



The S T · L A F B A N D

W I N D S I N M O T I O N

2012 Winter Tour

"ONE OF AMERICA'S PREEMINENT BANDS." — *The New Yorker*



A Musical Mind

TIMOTHY MAHR '78 FINDS HARMONY
IN A LIFE OF CONDUCTING AND COMPOSING

FOR ST. OLAF BAND CONDUCTOR TIMOTHY MAHR '78, A MUSICAL PERFORMANCE BEGINS LONG BEFORE ITS FIRST DOWNBEAT. "YOU HAVE THIS GLIMMER OF WHAT CAN BE," SAYS MAHR, DESCRIBING THE WOODWIND, BRASS, AND PERCUSSION SOUNDS HE WILL LATER GUIDE FROM THE PODIUM, AS WELL AS THE CREATIVE SPARK THAT INSPIRES HIM TO WRITE MUSIC. THAT "IDEAL VERSION YOU'RE CHASING IN YOUR HEAD" IS AT THE CORE OF HIS WORK AS A CONDUCTOR AND COMPOSER.

[CONTINUED]



Since he took the helm of the college's oldest performing ensemble in 1994, Mahr has led the St. Olaf Band in acclaimed performances throughout the United States as well as on tours to Japan, Norway, England, Ireland, and Mexico. He has bolstered the ensemble's reputation as a champion of contemporary music and earned international accolades for several of the band's 11 critically acclaimed CD recordings. The German music journal *Clarino* compared the St. Olaf Band's recording of Yasuhide Ito's *Gloriosa* to the recording by the Tokyo Kosei Wind Orchestra, widely considered the top professional wind ensemble in the world. "The American band produces a sensational outburst of sound," the journal declared. "Underneath all of the iridescent tone, the young people, under their inventive and highly musical director, Timothy Mahr, discover the essential elements of the score and allow their joy of playing to roam freely."

Mahr has guest-conducted a number of professional and award-winning ensembles, including the United States Air Force Band and the United States Army Field Band, as well as more than 30 intercollegiate and all-state bands. He is the principal conductor of the Minnesota Symphonic Winds, a featured ensemble at the 2008 Midwest Clinic, the largest international band conference in the world. In 2009 this ensemble received the coveted Sudler Silver Scroll from the John Philip Sousa Foundation. Mahr also has conducted performances with the Duluth-Superior Symphony Orchestra and was featured with the Festival Band at the 2008 International Association of Southeast Asian Schools Conference in Bangkok, Thailand.

Along with building a notable conducting career, Mahr has become known as one of America's leading composers of concert band music. He has written music for organizations such as the American School Band Directors Association and the United States Air Force Band, and prestigious ensembles around the world have performed his music.

This fall the Homestead High School Marching Band of Cupertino, California, performed an arrangement of Mahr's *Fantasia in G* while marching in the Macy's Thanksgiving Day Parade in New York City — meaning that in addition to the three million people who line the streets to watch the parade, another 50 million who tuned in to watch the event on NBC heard the St. Olaf conductor's work.

Many of Mahr's works have been presented on CD recordings. In 2004 the University of New Hampshire Wind Symphony released *The Music of Timothy Mahr*, which contains nine of Mahr's works for band — now totalling more than 60 in number.

Mahr travels nationally and internationally as a conductor, and the waiting list of ensembles asking him to write new works routinely approaches double digits. He typically has three or more works contracted for the ensuing year. "I look to the future with a bit of trepidation," he says. "I just have to have faith that there's still going to be some music left in me." His professional career has been complemented by his personal life — most importantly, raising two daughters, Jenna, 18 (now a first-year student at St. Olaf), and Hannah, 13, with his wife, Jill, who also teaches flute and conducts the handbell choirs at St. Olaf.

"Tim is a truly gifted composer-conductor and a highly valued colleague in the wind band profession," says Mark Camphouse, a professor of music at George Mason University and editor of the multi-volume anthology *Composers on Composing for Band*, to which Mahr was a contributor in 2002.

Born in 1956, Mahr spent most of his childhood in La Crosse, Wisconsin, where he took piano lessons from his mother, Jeneane, and in second grade inherited his uncle's trombone. In high school he seized several conducting opportunities and began to write and arrange tunes for a church brass ensemble and other groups.

Halfway through high school, a turning point occurred when Mahr attended a summer performance of the Symphony School of America in La Crosse and left awestruck after hearing a performance of Ottorino Respighi's *Pines of Rome*. "It was an incredible, visceral experience," Mahr says — one that inspired him to take up music as a profession.

In 1974 Mahr enrolled at St. Olaf and spent three of the next four years playing trombone in the St. Olaf Band. Conductor Miles "Mity" Johnson, whom Mahr calls his "musical father," was then in the midst of his 37-year tenure. From Johnson, Mahr "discovered the beauty in the band sound, whereas before I found primarily excitement."

Mahr also learned valuable lessons from his trombone and composition professors, Derald DeYoung and Arthur Campbell,

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and has fond memories of friendships that balanced the long days of studies and rehearsals. In 1977 he earned a bachelor of music degree in music theory/composition, and the following year he completed a bachelor of arts degree in music education.

For the next 16 years Mahr juggled conducting jobs and graduate music studies. He spent three years heading the Milaca High School band program in central Minnesota, a decade as director of bands at the University of Minnesota-Duluth, and several years pursuing master's and doctorate degrees at the University of Iowa.

Amid studying and conducting, Mahr continued to compose. His concert band music, characterized by introspective interludes, frequently shifting rhythms, and colorful employment of piano and the human voice, began to gain a national following. His professional prestige was recognized in 1991 with the American Band Association's highest composition honor, the Ostwald Award, for his work *The Soaring Hawk*.

Through the years, Mahr maintained strong ties with the St. Olaf Band and his mentor, Johnson, who frequently invited him to the college as a guest conductor. The band premiered Mahr's first two published pieces in the early 1980s, and in the following decade he wrote three commissioned works for the ensemble, including the multi-movement *Festivals* that honored the St. Olaf Band's 1991 centennial anniversary. As Johnson neared retirement, he appeared to be grooming his former student as a successor.

Mahr's appointment in September 1994 as conductor of the St. Olaf Band was the start of a new era accompanied by an air of familiarity. "I'd been in front of that band enough that I felt at home," he says. "My hope at the onset was to make sure I could maintain what Mity had well in place."

Mahr incorporated many of his mentor's hallmarks into his operation of the band, including Johnson's system of internal student leadership and regular invitations to alumni guest conductors. He remained in close contact with his predecessor until Johnson passed away in 2004 after a six-year battle with Alzheimer's disease.

Under Mahr's leadership the ensemble also has explored more contemporary music. His programs often include pieces by current composers such as David Maslanka, Donald Grantham, and Kenneth Hesketh. With support from the Miles Johnson Endowment Fund, Mahr has commissioned and premiered works from three of Minnesota's best-known composers — Libby Larsen, Stephen Paulus, and Mary Ellen Childs — and from Jocelyn Hagen '03, Associate Professor of Music Justin Merritt, and former St. Olaf Professor of Music Peter Hamlin.

Mahr also teaches composition, conducting, and music education at St. Olaf. His former students, now numbering more than 1,000, include success stories like Jayce Ogren '01, recently an assistant conductor of the Cleveland Orchestra now conducting regularly in Europe, New Zealand, and across the United States, and Travis Cross '99, a published composer now on the conducting faculty of Virginia Tech. "Tim's eagerness to support and promote his students has resulted in important growth opportunities we would not otherwise have experienced," Cross says.

