



THE ST. OLAF
ORCHESTRA

2013 FALL TOUR

ST. OLAF COLLEGE



THE ST. OLAF ORCHESTRA 2013-14

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD '95, MANAGER

VIOLIN I

† Jenny Asparro, *Lake Oswego, Ore.*
music/biology
Claire Belisle, *Mahtomedi, Minn.*
music/physics
Katelyn Berg, *Fircrest, Wash.*
music/psychology
Jared Brown, *Gordonsville, Va.*
music/mathematics/physics
Sophia Butler, *Burnsville, Minn.*
music/sociology/anthropology
†† Seiji Cataldo, *St. Paul, Minn.*
music performance/economics
~ Becca Hanson, *Minnetonka, Minn.*
economics/psychology
Lindsie Katz, *Boulder, Colo.*
music/psychology
Stephen Lee, *Delran, N.J.*
music/computer science
Sarah Marti, *Prior Lake, Minn.*
music
Daniel McDonald, *Chesterfield, Mo.*
political science
Jonathon Peterson, *Grand Forks, N.D.*
biology
Emily Reeves, *Rapid City, S.D.*
chemistry
Hannah Sorrells, *Weaverville, N.C.*
music performance
Sonja Wermager, *Northfield, Minn.*
music/history
Katherine Wilhelm, *Barrington, R.I.*
history

VIOLIN II

Rinnah Becker, *Port Townsend, Wash.*
music/political science
Kristian Cardell, *Lund, Sweden*
music/philosophy/religion
Francesca Crutchfield-Stoker, *Iowa City, Iowa*
Spanish/Hispanic studies
◇* Elizabeth Fairfield, *DeKalb, Ill.*
music/management studies
William Gibb, *Oak Park Heights, Minn.*
music performance
Sally Gildehaus, *Red Lodge, Mont.*
psychology/neuroscience
Eve Grabau, *Northfield, Minn.*
biology
Abigail Ham, *Duluth, Minn.*
music performance
Britta Hoiland, *Park Ridge, Ill.*
music/sociology/anthropology
Sofia Kaut, *Des Moines, Iowa*
music performance
Taylor Lipo Zovic, *Shorewood, Wis.*
political science/Spanish
Erik McCoy, *Iowa City, Iowa*
biology/Spanish
Hanieh Nejadriahi, *Northbrook, Ill.*
mathematics/physics
Christina Solensten, *Woodbury, Minn.*
music/English/management studies
Britta Stjern, *Roseville, Minn.*
music
Stephen Sweeney, *Duluth, Minn.*
biology/music education
◇** Karen Van Acker, *St. Charles, Ill.*
music education

VIOLA

Beret Amundson, *Northfield, Minn.*
biology/chemistry
** Julie Asparro, *Lake Oswego, Ore.*
music/English
James Bell, *Potomac, Md.*
music
Emily Bristol, *Webster, Minn.*
chemistry/mathematics
Lauren Culver, *Salem, Ore.*
music
◇*~ Abi Enockson, *Fargo, N.D.*
music/management studies
Britt Nance Letcher, *West Lafayette, Ind.*
music/American racial and multicultural studies
Kelly McNeilly, *Iowa City, Iowa*
music/mathematics/computer science
Emma Ritter, *Omaha, Neb.*
English/philosophy
Mackenzie Toher, *Kirkland, Wash.*
music/environmental studies
* Joshua Wareham, *West St. Paul, Minn.*
music performance
Kyle Wasson, *Woodinville, Wash.*
music performance

CELLO

* Andrew Altmaier, *Riverside, Iowa*
undecided major
Benjamin Bruce, *Midland, Mich.*
mathematics/philosophy
Katherine Canon, *Madison, Wis.*
music/Spanish
~ Isabel Carman, *Iowa City, Iowa*
sociology/anthropology
Kelly Halpin, *Algonquin, Ill.*
music/environmental studies
Hannah Kim, *Palo Alto, Calif.*
music
** Omar Macias, *Plymouth, Minn.*
music performance
◇ Isaac Maier, *Forest Lake, Minn.*
music
* Keegan O'Donald, *Greenville, Mich.*
music performance
Riley Palmer, *Eagan, Minn.*
English
Samuel Viguerie, *Atlanta, Ga.*
undecided major
Andrew Wyffels, *Plymouth, Minn.*
chemistry/music

BASS

* Theo Brackee, *Northfield, Minn.*
music
Grant Gordon, *Katy, Texas*
Asian studies
◇** Daniel Meyers, *Waverly, Iowa*
music performance
Kelsey Peterson, *Grand Forks, N.D.*
Spanish/race and ethnic studies
Henry Roe Ramsey, *Bellevue, Wash.*
physics
Micah Stoddard, *Omaha, Neb.*
music performance
Kirsten Vezina, *Stillwater, Minn.*
music

FLUTE/PICCOLO

Tirzah Blair, *Jefferson, Wis.*
music
** Chappy Gibb, *Oak Park Heights, Minn.*
music performance/Spanish
Joshua Weinberg, *St. Peter, Minn.*
music performance

OBOE

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

CLARINET

** Erinn Komschlies, *Appleton, Wis.*
music education
Jacob Meyer, *St. Paul, Minn.*
music performance

BASS CLARINET

Jonathan Sanchez, *Columbia, S.C.*
music performance

BASSOON

Ethan Boote, *Ada, Mich.*
art history
** Joshua Kosberg, *Wildwood, Ill.*
music performance

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

ALTO SAXOPHONE

Derek Smith, *Thousand Oaks, Calif.*
music/philosophy

TENOR SAXOPHONE

Brian Craig, *Rochester, Minn.*
physics

BARITONE SAXOPHONE

Dylan Polivany, *Buffalo, Minn.*
psychology

HORN

Elizabeth Crittenden, *DeKalb, Ill.*
music/psychology
Megan Dunlap, *Albuquerque, N.M.*
chemistry
Madeleine Folkerts, *Port Orchard, Wash.*
music performance
Tyler Johnston, *Long Lake, Minn.*
music/computer science
** Kira Seidel, *Minneapolis, Minn.*
music performance

