THE
ST • OLAF
ORCHESTRA
Steven Amundson • Conductor

WINTER TOUR 2008
Steven Amundson was just 25 when he became conductor of the St. Olaf Orchestra in the fall of 1981. More than a quarter century later, he continues his dedication to students, his passion for music and his devotion to maintaining the high professional standards of his beloved St. Olaf Orchestra.

Amundson has helped to shine an international light on St. Olaf and its accomplished music ensembles. In addition to completing a highly successful tour of Norway with the St. Olaf Band and St. Olaf Choir in 2005, he has led the St. Olaf Orchestra in performances across the United States and Central and Eastern Europe. He has received numerous awards for outstanding music instruction.

“Steve has been called the ‘gold standard’ of orchestra conductors at the college level,” says St. Olaf Orchestra Manager Richard Erickson ’66. “His musicality and genuine interest in the well being of his orchestra members make him among the best college and university conductors in the country.”

Outgoing and affable, Amundson believes that making music should be fun. Orchestra alumna Andrea Noteboom ’98, who teaches Suzuki violin at the MacPhail Center for Music in Minneapolis, remembers how Amundson tried to lighten the mood of the student musicians. “From his bus games to his mime routines, there was never a dull moment,” she says.

A Passion for Performing

Now in his 27th year at the college, St. Olaf Orchestra conductor Steven Amundson has led his student musicians with humor and grace, inspiring them to find the joy in making music.
**MUSICAL HISTORY**

A chance meeting led Amundson to St. Olaf College. In 1980, he won the coveted International Conducting Competition sponsored by the Mozarteum and Austrian National Radio in Salzburg, Austria. While studying at the Mozarteum, he met St. Olaf graduate and musician Melinda Ramseth Hoiland ’79, who recommended him to the St. Olaf Music Department. “I hadn’t intended to apply for the position,” he says. “But after conducting the St. Olaf Orchestra during the interview, I very much hoped to get the offer.”

The St. Olaf Orchestra already had achieved a strong reputation for excellence. In the 40 years before Amundson’s arrival, conductor Donald Berglund and string instructor Beatrix Lien had built the small ensemble into a fine symphony. Students dreamed of greater recognition, however, and more opportunities to share their skills. “I certainly shared these aspirations,” Amundson says, “and acknowledged the enormous potential and determination of my students.”

The orchestra gained increased exposure through its expanding domestic and international tours and its involvement in the St. Olaf Christmas Festival and the subsequent broadcasts of that event on PBS and National Public Radio. Still, Amundson grew to realize that teaching — instilling or encouraging a passion for the music — was the most important aspect of his job.

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

The orchestra has another full symphony orchestra, the St. Olaf Philharmonia. The Philharmonia began as a small chamber orchestra in 1975 and, over the past 30 years, has developed into a fine symphony chiefly through the leadership of Amundson’s colleagues Andrea Een and JoAnn Polley.

**YOUTHFUL TALENT**

Despite his relative youth when he joined St. Olaf, Amundson had a lifetime of experience to prepare him for leading a top college ensemble. The fifth child in a musical family with its own performing quartet, he started piano lessons at age 4. He went on to learn trumpet, euphonium and trombone, and he studied viola for three years.

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

Amundson went on to earn his master’s degree in orchestral conducting from Northwestern University. He also studied at the University of Virginia and the Aspen Music School, as well as at the Mozarteum in Salzburg, Austria. He held conducting positions at the University of Virginia and Tacoma Community College and was music director of the Tacoma Youth Symphony.

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

“It is a joy to watch these students learn, grow and develop over four years and to see music through their eyes,” he says. “We are blessed with students who possess remarkable musical talents, curious minds and generous spirits. They are a great gift to me personally and, ultimately, to their audiences.”

**BEYOND ST. OLAF**
Amundson has amassed an impressive career outside of St. Olaf as well.

He is founding conductor of the Twin Cities-based Metropolitan Symphony, which he led for five years. He served as music director and conductor of the Bloomington (Minn.) Symphony from 1984 to 1997. He also has held posts on the conducting faculty for the Interlochen Arts Camp and the Lutheran Summer Music Program, and has served as guest conductor for many all-state orchestra festivals throughout the United States, most recently in Utah, Nebraska and Illinois. In 2009 he will guest conduct in Georgia, Tennessee, Wisconsin, Virginia and Minnesota. Amundson remains active as a guest conductor of professional ensembles in Minnesota and has appeared with the Duluth-Superior Symphony Orchestra, the Fargo-Moorhead Symphony and the Saint Paul Chamber Orchestra.

An active composer and arranger, Amundson’s works are published by MMB Music, the Neil A. Kjos Music Co., and Boosey and Hawkes. His other compositions are distributed by Tempo Music Resource.

His orchestral works have been featured in nearly 300 performances by university, civic and professional orchestras, including the Atlanta, Cincinnati, Columbus, Detroit, Dallas, Houston, Jacksonville, Kansas City, Long Beach, New Mexico, Oregon, Rhode Island, Virginia and, in Canada, the Toronto and Edmonton Symphonies. His works have also been performed in the U.K. by the Royal Liverpool Philharmonic, the BBC Orchestra, and with the Halle Concerts Society.

In 1995, Amundson composed his first orchestral work, *Angels’ Dance*, for the St. Olaf Christmas Festival, in honor of his father who had recently died. The piece was recorded on the Houston Symphony Christmas Holiday CD produced in the fall of 2003.

The Evergreen Symphony in Taipei, Taiwan, commissioned Amundson to compose two works, including *Longing for Your Return,* which is featured on their *Symphonic Serendipity at Esplanade DVD.*

This past year, Amundson’s *Glories Ring* for orchestra and handbell choir was premiered at the 2007 St. Olaf Christmas Festival. His newest work, *The Gift*, a commission honoring the memory of former student Eric Drotning, will premiere on this tour.

**FAMILY FIRST**
Although conducting, teaching and St. Olaf are extremely important to Amundson, his family remains his greatest passion. His wife, Jane Amundson, is a math teacher and cellist. They have two children: Beret, 15, is a three-sport athlete and plays violin; Karl, 12, plays violin and piano and has a passion for musical theater.

“I would experience only a fraction of the happiness I get from my job if it wasn’t for the chance to share it with those I love most,” he says. “My wife and children are a springboard for everything good in life, and my faith in God is the foundation that supports me in all endeavors of work and play.”

Amundson also appreciates his collaboration with the orchestra’s manager, Rich Erickson. “I’m humbled to work with such gifted colleagues, and I couldn’t imagine a better orchestra manager than my good friend Rich.”

In addition to maintaining the highest standards of excellence, Amundson aims to keep his students focused on the joy of making music and the essential purpose that it serves.