Although Mahr's complementary professions require months of preparation for brief moments of harmony, he says that his work as a composer-conductor brings ample rewards in performance. "When the music finally comes out and you feel good about it, it's a tremendously gratifying experience," he says. "Nothing beats being on that podium with an outstanding ensemble, especially if the music is your own." ∞

THE ST. OLAF BAND 2011-12

PICCOLO

Molly Schull, Hayward, Wis.
exercise science

FLUTE

Alana Anderson, Lakeville, Minn.
music/psychology
Emily Baker, Cedar Rapids, Iowa
music

Δ Kelly Culhane, Hartland, Wis.
chemistry/neuroscience

◇ Sonia Funkenbusch, Hudson, Wis.
religion/chemistry

Δ † Chappy Gibb, Oak Park Heights, Minn.
music performance

Elizabeth Gosse, Iowa City, Iowa
music/chemistry

Abbe Haller, Centennial, Colo.
music education

Emily Haller, Centennial, Colo.
psychology/music

Δ Jung-Yoon Kim, Chicago, Ill.
music performance

†*Δ Megan Makeever, Bozeman, Mont.
music performance

Kelsee McDermott, Maplewood, Minn.
music

Cecilia Noecker, St. Paul, Minn.
biology/statistics

Madeline Severtson, St. Anthony, Minn.
mathematics/religion

+ Ida Zalk, Maplewood, Minn.
music performance

OBOE

† Angela Boone, Richardson, Texas
sociology/anthropology/French

* John Broadway, Marquette, Mich.
English

William Raun, Minden, Neb.
music/Spanish

➤ Elizabeth Townsend, Cedar Rapids, Iowa
biology/music

E-FLAT CLARINET

◇Δ Carianne Newstat, Waukegan, Ill.
English/film studies/women's studies

CLARINET

Ryan Bak, Colorado Springs, Colo.
physics/music theory/composition

Joseph Barnard, St. Paul, Minn.
psychology/mathematics education

+Δ Sara Baumbauer, Bozeman, Mont.
music education

Grace Clark, Lawrence, Kan.
music

Wes Durham, Park Ridge, Ill.
English/political science

Thomas (T.J.) Hagen, Stillwater, Minn.
mathematics/French

*• Clara Jung, Rosemount, Minn.
religion/sociology/anthropology/family studies

Δ Kayla Kaml, Bemidji, Minn.
psychology

Erinn Komschlies, Appleton, Wis.
music

† Anne Lips, Orono, Minn.
biology

Jacob Meyer, St. Paul, Minn.
music

Amy Neidich, Sioux Falls, S.D.
music

Joohee Park, Madison, Wis.
music/psychology

Christopher Steer, Eagan, Minn.
music

Brittany Waletzko, Albany, Minn.
biology

BASS CLARINET

†*Δ Noah Anderson, Chanhasen, Minn.
political science/American studies

Allison Brumfield, Tullahoma, Tenn.
mathematics

Δ Kate Fridley, Apple Valley, Minn.
political science

Jonathan Sanchez, Columbia, S.C.
music/religion

CONTRALTO CLARINET

Jenny Mohn, Eden Prairie, Minn.
biology/neuroscience

CONTRABASS CLARINET

Charlotte Bolch, Gainesville, Fla.
mathematics/sociology/anthropology

BASSOON

•Δ Anne Daily, Anamosa, Iowa
environmental studies

†* Joshua John, Beaverton, Ore.
music performance

▼ Linnea Pierson, San Jose, Calif.
mathematics/music

Δ Matthew West, Bloomington, Ill.
music education

ALTO SAXOPHONE

Cianna Bedford, New Germany, Minn.
psychology/statistics

David Franzel, Luck, Wis.
music performance

†*Δ Kurt Hattenberger, Lindstrom, Minn.
music education

Luke Obermann, Austin, Texas
mathematics/psychology

TENOR SAXOPHONE

Kelly Pomeroy, Palo Alto, Calif.
music education

BARITONE SAXOPHONE

Matthew Kamrath, Hutchinson, Minn.
physics/mathematics

CORNET/TRUMPET

Sarah Berry, Cedar Rapids, Iowa
music

Δ* Nathan Bishop, Westlake, Ohio
mathematics/studio art

Rebecca Cooper, Florence, Mass.
undecided

Annie Grapentine, Oak Park, Ill.
music/sociology/anthropology

Δ Tom Hadley, Rochester, Minn.
physics/mathematics

Δ Neil Hulbert, Tacoma, Wash.
music performance

† Tim McCarthy, Brush Prairie, Wash.
music performance

Matt Nelsen, Cottage Grove, Minn.
political science/Asian studies/Latin American studies

Kelsey Riha, Waseca, Minn.
music education

Anda Tanaka, Ames, Iowa
art/music

William Wertjes, Olympia, Wash.
music

HORN

Nicole Danielson, Watertown, Minn.
music/biology

*Δ Zachary Erickson, Anoka, Minn.
music/chemistry

Katelyn Hewett, Wauwatosa, Wis.
English/French

† Jordan Kling, Ashland, Ore.
English/French

Ben Paro, Duluth, Minn.
music education

Δ James Peterman, Lino Lakes, Minn.
music education/theory/composition

Molly Raben, Kenosha, Wis.
music

Δ Kira Seidel, Minneapolis, Minn.
music performance

TROMBONE

Jesse Brault, Westby, Wis.
music theory/composition

Δ Micah Buuck, Edina, Minn.
physics/mathematics/statistics

Zach Gingerich, Conway, Ark.
music performance

Francis Maginn, Austin, Texas
physics/Asian studies/China studies

†* Cole Stiegler, Plymouth, Minn.
mathematics/physics

Matt Thompson, Edina, Minn.
chemistry

BASS TROMBONE

Mitch Evett, Wexford, Pa.
music education

Δ Robinson Schulze, Santa Monica, Calif.
music performance

EUPHONIUM

*• Eric Choate, Glendale, Ariz.
music theory/composition

Ian Cook, DeKalb, Ill.

music education/theory/composition

† Paul Davis, St. Louis, Mo.
English education

Kimberly Moren, North St. Paul, Minn.
music theory/composition/ESL education

TUBA

Δ Erick Carlsted, Howard Lake, Minn.
mathematics

† Lucas Sletten, Dresser, Wis.
physics/mathematics

* John Vranich, New Ulm, Minn.
economics

STRING BASS

*Δ Benjamin Van Howe, Marquette, Mich.
English/film studies

HARP

Grace Clark, Lawrence, Kan.
music

PERCUSSION

• † Andrew Belsaas, Rapid City, S.D.
music education

† Michael Betz, Mason City, Iowa
music theory/composition

Soren Docken, Chatfield, Minn.
music/mathematics

Tommy Dolan, Edina, Minn.
biology/mathematics

Dan Frankenfeld, Inver Grove Heights, Minn.
music performance/biology

† Madeline Giordana, Hudson, Wis.
mathematics

†* Alex Van Rysselberghe, Lake Oswego, Ore.
music performance

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▲ Soprano Saxophone

▼ Contrabassoon

† Piano

† Principal/Co-principal

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2012 Winter Tour Program

SINFONIA IN B FLAT MINOR, OP. 153 (1872)

Amilcare Ponchielli (1834–86) *≈* edited by Luca Valenti

WINDMILLS (2011)

Eric Choate (b. 1990)

≈ premiere performance ≈

ERIC CHOATE '12, CONDUCTOR

CONCERTO FOR BASSOON AND WIND ENSEMBLE* (2002)

Eric Ewazen (b.1954)

III. Largo

IV. Allegro Molto

JOSH JOHN '12, BASSOON

VILLANELLE* (1906)

Paul Dukas (1865–1935) *≈* orchestrated by Donald Miller

JORDAN KLING '12, HORN

**These feature works will alternate performances on tour.*

SYMPHONY NO. 9 (2011)