TRUMPET

Gregory Dean, *Apple Valley, Minn.*
biology
Tristan Frank, *Mount Horeb, Wis.*
music performance/mathematics
** Tim McCarthy, *Brush Prairie, Wash.*
music performance
William Wertjes, *Olympia, Wash.*
music/chemistry

TROMBONE

Antonio Patrick, *Tacoma, Wash.*
music performance
** Ramsey Walker, *Vashon, Wash.*
music

BASS TROMBONE

Mitch Evett, *Wexford, Pa.*
music education

TUBA

Lucas Sletten, *Osceola, Wis.*
physics

PERCUSSION

Isaac Behrens, *Cedar Rapids, Iowa*
music/English
** Michael Betz, *Mason City, Iowa*
music theory/composition
Soren Docken, *Chatfield, Minn.*
music/mathematics
John Kronlokken, *Eden Prairie, Minn.*
music/economics
Tim O'Grady, *Fort Collins, Colo.*
music/mathematics

PIANO/CELESTA

Isaac Behrens, *Cedar Rapids, Iowa*
music/English

HARP

Kelsey Fleming, *Austin, Minn.*
music education

ST. OLAF DEPARTMENT OF MUSIC

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

MUSIC ADMISSIONS

Mary Hakes, *coordinator*

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, *manager*
Terra Widdifield, *assistant manager*
Kevin Stocks, *assistant director for marketing and promotion*
Mary Davis, *performance librarian/mechanical rights administrator*
Christine Hanson, *assistant to music organizations*
Tim Wells, *administrative assistant*

†† Concertmaster

† Assistant Concertmaster

** Principal/Co-principal

* Assistant Principal

◇ Officers/management

~ Librarian

◆ English Horn

▼ Contrabassoon

A PASSION FOR *Performing*



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

For Steven Amundson, leading the St. Olaf Orchestra is about more than instructing students on the technical aspects of playing — it's about creating a community of musicians who play with passion and verve.

It's why he continually reminds the young musicians to “own the music,” which has become something of a mantra for the orchestra during Amundson's 32 years at the helm. The words signify the responsibility and rewards that come with being a part of such a high-caliber ensemble.

“The better we nurture this orchestral community, the better we'll play,” Amundson says. “We'll more easily connect with our audiences because it's obvious that we enjoy making music together.”

Amundson values the experience of collaborating with his students and appreciates their excitement at discovering an orchestral piece for the first time.

“My students are my inspiration,” he says. “Their enthusiasm and intensity, their strong desire to get it right and create something great and memorable is infectious.”

Amundson encourages his students to invest in the music and perform at the highest level. He also makes a concerted effort to connect with them beyond the rehearsal room and performance stage. He often chats with students before and after rehearsals and at student recitals and receptions, and is invested in both their artistic and personal growth.

“It's great to get to know the person behind the instrument,” he says. “My students are endowed with gifts and interests that go far beyond their musical talents, and there is no question that I do a better job of leading them if I understand what makes them tick. I want them to know that they share equally in this orchestral endeavor, and that our success depends on each member's commitment and contribution.”

Youthful Talent

Amundson joined the St. Olaf faculty in 1981, becoming conductor of the St. Olaf Orchestra at the age of 25. His early life as the fifth child in a musical family prepared him to lead a top college ensemble. He started piano lessons at age 4, eventually learning trumpet, euphonium, and trombone, and studying viola for several years.

Amundson found his calling as an undergraduate at Luther College, where he developed his conducting and leadership skills, directing the college's jazz ensemble as a senior. He earned a master's degree in orchestral conducting from Northwestern University. He continued his studies at the University of Virginia and the Aspen Music School, as well as at the Mozarteum in Salzburg, Austria, where he won the coveted Hans Häring conducting prize in the international competition sponsored by Austrian National Radio. His first conducting positions were with the University of Virginia, Tacoma Community College, and the Tacoma Youth Symphony.

Although the St. Olaf Orchestra achieved a reputation for excellence before Amundson took up the baton more than three decades ago, he has helped enhance the ensemble's acclaim through expanding its domestic and international tours and music festival appearances. The orchestra's most recent international tour was to China in 2012. Others include a 2008 visit to Spain and a 2005 tour of Norway with the St. Olaf Band and the St. Olaf Choir.

Amundson's dedication to teaching is reflected in the awards he has received for outstanding music instruction, including the Carlo A. Sperati Award from Luther College and the Minnesota Orchestra Educator of the Year award from the Minnesota Music Educators Association.

Most recently, the St. Olaf Orchestra won the 2013 American Prize in Orchestral Performance in the college/university division. “I'm very grateful for this recognition and pleased that the reputation of the St. Olaf Orchestra will now perhaps have a wider

reach,” Amundson says. “It's humbling to think that this relatively small liberal arts college orchestra can compete favorably with so many reputable conservatory and university programs.”

Beyond St. Olaf

Although conducting the St. Olaf Orchestra is Amundson's top priority, the Wisconsin native also is an active composer and arranger. He has amassed an impressive conducting career outside St. Olaf as well.

Amundson is the composer of 19 original works for orchestra. His first composition, *Angels' Dance*, was written in 1995 in honor of his father and premiered at the St. Olaf Christmas Festival. It has received more than 100 performances, including several by the Chicago Symphony Orchestra. Amundson's orchestral works have been featured in more than 650 performances by university, civic, and professional orchestras across the United States, and



in Canada and the United Kingdom. Taiwan's Evergreen Symphony Orchestra commissioned him to write two works, including *Longing for Your Return* and *Dusk, Thoughts of Home*. In 2012 the Tennessee All-State Orchestra commissioned *Serendipities*, and in 2013, the Bloomington (Minnesota) Symphony gave the premiere performance of *Handprints*, which it commissioned the year before. Lauren Keiser Music and the Neil A. Kjos Music Company publish

several of Amundson's compositions, and Tempo Music Resource distributes his self-published works.

Amundson is the founding conductor of the Twin Cities-based Metropolitan Symphony, which he led for five years. From 1984 to 1997, he was music director and conductor of the Bloomington Symphony and also has been on the conducting faculty for the Interlochen Arts Camp and the Lutheran Summer Music Program. He has been a guest conductor for many all-state orchestra festivals throughout the United States. In the coming two years, he will lead all-state orchestras in Ohio, North Dakota, Pennsylvania, and Kansas. He has conducted several of Minnesota's professional ensembles, including the Duluth-Superior Symphony Orchestra, the Fargo-Moorhead Symphony, and the Saint Paul Chamber Orchestra.