“I will make sure that we stay committed to making music for the right reasons,” he explains. “We must continue to have the best intentions as we share our gifts of music with each other and with all who would listen.”

He smiles. “I suspect the best is yet to come.”

At left, the St. Olaf Orchestra performs in the ruins of Norway’s 13th-century Hamar Cathedral in June 2005.
Whit Noble '08 is a clarinet performance major from Williamstown, Mass., who loves performing music for friends and family. He came to St. Olaf after he heard of Minnesotans’ kindness and their good taste in music. Upon graduation, Noble hopes to continue his musical studies in a rigorous graduate program. While clarinet is his choice for making serious music, he enjoys other outlets as well — including rocking out on the guitar, playing folk music on the banjo and creating music with a computer. Other hobbies include skateboarding, Frisbee and learning new dance moves.

David Moon '08 is a music and philosophy major from West Plains, Mo. He began his cello studies around age 5, and his first few lessons were spent playing a viola on a footstool. Besides playing in orchestra, he sings in Cantorei and participates in chamber music ensembles. He also has been a teaching assistant for music theory and ear training. When not studying or playing music, Moon enjoys hiking, reading and writing poetry, and watching British TV. He might work for a volunteer organization or teach English abroad before pursuing graduate studies in philosophy.

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OVERTURE TO DIE FLEDERMAUS
Johann Strauss, Jr. (1835–1899)

*PREMIÈRE RHAPODIE
Claude Debussy (1862–1918)

*CELLO CONCERTO IN B MINOR, OPUS 104
Antonín Dvořák (1841–1904)

II. Adagio ma non troppo
· DAVID MOON ’08, CELLO

THE GIFT
Steven Amundson (b. 1955)

CELEBRARE CELEBERRIME
Carl Vine (b. 1954)

*INTERMISSION*

LA VALSE (POEME CHOREOGRAPHIQUE POUR ORCHESTRE)
Maurice Ravel (1875–1937)

SELECTIONS FROM ROMEO AND JULIET, OPUS 64
Sergei Prokofiev (1891–1953)

Montagues and Capulets
Masks
Folk Dance
Death of Tybalt
Romeo at the Grave of Juliet

“MAMBO”
from WEST SIDE STORY
Leonard Bernstein (1918–1990)

*Student soloists will alternate throughout the tour.*
**Die Fledermaus Overture (1874)**  
*Johann Strauss Jr.*

With a plot focusing on revenge, mistaken identities, alcohol and bat costumes, *Die Fledermaus (The Bat)* gives an entertaining glimpse of an exuberant Viennese carnival of the 19th century. Premiered in the wake of a devastating stock market crash, the operetta is characterized by what musicologist Camille Crittenden calls “a nihilistic gaiety,” a trait most aptly displayed by the work’s overture.

The overture opens with a powerful three-note gesture. This important motive recurs later in the operetta at moments relating to identity confusion, in addition to serving as a unifying force in the overture. The bulk of the piece consists of waltzes and polkas (mainstays of the carnival) that are occasionally interspersed with more melodramatic sections. These create an ebullient medley tinged with a hint of tragedy, perhaps echoing the sentiments of the financially stricken Viennese audience. The three-note motive returns again as the piece continues to build in intensity, leading to a thrilling conclusion.

– *E.R.*

**Première Rhapsodie (1910)**  
*Claude Debussy*

Though Debussy was classically trained at the Paris Conservatory of Music, he wrote music in a style contrary to traditional composition. Much of his music was inspired by the evocative imagery in the symbolist poetry of Paul Verlaine and Stéphane Mallarmé.

The *Première Rhapsodie* was composed for a music competition in order to showcase the spectrum of mechanical and expressive capabilities of the clarinet. The tender legato timbre of the opening material is in high contrast to the technical bravura of the middle section. After the brass grab our attention with a whole-tone fanfare, the clarinet leaps to a final statement with explosive energy.

– *T.N.*

**Concerto for Cello and Orchestra, Op. 104. (1895)**  
*Antonín Dvořák*

Until late in his career, Dvořák was skeptical of writing for the cello as a solo instrument. But his Cello Concerto is a testament to its technical dexterity and emotional expression. This monumental work — his final solo concerto — became one of his most famous pieces.

The second movement is a nostalgic lullaby with an edge of bittersweet urgency. The pentatonic melody is reminiscent of African-American spirituals that Dvořák might have heard during his frequent trips to America.

– *T.N.*

*Tour performances of Debussy’s *Première Rhapsodie* will alternate with Dvořák’s *Cello Concerto.*
The composer provides the following commentary on *The Gift*:

*The Gift* was composed to honor the memory of Eric Drotning, a four-year percussionist in the St. Olaf Orchestra who died in a tragic car accident in June 2005. The work was commissioned by Eric’s parents, William and Christine Drotning ’70, and by his sister Elizabeth Drotning Hartwell ’99.

The piece is based on a short motive derived from the first and last letters of Eric’s first and last names (E-C-D-G). These four notes are employed throughout the piece, often as an upward gesture. These pitches are transposed, reconfigured and continually immersed and woven into the melodic and harmonic fabric of the work.

Beginning quietly in strings, Eric’s four-note motive is clearly evident. Solo clarinet continues with an expanded version of this figure, and other solo woodwinds respond with similar ideas in counterpoint against a backdrop of rich string sonorities. Solo marimba accompanies the cellos as they introduce one of the main themes, *molto espressivo*. I envisioned this as a loving duet between Eric, on one of his favorite percussion instruments, and Elizabeth, a former St. Olaf Orchestra cellist. Solo oboe introduces another lyrical theme repeated by strings in the upper register. Next, a short transition hints at one of the Drotning family’s favorite hymns, “O Day Full of Grace,” as gentle scalar passages in the glockenspiel, celesta and harp rain down gently as heavenly grace. The orchestra gathers all its forces in a broad crescendo, leading to a full statement of the hymn in French horns and a reprise of an earlier theme over a pedal point in timpani. Eric’s motive serves as the main material for a bridge to the final section. Solo woodwinds and strings recall ideas reminiscent of the opening, and the work ends reflectively as the opening strain of the hymn is heard in cellos over a plagal cadence and a final statement of the four-note motive.

Eric Drotning, originally from Albuquerque, New Mexico, was the principal percussionist in both the St. Olaf Orchestra and St. Olaf Band. He was a featured tour soloist and a senior soloist with the St. Olaf Orchestra. He graduated in 2002 with a Bachelor of Music degree in percussion performance. A gifted performer, Eric was also very active in two of this country’s elite drum and bugle corps and served as principal percussionist in the Albuquerque Youth Symphony. While attending graduate school, Eric taught percussion and played professionally in the Cleveland area. He earned the Master of Music in percussion performance at Cleveland State University in 2005.

