THE ST. OLAF BAND
Timothy Mahr - Conductor

Winter 2009 Tour
“One of America’s preeminent bands.” — The New Yorker

On the cover: The St. Olaf Band in concert on the stage of Benaroya Hall in Seattle.
TIMOTHY MAHR ’78 FINDS HARMONY IN A LIFE OF CONDUCTING AND COMPOSING.

FOR ST. OLAF BAND CONDUCTOR

TIMOTHY MAHR ’78, A MUSICAL PERFORMANCE BEGINS LONG BEFORE ITS FIRST DOWNBEAT.

“YOU HAVE THIS GLIMMER OF WHAT CAN BE,” SAYS MAHR, DESCRIBING THE WOODWIND, BRASS AND PERCUSSION SOUNDS HE WILL LATER GUIDE FROM THE PODIUM, AS WELL AS THE CREATIVE SPARK THAT INSPIRES HIM TO WRITE MUSIC. THAT “IDEAL VERSION YOU’RE CHASING IN YOUR HEAD” IS AT THE CORE OF HIS WORK AS A CONDUCTOR AND COMPOSER. [CONTINUED]
Since he took the helm of the college’s oldest performing ensemble in 1994, Mahr has led the St. Olaf Band in acclaimed performances throughout the United States as well as on tours to Norway, England, Ireland and Mexico. He has bolstered the ensemble’s reputation as a champion of contemporary music and earned international accolades for several of the band’s nine critically acclaimed CD recordings. The German music journal Clarino compared the St. Olaf Band’s recording of Yasuhide Ito’s Gloriosa to the recording by the Tokyo Kosei Wind Orchestra, widely considered the top professional wind ensemble in the world. “The American band produces a sensational outburst of sound,” the journal declared. “Underneath all of the iridescent tone, the young people, under their inventive and highly musical director, Timothy Mahr, discover the essential elements of the score and allow their joy of playing to roam freely.”

Mahr has guest-conducted a number of professional and award-winning ensembles, including the United States Air Force Band and the United States Army Field Band, as well as intercollegiate and all-state bands in 25 states. He is the principal conductor of the Minnesota Symphonic Winds, a featured ensemble at the 2008 Midwest Clinic, the largest international band conference in the world. He also has conducted performances with the Duluth-Superior Symphony Orchestra and was recently featured with the Festival Band at the 2008 International Association of Southeast Asian Schools Conference in Bangkok, Thailand.

Along with building a notable conducting career, Mahr has become known as one of America’s leading composers of concert band music. He has written music for organizations such as the American School Band Directors Association and the United States Air Force Band. Prestigious ensembles around the world have performed his music as well. Many of Mahr’s works have been presented on CD recordings. In 2004 the University of New Hampshire Wind Symphony released The Music of Timothy Mahr, which contains nine of Mahr’s works for band — now totalling more than 50 in number.

Mahr travels nationally and internationally as a conductor, and the waiting list of ensembles asking him to write new works routinely approaches double digits. He is contracted for works through 2013. “I look to the future with a bit of trepidation,” he says. “I just have to have faith that there’s still going to be some music left in me.” His professional career has been complemented by his personal life — most importantly, raising two daughters, Jenna, 15, and Hannah, 10, with his wife, Jill, who also teaches flute and conducts the handbell choirs at St. Olaf.

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

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

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

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

Mahr also learned valuable lessons from his trombone and composition professors, Derald DeYoung and Arthur Campbell.
and has fond memories of friendships that balanced the long days of studies and rehearsals. In 1977 he earned a bachelor of music degree in music theory/composition, and the following year he completed a bachelor of arts in music education.

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

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

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

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

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

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

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

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

**Piccolo**
Megan Ehresmann, St. Cloud, Minn. music/mathematics

**Flute**
Kelly Cullahoe, Hartland, Wis. chemistry
Mary Elizabeth Derweiler, Appleton, Wis. music education
Megan Ehresmann, St. Cloud, Minn. music/mathematics
Sonia Funkenbusch, Hudson, Wis. chemistry
Rebecca Lambrecht, Neenah, Wis. music performance
Anna Lehn, Rosemount, Minn. English/chemistry
Vanamali Medina, Clarkdale, Ariz. music performance
Clifton Nessett, Cameron, Wis. music performance
Cecilia Noecker, St. Paul, Minn. undecided major
Kendra Passow, Maple Plain, Minn. chemistry
Laura Sancken, Saunemin, Ill. music
Ashley Severon, Andover, Minn. English/religion
Alexandra White, St. Charles, Ill. music/Spanish
Katherine Wisdom, Boise, Idaho music/mathematics education

**Oboe**
† Megan Dvorak, Hayward, Wis. music performance
* Danielle Lovaas, Davenport, Iowa English/linguistics
† Lauren Seidel, Minneapolis, Minn. music performance/English

**E flat Clarinet**
Aaron Harcus, Minneapolis, Minn. music

**Clarinet**
Ingrid Bakke, Burnsville, Minn. music education
James Checco, Edina, Minn. music
†• Lauren Cook, Lincoln, Neb. music performance
Erin Cashner, Gig Harbor, Wash. biology/environmental studies
△ Mara Fink, St. Louis Park, Minn. political science/sociology/anthropology/media studies
Alyssa Fraze, Eagan, Minn. mathematics/statistics
* Melanie Hornbeck, Jonesboro, Ark. English/sociology/anthropology
Clara Jung, Rosemount, Minn. music
Rebecca Kilfoil, Kaslof, Alaska chemistry/Russian
Samuel Krouse, North Manchester, Ind. economics/political science
Daniel Pirtle, Racine, Wis. psychology
△ Maggie Ranheim, Eagan, Minn. Spanish/linguistics
Joseph Sfierra, Toledo, Ohio music
†△ Christopher Sherwood-Gabrielson, Scandia, Minn. music
Casey Skeele, Webster, S.D. music
Youji Spindler, Rochester, N.Y. music
Linnlie Stole, Eden Prairie, Minn. English
Nicholas Wilson, Apple Valley, Minn. music

**Bass Clarinet**
Noah Anderson, Chanhassen, Minn. political science
†△ Leanne Barc, Northfield, Minn. music/medical studies

**Contralto Clarinet**
△ Erin Fulton, Mahtomedi, Minn. environmental studies/biology

**Contrabass Clarinet**
Ben Binder, Roseville, Minn. chemistry/mathematics

**Bassoon**
† Joshua John, Beaverton, Ore. music
†△ Monica Terpening, Boulder, Colo. music
Matthew West, Bloomington, Ill. music

**Alto Saxophone**
Melanie Brooks, Waseca, Minn. music education
Daniel Haywood, Woodbury, Minn. music/chemistry
† Christopher Roberts, Iowa City, Iowa chemistry/mathematics
†△ Emily Tremblay, Oostburg, Wis. political science/evolution of law and morality

