

S T · O L A F C O L L E G E



ORGAN TOUR 2011

THE PERFORMERS

This year's St. Olaf Organ Tour, which also includes [Ingrid Aune '15](#) (Mendota Heights, Minnesota), [Clayton Heidbreder '15](#) (Dunwoody, Georgia), and [Luke Nelson '15](#) (Fort Collins, Colorado), is an opportunity for St. Olaf organ students to experience important instruments in the Los Angeles and San Diego areas, including Disney Hall and the Spreckels Organ Pavilion.

David F. Anderson '12

Originally from: Charlotte, North Carolina
Major: Church Music and Music Performance
Campus Activities: Sings in the St. Olaf Choir, member of the David Anderson Club (led by St. Olaf President David R. Anderson '74).
Career Plans: Hopes to one day work as a church organist and develop a music program. Looks forward to working with people.
Favorite studies outside of music: Has always enjoyed math and science classes.
Stage fright-inducing memory: "While not really on a stage, I did fall on my face walking to a piano to accompany a children's choir this summer due to freshly waxed floors. While the congregation tried to ignore it, the choir seemed to love it."

David H. Anderson '15

Originally from: Littleton, Massachusetts
Major: Church Music and Organ
Campus Activities: Sings in Viking Chorus, rings hand bells in the Chapel Ringers, and works as a dance technician in the Dance Department (and also is a member of the David Anderson Club — see David F. Anderson '12).
Career Plans: Church musicianship ("at this point in time")
Favorite studies outside of music: Theater production, behind the scenes.
Stage fright inducing memory: "While playing at my church on Christmas Eve a couple years ago, my phone's alarm decided to go off. Unfortunately, I couldn't reach it while I was playing."

Katie Burk '13

Originally from: Lawrence, Kansas
Major: Organ Performance and Vocal
Campus Activities: Sings in the St. Olaf Choir, member of Residence Life staff.
Career Plans: Pursuing anything that will allow her to play the organ, sing, teach, conduct and dig into musicological research.
If she wasn't an organ major she'd be: "Lost and confused"
Unexpected facts: "I had 27 stuffed-animal otters growing up, and I can quote the entirety of *My Big Fat Greek Wedding* — with the accents."

Maggie Burk '13

Originally from: Lawrence, Kansas
Major: Organ Performance and Vocal Music Education
Campus Activities: Sings in the St. Olaf Choir, member of Residence Life staff.
Career Plans: Anything involving playing the organ, teaching, conducting choirs, travel, and musicology.
Unexpected facts: "I picked up the organ my first year at St. Olaf. I'd always wanted to learn and I decided that the time to ask was then or never."
Stage fright-inducing memory: "This year on St. Olaf Choir tour, I had a four-measure solo. I mixed up the words with the following phrase, realized what I had done wrong, and wanted to sink into the floor in front of the audience of 900. My relatives in attendance had no idea!"

Molly Raben '13

Originally from: Kenosha, Wisconsin
Major: Music
Campus Activities: Plays French horn in the St. Olaf Band and sings in the St. Olaf Cantorei.
Career Plans: Pursue a career in somatic education and performers' well-being while keeping active as an organist.
Memories from study abroad: "While touring Japan with the St. Olaf Band, we had the opportunity to play in beautiful concert halls throughout the country, often in conjunction with area high school bands. This offered a chance for interesting cultural exchanges. Who knew Japanese kids were so well versed in *High School Musical* and Michael Jackson?"
If she wasn't playing the organ, she'd be: An astronaut

Karl Robson '12

Originally from: Baxter, Minnesota
Major: Organ Performance and Church Music
Campus Activities: Sings in the St. Olaf Choir, plays as a rotation chapel organist, and is a teaching assistant in music theory/aural skills.
Career Plans: Become a director of music/organist for a large Lutheran congregation in a metropolitan area; in the fall, plans to pursue organ study at the graduate level.
Stage fright-inducing memory: Always worrying about forgetting music.
If he wasn't an organ major, he'd be: "Wealthier later in life!"