**Celebrare Celeberrime (1993)**

Carl Vine is one of most exciting composers to emerge from Australia in recent decades. He has written a wide range of music — from film scores and experimental electronic music to symphonies and concertos. The Dayton Philharmonic commissioned this short, energetic work for orchestra that Vine calls a “celebration for orchestra.” The composer includes the following note in the score:

*Celebrare Celeberrime*: to celebrate to the full and with the greatest speed. This title appealed not only as a suitable approach to honor the 60th birthday of the Dayton Philharmonic, but also as a general philosophy of living one’s life to the fullest. In the context of such a short work for full orchestra, the intention was to lead, as quickly as possible, to a sense of joy and excitement without dwelling on the grandiose. The finale of this little joyous work is intended to sound precipitous rather than declamatory, hoping to lead the audience on to anything that might follow.

— T.N.
La Valse (1920)  
Maurice Ravel

“I conceived of this work as a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of fantastic, fatal whirling motion.” Ravel’s description of his at once euphoric and maniacal La Valse alludes to the concept of dualities as the key organizing principle of the piece. As musicologist Deborah Mawer observes, this theme is created through “the work’s moving in and out of focus … between present and imagine past, reality and a fantastical dream-world.”

The piece begins ominously with incoherent mumblings in the low strings. Melodic fragments slowly emerge from the “swirling clouds,” and act as a preview for what is to follow. Gradually, the rhythm and style of the waltz becomes clear as motives become melodies and orchestral textures become more defined. The themes heard at the beginning of the piece are fully developed in the composer’s sensual, Impressionistic style with late-Romantic sentimentality serving as its foundation. Abrupt changes in texture and mood swings paint the dualistic picture of the waltz coming in and out of focus. However, just as the waltz seems to hit its stride, the music quickly dissolves back into the foreboding atmosphere of the beginning. The waltz begins again, but now takes a different direction. Explosive harmonies, fantastic orchestral swells, and chaotic juxtapositions of ideas lead to what the composer calls “a dancing, whirling, almost hallucinatory ecstasy.” There is one last nostalgic glimpse before the waltz spirals out of control, ending with a violent perversion of the dance’s characteristic ¾ meter. But what is one to make of this ending? In the composer’s words: “Some people have seen in this piece the expression of a tragic affair; some have said that it represented the end of the Second Empire, others that it was postwar Vienna. They are wrong. Certainly La Valse is tragic, but in the Greek sense; it is a fatal spinning around, the expression of vertigo and the voluptuousness of the dance to the point of paroxysm.”

— E.R.

Selections from Romeo and Juliet, Op. 64 (1936)  
Sergei Prokofiev

An exceptional talent from an early age, Prokofiev enjoyed great popularity in his lifetime throughout Europe and the United States. But after World War II his music was seen as a threat and attacked by the Soviet government as being “formalist” and “against the people.” The arrest of his wife, multiple heart attacks and being forced to publicly denounce his own music eventually left him a broken man. He died at age 62.

Romeo and Juliet was commissioned by the Kirov Ballet. This version, including a happy ending, was never performed due to fear of backlash from the Party elite after the now famous 1937 denouncement of Shostakovich. Reduced suites of the music were premiered in Moscow and New York, but a significantly revised production with dancing opened at the Kirov (now Mariinsky) Theatre in Leningrad in 1940. Tonight’s performance includes excerpts from the first two ballet suites.

Montagues and Capulets
The opening piercing crescendi announce the entrance of the Prince of Verona. He sternly warns the feuding families against letting their quarrels continue to erupt in violence. The ensuing basse-danse is music from the Capulet ball, with the knights of the family strutting aggressively. Against this, a melancholy minuet portrays Juliet as beautiful but sad and stilted while she dances with her unwanted suitor, Paris.
Masks
At the Capulet ball, masked Romeo with his friends Mercutio and Benvolio mock the guests as they enter the party. The jocular quality of the music demonstrates their naïveté as they fail to realize the danger they are in.

Folk Dance
Music from street musicians is heard while the townspeople celebrate a holiday. This section programmatically provides relief from the weight of the lovers’ impending doom and the uneasy tension between the feuding families. It also gives the orchestra a chance to show off, giving primary material to solo brass and woodwinds, contrasted with brilliant string effects.

Death of Tybalt
Sarcastic Mercutio gets into trouble and duels with Tybalt, Juliet’s prideful cousin. A skipping theme in clarinets and upper strings reflects Mercutio’s lack of concern with the situation. The music loses its relatively light character and grows increasingly ominous as Mercutio realizes that he has been fatally wounded. Enraged at Mercutio’s death, Romeo chases Tybalt and they fight fiercely. He stabs his opponent repeatedly, heard as brittle punches in low horns, timpani and low strings. After Romeo flees the Capulets arrive, mourning the loss of their kin. They begin a funerary march, their sorrow drawn out by the long horn melody. However, their wailing morphs from anguish to a spirit of vengeance as they swear retribution against Romeo.

Romeo at the Grave of Juliet
Some of the ballet’s most poignant music accompanies this famous scene where Romeo mourns over his loved one’s body and poisons himself. The aching dissonance piles on more and more intensely until Juliet as well takes her life upon seeing her lover dead.

“Mambo” from West Side Story (1957)

Leonard Bernstein’s West Side Story is a setting of Shakespeare’s Romeo and Juliet in 1950s New York City. Two rival gangs, the American “Jets” and the Puerto Rican “Sharks” serve the roles of the feuding families. Mambo, in which two gangs dance competitively in a gym, is perhaps the show’s most famous dance. This is one instance of Bernstein’s ability to take a popular form, in this case the Latin mambo, and effectively score it for full symphony orchestra.

Leonard Bernstein
The St. Olaf Orchestra 2007–08

STEVEN AMUNDSON, CONDUCTOR • RICHARD ERICKSON ’66, MANAGER

VIOLIN I
Olivia Bailey, Port Angeles, Wash. NURSING
Anna Bakke, Medina, Minn. PERFORMANCE
Allison Bengfort, Davenport, Iowa SOCIAL WORK
Katherine Chelatania, Owatonna, Minn. POLITICAL SCIENCE/RELIGION
Sean Dennis, Salina, Kan. MUSIC/STUDIO ART
Jennifer Fagre, Cloquet, Minn. THEORY/COMPOSITION
Michaela Gansen, Cedar Falls, Iowa FRENCH/MUSIC
Helen Hasinger, La Crosse, Wis. MUSIC

