes, these chords provide the accompaniment for an angular but beautiful lyric theme in first violins. Next, the piano and French horns begin to power a stern and austere section. The contrast between the strings' earlier melodic passages and the militaristic mood created by the brass and percussion reinforces the movement's general feeling of tension. Relief, however, comes shortly after, as the flute and horn join in a duet to repeat the second theme, this time in major instead of minor. The movement ends ambiguously with fragile ascending chromatic scales in the celesta.

The second movement is a light-hearted Scherzo, a lively dance in 3/4 time. Spirited themes are woven throughout the orchestra; solo E-flat clarinet and bassoons are chosen for comic effect. The orchestration, featuring glissandi in strings, blaring horns, and abrupt dynamic shifts, highlights the sudden changes in character.

The third movement is the emotional center of the work. In contrast with the eminently raucous brass in the previous two movements, Shostakovich scores only for strings and woodwinds. Further, he divides the violins into three sections, the violas in two, and the cellos in two. In doing so, he creates a choral feel; the divided parts emulate the harmonies of Eastern Orthodox choral music. The intense soul-searching quality of this movement had a profound and passionate effect on its first audiences; many wept at its premiere. The strings cry mournfully, perhaps as a requiem or a prayer for the thousands of men and women killed during Stalin's regime.

The fourth movement begins with a brisk march in the minor mode, challenging the audience to rise above human

suffering. Even though the finale seems upbeat, the happiness feels forced. The strings wail dissonantly on a pattern of running 16th notes beneath the trumpet’s celebratory melody, undermining the triumphant tone. The opening of the fourth movement climaxes when the strings expand into a broad and exultant melody. The music, if only momentarily, optimistically overcomes suffering. It diminishes quickly, however, into a slow, gentle section. Like the third movement, it connotes quiet reflection and reminiscence. Then, slowly and laboriously, the finale arrives in the key of D major. Strengthened by the power of the timpani and bass drum, the brass triumphantly announces the theme in an extended repetition of the D-major tonality.

Both critics and audiences lauded Shostakovich’s symphony. Soviet officials were glad to see that the composer had buckled under the pressure from the regime, praising the work for its progression from pessimism to optimism and its joyous finale. The piece found great success with audiences as well. The allusions to Russian Orthodox sacred music and the feeling of “forced happiness” resonated with Russian listeners. There was quite a lot of speculation as to whether or not Shostakovich was sincere in his musical apology to Soviet officials. The composer left no room for doubt, though, in a comment he made long after composing the work:

I think that it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat. It’s as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’

PROGRAM NOTES BY MCKINLEY GREEN ’13

• FALL TOUR 2011 SOLOISTS •



EMILY MULLANEY ’13 • VIOLIN

Emily Mullaney (left) is a violin performance major from Gilbert, Iowa. She began her violin studies at age 4, and enjoyed performing as soloist with the Central Iowa Symphony and Fort Dodge Symphony before coming to St. Olaf. She is now a third-year member of the St. Olaf Orchestra, and in her spare time enjoys ballet, chamber music, and cooking. After graduation, Mullaney plans to pursue a master’s degree in violin performance.

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GRETA BAUER ’13 • VIOLIN

A third-year violinist in the St. Olaf Orchestra studying both chemistry and music, Minneapolis native Greta Bauer (right) took up the violin at age 5. She played in the Greater Twin Cities Youth Symphonies’ Symphony Orchestra (earning concertmaster and soloist honors in its 2008–09 season) before coming to St. Olaf. Active as a liturgical musician within the Archdiocese of Saint Paul and Minneapolis, Bauer also enjoys participating in chamber music and spending time outdoors. She plans to attend medical school following graduation.