Jeanine Walter '14

Originally from: San Diego, California
Major: Nursing
Campus Activities: Rings hand bells in the Chapel Ringers, plays Ultimate Frisbee, sings in the St. Olaf Cantorei, and volunteers.
Career Plans: Become a registered nurse (possibly Peace Corps or the Navy), and then graduate school for nursing; find work as an organist in a Lutheran church.
Favorite Studies Outside of Music: Nursing pre-requisite courses: sociology, microbiology, and developmental psychology.
Stage fright-inducing memory: "During a recital, I began playing a piece that had a huge Post-It covering most of the music. I quickly tore it off when I got to that section, probably looking very funny to those in the audience."

ST. OLAF ORGAN FACULTY

CATHERINE RODLAND '87

Artist in Residence — Organ and Theory

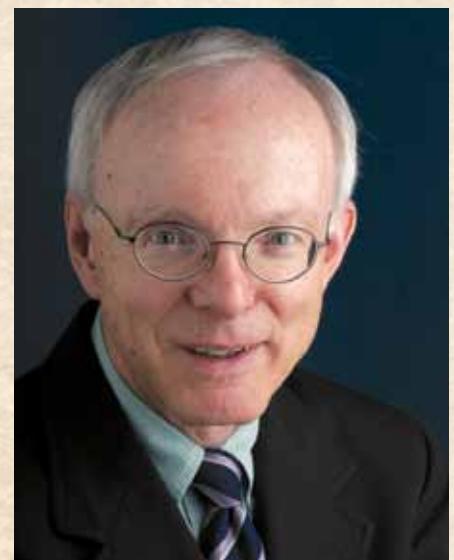


Catherine Rodland's playing has been described by *The American Organist* as "transcendent." She graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987 and earned her M.M. and D.M.A. from Eastman School of Music in Rochester, New York, where she was a student of Russell Saunders. At Eastman, Rodland received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions, including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1989 International Organ Competition at the University of Michigan, for which she received first prize. She performs extensively throughout the United States and Canada, and in 2002 toured Germany.

Rodland performs regularly at St. Olaf, including numerous performances recorded for the nationally syndicated National Public Radio program *Pipedreams*. A specialist in Baroque and 20th century music, Rodland also has presented masterclasses on Baroque performance practice. In 2011 she released two CDs: *Dedication* and *American Weavings*.

JOHN FERGUSON

Elliot and Klara Stockdal Johnson Professor of Organ and Church Music, Cantor to the St. Olaf Student Congregation



This year John Ferguson completes his 29th year at St. Olaf, where his responsibilities include directing the church music/organ program, teaching organ, conducting the St. Olaf Cantorei, and serving as cantor to the student congregation. Ferguson previously served Central Lutheran Church in Minneapolis as music director and organist, before which he was on the music faculty at Kent State University and served the Kent United Church of Christ as organist-chorimaster.

Ferguson, who will retire this spring, has taught hundreds of students and earned acclaim for the hymn festivals he has presented in the United States, Europe, and Asia. As a conductor, his church choir in Kent and the St. Olaf Cantorei have been invited to sing at national conventions of the American Guild of Organists and the American Choral Directors Association. As composer and arranger he has more than 150 titles in print and is co-editor, with Anton Armstrong '78, of the St. Olaf Choral Series (Augsburg). In 2005 his composition for choir and viola, *Who Is This*, was awarded the prestigious Raabe prize for excellence in sacred composition.

PROGRAM

PROCESSIONAL

Grayston Ives (b. 1948)

Katie Burk '13

British composer Grayston Ives served for 18 years as Informator Choristarum at Magdalene College, Oxford, and was a member of the vocal group The King's Singers from 1978 to 1985. His compositions range from sacred to pop to film music. In 1977 he was commissioned to write the processional music for Queen Elizabeth's Silver Jubilee at St. Paul's Cathedral. His works for choir and organ, notably the *Missa Brevis* and several anthems, are becoming standards in the repertoire of music for the Anglican Church. This Processional is alive with bombastic and clever energy. The march itself is preceded by an opening flourish that returns at the conclusion of the work. A few distinctly "Ives-ian" sonorities provide the harmonic foundation of the piece, notably C major with an added F-sharp.