**Baritone Saxophone**
Andrey Perzan, Palatine, Ill. biology/Asian studies

**Cornet/Trumpet**
Nathan Bishop, Westlake, Ohio mathematics
△ Breanna Lise Carlson, Stillwater, Minn. biology
Joshua Castillo, Lakeville, Minn. psychology
Conor Cook, Yarmouth, Maine music/chemistry/composition
Jacob Dalager, Austin, Minn. music performance/music theory/composition
Jonathan Davock, West Des Moines, Iowa chemistry
Jeff Fuhrer, Boxborough, Mass. music
△ Hannah Greise, Barrington, Ill. sociology/anthropology
Garrett Klein, Port Orchard, Wash. music performance
Jaclyn Melander, Mounds View, Minn. music
Eric Sayre, Minneapolis, Minn. music education

**Horn**
Patrick Boland, Chesterfield, Mo. chemistry
△ Tim Dwight, Brooklyn Park, Minn. music education
Zachary Erickson, Anoka, Minn. music/chemistry
Emily Morris, Kennett Square, Pa. nursing
Melanie Paulsen, Center Junction, Iowa music
△ James Peterman, Lino Lakes, Minn. music
Ben Refling, Bozeman, Mont. history/religion
Andrew Watt, St. Paul, Minn. English

**Trombone**
Anna Helgen, Edina, Minn. mathematics/religion
△ Sean Johnston, Minnetonka, Minn. chemistry/mathematics
Tim O’Neill, Burnsville, Minn. political science/history

**Euphonium**
Eric Chouate, Glendale, Ariz. music theory/composition
† Robert Essinger, Wheaton, Ill. environmental studies
† Christopher Leslie, Cincinnati, Ohio music
†△ Katherine Virkler, Columbia, Mo. mathematics/statistics

**Tuba**
Erik Carlsted, Howard Lake, Minn. physics
Jason Olson, Starbuck, Minn. music
†△ Wes Olson, Minnetonka, Minn. mathematics
John Vranich, New Ulm, Minn. chemistry

**String Bass**
Jonah Hacker, Madison, Wis. English/French

**Keyboards**
Eri Isomura, Lauderdale, Minn. music
△ Meggie Ranheim, Eagan, Minn. Spanish/linguistics

**Harp**
Erin Bonawitz, Myrtle Beach, S.C. music

**Percussion**
△ Mitchell Ebert, Bloomington, Minn. music/dance
△ D.J. Erickson, Bloomington, Minn. English/philosophy
Kelsey Finks, Bloomington, Minn. mathematics
Eri Isomura, Lauderdale, Minn. music
△ Christina Koch, El Segundo, Calif. mathematics
△ Amanda Thorstad, Sun Prairie, Wis. music theory/composition
▶ English Horn
▶ Soprano Saxophone
▼ Contrabassoon

**St. Olaf Department of Music**
Alison Feldt, Chair
Andrew Ison, Vice Chair

**Music Admissions**
Mary Hakes, Coordinator

**Office of Music Organizations**
B.J. Johnson, manager
Richard Erickson, associate manager
Kevin Stock, marketing specialist
Mary Davis, performance librarian/mechanical rights administrator
Denise Baudiss, assistant
Mary Davis, administrative assistant

**Phone:** 507-786-3179 • Fax: 507-786-3527

*△ Alicia Reuter, Seattle, Wash. German/psychology
Kirsten Young, Coon Rapids, Minn. German/biology
†△ Steve Peterman, Lino Lakes, Minn. physics
Michael Smelzer, Fairbury, Ill. Russian
Cole Stiegler, Plymouth, Minn. music
† Katie Truax, Waukesha, Wis. music

△ Eric Chouate, Glendale, Ariz. music theory/composition
† Robert Essinger, Wheaton, Ill. environmental studies
† Christopher Leslie, Cincinnati, Ohio music
†△ Katherine Virkler, Columbia, Mo. mathematics/statistics

△ Eri Isomura, Lauderdale, Minn. music
△ Meggie Ranheim, Eagan, Minn. Spanish/linguistics

△ Mitchell Ebert, Bloomington, Minn. music/dance
△ D.J. Erickson, Bloomington, Minn. English/philosophy
Kelsey Finks, Bloomington, Minn. mathematics
Eri Isomura, Lauderdale, Minn. music
△ Christina Koch, El Segundo, Calif. mathematics
△ Amanda Thorstad, Sun Prairie, Wis. music theory/composition

▶ English Horn
▶ Soprano Saxophone
▼ Contrabassoon

△ Principal/Co-principal
▶ Section Leader
• Officer
• Librarian
△ Manager
△ Miles Johnson Endowment Scholarship Recipient
Winter 2009 Tour

Program

CALIFORNIA JUBILEE (1983)
Roger Nixon (b. 1921)

Serenade, Op. 35 (1946)*
Howard Hanson (1896–1981) · transcribed by Fred Ebbs
Rebecca Lambrecht '09, flute

Concerto for Clarinet, K. 622 (1791)*
II. Adagio
Wolfgang A. Mozart (1756–91) · arranged by Otto Zurmühle
Lauren Cook '09, clarinet

Huntingtower (1932)
Ottorino Respighi (1879–1936) · edited by Franco Cesarini

A Lincoln Portrait (1942)
Aaron Copland (1900–90) · transcribed by Walter Beeler
St. Olaf College Pastor Bruce Benson, narrator

Interval

March, Op. 99 (1943)
Sergei Prokofiev (1891–1953) · transcribed by Paul Yoder

Scenes from a Life Danced (2008)
I. Greeting and Tarantella
II. A Young Girl’s Dream of Ballet
III. Janus Dance
IV. Silly Walks and Farewell
Timothy Mahr (b. 1956)

Adoramus te, Christe (c. 1771)
Quirino Gasparini (1721–78) · transcribed by Timothy Mahr

Rainbow Ripples (1926)
George Hamilton Green (1893–1970) · arranged by Floyd Werle;
edited by Randy Eyles
Amanda Thorstad '09, xylophone

Symphony No. 8 (2008)
III. moderate/very fast/moderate/very fast
David Maslanka (b. 1943)
Premiere Performance

*These feature works will alternate performances on tour.
CALIFORNIA JUBILEE (1983)  
Roger Nixon (b. 1921)

Born and raised in California’s Central Valley, Roger Nixon acquired a taste for the rhythms and dances of the early settlers of the area. He earned his Ph.D. from the University of California at Berkeley, and he joined the faculty at San Francisco State University in 1960. He has written more than 60 compositions for orchestra, band, choir and opera.

*California Jubilee* is “dedicated to the University of Redlands on the occasion of its 75th anniversary and to the University of Redlands Symphony Band.” The work displays Nixon’s refined sense for orchestration and his penchant for using the folk music of his home state as primary material.