David Maslanka (b. 1943)

II. ♩ = ca. 56 be very patient

≈ premiere performance ≈

PREVAILING WINDS (1983)

Rodney Rogers (b. 1953)

I. Summer Fanfares (excerpts)

≈ Intermission ≈

WINDSPRINTS (2003)

Richard L. Saucedo (b. 1959)

PASSAGES (1984)

Timothy Mahr (b. 1956)

ANDREW BELSAAS '12, PIANO

SHOUTIN' LIZA TROMBONE (1920)

Henry Fillmore (1881–1956) *≈* edited by Johan de Meij

FEATURING THE TROMBONE SECTION

REST (2010)

Frank Ticheli (b. 1958)

LIMERICK DAYDREAMS (2005)

Nathan Daughtrey (b. 1975)

2012 Winter Tour Program

SINFONIA IN B FLAT MINOR, OP. 153 (1872)

Amilcare Ponchielli (1834–86)
edited by Luca Valenti

The leading scholar on the music of Amilcare Ponchielli, Lisa Sirch, summarized the Italian composer's contributions to the instrumental repertoire this way:

In addition to his famous theatrical operas, Ponchielli also composed many instrumental works. His numerous pieces for band constitute an original body of work and should not be forgotten. These works consist not only of the typical marches and dance tunes, but also have light and agreeable passages, flowing from the fantasy and humor that today is noted only in "La danze delle ore" ("The Dance of the Hours") from *La Gioconda*.

An operatic lyricism is at the foundation of the *Sinfonia in B flat minor, Op. 153*. Sirch continues with thoughts on this work:

Ponchielli composed a number of instrumental pieces that he himself called symphonies, but they have very little to do with classical symphonies. These are instead compositions that follow the basic structure of the Italian opera overture. More precisely, Ponchielli's symphonies are modeled on Rossini's archetypal two-section structure: a slow introduction followed by a much longer central section in a fast tempo.

WINDMILLS (2011)

Eric Choate '12 (b. 1990)

≈ premiere performance ≈
ERIC CHOATE '12, CONDUCTOR

The composer states:

Windmills is a gentle piece that presents short melodic gestures over two swaying sonorities. A sense of subtle movement and expansiveness are a result of repeating these gestures, each time colored slightly differently by moving to distantly related keys. I have drawn from three different works by 20th century American composers: Samuel Barber's *Knoxville: Summer of 1915*, John Corigliano's *Fern Hill*, and Ingolf Dahl's *Sinfonietta: "Notturmo Pastoral."* These pieces have a simplicity and tasteful lilt to them that remind me of the countryside. I began living in this pastoral sound and found that the musical gestures I had been sketching evoke windmills in their circular motion. At the same time, I was considering how I might acknowledge St. Olaf College. *Windmills* seemed a perfectly fitting title because St. Olaf College has a wind turbine that is visible from everywhere on campus and is seated beautifully next to a pond in a wheat-colored field. As my piece progressed, it became an expression of my feelings when standing before this grand structure in the idyllic setting.

CONCERTO FOR BASSOON AND WIND ENSEMBLE* (2002)

Eric Ewazen (b.1954)

III. Largo

IV. Allegro Molto

JOSH JOHN '12, BASSOON

Erik Ewazen is a highly respected, prolific composer who creates music for our time that speaks directly to the heart. An Eastman School of Music graduate, Ewazen earned his doctorate from the Juilliard School, where he has been on the music faculty since 1980. His *Concerto for Bassoon and Wind Ensemble* was commissioned by conductor James Croft and premiered at Florida State University by bassoonist Jeffrey Keesecker and the FSU Wind Orchestra.

VILLANELLE* (1906)

Paul Dukas (1865–1935)
orchestrated by Donald Miller

JORDAN KLING '12, HORN

Perhaps one of the most famous conservatory competition pieces of the entire wind repertoire, the *Villanelle* by Paul Dukas pays homage to the heritage of the horn by featuring calls reminiscent of those made by the natural hunting horn, an instrument that had crept from the fields onto the concert stage during the 17th century. A villanelle is a kind of pastoral poem involving an intricate scheme of recurrent rhymes. Best known (thanks to Mickey Mouse) for his work *The Sorcerer's Apprentice*, Dukas was one of the major French composers of his day. His catalog of compositions includes opera, ballet, orchestra, and chamber music.

*These feature works will alternate performances on tour.

2012 Winter Tour Program

SYMPHONY NO. 9 (2011)

David Maslanka (b. 1943)

II. ♩ = ca. 56 be very patient

≈ premiere performance ≈

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 College of the City University of New York. He now lives in Missoula, Montana.

Maslanka's works for winds and percussion have become especially well-known. They include *A Child's Garden of Dreams for Symphonic Wind Ensemble*; the 2nd, 3rd, 4th, 5th, 7th, and 8th 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. Maslanka provides the following information about *Symphony No. 9*:

Symphony No. 9 is a very large collection of instrumental songs. There are many influences and underlying elements, but most of them cannot be explained in words. Rather than try, I will simply list some of the things at work:

Time — memory, passing of time, “we flew through the years hearing them rush under us” – Merwyn
Water — cleansing and life-giving power, “Shall We Gather at the River,” *Whale Story*
Nature — our ground, river, ocean, chickadees
Grace — compassion, forgiveness, rest

Each movement embodies one or more chorale melodies or other songs. The old chorale melodies are taken from the 371 *Four-Part Chorales* by J.S. Bach. The second movement is built around Bach's setting of “Now All Lies Under Thee.”

PREVAILING WINDS (1983)

Rodney Rogers (b. 1953)

I. Summer Fanfares (excerpts)

Prevailing Winds was written during the summer of 1983 for the Lawrence University Wind Ensemble under the direction of Robert Levy. It consists of four movements proceeding without pause in fast/slow/fast/moderate tempo format. The subtitles (Summer Fanfares, Midsummer Moon, Interlude, Summer's Farewell) suggest an entire process: the beginning, middle, and end of a season. The first movement is driven by constant rhythmic propulsion that highlights the joy found in the chosen harmonies.

Though he was born in Willmar, Minnesota, Rodney Rogers considers Northfield, Minnesota — where he lived from second grade through high school — home. As a high school student, he studied theory and composition with St. Olaf College faculty member G. Winston Cassler and organ with alumna Jeanne Kunau Narum at St. John's Lutheran Church in Northfield.

Rogers earned his Ph.D. from the University of Iowa, has taught composition at Louisiana State University and Lawrence University, and is currently on the composition faculty at Arizona State University. He writes music for a variety of instrumental and vocal combinations, from orchestral music to works for solo performers. Performances of his compositions for winds and brass have taken place across the nation and in Belgium, Germany, Great Britain, Italy, Australia, China, Japan, and Korea. He has received numerous commissions, ranging from the College Band Directors National Association (for its 50th Anniversary) to the National Endowment for the Arts (Consortium Commission). Fellowships in composition have included Tanglewood, the MacDowell Colony, and the Yaddo Artist Colony.

≈ Intermission ≈

WINDSPRINTS (2003)

Richard L. Saucedo (b. 1959)

A prolific composer of band music, Richard Saucedo is currently director of bands and chair of the Performing Arts Department at Carmel High School in Carmel, Indiana, one of the most noteworthy high school music programs in the country. *Windsprints* was written for the members of Wind Symphony I at Carmel High School for their performance at the Bands of America National Concert Band Festival in February 2004. Saucedo writes:

Windsprints is a flourish of notes and rhythms meant to stir the kind of emotion one might experience during the running of a 50- or 100-yard dash. The piece gets off the “starting blocks” quickly and immediately involves numerous wind and percussion instruments in a technical “race to the finish line!”