Family First

Amundson's family includes his wife, Jane Amundson, who is a math teacher and cellist, and two children: Beret, who is a junior at St. Olaf and a violist in the St. Olaf Orchestra, and Karl, who is a first-year student at the University of Cincinnati College-Conservatory of Music.

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

Amundson's ongoing goal is to keep his students focused on the joy of making music and the essential purpose that it serves as a “reflection of our humanity,” he says. “We continue to strive for that mountaintop, pinnacle experience of communicating certain intangibles that impart to people a sense that they have been moved and transformed in some way. My students and I know when those special moments happen, and we never forget them.” 🐉

**TIM MCCARTHY '14***Trumpet*

Tim McCarthy is a senior trumpet performance major from Brush Prairie, Washington. A student of Martin Hodel, he is principal trumpet in both the St. Olaf Orchestra and the St. Olaf Band. He also performs with Jazz I, St. Olaf's top jazz ensemble. He has performed and studied at the Round Top Festival Institute and the National Symphony Orchestra Summer Music Institute. This past summer, McCarthy attended a brass quintet festival in Germany with four other St. Olaf student musicians. He toured China with the St. Olaf Orchestra and will tour France, Germany, and Spain with the St. Olaf Band this coming spring. In recent auditions, McCarthy was runner-up for principal trumpet of the South Dakota Symphony and was named a finalist for a trumpet position in the Air Force Heritage Band of America. McCarthy also enjoys fishing and bow hunting. He aspires to play professionally, either with an orchestra or one of the United States' service bands.

DANIEL MEYERS '14*String Bass*

Daniel Meyers is a music performance major and four-year member of the orchestra from Waverly, Iowa. He studies bass at St. Olaf with Paul Ousley. He has participated in numerous summer programs, including the National Symphony Orchestra Summer Music Institute and the Round Top Festival Institute. Meyers is interested in current affairs and social justice. He lives in St. Olaf's Gender Empowerment and Equality house and is pursuing a potential internship with Advocates for Community through Musical Excellence, an El Sistema USA site in North Minneapolis. Meyers also loves to travel. He has studied music in Vienna, Austria, and has traveled around Europe, to Guatemala and Tanzania to study social justice and culture, and to China with the St. Olaf Orchestra. He hopes to play with a professional orchestra, teach, and work with youth who do not have access to affordable music education.



THE ST. OLAF ORCHESTRA IS THE WINNER OF THE AMERICAN PRIZE IN ORCHESTRAL PERFORMANCE, 2013, IN THE COLLEGE/UNIVERSITY ORCHESTRA DIVISION

Overture to *The Marriage of Figaro*, K. 492

WOLFGANG AMADEUS MOZART (1756-91)

*** Proclamation**

ERNEST BLOCH (1880-1959)

TIM MCCARTHY '14 • TRUMPET

*** Concerto No. 2 in B minor***I. Allegro*

GIOVANNI BOTTESINI (1821-89)

DANIEL MEYERS '14 • STRING BASS

Don Juan, Op. 20

RICHARD STRAUSS (1864-1949)

INTERMISSION

Handprints

STEVEN AMUNDSON (b. 1955)

Prelude a l'apres midi d'un faune

CLAUDE DEBUSSY (1862-1918)

An American in Paris

GEORGE GERSHWIN (1898-1937)

* The Bottesini and Bloch selections will rotate throughout the tour.

FALL TOUR 2013

PROGRAM

Overture to *The Marriage Of Figaro*, K. 492

W.A. MOZART (1756–91)

In 1786 Wolfgang Amadeus Mozart premiered his new opera *Le Nozze di Figaro*, based on the banned play by the French writer Beaumarchais. Together with librettist Lorenzo da Ponte, a radical thinker and defrocked priest, the composer created an opera buffa depicting thwarted love, disguise, clever servants, and befuddled masters. Although the opera pushed the limits of the Viennese censors, it received uproarious approval from the public, and remains one of the great masterpieces of the Classical era.

The overture, written in sonatina form, captures the opera's spirit of merriment and comical energy. The first theme, for instance, scurries mischievously in the violins and woodwinds. Likewise, a clownish bassoon solo is heard later in the transition to the third principal theme. The piece, typical of Mozart's buffa style, ends with a prolonged crescendo building to a spectacular, joyful finish.

“IT IS OBVIOUSLY UNFAIR TO
COMPARE THIS ORCHESTRA WITH THE
ESTABLISHED AND PROFESSIONAL. BUT
IT IS FULLY POSSIBLE.”

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

Proclamation

ERNEST BLOCH (1880–1959)

Ernest Bloch's *Proclamation* for solo trumpet and orchestra, written in 1955, reflects the Swiss-American composer's cultural and religious heritage. In 1940 Bloch fled Switzerland because of the increasingly threatening anti-Semitism developing in Europe. He settled in the United States, where he wrote music that blended Jewish music and culture with 20th-century compositional techniques. For instance, the opening fanfare of the *Proclamation* imitates the *shofar*, a traditional Hebraic instrument recognized as a call to worship. The harmony is distinctly modern and intensely chromatic. A repeated triplet motive and militaristic drumming characterize the rhythm. Near the close of this one-movement work, the solo trumpet plays a sweeping melody evocative of Hebrew song as the piece fades to a close.

Concerto No. 2 in B minor

I. Allegro

GIOVANNI BOTTESINI (1821–89)

Italian composer, conductor, and virtuoso Giovanni Bottesini was known by his contemporaries as the “Paganini of the Double Bass” and wrote much of his music to showcase the expressive and virtuosic capabilities of the instrument. The first movement of his *Concerto No. 2 in B minor*, composed in 1845, explores the vast range of the double bass, from the lowest open string to harmonics beyond the edge of the fingerboard. The soloist must navigate wide register changes while playing swift scales and arpeggios. This virtuosic display reaches an apex in the cadenza near the end of the movement, where the solo bass demonstrates its technical capacity in rapid string crossings and difficult double stops.