VARIATIONS ON A SECULAR SONG “MORE PALATINO”

Jan Pieterzoon Sweelinck (1562–1621)

Molly Raben '13

Dutch organist and composer Jan Pieterszoon Sweelinck clearly took inspiration from English virginalists of the time when writing keyboard works in variation form. First presenting a secular tune, he continues to develop musical ideas derived from this theme in each variation. But in “More Palatino,” instead of initially introducing the simple duple-meter dance, he begins with an adorned march-like version of the theme set in a rich contrapuntal texture. The second variation is similarly presented in three voices, introducing close imitation of a dotted-note elaboration of the theme and an elegant two-voice triplet section accompanied by a bass line. It is not until the two final variations that we hear the tune in its original simplicity, accompanied by scalar running lines.



TWO SETTINGS OF “NUN KOMM DER HEIDEN HEILAND”

J.S. Bach (1685–1750)

David F. Anderson '12

Baroque composers living in Lutheran Germany during Bach's time commonly used settings of chorales, the Baroque equivalent of a hymn tune, in oratorios, cantatas, motets, and other genres for the church. Of these settings, the chorale prelude involved congregational singing the most. These works were originally short organ compositions used to introduce a chorale to a congregation during worship, and Bach raised the compositional level of this genre to its peak. Both of these chorale preludes, BWV 659 and 661, are based on the same chorale tune, *Nun komm, der Heiden Heiland* (*Savior of the Nations, Come*), an advent chorale. Part of the *Great Eighteen Chorale Preludes* of Bach, they were written between 1740 and 1742 for the Thomaskirche in Leipzig.

The first is an ornamented chorale with a constant walking bass in the pedal line and a contrapuntal accompaniment contrasting with an ornamented line based on the chorale tune. The second is an example of a cantus firmus chorale within a fugue, where the angular impatient fugue subject contrasts with a broad statement of the chorale tune in the pedal.



FUGUE IN E♭, BWV 552.2

J.S. Bach (1685–1750)

Catherine Rodland '87

The concluding work of Bach's first published organ manuscript, *Clavierubung, Part III*, a collection of chorale preludes based on the small and large catechisms of Martin Luther, this fugue often is called the “St. Anne” because of the similarity of its subject to the first line of the hymn *O God, Our Help in Ages Past* (which is most likely coincidental as this tune was not known in Germany at the time). The fugue itself is in three parts: a slow imitative fugue in *style antico* (ancient style), followed by a lively dance fugue, and concluding with a powerful fugue in which the first part of the subject appears in the pedal.

PROGRAM

ANDANTE, ALLEGRO ASSAI E VIVACE (SONATA I, OPUS 65)

Felix Mendelssohn (1809–47)

Maggie Burk '13

Published in 1845, Mendelssohn's *Organ Sonatas* form a vital part of the Romantic era organ repertoire. Sonata I in F, the longest and most unified of the six, contains four movements that exemplify his compositional styles. The second movement, an Andante set in A flat major, typifies the *Andante religioso* style so popular in Mendelssohn's day — a binary piece in slow triple meter, often with a quiet aura of serenity. The movement is structured like a conversation between the string and flute stops: the strings introduce a musical sentence and the flutes answer one octave higher. The final *Allegro assai e vivace* represents another major step forward in organ composition with its virtuosic arpeggios, runs, and cascading chords that up to this point had been confined to the piano. Set in a fairly simple binary form, this movement shines with exuberance with the opening arpeggios, giving way to a triumphant melody in the home key of F major that signals the end of this grand work.



PASTORALE

César Franck (1822–90)

Jeanine Walter '14

César Franck's music shows influence of the late Romantic period, from Liszt and Wagner. His works employ cyclic form: a method of achieving unity among several sections in which the principal themes become interrelated and then recapitulated at the end. In his compositions, particularly *Pastorale*, Franck shows a talent for frequent, graceful modulations of key that often arrive at harmonically remote keys. His modulatory style and idiomatic method of inflecting melodic phrases (in this case the shepherd's theme versus the wolf's theme) are among his most recognizable traits. Capable of spanning large intervals with his huge hands, Franck implements the unusual flexibility in voice-leading between internal parts in fugal composition, particularly in the final section when the two primary themes are combined.