PASSAGES (1984)

Timothy Mahr (b. 1956)

ANDREW BELSAAS '12, PIANO

The composer states:

Passages for solo piano and band was commissioned as “a gift to celebrate the life of Marc Priest (1959–80),” a former St. Olaf College student and member of the St. Olaf Band. Marc’s life was cut short when, just a few weeks before entering his senior year, he contracted encephalitis while at home in Billings, Montana.

The piece attempts to describe the many “passages” within the cycle of life. The title itself has many definitions: some center on movement or transition across time or space; others concern human or physical interactions; and yet others are descriptive of portions of music or literature, most notably the Bible. It even had a now obsolete usage relating it to death: “When he is fit and seasoned for his passage” (Shakespeare). The broad scope of meaning behind the word made “passages” a most fitting title for the work.

The first sounds come from the pianist, who is given the role of representing the essence of being human and of life itself. Playing the pitch “b” in its highest octaves, the soloist issues the existential command “BE!” that sonically symbolizes the moment of birth. The cycle of life begins with faint shimmerings of light and hope. The pitch “b” is very important within this work, returning many times in various disguises as a reminder of the preciousness of life and the need to live life to the fullest, daily reassessing how wonderful it is to just “be.”

The second appearance of the solo piano follows an instrumental introduction based on the lydian pitch sets that generate much of the music of the piece. Here the piano states a theme that embodies the life that will pass through the rest of the work.

What follows is a long arch of musical passages, life’s cycle, each with its own character and mood, and a meaning that seems to change upon each hearing. They lead to a rather long, reflective passage that is minimalist in nature; stagnant in harmony at the same time as it luxuriates in it. The constantly shifting cascades of two related, consonant arches create a time to reflect on what is good and beautiful in life. Soft, “human-sounding” timbres (English horn, alto flute, trombone with cup mute and soprano saxophone) interact with the piano against a background of soft percussion and finger clapping to create a soundscape similar to the end of a summer shower. Throughout this section, a high bell, pitched “b,” rings out 21 times, once for each year of Marc’s life.

The solo piano, lingering over an earlier melody, suddenly rejects this contemplative mood to celebrate the exuberance of life, with all instruments joining in on previous piano themes. The livelihood tapers to the single thread of a solo oboe, chanting above stationary blocks of muted and open harmonies. The oboe reflects solitude and emptiness before a final outcry by the full ensemble bursts down upon it, signifying that point in life when one perceives the inevitable. Ending in a glorious final chord, symbolizing the hope and victory of resurrection, life finds itself no longer afraid and it experiences the final moments of its cycle. This musical imagining is in itself an instrumental retrograde treatment of the opening solo by the piano that had initially depicted “life.” The entire ending of the work literally has the cycle doubling back upon itself, the music reversing its direction as it draws ever closer to its original starting point—“BE!” At times existing only as shafts of pure light, life eventually awaits the final moment: an individual chime, tolling a final 21 times.

The existential command is heard once again, symbolizing the moment of passage into the world beyond, and marking the end of one cycle, only to declaim the exciting birth of another. The final moments give a glimpse of this new life. A concluding statement of the main theme by the solo piano, faltering at first and then effortlessly rising to its highest point, drifts away with the hope and salvation of the resurrection.

Passages is more than just a musical reaction to my experiences and memories of the times I spent in the company of Marc Priest. I feel very fortunate to have known him — he was special in many ways. My contemplation of his life (and consequently my own) during the three years needed to compose the work made me realize the universality of the situation. It is my sincere hope that *Passages* will speak beyond the wonderful singularity of Marc’s life to that of all humanity.

SHOUTIN' LIZA TROMBONE (1920)

Henry Fillmore (1881–1956)
edited by Johan de Meij

FEATURING THE TROMBONE SECTION

The minstrel show was a popular form of entertainment that emerged in the United States during the 1840s. For a time it typically featured musical programs based on Northern concepts of “Black” entertainment. Henry Fillmore’s famous trombone “smears” (pieces featuring the signature trombone slide technique) frequently included subtitles that were in the minstrel-vaudeville idiom of his time. *Shoutin’ Liza Trombone* is one of 15 trombone features that Fillmore composed between 1908 and 1926, and can be found in the volume *Lassus Trombone and 14 Other Hot Trombone Rags*. Fillmore originally wanted to title the work “Hallelujah Trombone,” for reasons that are obvious upon performance. His publisher (his father), however, wouldn’t hear of it.

REST (2010)

Frank Ticheli (b. 1958)

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

Created in 2010, *Rest* is a concert band adaptation of my work for SATB chorus titled *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, conducted by John Alexander.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale’s words. However, with the removal of the text I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

The choral work, *There Will Be Rest*, is dedicated to the memory of Cole Carsan St. Clair, the son of my dear friends, conductor Carl St. Clair and his wife, Susan. The concert band work, *Rest*, was commissioned by Russel Mikkelsen and family in memory of his father, Elling Mikkelsen.

LIMERICK DAYDREAMS (2005)

Nathan Daughtrey (b. 1975)

With more than 50 publications for concert band, percussion ensemble, chamber ensembles, and soloists, as well as an ever-growing number of commissions, Nathan Daughtrey has enjoyed performances of his works at many national and international conferences. He has previously taught at the University of North Carolina at Greensboro and the University of Oklahoma. Daughtrey is currently a visiting lecturer of music composition and percussion at High Point University in North Carolina, where he teaches applied lessons, conducts the percussion ensemble, and works in collaboration with the School of Communication on film projects. The composer writes:

Originally dedicated to Cort McClaren and the UNCG Percussion Ensemble, *Limerick Daydreams* was the 2nd Place Winner of the 2005 Percussive Arts Society International Composition Contest. The 12-minute work, now scored for full symphonic band with six percussion and piano, is based on the Irish reel, *Highway to Limerick*. The work opens rather mysteriously with fragments of the tune thrown about the ensemble and echoes of the bodhran (a traditional Irish drum). A raucous drumming section ensues and gives way to the first full presentation of the reel in the flutes. What follows is a series of melodic, rhythmic, and harmonic transformations of the Irish tune — some quite playful, some beautifully melancholy, and some majestically resolute.

2012 WINTER TOUR FEATURED PERFORMERS

Trombone Section



Zach Gingerich is a junior trombone performance major from Conway, Arkansas. He is also a member of the St. Olaf Orchestra, Jazz I, and trombone choir. After graduation, he plans to attend graduate school for music performance.

Jesse Brault, from Westby, Wisconsin, is a junior music theory/composition major. As a member of the St. Olaf Band, St. Olaf Orchestra, and numerous other ensembles, he practically lives in the music building, practicing, studying, and composing. He also enjoys reading about philosophy, poetry, and visual art.

Mitch Evett is absolutely ecstatic to be performing on tour with the St. Olaf Band for the first time. He is a sophomore music education major from Wexford, Pennsylvania, and has been playing trombone for 10 years. He'd like to thank his mother, father, and sister, Megan. He'd also like to thank Randy Sundell, Frank Lestina, Fran Fatta, Jeremy Little, and Colleen Riordan for their unbelievable support.

Cole Stiegler is a senior math and physics major from Plymouth, Minnesota. When not integrating wavefunctions or overlapping squares for class, he can be found playing Ultimate Frisbee on the college club team and mountain biking. He intends on taking a year off before attending graduate school in mathematics.

Robin Schulze, a native of Santa Monica, California, is a junior music performance major. He began playing music at age four and was influenced by his father, who played guitar in the Norwegian rock and roll band Popol Ace. In addition to the St. Olaf Band, he is a member of the St. Olaf Orchestra, Jazz I, and Trombone Choir.