^†† Sarah Johnson, Fairbanks, Alaska PERFORMANCE
Katherine Jones, Woodland Park, Colo. MUSIC/THEATER
Katherine Madden, Grand Forks, N.D. ENGLISH
Christy Mooers, Seattle, Wash. MUSIC
Nicole Parks, Blaine, Minn. PERFORMANCE
† Hannah Reitz, Northfield, Minn. PERFORMANCE
Zachary Scanlan, Ham Lake, Minn. PERFORMANCE
Ean Ulrich, Owatonna, Minn. PERFORMANCE
Emily Vigne, Monктon, N.B. MUSIC

VIOLIN II
Aurora Adamson, Sandpoint, Idaho MUSIC THEORY/COMPOSITION
Green Bourard, Waverly, Iowa MUSIC
Isaac Chaput, Mansfield Center, Conn. ENGLISH/MUSIC
Anna Dalager, Austin, Minn. THEATER
Mikaylin Heine, Westminster, Colo. MUSIC
** Brianna Hirst, Minot, N.D. MATHEMATICS
Kirsten Holland, Park Ridge, Ill. MUSIC/STUDIO ART
Emily McLaughlin, Lindstrom, Minn. MUSIC EDUCATION
Joseph Mitchell, Minneapolis, Minn. SPANISH/MUSIC
Alicia Overbo, Devils Lake, N.D. BIOLOGY
Molly Pappenheim, Milwaukee, Wis. MUSIC
Katelyn Reid, Northfield, Minn. ECONOMICS
Sarah Rinehart, Northfield, Minn. ENGLISH/MUSIC
Katarina Schmitt, Naperville, Ill. MUSIC
Anna Schoessler, Penfield, N.Y. MUSIC
Bern Youngblood, La Grande, Ore. MUSIC/PHYSICS

VIOLA
* Geoff Carlisle, Happy Valley, Ore. MUSIC/ENVIRONMENTAL STUDIES
Levi Comstock, Indianapolis, Ind. MUSIC EDUCATION
Rebecca Dyer, Mt. Pleasant, Iowa BIOLOGY
Katherine Fitzgerald, Monument, Colo. MUSIC/Spanish
Mary Elise Hahn, Cedar Falls, Iowa PSYCHOLOGY/SOCIAL WORK
Laura Grogol, Omaha, Neb. MUSIC/WOMEN’S STUDIES

Brita Johnson, Anchorage, Alaska SOCIOLOGY/ANTHROPOLOGY
** Jeffrey Neil, Vienna, Va. BIOLOGY/MATHEMATICS
Emily Pflaum, Rapid City, S.D. MUSIC EDUCATION
Jennifer Rothenberger, Kearney, Neb. FAMILY STUDIES
Holly Wiedensohler, Beaver Dam, Wis. MUSIC/POLITICAL SCIENCE

CELLO
Rachel Dougherty, Fairway, Kan. SOCIOLOGY/ANTHROPOLOGY
Sarah Gingerich, Conway, Ark. MUSIC
Beau Gray, Fargo, N.D. MUSIC
Briana Griffin, Newton, Kan. MATHEMATICS/MANAGEMENT STUDIES
** Suzi Hints, Blooming Grove, S.D. CHEMISTRY/BIOMEDICAL STUDIES
Hayley James, Goldens, Colo. MUSIC
** Noelle MacMillan, Wichita, Kan. PERFORMANCE
David Moon, West Plains, Mo. MUSIC/PHILOSOPHY
Tom Niemisto, Northfield, Minn. MUSIC/MEDIA STUDIES
** Kirsten Peterson, Grand Forks, N.D. MUSIC
Erik Radio, Shoreview, Minn. MUSIC
Paul Sausey, Redcliff, Wis. PERFORMANCE

BASS
James Bayless, Iowa City, Iowa ENGLISH
Bayard Carlson, Sioux Falls, S.D. BIOLOGY
** Eric Graalum, Fargo, N.D. MATHEMATICS
Jonah Hacker, Madison, Wis. ENGLISH
Carl Haskins, Lancaster, Wis. MUSIC THEORY/COMPOSITION
Bryan Runck, Lambertton, Minn. ENGLISH EDUCATION

FLUTE/PICCOLO
Rebecca Lambrecht, Neenah, Wis. PERFORMANCE
** Willa Lengel, Eureka, Calif. MUSIC/RELIGION
Corinne Mona, Sevanna Park, Md. FRENCH/MUSIC

OBOE
* John Groeich, St. Louis, Mo. BIOLOGY
** Martha Schwen, Valparaiso, Ind. ENGLISH/RELIGION
Lauren Seidel, Minneapolis, Minn. MUSIC

ENGLISH HORN
Keely MacNeil, Spearfish, S.D. BIOLOGY/NORWEGIAN

CLARINET
Lauren Cook, Lincoln, Neb. PERFORMANCE
** James McKone, Mason City, Iowa CHEMISTRY/MUSIC
** Whitney Noble, Williamstown, Mass. PERFORMANCE

BASS CLARINET
Lauren Cook, Lincoln, Neb. PERFORMANCE

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After nearly 30 years of teaching music to high school students in Montana, Richard Erickson ’66 was on the verge of retirement when he learned that St. Olaf College was looking for someone to manage the orchestra and band.

Working with the two ensembles was something of a dream job for Erickson, who had played the French horn in both. But he and his wife, Sylvia Coates ’66, were just days away from breaking ground on their retirement house when the position opened in the spring of 1995. He had even signed up to take a course in piano tuning, which he thought would serve as a hobby during retirement.

Yet he couldn’t turn down the opportunity to return to the place that had ignited his passion for music. More than a decade later, Erickson is again making retirement plans after enriching the orchestra and band experience for hundreds of Oles.

“He’s been a strong catalyst for our students to more fully embrace the opportunity to make music in the close-knit communities we call the Ole Orchestra and the Ole Band,” says Steven Amundson, conductor of the St. Olaf Orchestra.

“Rich takes every bit as much pride as I do in what the St. Olaf Orchestra does on stage, and that’s a sign of a great manager.”

Erickson is the go-to guy when it comes to arranging St. Olaf concerts. He manages the details for the two ensembles, from scheduling performance venues and travel routes to organizing volunteers. Yet he does far more for the music organizations than simply take care of the logistics. Students are drawn to his personable, supportive manner and conductors rely on his calm expertise and keen ear. When Erickson enters a potential venue he whistles softly to ensure that the impressive St. Olaf sound won’t be muted.

As he prepares to step down from a career that has been filled with more than 45 years of music, Erickson notes that he had no intention of making music his profession when he arrived at St. Olaf as a student in 1962. It was only as he absorbed the lessons of his instructors that he reconsidered that decision.

“The conductors here taught us the value of music in a person’s life,” Erickson says.

As he reflects on his 13-year career at St. Olaf in an office
tucked in a corner of the Christiansen Hall of Music, the muffled sound of drums permeate the walls. A percussion room is located under Erickson’s office and the band room is located next door. To add to the commotion, a bay of lockers for student musicians is located right outside his office.