ALLEGRO (SYMPHONY VI, OP. 42, NO. 2)

Charles-Marie Widor (1844–1937)

Karl Robson '12

“The religious idea, meditation, and prayer are poorly accommodated to the rigidity of the organ pipe,” wrote Charles-Marie Widor. “When the sound of this pipe is able to vanish under the deep vaults of our cathedrals, carrying our souls toward the infinite, then the organ alone will be the mystical instrument.” His *Sixth Symphony* was written for an inaugural concert of Aristide Cavaillé-Coll's instrument in the Palais du Trocadéro, a 5,000-seat auditorium built for the 1878 Universal Exposition in Paris. With 66 stops, five divisions, and 4,070 pipes, the organ featured the many technological advances in organ building from the second half of the 19th century. The first movement of the work features the instrument's power through a loose type of sonata. Two themes, a chorale and recitative, depict aspects of a heroic character that pull the listener through struggle and triumph. Anticipation is created through the unpredictable use of differing stop groups, and thematic material appears all over the fabric of the texture. The listener becomes wonderfully lost in a constant cycle of endless variation, the ears treated to sonorities never before imagined. This movement, while written in a well-worn form, feels like improvisation, allowing the composer to create a feeling of endless spontaneity.

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., 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

* part-time

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 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

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, (sem II) interim department chair, 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., 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

ORGAN STUDY AT ST. OLAF

The organ department at St. Olaf College is one of the largest undergraduate organ departments in the country. The program has maintained a stable enrollment over the past quarter-century. Graduates have gone on to careers as church musicians and organ professors, and have won national awards in performance and improvisation. Students who wish to major in music with organ as their primary instrument have three degree options: B.A. music, B.M. organ performance, and B.M. church music. A weekly studio class for all organ students (regardless of major) is led jointly by faculty members John Ferguson and Catherine Rodland. There are also many opportunities to travel to Minneapolis and St. Paul, where organ students participate in masterclasses and hear recitals on the many fine instruments found in the area.

Bachelor of Music in Church Music: Organ Emphasis

Church music study at St. Olaf attempts to balance an examination of the history of music in the church with an exposure to techniques for the practicing church musician. In this context, the student is encouraged to develop a clear understanding of the role of music in the life of the local congregation. In addition to core music coursework and weekly private lessons, all church music majors participate in the church music practicum, and take a three-course sequence of choral conducting in which the final semester requires the student to work with their own lab choir. Church Music majors participate in one of the five auditioned choirs on campus, and have the option to participate in a variety of other ensembles, including orchestra, band, and handbells, and present the same required recitals as all bachelor of music majors.

The Church Music Organ curriculum includes courses that explore vocational and practical dimensions of being a church musician while pursuing a rigorous course of organ studies. The organ major focuses on the special skills an organist needs to learn in order to lead worship from the organ (such as improvisation) and as a conductor. The daily chapel services and Sunday worship services serve as a laboratory for St. Olaf organ and church music students, giving organists the opportunity to observe.



SUMMER MUSIC CAMP AND PIANO ACADEMY AT ST. OLAF COLLEGE

Young musicians who want to hone their performance skills under the guidance of some of the best music faculty in the nation don't have to wait until the first day of college. The St. Olaf Summer Music Camp provides students in 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.

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

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



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*

ABOUT ST. OLAF COLLEGE

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

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

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

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

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

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



ST. OLAF COLLEGE ORGAN TOUR · 2012

A close-up photograph of several shiny, metallic organ pipes, which serve as the background for the tour information. The pipes are arranged in a perspective that recedes into the distance.

Sunday, March 18
3 p.m.

UCLA
Herb Alpert School of Music
Organ Studio
Schoenberg Music Building
Los Angeles, California

Wednesday, March 21
7 p.m.

Rancho Bernardo Community
Presbyterian Church
Rancho Bernardo, California

Thursday, March 29
11:30 a.m.

St. Olaf College
Boe Memorial Chapel
Northfield, Minnesota

Friday, March 23
7 p.m.

Christ Lutheran Church
in Pacific Beach
San Diego, California