SERENADE, Op. 35 (1946)*  
Howard Hanson (1896–1981)  
transcribed by Fred Ebbs

REBECCA LAMBRECHT ’09, FLUTE

One of the deans of 20th century American music, Howard Hanson composed his lovely *Serenade* as a wedding gift to his wife, Margaret Elizabeth Nelson. The solo flute draws out long, flowing melodies against a somewhat rhythmic accompaniment. The composition possesses a subtle rhythmic propulsion and melodic contour that conjure up the image of a flowing brook with cascading waterfalls.

Hanson enjoyed a multifaceted career as a composer, conductor, educator, author and administrator, eventually becoming an international figure in each of these realms. In 1921 he received the *Prix de Rome* and became the first American prizewinner to take up residence in Rome. Upon his return to the United States in 1924, he became the director of the Eastman School of Music in Rochester, N.Y., where he remained until his retirement in 1964. Hanson’s *Symphony No. 4* was awarded the second Pulitzer Prize in Music in 1944.

CONCERTO FOR CLARINET, K. 622 (1791)*  
Wolfgang A. Mozart (1756–91)  
arranged by Otto Zurmühle

LAUREN COOK ’09, CLARINET

Mozart’s *Concerto for Clarinet* was his last instrumental work. He finished it in October 1791, just months before his death. He wrote the work for Anton Sadler, an early champion of the clarinet.

The clarinet developed from the chalumeau, a Baroque instrument similar to a recorder that utilized a single-reed mouthpiece. Still a relatively young instrument, the typical clarinet of Mozart’s day featured eight finger holes and only five keys.

HUNTINGTOWER (1932)  
Ottorino Respighi (1879–1936)  
edited by Franco Cesarini

Ottorino Respighi once said that the “Italian genius is for melody and clarity.” These are two qualities apparent in his works, including the notable tone poems *The Fountains of Rome, The Pines of Rome* and *Roman Festivals*. Described as a “painter of sound,” Respighi was commissioned by Edwin Franko Goldman, the founding president of the American Bandmasters Association, to compose a new work for wind band. The resultant “ballad for band” was premiered (along with the Gustav Holst masterwork *Hammersmith*) at a concert dedicated to John Philip Sousa, who had passed away just a few weeks earlier. According to the program note from that concert, “The work was inspired during a sojourn at a small place called Huntingtower in Scotland.”

*These feature works will alternate performances on tour.*
A Lincoln Portrait (1942)

Aaron Copland (1900–90)

transcribed by Walter Beeler

ST. OLAF COLLEGE PASTOR BRUCE BENSON, NARRATOR

Aaron Copland enjoyed a long career as one of the major influential figures in 20th-century American art music. His tireless work within the League of Composers, the American Composers Alliance, and on his own as a promoter and presenter of new American music was paralleled by his highly successful compositional efforts. The broadly familiar ballet score for Martha Graham's Appalachian Spring earned Copland the 1945 Pulitzer Prize in Music.

Shortly after the start of World War II, conductor Andre Kostelanetz commissioned three American composers to create works that would be musical portraits of eminent Americans, citizens who expressed the “magnificent spirit of our country.” Copland’s musical response was A Lincoln Portrait, a work that has endeared itself to many since its premiere by the Cincinnati Symphony Orchestra in 1942. Regarding his score, Copland wrote the following:

I worked with musical materials of my own, with the exception of two songs of the period: the famous Camptown Races and a ballad known today as Springfield Mountain. In neither case is the treatment a literal one. … In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

*INTERVAL*

March, Op. 99 (1943)

Sergei Prokofiev (1891–1953)

transcribed by Paul Yoder

Opening with a strong, quick pulse that carries the composition, the main theme of March Op. 99 is introduced by the solo trumpet. Woodwind passagework adds to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter, and their themes intertwine within a rousing finale.

The catalog of Prokofiev’s works includes symphonies, band works, concertos, piano sonatas and chamber music compositions. The better known works of this Russian composer include the opera The Love of Three Oranges, the ballet Romeo and Juliet, and the symphonic works Lieutenant Kije Suite and Peter and the Wolf.

Scenes From a Life Danced (2008)

Timothy Mahr (b. 1956)

I. Greeting and Tarantella
II. A Young Girl’s Dream of Ballet
III. Janus Dance
IV. Silly Walks and Farewell

The composer states:

Scenes from a Life Danced is a suite of four dance movements that emerged following the passing of my niece, Kaitlin Elizabeth Mahr, in November 2007. Perhaps foremost among the many things that engaged Katie’s artistic, intellectual and physical senses was the freedom and creative expression found in dancing. From her earliest years she was on the move, having discovered in dance that delicate balance of “Hey, look at me!” and the meaningful release of spirit and energy.

The first movement, Greeting and Tarantella, introduces the dancer to the listener. Quiet music captures the serenity found when dancers are in repose; that state where one perceives great potential within a calm inner strength. The music unfolds with the introduction of a theme in the piano that cascades slowly at first, but gains speed and power as it progresses. As I worked with this idea, it became apparent I was perhaps writing a tarantella, a centuries-old dance form featuring music that increases in tempo and vivaciousness as it moves forward. Historically, a tarantella is danced after being bitten by a tarantula; the dancer’s movements intensify in an effort to expel the venom.
For many years, Katie participated in a local ballet production of *The Nutcracker*. As she grew older, she envisioned herself dancing the roles she saw the older members enjoying. *A Young Girl's Dream of Ballet* finds the dancer in her final role, “The Arabian Dance.” Here, I modeled the music directly after the Tchaikovsky piece, mimicking the repetitive pattern, the melodic contours and the harmonic progressions found in this dance, although viewing it through a dream-like prism that altered these elements. Now the dance is in 5/8 time, and an octatonic scale (eight tones dividing the octave instead of the usual seven) governs the music.

The music for the third movement emerged as a combination of two very different moods and energies and came out of me quickly, freely and without any warning. *Janus Dance* is titled after the mythical Roman god who has two faces to help him watch over doorways, beginnings and endings. Uneasy music opens the dance, delivering quick energy that seems unstable due to its augmented harmonies and confused with its tonal clusters. What happens next came as a complete surprise to me. It's some kind of modern, urban techno-dance, generated from the opening chord progressions of the first movement — music quite different from anything I've written before. This frenetic energy leaves as quickly as it arrived, and a return to the movement's opening mood closes, leading to a coda that erupts with new energy that leaves all too soon.

*Silly Walks and Farewell* is an exploration of a tune that came to me while walking our dog. I knew that the Melee dance troupe at Lawrence University (of which Katie was a member) was going to dance to portions of this work at the premiere, and I saw this as a chance to provide music for the dancers to enjoy life as Katie did, perhaps even improvising a silly walk just for the pure enjoyment of it. The opening section of this movement is jazzy, playful and has a bit of an attitude about it (like Katie). At the end of this music, the sound of an uplifting, fully-voiced chord chimes out 20 times, once for each of Katie's years among us, interrupting the liveliness of the dance. Gentle music, recalling the opening of the piece, returns briefly as a farewell, quoting at the very end a bit of the piano music I wrote for Katie as a Christmas present in 2001. The final tones drift away from our world to the next.