In addition to highlighting technical dexterity, this movement also features long, lyrical melodies reminiscent of opera arias. Though he is now known primarily for his bass compositions, Bottesini also composed and conducted operas. His penchant for expressive, singing melodies can be heard especially in the exposition of this work. The balance of lyrical expression and technical skill that is so integral to this concerto has made the work a classic in double bass solo repertoire.

FALL TOUR 2013

PROGRAM

Don Juan, Op. 20

RICHARD STRAUSS (1864–1949)

Richard Strauss's tour-de-force tone poem *Don Juan*, composed in 1888, emerged from the radical Romantic tradition of Franz Liszt and Richard Wagner. The 24-year-old Strauss found inspiration in a play by Nikolaus Lenau based on the Spanish legend of the famous libertine. Mozart had written his opera *Don Giovanni* on the same subject a century before, but the two portrayals of the title character contrast strikingly. In Mozart's opera, Don Giovanni is an aristocratic, murderous womanizer who receives just condemnation. Strauss's Don Juan, in contrast, is celebrated as the Byronic anti-hero, unabashedly striving for adventure and ideal love.

The sonata-form tone poem opens with a breathtaking, unbridled expression of everything the eponymous character stands for: bravado, adventure, and sensuality. In his search for ideal love, he seduces a series of women, each represented by feminine themes heard in the flutes and violins. The return of the irrepressible first theme after each of these episodes, however, suggests that Don Juan continues his libertine ways. At the heart of the work, however, Don Juan encounters the possibility of real, lasting love. A serene oboe solo accompanied by hushed strings represents Dona Anna, a woman who seems to have at last captured the heart of Don Juan. The following triumphant theme played by the horns celebrates his newfound fulfillment. Nevertheless, a chaotic carnival section and the eventual return of the first theme in the recapitulation suggest that he has not truly reformed.

Yet even Don Juan is mortal. Just as the music whirls into new melodic heights, leading the listener to expect a stunning ending, it abruptly stops. A change to the minor mode and a quietly descending melody indicate the unexpected death of the anti-hero. The German critic and philosopher Theodor Adorno remarked of this unsettling ending: “To understand Strauss would be to listen for the murmur beneath the roar, which, inarticulate and questioning, becomes audible in the final measures of *Don Juan* and is his truth-content.”

Handprints

STEVEN AMUNDSON (b. 1955)

From the composer:

The Bloomington (Minn.) Symphony Orchestra commissioned *Handprints* in 2013 in celebration of its 50th anniversary season. As the former music director of the BSO in the 1980s and '90s, I was delighted to help the orchestra celebrate this milestone event. *Handprints* received its premiere performance this past February.

The idea for the title came from an article I read in *Time* magazine. I was immediately drawn to the word handprints, which seemed to be a perfect image for what I'd hoped to convey through music. With this piece, I honor those individuals who have made indelible impressions on the lives of others and who have lifted up people and organizations in special ways. The music pays tribute to the handprints of those who have had unique and sustainable visions in support of endeavors aimed at the greater good. In music, as in life, the cooperation of many good hands lifts us up, and so with *Handprints*, I celebrate community, in the very best sense of the word.

When one relates the human hand to music the interval of a fifth comes to mind because of its five fingers. *Handprints* begins softly with a layering of fifths in the string sections. The interval of a fifth is prominent throughout the piece in much of the melodic construction. The extended introduction grows and builds into a culminating fortissimo chord in the full orchestra, suddenly giving way to the second main section of the piece. Once again, intervals of fifths are layered, this time as a backdrop for solo strings and winds. After a short transition and a brief accelerando, the main allegro portion of the work ensues. Accents and syncopation abound providing an energetic texture. The music ramps up in intensity before the strings play a new melodic figure built on triplets. The meter shifts from 4/4 to 3/4 and, following a long diminuendo, leads to a slow, reflective section built on the primary melodic idea from the allegro. A piano solo emerges before a return to the quiet layering of fifths in the strings. The abbreviated recapitulation proceeds to a strong and passionate rendering of broad lyricism, and a short coda brings the full force of the orchestra to a climactic, celebratory conclusion.

INTERMISSION

Prelude a l'apres midi d'un faune

CLAUDE DEBUSSY (1862-1918)

In late 19th-century France, the Impressionist aesthetic swept through the arts. Composer Claude Debussy found inspiration in the languid Symbolist poetry of Stephane Mallarmé, whose poem, *Prelude to Afternoon of the Faun*, is an evocative mosaic of sensual images. Like the poem, Debussy's music portrays the reveries of a mythical faun who dreams of seducing nymphs. The solo flute's first melody, with its agogic rhythms and chromatic turnings, represents the mythical faun's desire, while harp glissandi complete the dreamlike atmosphere. The spellbinding climax occurs midway through the piece, when a new, soaring melody is heard first in the woodwinds, then in the strings. Underscored by a triplet accompaniment reminiscent of heartbeats, this unforgettable apex movingly and passionately depicts the longing of the dreaming faun.

An American in Paris

GEORGE GERSHWIN (1898-1937)

George Gershwin's *An American in Paris* is as much a synthesis of musical styles as it is of distinct cultures. When Gershwin traveled to Paris in 1928 to study music, the city teemed with some of the most famous artistic personalities of the early 20th century, including F. Scott Fitzgerald, Pablo Picasso, Cole Porter, and Gertrude Stein. The spirit of the city and such people inspired Gershwin's self-described "rhapsodic ballet."

An American in Paris is in three parts. The first section alternates the optimistic excitement of the American visitor with the hectic atmosphere of Paris, perhaps most vividly evident in the honking taxi horns. The second section features a rich blues theme, heard first in solo trumpet. Gershwin wrote of this section, "Our American . . . perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness." Inspired by American jazz, the wistful theme transforms throughout this harmonically adventurous slow section. The third section, as Gershwin describes it, "returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris." As the piece approaches its conclusion, however, the American blues theme blends with the Parisian sounds, thus ending with a celebration of both cultures.

PROGRAM NOTES BY SONJA WERMAGER '14

"THESE YOUNG UNITED STATES PERFORMERS
PRESENTED PERFECTLY BALANCED SOUNDS, AN
IMPECCABLE RHYTHM, AND A MUSICAL DISCIPLINE
THAT COULD BE ENVIED BY ANY SYMPHONIC
ORCHESTRA OF OUR COUNTRY."