Matt Thompson is a junior majoring in chemistry with the intent of going on to medical school. Hailing from Edina, Minnesota, he loves working for residence life staff as a junior counselor in Hoyme Hall. When he's not studying, performing on the trombone, or working, he enjoys working out and playing pick-up basketball.

Micah Buuck, a native of Edina, Minnesota, is a physics, mathematics, and statistics major. He has applied to several graduate programs for next year and aims to earn his Ph.D. in physics. He hopes to continue performing on the trombone in graduate school and beyond.

Francis Maginn is a physics and Asian Studies double major with a concentration in China Studies. After graduation, he plans to teach English as a foreign language in either Taiwan or China. When he's not working on a physics problem or translating Chinese news articles, he can be found practicing with one of his three campus bands or playing with his marionette collection.

Soloists



Andrew Belsaas is a senior music education major born and raised in Rapid City, South Dakota. He was drawn to St. Olaf because it matched his interests in both math and music. Outside of music, he enjoys food, dancing, and arts and crafts. He has enjoyed his time at St. Olaf, taking advantage of every musical opportunity available and collaborating with friends. He plans to apply for teaching positions, hoping for a band director position at a K-12 school.

Jordan Kling was born and raised in the Cascade Mountains of southern Oregon, just outside the town of Ashland. When she was eight, she chose to perform on the horn because of the uniqueness of the instrument, and the fact that no one else in her 12-piece elementary school band had chosen to play it. Although she spends much of her time in the music building, she is a double major in French and English. Next year she hopes to teach French students English in the warmth of southern France and play her French horn in the French Alps.

Josh John is a four-year member of the St. Olaf Band and St. Olaf Orchestra. Originally from Beaverton, Oregon, he has a studio of young bassoonists and intends to pursue a career in performance and education. In his free time he enjoys long walks, late nights of Mario Kart, and nurturing "Bert," his Bonsai tree.

Conductor/Composer



Eric Choate, a native of Sioux City, Iowa, is in his fourth year studying music theory and composition with Timothy Mahr and Justin Merritt at St. Olaf College. He recently studied at the European American Musical Alliance, a program in Paris taught in the tradition of Nadia Boulanger by composers including Philip Lasser, David Conte, Michel Merlet, and Narcís Bonet. After graduating in the spring, he plans to pursue graduate studies in composition. Apart from music, he enjoys hiking, eating delicious food, and spending time with his dog, Baja.

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, 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., D.M.A., 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

Greg Keel, (sem II) instructor*, saxophone, chamber music; B.A., Concordia College

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

Kathy Kienzie, 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

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; (sem II) interim department chair; 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., 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

* part-time

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

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

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

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

OTHER MUSIC ENSEMBLES AND CONDUCTORS

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

GOING GREEN

The St. Olaf Band is committed to creating a carbon-neutral tour

Members of the St. Olaf Band want their music to have a big impact on audiences and a minimal impact on the environment.

So before they hit the road for their annual tour, they strike a deal with local farmers that takes an important step in making their tours as ecologically friendly as possible.

The deal? Members of the band calculate the carbon emissions the ensemble will generate on tour and then purchase carbon credits from farmers near St. Olaf who practice no-till farming. The result is a tour that is “carbon neutral,” a way of saying that the band will reduce just as many greenhouse gas emissions as it will generate on tour.

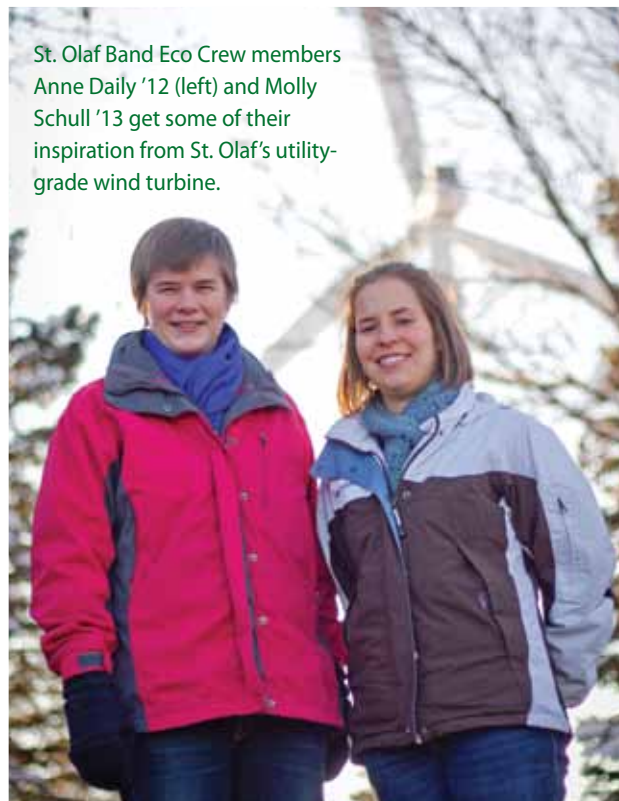
“It’s a very innovative idea — one of the first of its kind in the country — and I am really proud to play a part in it,” says Anne Daily ’12, leader of the St. Olaf Band’s Eco Crew and the member of the ensemble responsible for making the tour as “green” as possible.

Creating a carbon-neutral tour was the idea of Erin Fulton ’09, who founded the band’s Eco Crew as a student and is now pursuing a graduate degree at Duke University’s Nicholas School of the Environment. Using a “carbon calculator,” she determined that the band generated 66.6 metric tons of carbon during its tour to the West Coast three years ago. She requested donations from band members to purchase carbon credits from local farmers practicing no-till farming, which is the process of leaving corn stalks in the soil after harvest rather than turning it over and releasing carbon back into the atmosphere.

“A farmer who practices no-till farming is allowing his or her soil to naturally capture and hold carbon. In the Northfield area, about 0.6 metric tons of carbon are sequestered per acre, per year,” Fulton explains, noting that tilling a field releases the carbon that has been absorbed over the course of the growing season back into the atmosphere. “So a farmer with 100 acres of no-till farm land can sequester 60 metric tons of carbon per year. That gives the farmer 60 tons of carbon credit.”

Fulton’s method of creating carbon-neutral tours caught on, and Daily says this year the band will purchase enough carbon credits to offset the amount of carbon it generates two times over. That means members of the St. Olaf Band — which Daily calculates will emit 64.21 metric tons of carbon between plane rides, bus rides, and the instrument truck — will support 214 acres of no-till farming near the college.

In addition to purchasing carbon credits from area farmers, the band’s Eco Crew works to raise awareness among members of the ensemble about the environmental impact of sending such a large group on tour. Crew leaders — which this year also includes Molly Schull ’13 — are responsible for adding recycling bags to tour buses, limiting the number of programs printed, and suggesting that band members take simple eco-friendly steps like bringing reusable water bottles on tour and taking shorter, cooler showers.



St. Olaf Band Eco Crew members Anne Daily '12 (left) and Molly Schull '13 get some of their inspiration from St. Olaf's utility-grade wind turbine.

“These actions to help reduce greenhouse gas emissions aren’t only done by scientists or ‘hippies,’” Fulton says. “They can be done by a bunch of college kids — a bunch of musicians.”

The St. Olaf Band’s commitment to sustainability mirrors that of the college as a whole. St. Olaf practices no-till farming on all 420 acres of farmland it owns, resulting in an annual carbon reduction of more than 1.5 million pounds.

In 2005 St. Olaf became the first liberal arts college in the nation to construct a utility-grade wind turbine for the sole purpose of providing energy to the campus. The college’s 1.65 megawatt self-generating wind turbine directly supplies up to one-third of the electricity used by the college.