**ADORAMUS TE, CHRISTE (C. 1771)**

Quirino Gasparini (1721–78)

transcribed by Timothy Mahr

The career of Italian composer Quirino Gasparini culminated with his appointment as maestro di capella of the Turin Chapel from 1760 until his death. Much admired during his day, Gasparini met Wolfgang Mozart and his father, Leopold Mozart, in 1771 and they established a friendship. *ADORAMUS TE, CHRISTE* was mistakenly attributed to Wolfgang Mozart until 1922, when it was ascertained that the work was really a copy in Leopold's hand of a work by Gasparini. That the composition was thought to be from Mozart's pen is a testament to its musical integrity.

**RAINBOW RIPPLES (1926)**

George Hamilton Green (1893–1970)

arr. Floyd Werle; ed. Randy Eyles

AMANDA THORSTAD '09, XYLOPHONE

*Rainbow Ripples* is a characteristic xylophone rag, a well-received form of popular entertainment during the first part of this century.

**SYMPHONY NO. 8 (2008)**

David Maslanka (b. 1943)

III. moderate/very fast/moderate/very fast

PREMIERE PERFORMANCE

Born in New Bedford, Mass., David Maslanka attended the Oberlin College Conservatory, spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University. After teaching at universities in New York, he settled in Missoula, Mont.
Maslanka’s works for winds and percussion have become especially well known. They include *A Child’s Garden of Dreams;* the 2nd, 3rd, 4th, 5th and 7th symphonies; and *Mass* for soloists, chorus, boys chorus, wind orchestra and organ. Maslanka provides the following information about *Symphony No. 8:*

I began the composition process for this symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow that is forcefully at work, and that will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision and fierce determination.

The old is continually present in the new ... the third movement is music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune *All Creatures of Our God and King* — the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of variations in a piece called *Unending Stream of Life,* a name that could also be a fitting subtitle for this new symphony.

**Winter 2009 Tour: Featured Performers**

Soloists for this tour are (from left) Lauren Cook, Amanda Thorstad and Rebecca Lambrecht.

**LAUREN COOK ’09** is a clarinet performance major from Lincoln, Neb. She bought her first clarinet at a flea market after seeing redhead Gertrude Lang learn to play “Stranger on the Shore” in *Mr. Holland’s Opus.* Without an ounce of buyer’s remorse, Lauren is now enjoying her 12th year performing on the clarinet, and she considers the St. Olaf Band to be her second family. In addition to being band president, she is a member of the St. Olaf Orchestra. Besides music, she enjoys sewing, baking and spending time with her nine roommates. Upon graduating, Lauren plans to get her master’s degree in clarinet performance with hopes of teaching and membership in a military band or orchestra.

**REBECCA LAMBRECHT ’09** is a flute performance major from Neenah, Wis. After graduation, Rebecca hopes to pursue her passion for music through graduate studies in music performance. She currently teaches piano and flute lessons to students in the Northfield community, and she hopes to continue the rewarding experience of teaching in the future. Nature is Rebecca’s outlet for music, and she looks forward to the warm days during the year when she can walk in the beautiful natural lands and forests that surround the St. Olaf campus.

**AMANDA THORSTAD ’09** is a music major with an emphasis on theory/composition from Sun Prairie, Wis. She began as a percussionist with the Sound of Sun Prairie Marching Band, where she learned to love the great variety found within the vast array of percussion instruments. This is Amanda’s fourth year in the St. Olaf Band, and she is grateful for the wonderful experiences and relationships that have resulted from her involvement in the ensemble. Amanda also performs in the St. Olaf Orchestra and Percussion Ensemble. She enjoys hiking, learning foreign languages and teaching dog behavior classes in her free time. Upon graduation, Amanda hopes to spend a year in Russia before continuing to pursue a life full of her favorite things: family, friends, music and dogs.

**BRUCE BENSEN** has served as St. Olaf College pastor since 1981. He has led eight international study programs for students; served every year as narrator of the college’s famed Christmas Festival concerts; performed as a narrator with both the St. Olaf Band and the St. Olaf Orchestra, as well as liturgist/reader at numerous choir concerts; taught in the college’s Great Conversation program; and been worship planner, presider and chaplain for the college’s biannual Conference on Worship, Theology and the Arts. A talented writer, Pastor Benson has had his poetry commissioned and set to music by four composers. He has written adult education curriculum for Augsburg Publishing. He has served on the Board of Trustees of Trinity Seminary in Columbus, Ohio, and on the Advisory Board of *Word and World,* a theological journal. But of all his accomplishments, ongoing Word and Sacrament ministry with the students of St. Olaf College has been his greatest joy.
Steven Amundson, (sem I) professor, orchestra, conducting, theory; B.A. Luther, M.M. Northwestern
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, piano, theory and aural skills; B.A. St. Olaf, M.M. Illinois, D.M.A. Michigan State
Christopher Aspaas, assistant professor, voice, conducting, choral literature, choir; B.M. St. Olaf, M.M. Michigan State, Ph.D. Florida State
Christopher Atzinger, 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, voice; 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
David Castro, assistant professor, theory; B.M.E. Pacific Union College, M.M. Arizona, Ph.D. Oregon
Laura Caviani, instructor, jazz piano; B.M. Lawrence, M.M. Michigan—Ann Arbor
Beth Christensen, professor, music librarian; B.M. Illinois State, M.S. Illinois, M.A. Minnesota
Kurt Clausen, instructor, saxophone; B.A. St. Olaf, M.M. Minnesota
Anna Clift, instructor, cello; B.M. Indiana, M.M. SUNY (Stonybrook)
Dan Dresen, associate dean for fine arts, professor, voice, diction; B.S. Bermdj, 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 Ekina, 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, Elliott M. and Clara Stockdale Johnson Professor of Organ and Church Music, choir, cantor to chapel; B.M. Oberlin, M.A. Kent State, D.M.A. Eastman
Charles Forsberg, professor, theory, composition; B.A., M.A., Ph.D. Minnesota
Michele Gillman, instructor, theory and aural skills; 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; B.A. Concordia (Moorhead), M.A., M.F.A., Ph.D. Iowa
Janis Hardy, associate professor, voice, lyric theater
Phillip Hey, 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 Hoekstra, professor, music history, early music ensembles; B.A. Calvin, M.A., Ph.D. Ohio State
Anthony Holt, instructor, voice; B.A., M.A. Christ Church, Oxford, England
John Jensen, staff pianist; B.A. Occidental, M.M. University of Southern California
Sigrid Johnson, artist-in-residence*, voice class, choir; B.M. St. Cloud, M.M. Michigan
Mark Kelley, instructor, bassoon; B.M.E. Nebraska (Lincoln)
Nancy Lee, (sem I) instructor, music education; B.A. Luther College
Dana Maeda, instructor, oboe, woodwinds methods; B.M. St. Olaf, M.A. St. Mary's
Jill Mahr, instructor, handbells, flute; B.M. Minnesota (Duluth), M.M. Northwestern
Timothy Mahr, professor, band, conducting, composition, music education; B.M., B.A. St. Olaf, M.A., D.M.A. Iowa
James McKeel, professor, voice, lyric theater; B.M.E. Westminster, M.M. Minnesota
Kent McWilliams, associate professor, piano; B.M., M.M. Toronto, Artist Diploma Stuttgart, D.M.A. Montreal
Justin Merritt, assistant professor, theory, composition; B.M. Trinity, M.M., D.M. Indiana
Elinor Niemisto, instructor*, harp; B.M., M.M. Michigan
Paul Niemisto, associate professor, band, low brass, brass methods; B.M., M.M. Michigan, Ph.D. Minnesota
Paul Osley, instructor*, string bass; B.M.E. Wisconsin (Eau Claire), M.M. Eastman
Nancy Paddelford, (sem II) professor, piano; B.M., M.M. Indiana, D.M.A. Minnesota
Dione Peterson, (sem II) instructor*, music education, choral literature; B.S., M.M. Mankato
Michael Petrucinich, instructor*, horn; B.S. Nebraska (Lincoln), M.M. Minnesota
JoAnn Polley, (sem II) professor emerita, conducting; B.A. St. Olaf, M.M. Northwestern, Ph.D. Michigan State
Jun Qian, assistant professor, clarinet, chamber music; B.M. Baylor, M.M., D.M.A. Eastman
Catherine Rodland, artist-in-residence, organ, theory; B.M. St. Olaf, M.M., D.M.A. Eastman
Lori Ronning Folland, staff pianist; B.M. Oberlin, M.M. Michigan
Kay Sahl, instructor*, flute; B.A. St. Olaf
Miriam Scholz-Carlson, instructor*, string class; B.M. St. Olaf
Ray Shows, instructor, violin, viola, chamber music; B.M. Florida State, M.M. Boston University
Robert C. Smith, (sem I) associate professor, voice, vocal literature; B.M. St. Olaf, M.M. Yale, D.M.A. Texas (Austin)
Karen Wilkerson, (sem II) visiting professor*, voice; B.A. California State Northridge, M.M. Westminster Choir College
Herbert Winslow, instructor*, horn; B.M. Curtis Institute of Music
Larry Zimmerman, instructor*, trombone; B.A. St. Olaf, M.M. Boston University
* part-time