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

A Brief History of The St. Olaf Orchestra



In the early days of the 20th century, F. Melius Christiansen, the renowned founder of the St. Olaf College Music Department, declared that "you cannot make a symphony orchestra on a college campus." Oh, how times have changed. More than 100 years after that statement, the St. Olaf Orchestra has grown from its humble beginnings to today's 95-member ensemble. The group has been compared to professional orchestras and heralded as one of the best college orchestras in the nation by *Time* magazine.

Christiansen, a European-trained violinist who emigrated from Norway, was the first director of the orchestra, which has long been an ensemble rich in international artistry and tradition. In the mid-1940s Conductor Donald Berglund and string teacher Beatrix Lien joined forces to lift the ensemble to heightened levels of proficiency. Lien, who was also the orchestra's concertmistress, was a skilled pedagogue, and Berglund supplemented the training she and others provided by hiring members of the Minnesota Orchestra to support their efforts.

The St. Olaf Orchestra first toured in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next few decades, the orchestra program grew and flourished, adding a second orchestral group — the Philharmonia — in 1975 to provide additional musical opportunities for orchestral students at the college.

Current conductor Steven Amundson took over the helm of the St. Olaf Orchestra in 1981, and under his direction, the group has pursued a more demanding repertoire featuring works rarely performed by undergraduate orchestras, such as Stravinsky's *Rite of Spring*, Strauss's *Don Juan*, and Bartok's *Concerto for Orchestra*. The ensemble has become known for its enthusiasm and youthful passion while striving for the highest professional standards.

The St. Olaf Orchestra has toured throughout the United States, Scandinavia, Europe, and most recently, China. It has performed with some of the world's most noted conductors and artists and appeared in many prestigious concert halls, including Alice Tully Hall in New York City, Chicago's Orchestra Hall, Nuremberg's Meistersinger Halle, and the Beijing Concert Hall. It has twice been featured on the National Public Radio program *A Prairie Home Companion*, and participates in the annual St. Olaf Christmas Festival, which is broadcast on PBS and public radio stations nationwide. 🍷

MUSIC DEPARTMENT FACULTY

ST. OLAF COLLEGE

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

Francesca Anderegg, assistant professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School

Scott Anderson, assistant professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

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

Christopher Atzinger, associate professor, piano, piano literature; B.M., University of Texas–Austin; M.M., University of Michigan; D.M.A., Peabody Institute

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

Sam Bergman, (sem II), instructor*, viola; B.M., Oberlin Conservatory of Music

James Bobb, assistant professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

Timothy Bradley, instructor*, French horn; B.A., St. Olaf College; M.A., Southern Methodist University

David Carter, professor, cello, string techniques, 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, (on leave 2013–14) professor, music librarian; B.M., M.S., University of Illinois; M.A., University of Minnesota

Kurt Claussen, 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–Stony Brook

Dan Dressen, associate provost, professor, voice, lyric diction; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

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

Tracey Engleman, assistant professor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

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

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

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

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

Sandra Joy Friesen, visiting assistant professor*, class piano, piano; B.M., M.M., University of British Columbia; D.M.A., University of Alberta

James Garlick, (sem II) instructor*, violin; B.A., Oberlin College; B.M., Oberlin Conservatory of Music; M.M., The Juilliard School

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

David Hagedorn, (sem I) artist-in-residence, jazz ensemble, percussion, percussion techniques, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Ashley Hall, instructor*, trumpet; B.M., University of Cincinnati–College Conservatory of Music; Artistic Diploma, Longy School of Music

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

Janis Hardy, associate professor*, voice, lyric theater

Kira Lace Hawkins, instructor*, lyric theater; B.A., St. Olaf College; M.F.A., Penn State University

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

Paul Hill, (sem II) visiting instructor*, percussion; B.M., University of Wisconsin–Superior; M.M., University of Minnesota

Martin Hodel, (on leave 2013–14) 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 College, Oxford, England

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

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

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

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

Paul Klitzke, assistant piano technician*; North Bennet Street School

Dale Kruse, instructor*, voice; B.A., Luther College; M.M., Drake University

Charles Lazarus, instructor*, trumpet; B.M., North Carolina School of the Arts; M.M., The Juilliard School

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

Dana Maeda, instructor*, oboe, woodwind techniques, chamber music; 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

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

St. Olaf Choir, *Anton Armstrong* '78
St. Olaf Chapel Choir, *Christopher Aspaas* '95
St. Olaf Cantorei, *James Bobb*
Manitou Singers, *Sigrid Johnson*
Viking Chorus, *Christopher Aspaas* '95
Early Music Singers, *Gerald Hoekstra*
Collegiate Chorale, *Anton Armstrong* '78

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, assistant professor, 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, vice chair, professor, piano, 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

Reinaldo Moya, visiting assistant professor*, theory; B.M., West Virginia University; M.M., D.M.A., The Juilliard School

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

Paul Niemisto, associate professor, band, low brass, brass techniques, 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, (sem I) professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

Catherine Ramirez, assistant professor, flute, theory; B.A., Occidental College; M.A., Queens College; 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

Mischa Santora, instructor*, orchestra; B.M., Curtis Institute of Music

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

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

Mark Stover, (sem II) instructor*, choir, conducting; B.A., St. Olaf College; B.S.M., Luther Seminary

Becky Weis, instructor*, hardanger fiddle; B.A., Macalester College; M.A. University of Minnesota

Rachel Weiss, music librarian; B.M., Millikin University; M.M., West Virginia University; M.L.I.S., University of Pittsburgh

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

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

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

OTHER MUSIC ENSEMBLES AND CONDUCTORS

Handbell Ensembles, *Jill Mahr*
Pep Band, *Student-Directed*
Percussion Ensembles, *David Hagedorn*
Trombone Choir, *Larry Zimmerman* '86
Tuba-Euphonium Ensemble, *Larry Zimmerman* '86

* part-time



A KEILLOR COLLABORATION

The St. Olaf Orchestra has twice been featured live on Garrison Keillor's *A Prairie Home Companion*.