ST. OLAF COLLEGE
MUSIC DEPARTMENT FACULTY

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

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

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

Christopher Aspaas, (sem I) associate professor, choir, choral literature, conducting, voice; B.M., St. Olaf College; M.M., Michigan State University; Ph. D., Florida State University

Christopher Atzinger, (sem I) associate professor, piano, piano literature; B.M., University of Texas-Austin; M.M., University of Michigan; D.M.A., Peabody Institute

Linda Berger, (sem II) professor, music education; B.A., St. Olaf College; M.A., Ph.D., University of Minnesota

Kirsten Broberg, (sem I) visiting assistant professor, theory; B.A., Concordia College; M.A., University of Minnesota; D.M.A., Northwestern University

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

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

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

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

Kurt Claussen, (sem I) instructor*, saxophone, chamber music; B.A., St. Olaf College; M.M., University of Minnesota

Anna Clift, instructor*, cello; B.M., Indiana University; M.M., SUNY-Stonybrook

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

Tracey Engleman, instructor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., University of Minnesota

Alison Feldt, (sem I) department chair, associate professor, voice; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

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

Lori Folland, staff pianist*; B.M., Oberlin Conservatory; M.M., University of Michigan

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

David Hagedorn, artist-in-residence, jazz band, percussion, percussion methods, world music, aural skills; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Michael Hanawalt, (sem II) instructor*, choir, choral literature; B.M., St. Olaf College; M.M., Michigan State University; Ph.D., in progress, Florida State University.

Alice Hanson, professor, music history; B.A., Wells College; M.M., Ph.D., University of Illinois

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

Janis Hardy, associate professor, voice, lyric theater

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

Paul Hill, visiting instructor*, percussion; B.M., University of Wisconsin-Superior; M.M., University of Minnesota

Martin Hodel, associate professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music

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

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

John Jensen, staff pianist*, B.A., Occidental College; M.M., University of Southern California

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

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

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

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

Nancy Lee, (sem I) instructor*, music education; B.A., Luther College

Dana Maeda, instructor*, oboe, woodwind methods, chamber music, music education; B.M., St. Olaf College; M.A., St. Mary’s University

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

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

Connie Martin, instructor*, string bass; B.A., Whitworth College; M.M., University of Illinois

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

* part-time

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

James McKeel, professor, voice, lyric theater; B.M.E., Westminster College; M.M., University of Minnesota

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

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

Elinor Niemisto, instructor*, harp; B.M., M.M., University of Michigan

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

Paul Ousley, instructor*, string bass; B.M., University of Wisconsin-Eau Claire; M.M., Eastman School of Music

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

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

Jun Qian, assistant professor, clarinet, chamber music; B.M., Baylor University; B.M., Shanghai Conservatory; M.M., D.M.A., Eastman School of Music

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

Catherine Rodland, artist-in-residence, organ, theory; B.M., St. Olaf College; M.M., D.M.A., Eastman School of Music

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

Ina Selvelieva, visiting assistant professor, piano; B.P., State Conservatory of Music, Sofia, Bulgaria; M.M., Southern Illinois University; D.M.A., University of Wisconsin-Madison

Colette Sherman, (sem I), instructor*, music education; B.M., Alverno College; M.M., University of Illinois

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

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

Darrin Thomas, gospel choir*

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

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

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

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

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*

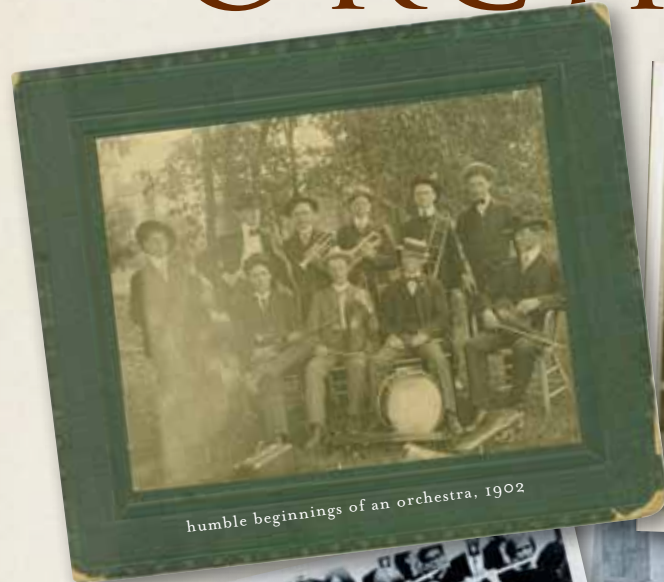
PRINCIPAL CHORAL ENSEMBLES
AND CONDUCTORS