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS
St. Olaf Band, Timothy Mahr '88
St. Olaf Orchestra, Steven Amundson
Norwegian Band, Paul Niemisto
St. Olaf Philharmonia, Steven Amundson
Collegium Musicum, Gerald Hoekstra
Virtuosi Chamber Winds, Paul Niemisto
Tuba-Euphonium Ensemble, Paul Niemisto
Viking Chorus, Christopher Aspaas '95
St. Olaf Cantorei, John Ferguson
Minotou Singers, Sigrid Johnson
Precussion Ensembles, David Hagedorn
St. Olaf Brass, Martin Hodel
Pep Band, student-directed
Handbell Ensembles, Jill Mahr
Percussion Ensembles, David Hagedorn
St. Olaf Strings, Harriet McCleary

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS
St. Olaf Choir, Anton Armstrong '78
Chapel Choir, Christopher Aspaas '95
St. Olaf Cantorei, John Ferguson
Minotou Singers, Sigrid Johnson
Viking Chorus, Christopher Aspaas '95
Early Music Singers, Gerald Hoekstra
Collegiate Chorale, Anton Armstrong '78

OTHER MUSIC ENSEMBLES AND CONDUCTORS
Clarinet Choir, Jun Qian
Handbell Ensembles, Jill Mahr
Pep Band, student-directed
Tuba-Euphonium Ensemble, Paul Niemisto
Virtuosi Chamber Winds, Jun Qian

ST. OLAF COLLEGE
Music Department 2008-09

James McKeel, professor, voice, lyric theater; B.M.E. Westminster, M.M. Minnesota
Kent McWilliams, associate professor, piano; B.M., M.M. Toronto, Artist Diploma Stuttgart, D.M.A. Montreal
Justin Merritt, assistant professor, theory, composition; B.M. Trinity, M.M., D.M. Indiana
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Nancy Paddelford, (sem II) professor, piano; B.M., M.M. Indiana, D.M.A. Minnesota
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Larry Zimmerman, instructor*, trombone; B.A. St. Olaf, M.M. Boston University
* part-time

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

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

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

By the time the St. Olaf Band performed at the Alaska Yukon Exposition in Seattle in 1909, the band had grown in numbers and musical ability. Student O. I. Hertsgaard became the conductor of a second band, known as the “Junior Band.” Much larger today, and no longer a “junior” band, this group of 75 members is called the Norseman Band.

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

Donald H. Berglund conducted the St. Olaf Band from 1946–52, followed by Bruce E. Howden from 1952–57. During these years, the St. Olaf Band continued to play an important role in campus activities. A grand epoch in the history of the organization began in 1957 when Miles “Mity” Johnson joined the St. Olaf faculty. Growing into an ensemble nationally and internationally acclaimed for its fine musical quality and unique programming, the St. Olaf Band remained under Johnson’s leadership for 37 years until his retirement in May 1994. During his tenure, the size of the band grew to between 90 and 95 members each year, and the quality of the musicians improved immensely. The brass, percussion, and woodwind areas of the Music Department expanded to include four additional full-time professors and eight more part-time professors.

An accomplished French horn recitalist as well as a master conductor and teacher, Johnson provided significant artistic and cultural experiences to band students and audiences through annual concert tours across the United States. Additionally, he took the St. Olaf Band to Norway, Europe, Great Britain, and Ireland. The amount of symphonic band, chamber band, and wind ensemble repertoire that band members learned under Johnson’s baton was vast. However, the most profound influence he had on the St. Olaf Band and the audiences was his expertise in programming that literature.

Johnson stood at the pinnacle of his profession, and he gained the admiration of countless colleagues the world over for his creative, courageous programming. Timothy Mahr ’78, who succeeded Johnson in 1994, says, “Mity made his mark with the St. Olaf Band by presenting memorable performances that demonstrated the continuous artistic growth of the ensemble while at the same time wrapping welcome musical arms around an audience in concert-long hugs.”

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

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

St. Olaf music has touched every corner of the globe via television, radio, recordings, tours and the eclectic multitude of scores written by students, alumni and faculty. “When I think of the legacy of composition at St. Olaf, the giants stand out immediately: F. Melius Christiansen, Olaf Christiansen, G. Winston Cassler, Kenneth Jennings and Arthur Campbell, to name a few,” says St. Olaf Band Conductor Timothy Mahr ’78. Mahr, also a member of the composition faculty, continues, “Their legacy is tied to the music they created and its lasting presence today.” The “early voices of the college,” as Mahr calls them, not only set the bar for composition at St. Olaf, but also created the very ensembles and programs that have yielded hundreds of talented composers and performers.