All food waste from the college’s food services operation — preparation, production, line, and plate — is collected and composted in an on-campus in-vessel system, which comes to nearly 175 tons annually. One hundred percent of the compost generated is used on college-owned land, including in the landscaping and maintenance of the grounds, and compost is also supplied to the student-run organic farm.

And those are just a few examples. To learn more about St. Olaf College’s eco-friendly initiatives, visit stolaf.edu/about/sustainability.



A BRIEF HISTORY OF THE ST. OLAF BAND

WITH A PAST THAT SPANS MORE THAN A CENTURY, THE ST. OLAF BAND CONTINUES TO EVOLVE AND ASPIRE TO THE LOFTIEST OF GOALS

THE OLDEST MUSICAL ORGANIZATION

Ton the St. Olaf College campus, the St. Olaf Band was founded in 1891 and grew for the first seven years under the leadership of student conductors. In 1899 Andrew Onstad, a St. Olaf graduate and former band member, was hired to lead the St. Olaf Band. He was known as a fine clarinetist, as well as an excellent leader. In a monumental move, Onstad added woodwind instruments to the St. Olaf Band permanently, thus changing it from a brass to a concert band.

At the urging of St. Olaf College President J. N. Kildahl, the Synod of the United Lutheran Church agreed to establish a music department at the college. In 1903 F. Melius Christiansen was hired to take charge of the newly formed department and became the conductor of the St. Olaf Band. Under his direction the ensemble developed more discipline, admission standards were raised, members were expected to understand the theory of music and to practice individually on their instruments, and more advanced literature was performed.

Ten years after its first tour — which was just 10 miles by wagon — in 1895, the ensemble embarked on an ambitious journey to a number of small cities in southern Minnesota and Iowa. The following year the St. Olaf Band became the first American musical organization to tour abroad. This trip marked the first of six tours that the ensemble has taken to Norway.

By the time the St. Olaf Band performed at the Alaska Yukon Exposition in Seattle in 1909, it had grown in numbers and musical ability. Student O. I. Hertsgaard became the conductor of a second band, known as the “Junior Band.” Much larger today, and no longer a “junior” band, this group of 95 members is called the Norseman Band.

With the exception of two years spent abroad, Christiansen remained as conductor until 1919, when Johan “Jack” Arndt Bergh was hired to take over part of Christiansen’s work. By 1921 the St. Olaf Band was known as “the greatest college band in the Northwest.” That same year, the first two women joined the band.

Donald H. Berglund conducted the St. Olaf Band from 1946–52, followed by Bruce E. Howden from 1952–57. During these years, the St. Olaf Band continued to play an important role in campus activities. A grand epoch in the history of the

organization began in 1957 when Miles “Mity” Johnson joined the St. Olaf faculty. Growing into an ensemble nationally and internationally acclaimed for its fine musical quality and unique programming, the St. Olaf Band remained under Johnson’s leadership for 37 years until his retirement in May 1994. During his tenure, the size of the band grew to between 90 and 95 members each year, and the quality of the musicians improved immensely. The brass, percussion, and woodwind areas of the Music Department expanded to include four additional full-time professors and eight more part-time professors.

An accomplished French horn recitalist as well as a master conductor and teacher, Johnson provided significant artistic and cultural experiences to band students and audiences through annual concert tours across the United States.

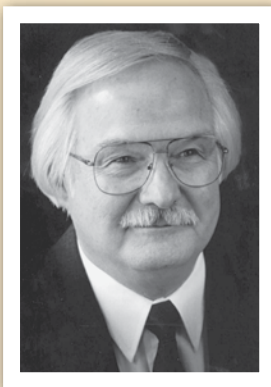
Additionally, he took the St. Olaf Band to Norway, Europe, Great Britain, and Ireland. The amount of symphonic band and wind ensemble repertoire that band members learned under Johnson’s baton was vast. However, the most profound influence he had on the St. Olaf Band and the audiences was his expertise in programming that literature.

Johnson stood at the pinnacle of his profession, and he gained the admiration of countless colleagues the world over for his creative, courageous programming. Timothy Mahr ’78, who succeeded Johnson in 1994, says, “Mity made his mark with the St. Olaf Band by presenting memorable performances that demonstrated the continuous artistic growth of the

ensemble while at the same time wrapping welcome musical arms around an audience in concert-long hugs.”

The St. Olaf Music Department and members of the St. Olaf Band continue to be blessed by Johnson’s legacy through the Miles Johnson Endowment Fund that was established by former band members in 1993. In addition to providing funds for scholarships, composer commissions, musical instrument purchases, and extensive band-related acquisitions for the Music Library, the fund helped produce a CD titled *The Legacy of Miles H. Johnson*.

The St. Olaf Band and its traditions have become even stronger under Mahr’s direction. Like Johnson, Mahr selects technically difficult pieces for the band, material by great composers old and new. His leadership continues to coax the band in new directions.



Miles “Mity” Johnson

ST. OLAF JAZZ ENSEMBLE WINS BIG

The St. Olaf Jazz I Band was named best undergraduate large jazz ensemble for 2011 by *Downbeat* magazine, the oldest jazz magazine in America.

The article in the June issue of *Downbeat* announcing the award credited the accomplishment to a variety of factors, including the classical roots of the St. Olaf performers as well as conductor David Hagedorn's leadership, programming, and high expectations.

"Amid the stringent framework of their other, more formal ensembles, the Jazz I students discuss Bill Evans, Joe Phillips, Ornette Coleman, and Fred Sturn as musical influences," writes Hilary Brown in *Downbeat*. "But it's the light-heartedness and spontaneity of Hagedorn's teaching style that keeps students on their toes and focused on the material."

The Jazz I Band includes 13 students who are also members of the St. Olaf Band. Performing in the jazz ensemble gives "bandies" the opportunity to experience another genre and try their hand at improvisation.

"I think for me the best part is introducing the students to newer music that is unfamiliar, and then coaching them to realize the potential in the music as well as in themselves," says Hagedorn. "It's also important to get soloists to improvise in a way that reflects the composition the jazz band is playing. When an improviser can make up something on the spot that brings out the musical essence of the composer — but is still personal to the improviser — that's when music is being made."



St. Olaf Band members play in the award-winning St. Olaf Jazz I ensemble, seen here performing last year in the Lion's Pause student club.

FIT FOR A KING AND QUEEN



When Norway's King Harald V and Queen Sonja visited St. Olaf College this fall, the St. Olaf Band welcomed them with a rousing performance of *Royal Flourish* — a piece composed for the occasion by Conductor Timothy Mahr '78.

The performance came 105 years after the St. Olaf Band first showcased its talent in front of Norwegian royalty. During its inaugural international tour to Norway in 1906, the ensemble received an invitation from King Haakon to deliver an impromptu concert at the royal residence. That was followed by another performance nearly nine decades later, when the St. Olaf Band joined His Majesty's Guard Band in a royal performance during King Harald V and Queen Sonja's 1995 visit to St. Olaf.

During last October's royal visit, the St. Olaf Band performed during a Sammenkomst (gathering) held in Their Majesties' honor. *Royal Flourish* — based on a piece titled "Academic Flourish" from *Festivals* that Mahr composed in 1991 in honor of the St. Olaf Band's centennial celebration — was a regal fanfare fitting to honor the band's historic ties with Norwegian royalty.

MAKING MORE ROOM FOR MUSIC

This month St. Olaf College opened the doors to a renovated facility that will provide an additional 19,500 square feet of space for the Music Department.