Broadcasting live in front of an audience packed into St. Olaf College's Skoglund Center Auditorium, radio personality Garrison Keillor brought his beloved mix of satire, storytelling, and Americana music to campus on November 19, 2011. Millions of radio listeners had the pleasure of hearing the St. Olaf Orchestra, together with the St. Olaf Choir, contribute musical selections to a pre-Thanksgiving episode of *A Prairie Home Companion*, one of the nation's most iconic radio shows. The appearance marked the second time the orchestra has been a featured guest on the program, and the third time the ensemble has collaborated with Keillor.

The St. Olaf Orchestra made its first appearance on *A Prairie Home Companion* in November 2001. That show also was broadcast live from campus and featured performances by the orchestra, the St. Olaf Choir, and several other ensembles. Following the performance, Keillor remarked on collaborating with the college's musical ensembles. "I don't expect this to happen again in this life, but hope for it in the next," he says.

Keillor didn't have to wait quite that long to get his wish. During the 2011 broadcast, he once again melded his signature musical styling with that of the orchestra, which was featured prominently as both a solo ensemble and as an accompanist. Their selections included *The Turtle Dove*, a traditional English folk tune; the second movement of Shostakovich's *Symphony No. 5*; and "Mambo" from Leonard Bernstein's *West Side Story*.

"The opportunity to collaborate with Garrison is something the students and I won't soon forget," says St. Olaf Orchestra Conductor Steven Amundson. "Although it was difficult to feel fully prepared for a show that is so often free flowing and improvised, it was wonderful to experience Garrison's genius up close, and to share the fun, the laughter, and the poignant

moments for which this show has become so well known." Other musical guests included Philip Brunelle, founder and artistic director of the Twin Cities-based choral group VocalEssence, and vocalist Heather Masse. Pastor Bruce Benson, recently retired as chaplain at St. Olaf, made his acting debut as a Christian hypnotist in the radio skit "The Adventures of Guy Noir, Private Eye."

“IT WAS WONDERFUL TO EXPERIENCE
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MOMENTS FOR WHICH THIS SHOW HAS
BECOME SO WELL KNOWN.”

— STEVEN AMUNDSON
ST. OLAF ORCHESTRA CONDUCTOR

Audrey Slote '13 recalled listening to the show with her parents every week while growing up in Pennsylvania. "Just being able to be a contributor to it was so thrilling," she says. "It was probably one of the most fulfilling musical things I've ever done." Musical ensembles from St. Olaf have been popular guests of the program. Prior to its two appearances on campus broadcasts of the show, the St. Olaf Orchestra collaborated with Keillor in 2001 for a concert featuring Randall Davidson's "The Young Lutheran's Guide to the Orchestra." In August 2012 *A Prairie Home Companion* aired "Holy Oles," a showcase of St. Olaf-centered performances and stories. 🦉

WELL-TRAVELED MUSICIANS

International study is deeply embedded in a St. Olaf education, adding a cross-cultural dimension to the liberal arts and enriching students’ lives. St. Olaf leads the way in study abroad, often ranking first among baccalaureate institutions in the number of students who participate. Indeed, 73 percent of the members of the Class of 2013 participated in at least one off-campus program before they graduated.

An international tour with one of the college’s music ensembles — the orchestra recently toured China, for example — is one way for student musicians to gain a global perspective. But they also can participate in any number of study abroad programs, and they have: Eleven orchestra members joined academic programs in 2013 in such places as Senegal, Great Britain, Costa Rica, Italy, and Chile.

To give us a glimpse into what it means to be St. Olaf students out in the world, we asked a handful of well-traveled musicians to tell us about their adventures. We think you’ll agree that their experiences transformed their lives and for many, enriched their understanding of music as an international language.



Lindsie Katz '14

VIOLIN
MAJORS: MUSIC AND PSYCHOLOGY

OFF-CAMPUS PROGRAM: Katz studied music in Milan through IES Abroad, taking a variety of classes at local universities. She took private lessons and performed with a professional baroque orchestra, which rehearsed in Italian.

THE KINDNESS OF STRANGERS: On a trip to the Cinque Terre, a cluster of five towns in the Italian Riviera, Katz, her mother, and a friend got lost in the dark trying to find their accommodations. An elderly man eventually communicated — through gestures and rapid-fire Italian — to Katz that he could lead them to their B&B. “If I hadn’t studied Italian gestures in class, I might still be stuck in an alley in Cinque Terre!” Katz says. Throughout her time in Italy, Katz was struck by the Italians’ authentic kindness. “They are truly genuine and helpful,” she says.

LIVE AND LET LIVE: The Italians’ tendency to appreciate the beauty of everyday life and to care for others, from the stranger on the street to the people they love, resonated with Katz. “As Americans, we tend to spend all our time working,” she says. “We concentrate on our own lives instead of being truly connected to others.” Katz hopes to bring a cross-cultural perspective to her academics, as well as to life in general: “I want to live and let live,” she says.



Katherine Wilhelm '14

VIOLIN
MAJOR: HISTORY

OFF-CAMPUS PROGRAM: Wilhelm attended CIEE’s language and culture program in Dakar, Senegal. She lived with a host family and studied French, Wolof, and Senegalese culture and society with about 40 other American students.

DRAMATICALLY DIFFERENT: Wilhelm chose Senegal so she could use her French speaking skills, but also immerse herself in a culture very different from her own. One experience that stands out for her is the two weeks she spent in a tiny fishing village called Guero. Most of the villagers only spoke Wolof. Wilhelm says she took part in daily life, cooking with her host aunts, learning Senegalese dance with her host sisters, and visiting the tailor’s shop, which doubled as a hangout and soccer field for local young men. “It was fascinating to live in such a dramatically different society,” she says.

NEW NORMAL: “Living in Senegal made me realize what a hold our culture has on our actions and behaviors,” Wilhelm says. “My perception of normal has changed, and I’ve come to examine my own habits and beliefs in a different light.” She also has a new appreciation for her education at St. Olaf, obtained with relative ease in comparison to Senegalese college students. “University students there have to rise at 5 a.m. just to get a seat in the classroom,” she says.