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*

A brief history of THE ST. OLAF ORCHESTRA



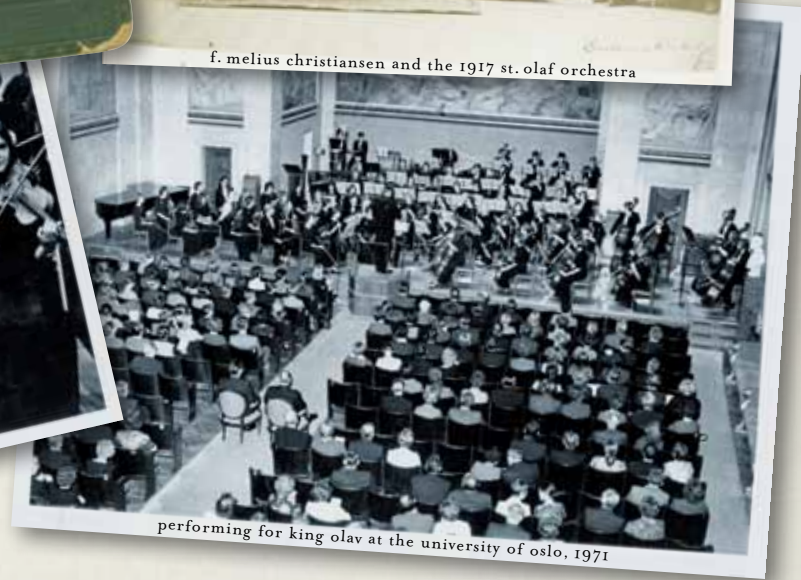
humble beginnings of an orchestra, 1902



f. melius christiansen and the 1917 st. olaf orchestra



the orchestra in concert, 1969



performing for king olav at the university of oslo, 1971

“YOU CANNOT MAKE A SYMPHONY ORCHESTRA ON A COLLEGE CAMPUS,” declared F. Melius Christiansen in 1906. The renowned founder of the St. Olaf Orchestra and St. Olaf Choir was referring to the reality, back then, that few string players came to college with formal training.

A little more than 100 years later, expectations for college and university orchestras have soared. And the St. Olaf Orchestra has exceeded them, becoming what Conductor Steven Amundson calls “a professional-level orchestra with a big heart.”

The 96-member ensemble has been featured at national and regional conventions, and *Time* magazine’s Richard Ostling has called it “one of the best college orchestras in the nation.” Author Garrison Keillor, host of the radio program *A Prairie Home Companion*, has compared the ensemble to the Chicago Symphony Orchestra.

“This imposing orchestra impressed us with its discipline and enthusiasm. The musicians provided fabulous solo performances, a balanced sound, and extraordinary rhythmic brilliance ... and mastered everything with compelling elegance and precision.”

— FROM A REVIEW FOLLOWING A PERFORMANCE AT THE INTERNATIONAL MUSIC FESTIVAL IN KOSICE, SLOVAKIA



steven amundson and the st. olaf orchestra in norway's 13th-century hamar cathedral ruins, 2005

GUIDED IN ITS EARLY DAYS by Christiansen, a European-trained violinist who emigrated from Norway, the St. Olaf Orchestra has long been an ensemble that is rich in international artistry and tradition. In the mid-1940s Conductor Donald Berglund and string teacher Beatrix Lien joined forces to lift the orchestra to heightened levels of proficiency. Lien, who also served as the orchestra’s concertmistress, was a skilled pedagogue, and Berglund supplemented the training she and others at the college provided by hiring members of the Minnesota Orchestra to support their efforts.