The space — informally dubbed the "Music Box" — houses the Music Department offices as well as:

- 40 individual and ensemble practice rooms
- 10 faculty offices/teaching studios
- A student lounge and reception space
- A reed-making room
- A seminar or meeting room
- A department work room

The renovated building is just steps away from the main music facility, the Christiansen Hall of Music, and the organ studio, Skifter Hall, which houses the college's collection of seven practice organs. "To have all music faculty and spaces in support of the music curriculum comfortably situated in one of three closely knit buildings provides a powerful sense of continuity," says Associate Dean of Fine Arts and Professor of Music Dan Dressen.

The new music space is also connected by a wide corridor to Dittmann Center, which houses the Art and Dance Departments. "I hope this open and inviting conduit connecting the Music Box with Dittmann brings the students in the art, dance, and music programs together in ways not yet experienced," Dressen says.

Rock Stars in the Land of the Rising Sun

TWO YEARS AGO THE ST. OLAF BAND TOOK ITS TALENT ON TOUR IN JAPAN, WHERE THE ENSEMBLE WAS RECEIVED WITH OPEN ARMS AND AMPLE ENTHUSIASM



During a two-week study tour of Japan two years ago, members of the St. Olaf Band got a taste of what it must feel like to be a rock star.

Japanese students lined up outside the hall hours before concerts to greet the band's buses. During concerts, their enthusiasm and appreciation for the music was like an electrical current in the room. And afterward, Japanese fans swarmed band members and Conductor Timothy Mahr '78 to get autographs and take photos with their phones. Many fans waited more than an hour while band members packed their equipment so that they could gather by the buses and send the ensemble on its way with enthusiastic chanting and clapping.

"Because of the mass popularity of wind band music in Japanese culture and because Tim Mahr's compositions are so widely known there, we were greeted like rock stars," says St. Olaf Band Manager Terra Widdifield '95. "In 12 years of leading music tours, I've never witnessed that level of enthusiasm and musical appreciation."

Mara Kumagai Fink '11 said receiving a welcome worthy of the Beatles was a complete surprise, yet also one of the best parts of the tour. "We work so hard all year — and especially before a tour — to get the program ready, and to have that kind of a reception halfway around the world was wonderful," she says.

Before crowds that ranged from 800 to 1,700 people, the St. Olaf Band performed in the Shunan Cultural Civic Hall, the Okayama Symphony Hall, the LILIA Kawaguchi Cultural Center, and the Ebina Shi Bunka Kaikan. Mahr and several members of the band introduced the ensemble and repertoire in Japanese at each concert, something the audiences seemed to enjoy immensely.

“At one point, they were applauding after almost every sentence Dr. Mahr said,” notes Eri Isomura ’11, a former percussionist in the band who is fluent in Japanese and coached Mahr and the other band members with their introductions.

In addition to performing concerts around the country, members of the band completed a college course (led by St. Olaf emeriti faculty members Pat Quade ’65 and Mac Gimse ’58) that examined the art, history, and culture of Japan. The class, which aimed to equip students with the tools to learn from the culture and the aesthetic experiences they encountered, began several weeks before the ensemble left for Japan and continued throughout the tour.

As part of their studies, band members attended a Japanese Kabuki theater performance and visited the great palaces, temples, and museums of Tokyo, Nara, Osaka, Kyoto, and Hiroshima. Students at the Saitama Sakae High School also demonstrated traditional Japanese sports like *kyudo* (Japanese archery) and sumo wrestling.

“I don’t think any of us fully understood the total sensory experience this tour was going to be,” Mahr says. “So many of the things the band members began studying in their course on campus came to life before their eyes in Japan.”

The other thing that flourished on tour was the camaraderie among members of the band. “The ability to combine performing music in absolutely stunning halls and touring a new country with 90 of your best friends is something you really can’t beat,” Fink says.

The St. Olaf Band will take its talent to the international stage again in 2014, when the ensemble will tour Spain, France, and Italy.



WELL-BALANCED BANDIES



On any given day you're just as likely to find members of the St. Olaf Band poring over lab results in St. Olaf College's science complex as you are to find them practicing scales in the music building.

That's because you don't have to major in music to be a member of the St. Olaf Band. In fact, nearly half of bandies — 44 percent — are non-music majors. And of those who are music majors, 30 percent are pursuing at least one additional major outside the Music Department.

Many members of the St. Olaf Band also make time to participate in athletics, student organizations, study-abroad programs, and a wide array of other extracurricular activities. The result is an ensemble brimming with dynamic, well-rounded students. Read on for just a few examples.



Megan Makeever '12

Hails From: Bozeman, Montana

Major: Music Performance

Musical Entrepreneur: An ambitious singer/songwriter, she's already released two CDs — *Movin' On* and *Unstoppable* — of what she describes as "easy listening/acoustic/soul" music. She wrote all of the music and lyrics on both albums, and *Unstoppable* recently won an award of merit in the Global Music Awards competition.

Best Thing About Songwriting: "Being able to connect with people on a deeper level. All of my songs contain a great amount of depth, emotion, and meaning. Because of that, I feel like people can relate to my experiences."

Career Plans: Pursue opportunities as a singer/songwriter while teaching flute lessons on the side or possibly playing in a professional orchestra

Finding Balance: "Songwriting is medicine for my soul, so I make sure to find some time each week to musically express how I feel."

Kelly Culhane '12

Hails From: Hartland, Wisconsin

Majors: Chemistry and Neuroscience

A Formula for Success: Majoring in chemistry and neuroscience while also devoting significant time each week to music might seem like tough balancing act, but she also makes time for the St. Olaf Handbell Choir and the Fellowship of Christian Oles.

Best Thing About Science: "What I love most about science is that it allows me to explore the world in a very logical way. I enjoy being able to carefully sort through some sort of experimental evidence in order to figure something out."

Career Plans: Earn a Ph.D. in biology and pursue a career in molecular neuroscience

Finding Balance: "I chose to come to St. Olaf because I could be a science major and a member of a high-caliber music ensemble. When I set aside time to practice music, it's my time to express myself in a completely different way."

Anda Tanaka '12

Hails From: Ames, Iowa

Majors: Studio Art and Music

Artsy Side: She's exhibited her art — which includes work in ink, pencil, acrylic paint, watercolor, oil paint, collage, wood, and fabric — in two solo shows in the Kelsey Theater Gallery at St. Olaf.

Best Thing About Art: "Art helps me discover what is important to me. I grow as a person as I grow in the studio."

Career Plans: Possibly graduate school to become an art professor, or maybe a job at an opera or dance company that combines artistic and musical skills

Finding Balance: "My professors encourage me to make connections between my two majors. There is rhythm, line, color, and pattern in both music and art. One technique I sometimes use to create drawings is to listen to a piece of music (most recently Stravinsky's *Rite of Spring*) and draw what I hear."



Robinson Schulze '13

Hails From: Santa Monica, California

Major: Music Performance

Music Beyond the Band: In addition to being a member of the St. Olaf Band, he's also in the St. Olaf Orchestra, the award-winning Jazz I ensemble, Trombone Choir, a brass quintet, and Collegium Musicum (an ensemble that performs music of the Medieval, Renaissance, and Baroque eras on historical instruments like the sackbut, pictured here). Oh, and he finds time to relax with yoga and have fun with magic tricks, too.

Best Thing About Being a Multi-Ensemble Musician: "Each ensemble teaches me to adapt to different playing styles. I'll often have multiple rehearsals a day, but I enjoy playing in each ensemble."

Career Plans: Play trombone in a professional orchestra

Finding Balance: "Both of my parents are originally from Norway and my dad is a professional musician, so St. Olaf combines the two things I most strongly identify with: great music and a Norwegian heritage. It really feels like my home away from home."