Sonja Wermager '14

VIOLIN
MAJORS: MUSIC AND HISTORY

OFF-CAMPUS PROGRAM: Wermager studied history at the Centre for Medieval and Renaissance Studies at the University of Oxford, taking classes in English history and Shakespeare. She also had two of Oxford’s famed tutorials, writing a weekly essay and defending it one-on-one to her professor.

HISTORY IN VIEW: Wermager has always been fascinated with English books, music, history, and culture. “I was immediately drawn to this program’s emphasis on an intensive academic experience in such a beautiful, historic city,” she says. Seeing such landmarks as the Tower of London, Houses of Parliament, and Westminster Abbey brought history to life: “It was incredible to see the places where so much has happened to shape England’s history,” she says. Another favorite stop was Jane Austen’s house near Winchester.

PUSHING BOUNDARIES: Wermager learned to embrace new situations and experiences by navigating an unfamiliar environment. She pushed herself academically, strengthening her ability to construct and defend arguments. “My time abroad gave me a greater sense of independence and possibility,” she says. “Things that once seemed so intimidating, like traveling alone or making my way around a new city, suddenly became both possible and liberating.”



Isaac Behrens '14

PIANO AND CELESTA
MAJORS: MUSIC AND ENGLISH

OFF-CAMPUS PROGRAM: Behrens direct enrolled for a semester at the University of Aberdeen in Scotland, taking literature and linguistics classes while living in a flat with five men from countries other than the United Kingdom.

SLOWING DOWN: Behrens liked to cook with his roommates, learning to enjoy “slowing life down over a bowl of yummy risotto,” he says. He also connected with a retired engineer who played folk, rock, blues guitar, and harmonica in Aberdeen’s parks. “I’d bring my violin and he’d teach me one of the hundreds of tunes he knew,” says Behrens, who plays violin in the St. Olaf Philharmonia. “We’d trade embellishments back and forth, and pass an hour in ease.”

THE FINER POINTS: Behrens’s time in Scotland helped center him, he says. Spending time with people from different parts of the world helped him see more clearly “the boundaries and edges of my own little piece of the world.” He also gained a finer appreciation for music — especially that not learned through technical training — by participating in jam sessions in pubs. “Listening to crusty old Scotsmen pour their souls into their songs showed me a love of music I easily got caught up in,” he says. “I have a more mature take on what it means to make music.”



Katherine Canon '14

CELLO
MAJORS: MUSIC AND SPANISH, WITH A LINGUISTICS CONCENTRATION

OFF-CAMPUS PROGRAM: Canon lived with a host family and direct enrolled at the *Universidad Catolica* in Valparaiso, Chile. She took classes in linguistics and music, as well as a backpacking class and a class on the history and literature of Valparaiso.

POWER TO THE PEOPLE: A student strike cancelled classes for Canon halfway through the semester, leaving her scrambling to finish her coursework and giving her a new perspective on how drastic change can or cannot be achieved in society. “The charged political climate of thousands of students demanding free education from their government led to interesting discussions that changed how I think about education and social change both in the United States and abroad,” she says. She also discovered the diversity of rural Chile through hiking trips with her backpacking class, learning local ecology and environmental history along the way.

CULTURAL CONNECTION: Canon took cello lessons at the university, immersing herself in the Chilean music community and seeing how the country fits into the broader world community, both culturally and musically. “This experience gave me the opportunity to think more deeply about the interplay between music and culture, and the relationship of a culture’s music to its sense of self and place in the world,” she says.

FAR EASTERN

travelers

THE ST. OLAF ORCHESTRA SPREADS ITS WINGS WITH A TOUR OF CHINA

In the more than 30 years Steven Amundson has been conducting the St. Olaf Orchestra, he has taken the ensemble on seven international tours, all of which have been to countries in Europe and Scandinavia. But in June 2012, the orchestra moved into new territory with a two-week concert and cultural tour of China, performing at universities and in the country's pristine concert halls while enjoying an enthusiastic reception among the Chinese people.

Amundson says it was the most enjoyable and interesting tour of his career. "We often talk about music as the international language, which is absolutely true, but it was crystal clear to me that our music was able to break down those natural barriers and help us connect with people who otherwise have a very different existence and life experience," he says.

The orchestra gave five performances throughout China, on a tour that included stops in Beijing, Shanghai, Hangzhou, Xi'an, Jiaozuo, and Zhengzhou. Before a joint concert with Jiaotong University's orchestra in Shanghai, St. Olaf Orchestra members ate dinner with the Chinese student musicians, which was a memorable experience for bass player Evan Anderson '13. "We did our best to communicate about music making and about being students," he says. "They are similar to us in many ways, so it was fantastic to spend time with them, and then enjoy giving a concert together."

To forge further connections, Amundson and bass player Grant Gordon '14 introduced the ensemble in Chinese before several of their pieces. Amundson says their efforts to speak Chinese were well received among audience members. "They often clapped vigorously after every sentence, smiling with delight."

The orchestra received standing ovations — a rare thing in China — after each of their concerts and always played both of their encores. Although cultural differences in concert etiquette were apparent (Chinese audience members tend to talk during performances),

cellist Audrey Slote '13 says the expressions of appreciation were genuine. "The cheering was so loud it was like we were at a sporting event!"

At the Beijing Concert Hall, the audience responded emotionally to the orchestra's performance of "Tribal Dance of Yao," which is based on well-known Chinese folk songs. "There was an audible collective sigh of approval and then the audience burst into sustained applause," Amundson says. "When I turned to acknowledge them, they were obviously moved and delighted. I saw some people wiping tears from their eyes. It was a very special moment. We connected on a level we always dream about but rarely experience."

In addition to exquisite musical performances, the orchestra had ample time to explore China's great cities and experience Chinese culture. Highlights included visits to the Great Wall, the Forbidden City, Tiananmen Square, and the Terra Cotta Warriors. On their own, students explored markets, gardens, and Chinese nightlife while savoring the trip of a lifetime.

"It was an amazing experience," Slote says. "It felt like paradise." 🐉



"THE SUPERB QUALITY AND PASSION THAT THE ST. OLAF ORCHESTRA DEMONSTRATED WAS VERY IMPRESSIVE. THE ORCHESTRA SHOWED A BALANCED STRENGTH IN EACH SECTION WITH GREAT MASTERY OF RHYTHM AND HARMONY. THEY DID ALL OF THIS WITH GRACE AND ACCURACY."