Yet the din doesn’t bother Erickson, 63, in the least. It’s easier for students to find him when he’s in the midst of it all, he says with an easy smile. And the students, along with the music they make, are why he came back to St. Olaf in the first place.

“St. Olaf has a rare level of performance and a musical standard that is way above most places,” Erickson says, noting that the St. Olaf Orchestra, St. Olaf Band and St. Olaf Choir are all exceptional. “It’s pretty rare to find such excellence across the board.”

Erickson has been key in enhancing that excellence. Under his guidance, the orchestra and band have played in remarkable venues that include Lincoln Center in New York City, Orchestra Hall in Minneapolis, the Symphony Center in Chicago and Benaroya Hall in Seattle, as well as major halls in Norway, Ireland, England, Eastern Europe and Mexico.

“I truly believe that the St. Olaf Band has been improving consistently over the years due in large part to the quality of experience that Rich has brought to the band’s life,” says Timothy Mahr ’78, conductor of the St. Olaf Band.

Erickson travels with the orchestra and band when they go on tour, making sure not just that arrangements are in place for performance venues but that students are well fed and well rested. He plans each meal with the same precision, although he takes a ribbing for his penchant for Mexican food and quality cuts of rare red meat.

One of Erickson’s most memorable tour experiences occurred during the band’s 2004 trip to Mexico. The day before their first concert there, the truck carrying all of the large instruments, stands and chairs encountered problems getting across the border between the United States and Mexico. Erickson had heard the regional band was rehearsing a few blocks from where the St. Olaf Band was scheduled to perform, so he walked there and explained the situation to the director. The director generously offered the use of any equipment the St. Olaf band needed, as did the manager of the local university’s orchestra.

“The result was that the people of this city allowed us to use chairs, music stands, tubas, bass clarinets, the complete battery of percussion, and anything else we needed for our first concert, which was a major success,” Erickson says. “We were overcome by their friendly generosity.”

Erickson says the orchestra and band tours today allow students to play in a much wider array of international locations than they ever did when he was a student at St. Olaf. “They’re also playing for a larger audience than the band and orchestra did then,” he adds.

Yet some things haven’t changed. “Like now, the members of those groups were close knit and often turned into each others’ best friends,” says Erickson, who met his wife in a choral conducting class taught by former St. Olaf Choir Conductor Olaf Christiansen. Two of their sons went to St. Olaf: Peter ’94 and Andrew ’95 (a third, Benjamin, attended the University of Washington).

When he retires this summer, Erickson plans to finally get around to building that retirement house overlooking Montana’s Bitterroot Valley. He may spend some time tuning pianos, and Missoula has a good musical arts scene that he says he’d like to take part in. He and his wife will also get to spend more time with their grandchildren who live in Montana. Yet he knows it will be hard to leave St. Olaf.

“We’ll certainly miss the people we’ve gotten to be friends with,” Erickson says, adding that he’s also going to miss the students and the music he knows can’t be duplicated elsewhere. “We could move to New York City and still miss the music at St. Olaf.”

THE ST. OLAFF CONFERENCE ON WORSHIP, THEOLOGY AND ARTS

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Bu t between members of the college community, parents of students and alumni, annual ticket demand far outstrips supply. Every year thousands of people are left hoping that “maybe next year” they’ll have a chance to attend.

On Dec. 2, 2007 those wishes were fulfilled for nearly 8,500 people who viewed the Christmas Festival live in the comfort of 197 movie theaters around the country. A collaborative effort among St. Olaf, Twin Cities Public Television (TPT), By Experience and National CineMedia, the simulcast followed in the footsteps of the Metropolitan Opera and was the first of its kind by an educational institution.

The idea for the simulcast was hatched during a meeting last spring between St. Olaf and TPT. The two organizations were discussing the upcoming 100th anniversary of the St. Olaf Choir and the St. Olaf Christmas Festival that will be celebrated during the 2011–12 academic year. “Various ideas of how to celebrate were being tossed about and someone mentioned the Metropolitan Opera’s productions that were being broadcast to theaters across the nation,” recalls Bob Johnson, manager of St. Olaf Music Organizations. The idea seemed groundbreaking, grand and an appropriate way to expand the festival into the 21st century. And four years to prepare for such a project seemed just about right. Then someone asked, “Why wait?”

Johnson contacted Julie and Robert Borchard-Young at By Experience, the company of two who manage the Met’s simulcasts. Over time it became clear that, because of the college’s history of cooperation with TPT, the technical and artistic hurdles of taping and broadcasting to a live theater audience could be overcome.

‘Pure heaven’

By the time Sunday, Dec. 2, rolled around the TV crews had already been working the event since Thursday’s performance — in preparation for the national PBS broadcast later in December — and were ready for the simulcast. At 3 p.m. Central Time a truck in the parking lot of Skoglund Center began broadcasting across the nation via satellite. When it was over, the responses started flooding in.

“The concert was pure heaven!” wrote Elaine Shaffer the day after she viewed the simulcast in a Philadelphia neighborhood. “It brought tears to my eyes to see all those young musicians’ radiant faces, filled with the joy of singing and playing beautiful music together.”

“Thank you for making Christmas Festival a possibility this year,” wrote Florida resident Kathryn Tobiassen Dinsmore ’84, who adds that her son is considering attending St. Olaf but — perhaps more importantly — after watching the simulcast he now realizes that “young men can be cool and make beautiful music.”

“The entire process was a leap of faith,” says Steven Amundson, conductor of the St. Olaf Orchestra. “But the hundreds of people we’ve heard from have spoken nearly unanimously of the worshipful and uplifting qualities of the experience. After such a bold venture, it was gratifying to hear from so many who felt transformed by the music and words of our young musicians.”

**THE ST. OLAF CHRISTMAS FESTIVAL** is one of America’s longest-running celebrations of Christmas. The two-hour service of hymns, carols, choral works and orchestral selections that celebrate the birth of Christ is performed by more than 500 student musicians under the leadership of conductor Anton Armstrong ’78. More than 12,000 students, alumni and friends of the college attend the four performances presented on the St. Olaf College campus every December.
A STUDY TRAVEL PROGRAM

To Spain this summer will not only explore the country’s distinctive history, but will provide travelers with the opportunity to hear the St. Olaf Orchestra.

St. Olaf Professor of Spanish Gwen Barnes-Karol will lead the trip that will include tours of Roman Ruins and examples of the Christian, Muslim and Jewish legacies of Spain. Study travelers will explore Seville, Cordoba, Ubeda, Valencia, Elche and Granada. After attending St. Olaf Orchestra performances in Ubeda and Valencia, travelers will have post-concert receptions or meals with orchestra members.