Linnea Pierson '14

Hails From: San Jose, California

Majors: Mathematics and Music

Fun Footwork: Although she came to St. Olaf for its strong music and math programs, an added bonus has been the ability to get involved in the Ballroom Dance Club and Swing Club.

Best Thing About Dance: "I like the community that both of these groups have, as well as seeing myself and others improve over time. It provides a break from math and music, and it's nice to have a hobby that involves a completely different group of people and activities just to add some variety."

Career Plans: Who knows? The possibilities are endless.

Finding Balance: "Since math is more logical and music is more emotional, the two majors provide a good balance. Music continuously reminds me of the importance of working together within a community to create something beautiful."



Francis Maginn '12

Hails From: Austin, Texas

Majors: Physics, Asian Studies, and China Studies

Immersed in Asia: While he's always known he wanted to pursue physics and music, it was a language requirement that introduced him to the subject he's now most passionate about: Chinese. He studied in China and Japan as part of St. Olaf's Asian Conversations program and completed a summer internship in Taiwan.

Best Thing About Asian Studies: "Being able to converse in another language really helps you immerse yourself in another culture. I find Chinese history and the way the Chinese people are dealing with such rapid economic development fascinating."

Career Plans: Teach English in China or Taiwan

Finding Balance: "Balancing physics, Chinese, and music is difficult at times, but I enjoy the challenge. When we study acoustics and waves in physics, it's always interesting applying that knowledge to the trombone. And when I traveled to Taiwan two years ago, I brought my trombone with me and many of my students had never heard or seen a trombone before. It was really rewarding seeing their reactions."

From the Golden State to the Land of 10,000 Lakes

This year the 3,179 students on campus hail from 47 states and 44 other countries — including more than a few from California. Why leave behind the Golden State to study at a liberal arts college in the Midwest? Let them explain ...



Jamie Sadd '15

A native of Sierra Madre, California, Jamie Sadd found St. Olaf in the book *Colleges That Change Lives* and decided to visit.

A National Merit Scholar who also earned a theater scholarship at St. Olaf, she's involved in the Theater Department and is a member of the Rowing Club.

"Since the first day I came to St. Olaf, I have never felt alone," she says. "There is always someone around you who cares, whether it's a professor, your roommate, a close friend, or just another student who smiles at you in the caf."



Hana Ferronato '14

Hana Ferronato, from Fair Oaks, California, was attracted to St. Olaf's liberal arts education, emphasis on service to others, and strong sense of community.

"I also considered the opportunities that attending a religiously affiliated college in the Midwest would offer to a secular, liberal California girl," she says.

A Hispanic studies major with a concentration in environmental studies, she is involved in the Real Food Challenge on campus and regularly attends the World Issues Dialogue and Amnesty International meetings. She also volunteers as a tutor for adult ESL students in a neighboring community.



Chris Lazo '14

Chris Lazo initially wasn't interested in leaving sunny southern California for college, but he was drawn to St. Olaf's renowned music and top-ranked study-abroad programs.

Now that he's on campus, the National Hispanic Scholar from La Canada Flintridge, California, is a member of the St. Olaf Cantorei choral ensemble, has studied abroad in Costa Rica, writes for the student newspaper, works at the student-run eatery and entertainment venue, and plays intramural sports.

"The best thing about my experience at St. Olaf has been the diverse, intelligent, kind, and fun group of friends I have made here on campus through all my different activities," he says.

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 sharpens students' critical thinking and nurtures their moral formation. The college encourages and challenges its students to be seekers of truth, to lead lives of unselfish service to others, and to be responsible and knowledgeable citizens of the world.

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

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

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

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



SUMMER MUSIC CAMPS AVAILABLE AT ST. OLAF

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

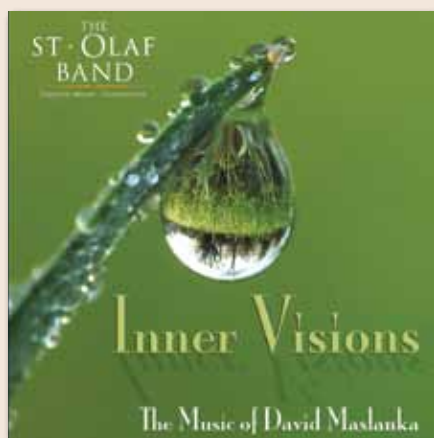
The camp, which will be held June 17–23, 2012, is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of the three large ensembles — band, choir, or

orchestra — and takes elective classes each day.

Serious young pianists also may enroll in St. Olaf College's Summer Piano Academy, a camp-within-a-camp that offers piano students an opportunity to work with the college's renowned piano faculty.

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

SIX RELEASES FROM ST. OLAF RECORDS



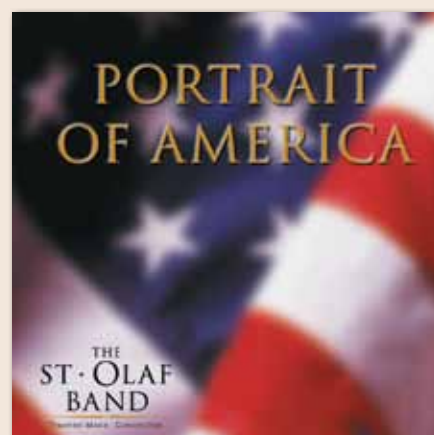
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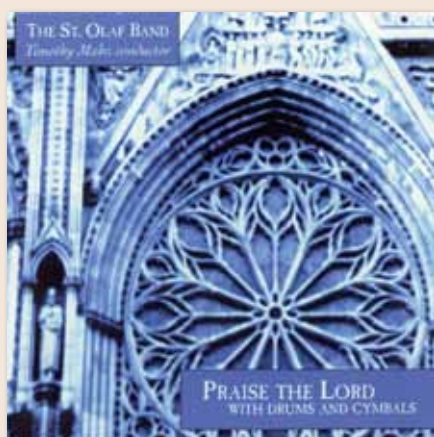
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March • *and in this dream there were eight win-*
dows... • *Into the Air!*



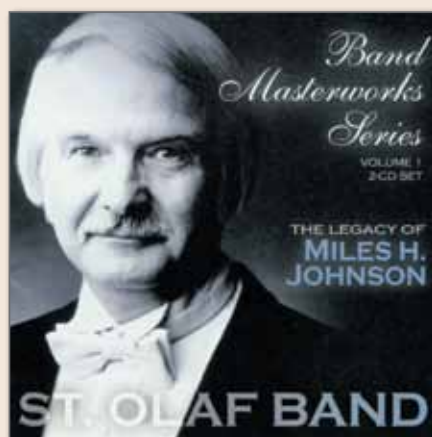
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THE ST. OLAF BAND

2012 Winter Tour

Saturday, January 21, 7 p.m.

Chaska High School
Chaska, Minnesota

Sunday, January 22, 4 p.m.

Rosemount High School
Rosemount, Minnesota

Sunday, January 29, 4 p.m.

Ascension Lutheran Church
Thousand Oaks, California

Monday, January 30, 7 p.m.

Clovis North High School
Fresno, California

Tuesday, January 31st, 7:30 p.m.

Christopher Cohan Performing Arts Center
California Polytechnic State University
San Luis Obispo, California

Wednesday, February 1, 7 p.m.

Sherwood Hall at the Steinbeck Institute
for Arts and Culture
Salinas, California

Thursday, February 2, 7:30 p.m.

Saratoga High School
Saratoga, California

Friday, February 3, 7:30 p.m.

Gunn High School
Palo Alto, California

Saturday, February 4, 8 p.m.

Diamond Bar High School
Diamond Bar, California

Sunday, February 12, 7:30 p.m.

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