The St. Olaf Orchestra went on its first tour in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next few decades, the orchestra program grew and flourished, establishing a second orchestral group in 1975. This group, now called the Philharmonia, has developed into a fine symphony chiefly through the steadfast leadership of music faculty members Andrea Een, JoAnn Polley, and, more recently, Martin Hodel.

The St. Olaf Orchestra has been under the direction of Steven Amundson since 1981. The ensemble has become known for its enthusiasm and youthful passion while

striving for the highest professional standards. Under Amundson’s direction, the orchestra has pursued a more demanding repertoire featuring works rarely performed by undergraduate orchestras, such as Stravinsky’s *Rite of Spring*, Strauss’ *Don Juan* and Bartok’s *Concerto for Orchestra*. Although most members of the orchestra are pursuing careers in music, many of the students are majoring in other disciplines such as mathematics, chemistry, biology, religion, political science, art, and a variety of foreign languages.

The ensemble has toured throughout the United States, Scandinavia, and Europe. It has appeared in some of Europe’s finest concert halls and performed with some of the world’s most noted conductors and artists. Annual tours of the United States have taken the orchestra to prestigious concert halls, including Alice Tully Hall in New York City and Chicago’s Orchestra Hall.

The orchestra has received acclaim for its performances at regional and national music conventions and, in November of 2001, the orchestra was featured on *A Prairie Home Companion*. The ensemble also participates in the annual St. Olaf Christmas Festival, which is broadcast on PBS and public radio stations nationwide. 🎄

A Keillor Collaboration

This fall the St. Olaf Orchestra will be featured on
Garrison Keillor's *A Prairie Home Companion*



While most college students will be preparing for Thanksgiving break by adding extra notches to their belts or stretching for backyard football, members of the St. Olaf Orchestra will be tuning their instruments and tightening their bows to ready for an appearance on one of the nation's most iconic radio variety shows.

The St. Olaf Orchestra will be a featured guest on the November 19 broadcast of Garrison Keillor's *A Prairie Home Companion*. The show will be broadcast live from St. Olaf's Skoglund Center Auditorium, and the orchestra, joined by the St. Olaf Choir, will contribute music for the program.

The appearance will mark the third time the St. Olaf Orchestra has collaborated with Keillor, and the second time the ensemble has appeared on *A Prairie Home Companion*. The orchestra first worked with Keillor in the spring of 2001, when it was a featured guest during a concert titled "The Young Lutheran's Guide to the Orchestra." Keillor narrated the show and Philip Brunelle, founder and artistic director of the Twin Cities-based choral group VocalEssence, conducted the St. Olaf Orchestra.

Later that year the St. Olaf Orchestra again collaborated with Keillor, this time appearing as a featured guest on *A Prairie Home Companion*. The show was broadcast from St. Olaf College, which Keillor deadpanned acts as "a beacon to Norwegians and a bastion against the secular humanism

and higher tuition of Carleton College across town."

This live broadcast, recorded in November of 2001, featured performances by the St. Olaf Orchestra and St. Olaf Choir, as well as several other campus ensembles. St. Olaf's music was broadcast to an estimated three million listeners.

"The most impressive part of doing the show was watching Garrison share his stories — this time about St. Olaf's history, rather than Lake Wobegon," says St. Olaf Orchestra Conductor Steve Amundson. "He spoke with such fluidity and eloquence, all without any written notes. It was very impressive."

The St. Olaf Orchestra holds fond memories of performing with Keillor, and it is apparent that the feeling is mutual. "I don't expect this to happen again in this life, but hope for it in the next," Keillor said about working with the ensemble in 2001.

He also wrote in a letter to the orchestra: "The experience of working with all of you shines so brightly; it was one big happy afternoon

of collaboration with artists whose discipline and love of music is a big inspiration."