Founded in 1891, the band was the college’s first musical ensemble and predates the Music Department itself. Just a few years after conducting performances for audiences during the band’s 1906 tour to Norway, F. Melius Christiansen founded the St. Olaf Lutheran Choir (now known as the St. Olaf Choir) in 1912. Devoting much of his life to establishing the choir as one grounded mostly in the a cappella tradition, Christiansen and his immediate successors, son Olaf Christiansen ’25 and Kenneth Jennings ’50, expanded the choir’s repertoire and wrote their own compositions and arrangements for the choir to perform. Former Viking Chorus and Chapel Choir Conductor Robert Scholz ’61 also was a main contributor to the college’s tradition in faculty composition during his 37 years on campus. In addition, St. Olaf Orchestra Conductor Steven Amundson’s published works have been featured in nearly 400 orchestra performances in the last decade.

The hundreds of pieces written by these and other former and current faculty members are staples of the band, orchestra, and choral ensembles’ repertoires. Mahr marvels at the “amazing amount of composition activity among many St. Olaf music faculty in the more recent past.” He cites Amundson, John Ferguson, Charles Forsberg, Peter Hamlin, David Hagedorn, Jennings and his wife Carolyn, James McKeel, Justin Merritt and Scholz as just a handful of faculty composers. Mahr believes that their legacy “centers on the expansion of the Music Department’s offerings and the interest and love for creating new music that we’re trying to ignite within more and more students.”

This more recent generation of faculty has definitely succeeded in igniting that spark within the new generation of St. Olaf musicians. Younger alumni have embarked on a new phase in the legacy, exploring new genres and professions and composing music for performances all over the world.

Matthew Peterson ’06, a music theory/composition and bass performance major, is rapidly gaining widespread recognition as an up-and-coming composer. He earned his master’s degree in music composition from Indiana University. Peterson received a 2008-09 Fulbright Award and is currently a visiting composer at the Gotlandstonsättarskola (Gotland Composer School) in Visby, Sweden, where he is writing a chamber opera for professional premiere in 2010. His chamber opera The Binding of Isaac, which he co-wrote with librettist Jason Zencka ’06 and premiered during his senior year, earned him a coveted 2007 BMI Student Composer Award. The award, given to composers between the ages of 15 and 25, is one of the most prestigious awards for student composers. Out of more than 400 submissions, Peterson’s received one of the 11 awards at a ceremony in New York. “I got to meet big names in composition, such as Ellen Taaffe Zwilich — the first woman composer to win the Pulitzer Prize for Music,” he says.

The day after hearing of his BMI award, Peterson learned that his Miserere Mei had made him one of five participants eligible to attend the 2007 VocalEssence Essentially Choral workshop. Peterson attended the workshop at the Plymouth Congregational Church in Minneapolis, where he worked with the professional VocalEssence Ensemble Singers and collaborated with widely known composer Libby Larsen. “It was incredible to have one of the best choirs in the country sing my piece,” Peterson says. “I heard things in terms of pacing and form that I have since revised, and I got to see how conductor Philip Brunelle interpreted my piece.” Peterson’s three dozen pieces range from short songs to a 40-minute opera.

Ben Houge ’96 also has a career in composition, but under quite different circumstances. Based in Shanghai, he composes music and sound for video games as a senior audio engineer for Ubisoft, a French videogame company. Houge, a music theory and composition major who also earned a master’s degree in music composition from Indiana University, has designed and composed audio and sound effects for several video games, gradually moving into high-level sound integration and audio system design, which he considers a form of composition itself. He worked on the sound for an Xbox 360 game titled Tom Clancy’s EndWar, a real-time strategy game that takes place in the near future.

As videogames become more realistic and non-linear, Houge enjoys the challenge of creating music to fit the games. “The game audio designer has to find ways to structure sound that can handle any eventuality without driving players to insanity through repetition. I’ve found this a rich and rewarding puzzle to try to solve,” Houge writes on his website.
Houge has also composed several ecclesiastical compositions, two for the Evangelical Lutheran Church in America, as well as many other pieces ranging from pop songs to string arrangements. He is the founder of Sound Currents, an organization for composers in the Pacific Northwest and now in Shanghai.

Houge developed many of his electronic composition skills in courses taught by former faculty member Peter Hamlin. Houge says the St. Olaf composition program gave him the skills he needed to make a successful career in composition.

Peterson also believes the composition program prepares students well for careers in writing music. “[Professors] Mahr and Merritt are turning St. Olaf composition into what I believe will be one of the top small-school composition programs in the country. The program has always been strong, but it is now becoming geared toward students who want careers in composing,” he says.

Mahr believes that the program and its students draw inspiration from faculty members’ continuous composition achievements. “That kind of creative atmosphere is a very positive one for the students to experience,” he adds.

St. Olaf alumni have certainly benefited from this “creative atmosphere” as they make names for themselves via competitions and publishing contracts. Just a few of these recent successes include: Travis Cross ’99, Ken Hakoda ’96, Carl Holmquist ’05 and Jayce Ogren ’01, who are all published band music composers; Hakoda, Holmquist and Christopher Renk ’05, who have won national competitions in band composition; Abbie Betinis ’01, who has held residencies with The Schubert Club, The Singers—Minnesota Choral Artists and The Rose Ensemble; Jocelyn Hagen ’03, who has received four national honors for her vocal writing as well as 20 commissions, 30 premieres and 80 performances of her works; and Renk, Holmquist and Carl Schroeder ’05, who were both selected competitively to participate in the National Band Association’s Young Band Composer Mentoring Project.

Based on the strength of his composition portfolio, Jonathan Bartz ’08 was accepted recently into the prestigious University of Southern California graduate program in Scoring for Motion Pictures and Television. Among his many projects, this year he will be working with composer Michael Giacchino on an episode of the popular TV series *Lost*.

Mahr praises St. Olaf students, and the group Muziko Nova in particular, for encouraging and helping one another in the composition process. Muziko Nova, a group of student composers and performers, has written and recorded contemporary music since 2000. The organization “has been a vital part of what’s been going on in composition at St. Olaf for the last few years,” Mahr says.

There is no shortage of student composers at St. Olaf. “It’s not unusual to find 18 or so in a composition class,” Mahr notes. In his Composition I class, students write six pieces during the semester. “Add to that the work being produced by the Composition II and III students, as well as those not currently enrolled in a composition course, and we are probably creating about 200 new pieces each term. That’s an amazing amount of new music,” he says. In addition, many students like Peterson are able to premiere their works on campus.