— FROM A REVIEW PUBLISHED ON THE UNIVERSITY WEBSITE AFTER THE ORCHESTRA PERFORMED AT JIAOTONG UNIVERSITY IN SHANGHAI IN 2012

CLOCKWISE FROM BOTTOM LEFT:

The St. Olaf Orchestra in performance at Jiaotong University in Shanghai; orchestra members enjoy a bicycle ride on the city wall in Xi'an; a stop at the Bird's Nest, the stadium made famous by the 2008 Beijing Olympics; the five Sara(h)s of the orchestra pose for a photo after enjoying lunch together; Steven Amundson poses with audience members after the concert in Hangzhou; Assistant Professor of Music Catherine Ramirez receives flowers after her featured solo flute performance with the orchestra.



St. Olaf Instrumental Showcase at Orchestra Hall

SPRING 2014

You are cordially invited to a joint concert with the St. Olaf Orchestra and the St. Olaf Band at the newly renovated Orchestra Hall in Minneapolis at 2 p.m. on Saturday, April 12, 2014. Tickets for the performance are \$25 (free for students) and are available through Orchestra Hall at tickets@mnorch.org or by calling 800-292-4141.

After the concert, venture down the street to the Dakota Jazz Club and Restaurant to hear a performance by St. Olaf's Jazz I Ensemble, which was named the best large undergraduate jazz ensemble by *Downbeat* magazine in 2011. The gig kicks off at 4:30 p.m. and is free to the public.



Summer Music Camp Opportunities at St. Olaf

The St. Olaf Summer Music Camp provides high school students with conservatory-style musical training under the guidance of some of the best music faculty members in the nation.

The camp, for students who have completed grades 9–12, will be held June 15–21, 2014. It is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of three large ensembles — band, choir, and orchestra — and takes elective classes each day.

Pianists and organists also may enroll in either of St. Olaf College's Summer Piano Academy or Summer Organ Academy, camps-within-a-camp that offer piano and organ students an opportunity to work with St. Olaf's renowned keyboard faculty.

More information is available in the lobby following today's performance by the St. Olaf Orchestra.

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MAHLER

The St. Olaf Orchestra, together with the St. Olaf Choir, the St. Olaf Chapel Choir, and soloists Heather Johnson and Evelyn Nelson, performs Mahler's thrilling Resurrection Symphony on this two-CD set.



A RUSSIAN SPECTACULAR

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



ST. OLAF ORCHESTRA: PERFORMS

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



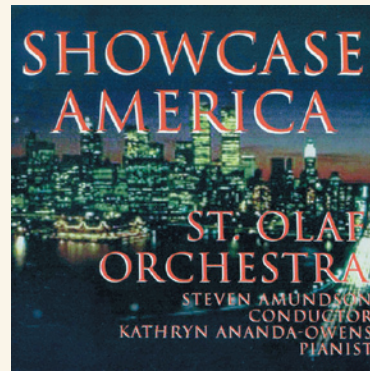
THE ORGAN SYMPHONY

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



STORIES IN MUSIC

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



SHOWCASE AMERICA

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



CHRISTMAS FESTIVAL 2012

The Wondrous Gift is Given is a two-CD set featuring highlights of the 101st St. Olaf Christmas Festival. Recorded on the campus of St. Olaf College during the first weekend of Advent, the recording features more than 500 participating student musicians, including those in the St. Olaf Orchestra and five choral ensembles.

Heaven and Earth, Awake and Sing

The St. Olaf Orchestra will perform in the 2013 St. Olaf Christmas Festival, "Heaven and Earth, Awake and Sing," December 5–8.

The Christmas Festival has been aired nationally on the Public Broadcasting Service (PBS) since 1975. A new one-hour special of the concert is recorded every four years, and viewers can enjoy the program on PBS throughout the Christmas season. The most recent recording was done in 2011. Check your local listings for broadcasting dates and times.

The Christmas Festival concerts reach millions through annual broadcasts on National Public Radio, the European Broadcasting Union, and broadcasts in Australia. Minnesota Public Radio regularly streams broadcasts of the concert via the Internet.

St. Olaf Records offers recordings of Christmas Festivals throughout the years, available on CD and DVD. The 2013 recording can be pre-ordered after November 1 at stolafrecords.com. Expected delivery date will be after January 1, 2014.

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THE ST. OLAF ORCHESTRA

FALL TOUR 2013 • CONCERT ITINERARY

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Rapid City Central High School New Theater
Rapid City, South Dakota

SUNDAY, OCTOBER 13, 7 P.M.

Bethany Lutheran Church
Denver, Colorado

MONDAY, OCTOBER 14, 7:30 P.M.

Mackay Auditorium, University of Colorado at Boulder
Joint concert with the Greater Boulder Youth Orchestra
Boulder, Colorado

TUESDAY, OCTOBER 15, 7 P.M.

Rocky Mountain High School
Fort Collins, Colorado

THURSDAY, OCTOBER 17, 7 P.M.

Simms Center for the Performing Arts, Albuquerque Academy
Albuquerque, New Mexico

FRIDAY, OCTOBER 18, 7:30 P.M.

Pinnacle Presbyterian Church
Phoenix, Arizona

SATURDAY, OCTOBER 19, 3 P.M.

Mingus Union Auditorium
Cottonwood, Arizona

SATURDAY, OCTOBER 26, 3:30 P.M.

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ABOUT ST. OLAF COLLEGE

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

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

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

For nearly half a century, St. Olaf has been at the forefront of global education and a pioneer in study abroad. Today, with

110 distinct international and off-campus programs in 46 countries, St. Olaf students enjoy a world of opportunities when pursuing their studies.

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

St. Olaf takes pride in its record of academic excellence. A leader among undergraduate colleges in producing prestigious Rhodes Scholars, Fulbright Fellows, and Peace Corps volunteers, St. Olaf ranks 11th overall among the nation's baccalaureate colleges in the number of graduates who go on to earn doctoral degrees, with top 10 rankings in the fields of religion and theology; social service professions; arts and music; education; medical sciences; life sciences; mathematics and statistics; chemistry; engineering; foreign languages; biological sciences; and physical sciences.

Visit stolaf.edu for more information.