"Garrison and his colleagues are professionals of the highest rank, and it was a great honor to be able to share the stage with them," says Amundson. "The orchestra and I are really looking forward to joining them again for their upcoming Thanksgiving show." 🍂

TAKING THE MUSIC OF ST. OLAF to China

With one of the earliest musical scales in recorded history, Chinese music has retained its traditional heritage over the centuries while also developing contemporary forms. A well-known Confucian saying, "Music produces a kind of pleasure which human nature cannot do without," reflects the ongoing importance of music in Chinese culture.

This summer the St. Olaf Orchestra will become part of this rich history and tradition as it performs in some of the most prestigious and pristine concert halls of China. Members of the orchestra will visit a number of different provinces as they share their music and take in the sights, sounds, and emotions that China has to offer.

The orchestra will perform in professional concert halls including the famous Xi'an Concert Hall and the Henan Provincial Arts Center Concert Hall in Ghenghou, the latter of which will welcome the orchestra as esteemed guests of the provincial government.

For the orchestra's performance in Zhejiang University in Hangzhou, local hosts are already anticipating a sold-out crowd. In Shanghai, between visiting the Ming Dynasty Yuyuan Garden and exploring

the French Concession, students will present a shared program with Chinese students at Jiao Tong University, one of China's oldest and most prestigious universities.

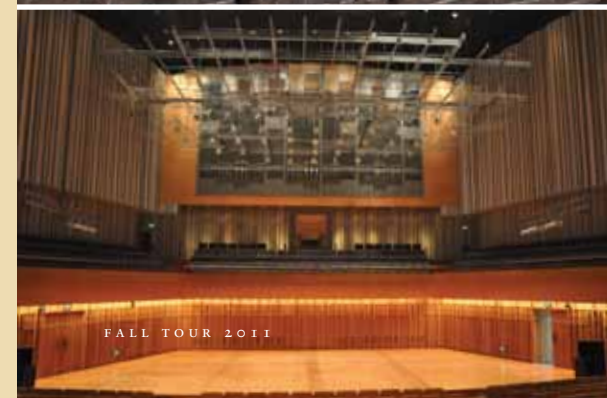
Beyond performances, students will explore a Buddhist monastery in Hangzhou, see the Terracotta Army outside Xi'an, visit the Longman Caves in Luoyang, and hike alongside waterfalls in the Yuntai Mountain Geological Park.

The St. Olaf Orchestra will end its China tour in Beijing, with visits to the Great Wall of China, Tiananmen Square, and the Forbidden City. The ensemble's final concert performance will be under the bright, internationally renowned lights of the Beijing Concert Hall.

This international tour is the latest installment in the St. Olaf Orchestra's history of sharing exquisite music around the globe. The orchestra has also performed in Scandinavia, Spain, and throughout Central and Eastern Europe. 🍂



Counterclockwise from top: the Great Wall of China, Xi'an Concert Hall, terra-cotta warriors, and the Forbidden City.



FUN & GAMES

PUT 96 STUDENTS ON A TOUR BUS FOR DAYS ON END, AND SOME INSIDE JOKES AND WACKY TRADITIONS ARE BOUND TO DEVELOP



St. Olaf Orchestra Conductor Steven Amundson (left) and St. Olaf Band Conductor Timothy Mahr cheer their teams during the Broken Bat softball game.

WITH A CENTURY-OLD HISTORY, the St. Olaf Orchestra has developed traditions that give it a deeply ingrained identity. Some traditions, like the ending of many concerts with *The Turtle Dove*, written in the early 1960s for the orchestra by G. Winston Cassler, are beautiful and moving. Others are memorable for less dignified reasons.

Touring each year has led orchestra members to develop traditions that, until now, only Ole insiders have been privy to. Some build a sense of community among the orchestra members. Others are pure distractions for the ride across thousands of country miles.

We can't divulge all of the St. Olaf Orchestra traditions. (Some are so secret that only St. Olaf Orchestra members will ever know them.) But here's a glimpse at some of the "fun facts" and inside jokes that create strong bonds among the 96-member ensemble.