The amount of new music emanating from campus multiplies each year as more and more students of all academic disciplines flock to composition courses. Mahr adds, “Certainly the successes of our recent grads and current students with state and national competitions have also helped in the recruiting of top-notch young composers into the program. It is becoming self-propagating.” Indeed, the program continues to attract and inspire students. “St. Olaf was a place where I could develop that crucial inquisitiveness that has fueled my continuing development as a musician and as a person,” says Houge.

Above: The “new generation” of St. Olaf composers includes graduates (clockwise from top left) Matthew Peterson ’06, Ben Houge ’96, Travis Cross ’99, Carl Holmquist ’05, Abbie Betinis ’01, Ken Hakoda ’96, Carl Schroeder ’05, and Jocelyn Hagen ’03 (center).
On any given day you’re just as likely to find members of the St. Olaf Band poring over lab results in St. Olaf College’s new science complex as you are to find them practicing scales in the music building.

This year 37 of the 98 “Bandies” in the St. Olaf Band — or nearly 40 percent of the ensemble — are majoring in mathematics and the natural sciences.

It’s an impressive number that is indicative of the strength of the music, science and math programs on campus. 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 sixth in chemistry, eighth in physics and 10th in biological sciences as a feeder for Ph.D.s. Nearly 5 percent of each graduating class goes on to medical school.

“Math and science give me a challenging academic experience, but music really enriches the time I spend at St. Olaf,” says Chris Roberts ’10, a chemistry and math major who performs on the alto saxophone in the band.

This fall St. Olaf opened the doors of the new Regents Hall of Natural and Mathematical Sciences. The 200,000-square-foot, $63 million facility features innovative learning spaces explicitly designed to promote the student-faculty interactions for which St. Olaf is known.

“It has been carefully designed by our math and science faculty around our curriculum and the way we teach at St. Olaf today,” says St. Olaf President David R. Anderson ’74. “It will promote the kind of active, interdisciplinary learning — among science and non-science majors alike — that will keep St. Olaf a national leader in science education.”

Vocation + Avocation

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

“My favorite part of science is that there is a right answer, and my favorite part about music is that there isn’t ever an answer that is right or perfect — but we strive for them anyway,” says trombonist Steve Peterman ’10, a physics major. “Being both a musician as well as a physicist, I can get both the concrete ‘right’ answer and the fluid, personal musical answer every day.”

Student-musicians who want to combine their love of music with careers in math, science or medicine have found St. Olaf to be a perfect fit. The demands placed on a student-musician’s time and talent are extraordinary because performance standards are very high. Nonetheless, there is room in the Music Department both for serious musicians who intend to make music their careers and for those who want to make beautiful music while pursuing careers in science, math and other fields.

Flutist Anna Lehn ’11 chose to attend St. Olaf because she wanted to perform in a top-notch musical ensemble while pursuing other interests academically. “I love science because it’s such a powerful feeling to understand why things happen,” says Lehn, a chemistry and English major. “Yet music is an indispensable part of who I am. It’s my way of participating in something that is beautiful in itself.”

Along with its excellence in music, St. Olaf has a well-established track record of distinguished programs in science and math. More than 40 percent of St. Olaf students graduate with a major or concentration in these academic disciplines. Undergraduate research at St. Olaf is among the best in the nation, and the college is consistently included within elite groups of grant recipients rewarded for excellence in scientific research.

Alyssa Frazee ’10 plans to pursue a career in biostatistics, a field of study that uses mathematical methods to analyze public health data. Yet Frazee, a clarinetist who is a math and statistics major, knows that music will always remain part of her equation. “Music is a universal language,” she says. “It’s full of every emotion you could possibly imagine. There’s power in something that can encompass all those emotions and reach out to everyone.”
A Dynamic Facility

When Erin Fulton ’09 makes her way through St. Olaf College’s new science complex to talk to a biology professor about freshwater ecosystems, she passes the office of a chemistry professor whose research focuses on water chemistry and then the office of another biology professor whose expertise is aquatic biota. “All of their interests are similar, but they each add a different piece to the picture,” says Fulton, an environmental studies and biology major and the band’s contralto clarinetist.

The interdisciplinary nature of the new science facility, which is organized according to purpose rather than by departments, prompts students to think about how various disciplines are interconnected. It’s one of the many ways that Regents Hall manifests the college’s long-held priorities and guiding principles: interdisciplinary work, investigative learning, interaction among faculty and students, innovative educational methodologies, and strong integration of both the liberal arts and the natural world.

“Science is moving in the direction of crossing disciplines. Biological phenomena are starting to be explained by chemistry on the molecular level, for example,” says the band’s bass trombonist, Sean Johnston ’09, a chemistry and math major. “Interdisciplinary research can combine great minds that might not usually be combined in a straight-disciplinary experience, yielding extremely productive results and new points of view that are very valuable.”

With features such as an accessible green roof, a rooftop rainwater collection system, reliance on passive solar lighting and the minimization of chemical and biological waste, Regents Hall is not simply a model for responsible environmental stewardship but a daily working example of sustainability in practice. The facility was designed and constructed with the goal of obtaining the U.S. Green Building Council’s Leadership in Energy and Environmental Design (LEED) platinum certification. Building materials were carefully chosen based on recycled content and lifecycle costs, and the facility’s energy need is 60 percent less than the standard energy code model — enough savings to power about 250 homes annually.

Regents Hall is one of the first science facilities in the nation designed with an emphasis on “green chemistry,” a growing movement that seeks to minimize the hazardous chemical waste produced from laboratory experiments. In green chemistry, laboratory experiments use water-based and nontoxic chemicals that limit dependence on energy-intensive fume hoods and reduce the need for conditioned air.

The building also has a greenhouse, a science library and a second-floor café where students and faculty can mingle. “I love all of the natural lighting in the new science complex,” says Kelsey Finks ’10, a math major who is a percussionist in the band. “The large atrium opens up the space and helps you feel connected to the world.”
Imagine the stage of this concert hall empty. That’s how it looked just a couple of hours ago, before the St. Olaf Band blew into town. Each member of the ensemble pulls their weight — or sometimes more — on one of the crews that help set up and tear down the stage before and after concerts.

**TRUCK CREW**
The St. Olaf Band travels with a big cargo truck that hauls most of the heavier instruments, chairs, risers, wardrobes and other equipment. The truck crew’s job is to unpack and repack this truck at every stop. The members of this crew are the first ones to work and the last ones to finish. It is also widely suspected that the truck crew has the most fun of all of the crews, a theory given credence by the truck crew cheer sung after a successful load.

**STAND CREW**
Cries of “Stand Line!” sound during unloads, setups and tear-downs. The stand line is one of the most well-known setup rituals practiced by the ensemble. When a stand line has been called for, band members line up from the truck to the stage about an arm’s length apart, passing each stand down one or two at a time.

**CHAIR CREW**
For a description of the duties of the chair crew, see the paragraph about the stand crew, subtract all the stuff about a “line,” substitute chairs for stands, and there you have it.