ST. OLAF ORCHESTRA in Spain

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BEHIND THE SEEN

St. Olaf College Study Travel Programs — Custom designed and led by St. Olaf professors for adults of all ages
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Kathryn Ananda-Owens, associate professor, piano; B.A., B.M. Oberlin, M.M., D.M.A. Peabody
Anton Armstrong, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M. St. Olaf, M.M. Illinois, D.M.A. Michigan State
Christopher Aspaas, assistant professor, voice, choir; B.M. St. Olaf, M.M. Michigan State, Ph. D. Florida State
Christopher Atzinger, assistant professor, piano; B.M. University of Texas (Austin), M.M. Michigan, D.M.A. Peabody
Linda Berger, associate professor, music education; B.A. St. Olaf, M.A., Ph.D. Minnesota
Mark Calkins, instructor*; B.M. Concordia ( Moorhead), M.M. Colorado
David Carter, professor, cello, chamber music, music appreciation, string methods; B.F.A. Minnesota, M.M. Indiana, D.M.A. Illinois
Laura Caviani, instructor*, jazz piano; B.M. Lawrence, M.M. Michigan
Mary Ellen Child, instructor*, music composition; B.A. Minnesota, M.M. Illinois
Beth Christensen, professor, music librarian; B.M., M.S. Illinois, M.A. Minnesota
Kurt Claussen, instructor*, saxophone B.A. St. Olaf, M.M. Minnesota
Anna Clift, instructor* cello; B.M. Indiana, M.M. SUNY (Stonebury)
Dan Dressen, associate dean for fine arts, professor, voice, dictation, fine arts; B.S. Bemidji, M.F.A., D.M.A. 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. Illinois
Julia Elkina, instructor* piano; B.A., M.A. Leningrad Conservatory, Russia, D.M.A. Minnesota
Alison Feldt, department chair, associate professor, voice, vocal literature, vocal pedagogy; B.A. Luther, M.A. Iowa, D.M.A. Minnesota
John Ferguson, Elliot M. and Klara Stockdal Johnson Professor of Organ and Church Music, organ, church music, choir, cantor to chapel; B.M. Oberlin, M.A. Kent State, D.M.A. Eastman
Charles Forsberg, professor, theory, composition;
Mary Kay Gestion, (sem II) visiting instructor*, choir; B.A. North Dakota State, M.M. Minnesota, D.M.A. Colorado
Michelle Gilman, assistant professor*; B.A. Western Washington University, M.M., D.M.A. Northwestern
Tracey Gorman, instructor* voice; B.M. St. Olaf, M.M. Minnesota
Charles Gray, professor, violin, viola, chamber music; B.M. Wheaton, M.M. Michigan
David Hagedorn, artist-in-residence, jazz, percussion, world music, ear training; B.S. Minnesota, M.M. New England Conservatory, D.M.A. Eastman
Alice Hanson, professor, music history; B.A. Wells, M.M., Ph.D. Illinois
J. Robert Hanson, visiting professor*, trumpet, orchestra; B.A. Concordia (Moorhead), M.A., M.F.A., Ph.D. Iowa
Janis Hardy, (sem I) associate professor, voice, lyric theater
PhilipHey, instructor*, drum set; University of Hawaii, Minnesota
Andrew Hisey, department vice chair, associate professor, piano; B.M. Waterloo, M.M. Michigan, D.M.A. Michigan
Martin Hodel, associate professor, theory, trumpet; B.A. Goshen College, M.M. North Carolina (Chapel Hill), D.M.A. Eastman
Gerald Hookea, professor, music history, early music; B.A. Calvin, M.A., Ph.D. Ohio State
Anthony Holt, instructor* voice; B.A., M.A. Christ Church, Oxford, England
John Jensen, collaborative pianist* B.A. Occidental, M.M. University of Southern California
Sigrid Johnson, (sem I) artist-in-residence* voice, choir; B.M. St. Cloud, M.M. Michigan
Mark Kelley, instructor* bassoon; B.M.E. Nebraska (Lincoln)
Nancy Lee, (sem I) visiting instructor*, music education; B.A. Luther College
Dana Maeda, instructor* oboe; B.M. St. Olaf, M.A. St. Mary’s
Jill Mahr, instructor* handbells, flute; B.M. Minnesota ( Duluth), M.M. Northwestern
Timothy Mahr, (sem II) professor, band, conducting, composition, music education; B.M., B.A. St. Olaf, M.A., D.M.A. Iowa
Denise Malmberg, (sem II) guest band conductor*;
B.S., M.A. Minnesota
Mary Martz, instructor* voice; B.S. Minnesota (Moorhead)
James McKeel, associate professor, voice, lyric theater; B.M.E. Westminster, M.M. Minnesota
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Paul Niemisto, associate professor, band, low brass, brass methods; B.M., M.M. Michigan, Ph.D. Minnesota
Paul Ousley, instructor* string bass; B.M.E. Wisconsin (Eau Claire), M.M. Eastman
Nancy Paddleford, professor, piano; B.M., M.M. Indiana, D.M.A. Minnesota
Dione Peterson, instructor* music education, choral literature; B.S., M.M. Mankato
Michael Petruconis, instructor* horn; B.S. Nebraska (Lincoln), M.M. Minnesota
JoAnn Polley, conducting, B.A. St. Olaf, M.M. Northwestern, Ph.D. Michigan State
Jun Qian, assistant professor, clarinet; B.M. Baylor, M.M., D.M.A. Eastman
Catherine Rodland, (sem I) artist-in-residence, organ, theory; B.M. St. Olaf, M.M., D.M.A. Eastman
Lori Rorning Folland, collaborative pianist*; B.M. Oberlin, M.M. Michigan
Kay Sahlin, instructor* flute; B.A. St. Olaf
Miriam Scholz-Carlson, instructor* string class; B.M. St. Olaf
Ray Shows, instructor* violin, viola; B.M. Florida State, M.M. Boston University
George Smith, (sem II) visiting instructor*, voice; B.M. Lawrence University Conservatory, M.M. Kentucky
Robert C. Smith, assistant professor, voice, vocal literature; B.M. St. Olaf, M.M. Yale, D.M.A. Texas (Austin)
Paul Westermeyer, visiting professor* church music; B.A. Elmhurst, S.M.M. Union Theological Seminary, Ph.D. University of Chicago
Karen Wilkerson, (sem II) visiting instructor*, voice; B.A. California State Northridge, M.M. Westminster Choir College
Herbert Winslow, instructor* horn; Curtis Institute of Music
Jack Yates, instructor* Gospel Choir; B.A. St. Olaf
Larry Zimmerman, instructor* trombone; B.A. St. Olaf, M.M. Boston
*part-time
James McKone ’08 of Mason City, Iowa, is passionate about music. At age 10 he began playing the clarinet, and he also plays piano. James, who is majoring in music and chemistry, says he chose St. Olaf because it provided him the opportunity to pursue “my interests and ambitions at the same time.” Not only is he principal clarinetist in the St. Olaf Orchestra and about to embark on his fourth domestic tour, he also is conducting research in biochemistry, attempting to make “never-before-seen molecules that can function as structural models for small but important bits of biological organisms.”