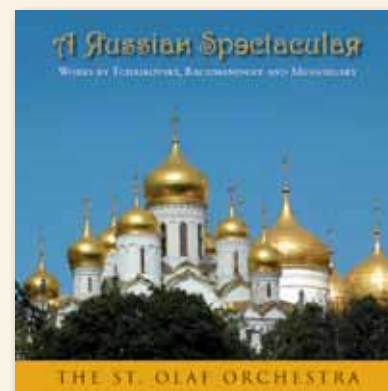
ST. OLAF ORCHESTRA FUN FACTS

- Nickname for orchestra members: **Orchies**
- Name for veteran orchies who give anonymous gifts to new orchestra members so they'll feel welcome: **Secret orchies**
- Percentage of music majors: **58**
- Most popular non-music majors: **Biology, English, math, and religion**
- Percentage of orchies majoring in mathematics and the natural sciences: **31**
- Only place orchies have a chance to be pictured next to Russell Crowe or Cameron Diaz: **"The Orchestra Tour Book,"** a book of games, collages, and jokes put together each year by orchestra members
- Annual spring competition between the St. Olaf Band and the St. Olaf Orchestra: **The Broken Bat** softball game (The bat was broken in a game during the 1970s, and each year the winning ensemble is inscribed on the wooden bat)
- What an orchie must do if he or she receives at least three letters or a package while on tour: **Sing for the mail**
- Popular 1970s movie that spawned an award given out each night on tour: **Jaws!** (When a senior flaps his or her elbows at you during dinner, you've won the Jaws Award for doing something embarrassing. You'll have to stand and tell the whole orchestra about it)
- Twenty minutes before a concert the orchestra gathers for this inspirational time to get focused: **Devotions**
- What you'll hear orchies shout when members of the brass section are recognized: **"STOOB!"** (Short for St. Olaf Orchestra Brass) It may sound like booing, but it's actually an honor
- What members of the orchestra do if their sole talent is playing a musical instrument: **Sign up for the "No-Talent Show"**
- Conductor Steven Amundson's nonmusical talent: **Mime who gets stuck in a box**
- Most nonsensical contest on the bus: **Pillow races.** Riders on each side of the aisle race to pass pillows from the front to the back
- What members of the orchestra call the chance one lucky person has each day to ride in the equipment truck with the beloved driver, Dave: **A "Truck Date"**
- What the truck crew does after loading all the instruments and equipment each night: **The truck-crew cheer, a kick-line dance and a rousing version of the school song, Um! Yah! Yah!**



CDs FEATURING THE ST. OLAF ORCHESTRA FROM ST. OLAF RECORDS

AVAILABLE IN THE LOBBY AT MOST CONCERTS



A RUSSIAN SPECTACULAR

Romeo and Juliet, Tchaikovsky · Vocalise, Rachmaninoff · *Symphony No. 6 in B minor*, Tchaikovsky · *Pictures at an Exhibition*, Mussorgsky, arr. Ravel



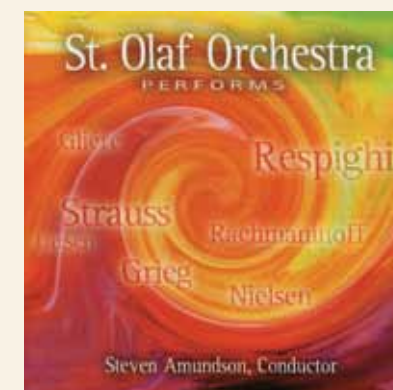
THE ORGAN SYMPHONY

Variations on a Theme by Haydn, Brahms · *The Gift*, Amundson · *Symphony No. 3 (the Organ)*, Saint-Saëns



SHOWCASE AMERICA

Symphonic Dances from *West Side Story*, Bernstein · *Piano Concerto in F*, Gershwin · *Cuban Overture*, Gershwin · *The Thief of Time*, Hamlin · *Second Essay for Orchestra*, Barber · *Star Wars Suite: Main Title*, Williams · *The Turtle Dove*, arr. Cassler