**RISER CREW**
This crew carries the life and safety of the entire brass section, saxophones and timpanist in their hands. The duty of the riser crew is to quickly and skillfully set up and tear down these risers without getting their impeccable concert black dirty.

**PERCUSSION CREW**
The percussionists of the St. Olaf Band, as well as a few ringers each year, comprise the percussion crew. This is perhaps the most highly specialized crew, as it involves the assemblage of the various percussion instruments, the subsequent arrangement of them in the performance space, and the tearing down and packing up of the same instruments after a concert. Percussion crew also has a cheer that marks the finishing of their work, but by general consensus it is simply a half-hearted attempt to cash in on the success of the truck crew song.

**THE OTHER CREWS**
The crews that have already been mentioned are the prestigious crews, the hard-working crews, the “real” crews. That’s not to diminish the following crews, which one could argue are just a bit more specialized. And they do less work.

- **Eco Crew:** New this year, the eco crew focuses on making sure the band is as environmentally friendly as possible during tour by advising bandies on everything from more sustainable showering and eating habits, to encouraging the recycling of materials and the use of refillable water bottles.
- **Thank-You Note Crew:** Band members on tour need places to stay every night on the road. People all over the country volunteer to host from two to sometimes 10 band members. This crew makes sure each of those volunteers receives a thank-you note.
- **Program/CD Crew:** These crew members unload a few boxes of programs from the bus and carry them to the lobby, where they will be handed out. They also help set up the CD sales table.
- **Wardrobe Crew:** This crew’s key duty is to make sure that every member’s “concert black” attire is in the wardrobe crates after each concert. This often involves much standing around.
- **Room Checkers and Bus Checkers/Tuners:** These are really three different crews, but because there is so little actual work involved, it’s fine to combine them. The room checkers find the areas that will serve as dressing rooms for the day, act as line leaders through the hallways to get the band there, and make sure nothing is left in the rooms. The bus checkers read roll call on the buses before they take off. These members are also part of the tuning crew that makes sure everyone can agree on a pitch before the band gets on stage.
- **Instrument Repair Crew:** You never know what's going to happen on band tour, but the repair crew is there to save the day when something does.
- **Nurse:** Let’s face it — 10 days on the road in close quarters while playing a concert almost every night, and someone is bound to get sick.
- **Valet:** This member is Dr. Mahr’s personal assistant.
- **Suitcase Crew:** Unloads and reloads the bags of band members who packed enough to last them for three weeks.
- **Piano/Harp Crew:** This crew is in charge of caring for the band’s most delicate instruments.
- **Music Crew:** This crew puts music on stands at concerts. Obviously quite strenuous.
**SIX RELEASES FROM ST. OLAF RECORDS**

**PORTRAIT OF AMERICA**

**LIVE!**

**FAITH**

**PRAISE THE LORD WITH DRUMS AND CYMBALS**

**BAND MASTERWORKS SERIES: THE LEGACY OF MILES H. JOHNSON**

**TRANSFORMATIONS**
- Symphony No. 5, Maslanka - Mourning Dances, Mahr - Symphony No. 4, Maslanka

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**HEAR THE MUSIC OF ST. OLAF ONLINE**

Want to hear more St. Olaf music? With just a few clicks of the mouse, you can access live and archived audio and video of a variety of campus events.

Simply visit [stolaf.edu/multimedia](http://stolaf.edu/multimedia), where you’ll find live broadcasts of concerts and recitals, daily chapel services, athletic events, academic presentations, and Sing For Joy, a weekly radio program of sacred music. This instant portal to life at St. Olaf College allows anyone, anywhere to see and hear what’s happening on campus.

Web viewers can connect to the live stream 10 minutes before an event begins. Any common variety of high-speed connection (DSL, cable, WiFi or satellite) should be sufficient to view the streams, and three speeds are available to match the capacity of your connection. A list of upcoming events that will be streamed is available on the multimedia site.

Streamed events are available “on demand” online just hours after an event has concluded and will remain archived on the site indefinitely. Some of the music events currently available for on-demand viewing include the St. Olaf Choir’s concert with the renowned American Boychoir, the home concert that concluded the St. Olaf Orchestra’s recent fall tour, the St. Olaf Band’s Family Weekend concert, the Sing For Joy Hymn Festival and performances during the American Choral Directors Association conference.

You can subscribe to an RSS feed to receive updates when new streaming archives are available. An RSS feed is a tool available on most web browsers that enables you to automatically receive updates when new material is posted on a website. More information about how to sign up for the RSS feed is available on the multimedia website.

Visit [stolaf.edu/multimedia](http://stolaf.edu/multimedia) to learn more.
About St. Olaf College

A liberal arts education at St. Olaf provides students with the skills to succeed in valuable careers. But our main purpose — rooted in the depth of a major course of study and the breadth of a general education — is to help students become effective citizens in an increasingly fast-moving world.

Founded in 1874 by Norwegian Lutheran immigrants, St. Olaf is a nationally ranked liberal arts college of the Evangelical Lutheran Church in America located in historic Northfield, Minn. Its 3,000 students are drawn to St. Olaf from 50 states and 30 other countries. The student-faculty ratio of 12:1 encourages individual learning and teaching, while the residential nature of the 300-acre campus helps students become part of an enduring community that takes pride in its traditions and innovations.

St. Olaf students work closely with dedicated professors who challenge them to grow in mind, body and spirit. They have the opportunity to conduct graduate-level research, study abroad in nearly every corner of the world, perform in some of the world’s great concert halls and contribute to athletic championships.

In addition to our world-class programs in music and mathematics, St. Olaf is recognized for its innovative approaches to undergraduate science education, our long-standing engagement in global education and our commitment to environmental sustainability. The college also takes pride in its record of academic excellence, which includes the following highlights.

- St. Olaf ranks eighth overall among baccalaureate colleges in the number of graduates who go on to earn doctoral degrees.
- St. Olaf has had nine Rhodes Scholars. Since 1996 the college has produced more Rhodes Scholars than any other liberal arts college in the nation. Two St. Olaf seniors were selected in the 2008 awards competition. Over the past two decades, only two other liberal arts colleges have had the honor of having two selections in a single year.
- Three St. Olaf students were named Fulbright Scholars for 2008–09. Since 1993, 70 St. Olaf students have received prestigious Fulbright scholarships.
- More than two-thirds of all St. Olaf students study abroad before graduating.
- St. Olaf consistently ranks as one of the top 20 small colleges and universities in the nation in the number of graduates who serve in the Peace Corps. For 2008, St. Olaf placed ninth among its peers in current Peace Corps volunteers.
- St. Olaf had 53 National Merit Scholars in the freshman class that arrived on campus in the fall of 2008.
- St. Olaf has earned six Academic All-American selections: three in baseball and one each in football, volleyball, and women’s track and field.