Nineteen of the 95 “Orchies” in the St. Olaf Orchestra this year are majoring in mathematics or the natural sciences of biology, chemistry, physics, biomedical studies, psychology, biomolecular science, neuroscience, computer science and statistics. Six of those 19 also are music majors.

“Music and science complement each other because I can approach them in different ways,” says McKone. “I treat music as an art. It allows me to express myself and engage in community in a way that is both sustaining and healing. I find science stimulating in a more intellectual way, although the most meaningful moments — the ‘eureka’ moments — in either context feel strikingly similar.”

Music and science have gone hand in hand since the days of the Greek philosopher and mathematician Pythagoras of Samos who, in the late 6th century B.C.E., proposed that through mathematics everything could be predicted and
measured in rhythmic patterns.

“Both music and math are languages, and I think they require the same sort of thought processes,” says Heather Wood ’07, a music and math double major from Albuquerque, New Mexico. Wood played the harp, and sometimes percussion, in the orchestra. “There are often many ways to solve a math problem or play a piece of music, but part of the fun lies in discovering an elegant solution,” she explains.

St. Olaf is known not only for its outstanding music programs established more than a century ago, but also for its top ranking among the country’s baccalaureate liberal arts colleges in the number of students who go on to earn Ph.D.s in mathematics and statistics. The college also ranks third in physical sciences, fourth in chemistry, fifth in medical sciences and sixth in the life sciences as a feeder for Ph.D.s.

Students receive a conservatory music experience in a liberal arts college, meaning that music majors have two-thirds of their coursework in music and the remainder in general studies. The demands placed on a student-musician’s time and talent is extraordinary, because performance standards are high. Nonetheless, there is room in the Music Department for both the serious musician who intends to make music his or her career, and for those who want to relax and make quality music for the fun of it.

“It’s interesting to study science in a place where music is such a large part of so many students’ lives,” says John Groerich ’08, who came to St. Olaf from St. Louis, Missouri. “Many professors tie music into their science lectures.” Groerich, who is majoring in biology, plays co-principal oboe in the orchestra and calls music his avocation. “I’m still on the fence about my vocation. I guess I will have to see where God leads me,” he says.

Although academics have always been a high priority for these student-musicians, music — not science — came first:

- Eric Graalum ’08, a math, statistics and Norwegian triple major from Fargo, North Dakota, began playing string bass at age 10.
- Rebecca Dyer ’09, a music and biology double major, was introduced to the violin at age 6 and toured Europe one summer with a youth symphony orchestra.
- Suzi Hintz ’08, who’s majoring in chemistry and biomedical studies, began playing the cello, her orchestral instrument, at age 11, having already had lessons in piano and violin.
- Former principal cellist Matt Beckmann ’07, a chemistry major from Roeland Park, Kansas, began playing the cello at age 5, and both of his parents are musicians. He learned early on that music helped him approach chemistry from a more organized perspective. “Both disciplines take focus and organization,” says Beckmann, who defines himself as a musician, not a scientist. “Being at St. Olaf allowed me to discover that music is my real passion,” he says.

As the winter 2008 tour gets under way, student-musicians look forward to longstanding orchestra traditions like singing for mail, spending evenings with host families, playing The Turtle Dove, singing table grace before dinner, playing bus games and, most of all, simply making music with their best friends. “The feelings and emotions that we as a group can express through the music always gives me goose bumps,” says Groerich.
In Buntrock Commons, carpet tiles are used for high-traffic areas. When one piece is damaged, it can be replaced without redoing the entire floor, and the removed tile is recycled. The slate floor was chosen for its strength and durability, and can easily handle grating chairs, the tracked-in grit of the spring thaw and the wet mud of summer. A broom and soapy water will clean it. No chemical treatments, sealing or finishing is necessary. The Commons, like many other campus buildings, has a slate roof. It costs more initially, but slate roofs better withstand rough Minnesota weather and will last more than 100 years.
Aesthetically and academically, it is Camelot,” writes author and former New York Times education editor Loren Pope about St. Olaf in the latest version of his popular book, Colleges That Change Lives (Penguin, 2006). The college’s federally funded Student Support Services TRiO program — designed to support first-generation, low-income and underrepresented students — also earns special recognition. St. Olaf is one of 40 U.S. colleges listed in this influential guide, as well as the only Minnesota college and the only Lutheran-affiliated school nationwide to make the cut.

“IT’S EVEN BETTER than phoning home! Oles can plant themselves in front of a webcam located on the ground level of Buntrock Commons and connect with family members back home.”

Twenty St. Olaf students spent this January interning with Republican and Democratic presidential contenders in New Hampshire and South Carolina as part of a class led by St. Olaf faculty members Dan Hofrenning and Don Ostrom. Mornings were class time, but in the afternoons the students trekked off to various campaign offices to work the phones, make signs and experience politics from the inside. And they blogged about it for the Minneapolis Star Tribune.

“It’s a class in which more-traditional academics and the lived experience of campaigning meet,” Hofrenning told the Chronicle of Higher Education. “The students get fired up, but also a bit jaded. Does phoning cranky voters for 12 hours a day make you like politics and political science more or less?”

“Biologists for the Future” and “Encouraging Careers in the Mathematical Sciences” are part of the NSF S-STEM initiative that seeks to increase study in the fields of science, technology, engineering and mathematics. The program was established by the NSF in accordance with the American Competitiveness and Workforce Improvement Act of 1998 and reflects the national need to increase the number of American scientists and engineers.

“IT’S EVEN BETTER than phoning home! Oles can plant themselves in front of a webcam located on the ground level of Buntrock Commons and connect with family members back home.”

TENZIN CHOERAP ’10 (ABOVE) AND IAN GACERU ’10 (LEFT) ARE AMONG THE FIRST ST. OLAF STUDENTS TO BENEFIT FROM THE S-STEM MATHEMATICS GRANT.

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TENZIN CHOERAP ’10 (ABOVE) AND IAN GACERU ’10 (LEFT) ARE AMONG THE FIRST ST. OLAF STUDENTS TO BENEFIT FROM THE S-STEM MATHEMATICS GRANT.
WITH A CENTURY-OLD HISTORY, the St. Olaf Orchestra has developed traditions that give it a deeply ingrained identity. Some traditions, like the ending of many concerts with The Turtle Dove, written in the early 1960s for the orchestra by G. Winston Cassler, are beautiful and moving. Others are memorable for less dignified reasons.