ST. OLAF ORCHESTRA: PERFORMS

Russian Sailor's Dance, Glière · *Two Elegiac Melodies*, Grieg · *Don Juan*, Strauss · *Maskarade Overture*, Nielsen · Vocalise, Rachmaninoff · *Collage: Boogie*, Larsen · *The Pines of Rome*, Respighi



STORIES IN MUSIC

Magic Flute Overture, Mozart · *Sorcerer's Apprentice*, Dukas · *Till Eulenspiegel's Merry Pranks*, Strauss · *William Tell Overture*, Rossini · *Hary Janos Suite*, Kodaly · *Symphonie Fantastique*, Berlioz



CHRISTMAS FESTIVAL 2011

The 100th Annual St. Olaf Christmas Festival two-CD set. Pre-Order your copy today. Expected delivery date will be after January 1, 2012.

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A GLOBAL REACH

Technology and the international reputation of the college's music ensembles ensure that the St. Olaf Christmas Festival is heard around the world

For more than 35 years the Twin Cities Public Television (TPT) productions of the St. Olaf Christmas Festival have been broadcast nationally on the Public Broadcasting Service (PBS). PBS first aired the Christmas Festival concert, titled "Wonder Anew," in 1975 on stations of the Midwest Television Education Network. It then rebroadcast the program nationally in 1976 and 1978. Since that time PBS has broadcast a new one-hour special of the concert every four years. In 2007 the concert was simulcast live in



movie theaters across the country, and it will be simulcast again this year on Sunday, December 4.

The Christmas Festival concerts reach millions through annual broadcasts on National Public Radio, the European Broadcasting

Union, and broadcasts in Australia. Minnesota Public Radio also regularly streams broadcasts of the concert on the Internet.

Still others hear the concert through CDs and DVDs distributed by St. Olaf Records. A small label when Director of St. Olaf Music Organizations Bob "BJ" Johnson arrived on campus in 1978, St. Olaf Records (stolafrecords.com) has offered more and more recordings. These include DVDs of numerous Christmas Festival concerts and the *St. Olaf Christmas in Norway* PBS special. The college sells thousands of copies each year, giving music lovers a chance to hear the "gold standard of Christmas programs" at their leisure, says Johnson.

"For those who have been moved by the music of the Christmas Festival, the CDs and DVDs are a treasure that they'll have all of their lives," Johnson says. "It's a marvelous gift from the college to people around the country."

COMING TO A THEATER NEAR YOU

THE 100TH ST. OLAF

Christmas Festival



Simulcast Live in Movie Theaters Across the Nation

SUNDAY, DECEMBER 4, 2011

Preview at 2:30 p.m. | Performance at 3 p.m. CST

Check your local theater listings

THE ST. OLAF ORCHESTRA

Fall Tour 2011 • CONCERT ITINERARY

Friday, October 14, 7:30 p.m.
Stillwater Area High School Auditorium
Joint Concert with the Stillwater
Concert Orchestra
Oak Park Heights, Minnesota

Sunday, October 16, 3 p.m.
Holland Performing Arts Center
Joint Concert with the OAYO
Youth Symphony
Omaha, Nebraska

Tuesday, October 18, 7 p.m.
Manchester United Methodist Church
Joy of Music Concert Series
Manchester, Missouri

Saturday, October 15, 7:30 p.m.
B.J. Haan Auditorium
Northwest Iowa Symphony
Orchestra Concert Series
Dordt College
Sioux Center, Iowa

Monday, October 17, 7 p.m.
Blue Valley West High School
Performing Arts Center
Overland Park, Kansas

Friday, October 21, 8 p.m.
Wayzata Community Church
Wayzata, Minnesota

Sunday, October 23, 7:30 p.m.
Home Concert
Skoglund Center Auditorium
St. Olaf College
Northfield, Minnesota

stolaftickets.com

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 international and 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 11th 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 religion and theology; social service professions; arts and music; education; medical sciences; life sciences; mathematics and statistics; chemistry; engineering; foreign languages; biological sciences; and physical sciences.

Visit stolaf.edu for more information.