Touring for 10 days at a time each year has led orchestra members to develop traditions that, until now, only Ole insiders have been privy to. Some build a sense of community among the orchestra members. Others are pure distractions for the ride across thousands of country miles.

We can’t divulge all of the St. Olaf Orchestra traditions. (Some are so secret that only the St. Olaf Orchestra will ever know them.) But here’s a glimpse at some of the “fun facts” and inside jokes that create strong bonds among the 95-member ensemble.

ST. OLAF ORCHESTRA FUN FACTS

- Hours the St. Olaf Orchestra rides on the bus during its 10-day fall tour: 58 hours, nearly six hours a day.
- Number of concerts they perform in 10 days: 9–10.
- Nickname for orchestra members: Orchies.
- Name for veteran orchies who give anonymous gifts to new orchestra members so they’ll feel welcome: Secret orchies.
- Percentage of music majors: 60.
- Most popular non-music majors: Mathematics, chemistry, biology and foreign languages.
- Only place orchies have a chance to be pictured next to Russell Crowe or Cameron Diaz: “The Orchestra Tour Book,” a book of games, collages and jokes put together each year by orchestra members.
- Average age string players started playing: 7.
- Annual spring competition between the St. Olaf Band and the St. Olaf Orchestra: The Broken Bat softball game. (The bat was broken in a game during the 1970s, and each year the winning ensemble is inscribed on the wooden bat.)
- What an orchie must do if he or she receives at least three letters or a package while on tour: Sing for the mail.
- Popular 1970s movie that spawned an award given out each night on tour: Jaws! (When a senior flaps his or her elbows at you during dinner, you’ve won the Jaws Award for doing something embarrassing. You’ll have to stand and tell the whole orchestra about it.)
- Twenty minutes before a concert the orchestra gathers for this inspirational time to get focused: Devotions.
- What Conductor Steven Amundson really means when he says he’s getting “animated”: We can say it even if he won’t — he’s mad!
- How new members can make fun of St. Olaf Orchestra Manager Rich Erickson and get away with it: Write a skit about him. All new members are required to perform a skit on tour.
- Who’s always the first one into Taco Bell at lunch?: Orchestra Manager Rich Erickson.
- What members of the orchestra do if their sole talent is playing a musical instrument: Sign up for the “No-Talent Show.”
- Conductor’s nonmusical talent: Mime who gets stuck in a box.
- Most nonsensical contest on the bus: Pillow races. Riders on each side of the aisle race to pass pillows from the front to the back.
- What the truck crew does after loading all the instruments and equipment each night: The truck-crew cheer, a kick-line dance and a rousing version of the school song, “Um! Yah! Yah!”
Classical Favorites
An American in Paris, George Gershwin
· Peter and the Wolf, Sergei Prokofiev
· Overture to The Barber of Seville, Gioacchino Rossini
· Wedding March from A Midsummer Night’s Dream, Felix Mendelssohn
· Intermezzo Sinfonico from Cavalleria Rusticana, Pietro Mascagni
· Roman Carnival Overture, Hector Berlioz

Dance Motifs
Die Fledermaus Overture, Johann Strauss Jr.
· Norwegian Dances, Edvard Grieg
· Dance Suite, Bela Bartok
· Dance Bacchanal from Samson & Delila, Charles Forsberg
· Casa di ritos, Daniel Kallman
· West Side Story Overture, Leonard Bernstein

Tchaikovsky
The St. Olaf Orchestra performs
Tchaikovsky’s masterworks live in
Orchestra Hall, Minneapolis, and
in Skoglund Center Auditorium at
St. Olaf College · Symphony No. 5 in E Minor · Capriccio Italian

Christmas Festival 2007
Where Peace and Love and Hope Abide
The two-CD set features the five St. Olaf choirs and the St. Olaf Orchestra performing music from standards such as sections of Handel’s Messiah, to new compositions like Glories Ring by Steven Amundson. The DVD includes the one-hour PBS special that was enjoyed in homes all over the world, the two-hour live simulcast that was broadcast to 197 movie theaters, and a 30-minute historical preview.

Stories in Music
Magic Flute Overture, W.A. Mozart
· Sorcerer’s Apprentice, Paul Dukas
· Till Eulenspiegel’s Merry Pranks, Richard Strauss
· William Tell Overture, G. Rossini
· Hary Janos Suite: Intermezzo and Entrance of the Emperor and his Court, Zoltan Kodaly
· March to the Scaffold and Witches’ Sabbath from Symphony Fantastique, Hector Berlioz

St. Olaf Orchestra Performs
Russian Sailors’ Dance, Reinhold Glière
· Two Elegiac Melodies, Edvard Grieg
· Don Juan, Richard Strauss
· Maskarade Overture, Carl Nielsen
· Vocalise, Sergei Rachmaninoff
· Collage: Boogie, Libby Larsen
· The Pines of Rome, Ottorino Respighi

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Winter Tour 2008

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Orchestra Hall · Minneapolis, MN

SATURDAY, JANUARY 26 · 7:30 P.M.
North Iowa Area Community College
Mason City, Iowa

THURSDAY, JANUARY 31 · 7:30 P.M.
Dordt College · Sioux Center, Iowa

FRIDAY, FEBRUARY 1 · 7:30 P.M.
Ames Middle School Auditorium · Ames, Iowa

SATURDAY, FEBRUARY 2 · 7:30 P.M.
Merryman Performing Arts Center
Kearney, Nebraska

SUNDAY, FEBRUARY 3 · 7:30 P.M.
Bethany Lutheran Church · Denver, Colorado

MONDAY, FEBRUARY 4 · 7:30 P.M.
Joint concert with Colorado Springs Youth Symphony
Pikes Peak Center · Colorado Springs, Colorado

TUESDAY, FEBRUARY 5 · 7:30 P.M.
Smith Auditorium · Los Alamos, New Mexico

THURSDAY, FEBRUARY 7 · 7:30 P.M.
Albuquerque Journal Theater
Albuquerque, New Mexico

FRIDAY, FEBRUARY 8 · 7:30 P.M.
Coconino High School Auditorium
Flagstaff, Arizona

SATURDAY, FEBRUARY 9 · 7:30 P.M.
Mingus Union High School Auditorium
Cottonwood, Arizona

SUNDAY, FEBRUARY 10 · 3 P.M.
Joint concert with the St. Olaf Choir
Mesa Arts Center · Mesa, Arizona

THURSDAY, FEBRUARY 14 · 7:30 P.M.
Skoglund Auditorium
St. Olaf College · Northfield, Minnesota

Ideals to Action

stolaf.edu