VIOLIN I
Edward Batten, Mayflower, Ark.  music performance
Rennah Becker, Port Townsend, Wash.  music/psychology
Claire Bedale, Mahomet, Ill.  music
Katelyn Berg, Eau Claire, Wis.  music/psychology
Sajd Cunliffe, St. Paul, Minn.  music performance/economics
Abigail Henn, Duluth, Minn.  music performance
Britt Holland, Park Ridge, Ill.  music/sociology/anthropology
Sofia Kaul, Des Moines, Iowa  music performance
Dana McDermott, Chesterfield, Mo.  political science
Anna Perkins, Amherst, Mass.  undecided
Emily Reeves, Rapid City, S.D.  chemistry
Karen VanAerden, St. Charles, Ill.  music education
Olivia Auerbach, Minnetonka, Minn.  biology/biology
Genevieve Alken, Spндекс, Kan.  undecided
Stephan Butler, Burnsville, Minn.  music
Francesca Crafeldt, St. Louis Park, Minn.  Iowa Spanish/hispanic studies
Wesley Douglass, MOUNDS, Mont.  music
Eve Grabau, Northfield, Minn.  mathematics/sociology
Maya Lehrman, Rapid City, S.D.  music
Erik McGee, Iowa City, Iowa  biology/spanish
Anja Prum, Grand Rapids, Mich.  music performance
Kayleigh Shaffer, Tacoma, Wash.  music performance
Christina Solenstier, Woodbury, Minn.  music/English
Stephen Swearingen, Duluth, Minn.  biology/music education
Katherine Wald, St. Paul, Minn.  social work
Valerie Wilk, Caledonia, Wis.  music/psychology
VIOLIN II
Olivia Auerbach, Minnetonka, Minn.  biology/biology
Genevieve Alken, Spndx, Kan.  undecided
Stephan Butler, Burnsville, Minn.  music
Francesca Crafeldt, St. Louis Park, Minn.  Iowa Spanish/hispanic studies
Wesley Douglass, MOUNDS, Mont.  music
Eve Grabau, Northfield, Minn.  mathematics/sociology
Maya Lehrman, Rapid City, S.D.  music
Erik McGee, Iowa City, Iowa  biology/spanish
Anja Prum, Grand Rapids, Mich.  music performance
Kayleigh Shaffer, Tacoma, Wash.  music performance
Christina Solenstier, Woodbury, Minn.  music/English
Stephen Swearingen, Duluth, Minn.  biology/music education
Katherine Wald, St. Paul, Minn.  social work
Valerie Wilk, Caledonia, Wis.  music/psychology

VIOLA
Brett Amundson, Northfield, Minn.  biology/chemistry
James Bell, Wabasso, Minn.  music
William Bix, Hermosillo, S.U.A.  music performance
Emily Brito, Webster, Minn.  chemistry/biology
Lauren Culler, Salem, Ore.  music management studies
Ethan Johnson, Austin, Minn.  music
cameron Judge-Beck, Northfield, Minn.  Russian/political science
Kelly McNichol, Iowa City, Iowa  mathematics/music
Emma Fisher, Omaha, Neb.  philosophy/management studies
Magdi Sackur, Iowa City, Iowa  biology/Middle Eastern studies
Massachusetts Tores, Ireland.  music/environmental studies
Joshua Wanechko, West St. Paul, Minn.  music
Kyle Wason, Woodsville, Wash.  music performance

CELLO
Andrew Ahlmage, Riverside, Iowa  undecided
Isabel Carman, Iowa City, Iowa  psychology/hispanic studies
Kelly Helpers, Algonquin, Ill.  music/environmental studies
Omar Mousa, Plymouth, Minn.  music
Ivar. Mauer, Forest Lake, Minn.  music education
William Mucke, Grand Rapids, Mich.  undecided
Keagan O’Donald, Greenville, Mich.  music performance
Breana Peterson, Grand Forks, N.D.  biology
Serena Tenenbaum, Bloomfield, Conn.  music performance
Samuel Varghese, Toledo, Ohio  music performance/computer science
Andrew Wyffels, Plymouth, Minn.  music/environmental studies

BASS
Zoe Barlow, West Hartford, Conn.  biochemistry
Tillie Hartman, St. Paul, Minn.  music education
Kelley Peterson, Grand Forks, N.D.  Spanish/Hispanic/ethnic studies
Akiah Stoddard, Omaha, Neb.  music performance
Kristen Voisin, Stillwater, Minn.  music education
Ruth Winston, Pinedale, Ohio  biology/religion

FLUTE/PICCOLO
Emma Rosov, Alamosa, Wyo.  music performance
Morgan Scherck, Madison, Wisc.  music
Joshua Weinberg, St. Peter, Minn.  music performance

OBOE
Rebecca Acuff, Gurnee, Ill.  music
Lake Smoorenburg, Mosinee, Wis.  music/composition
Elizabeth Townsend, Cedar Rapids, Iowa  music/biology

CLARINET
Rachel Berg, Sherwood, Ohio  undecided
Jonathan Sanchez, Columbus, S.C.  music performance

BASSOON
Ethan Bower, Ada, Ohio  art history
Joshua Knobr, Wintonwood, Wis.  music performance

HORN
Andrew Cheng, Atea, Pi.  biology/computer science
Kelo Cox, Columbus, S.C.  music/spanish
William Crome, Wheaton, Ill.  music production/composition
Megan Danlan, Albuquerque, N.M.  chemistry

TROMBONE
Ella Blue Bock, Tacoma, Wash.  music performance

TRUMPET
Ella Blue Bock, Tacoma, Wash.  music performance

OFFICE OF MUSIC ORGANIZATIONS
B.J. Johnson, manager
Terra Widdifield, assistant manager
Susan Stock, assistant director for marketing and promotion
Mary Davis, performance librarian/mechanical rights administrator
Christine Hanson, assistant to music organizations
Tim Wells, administrative assistant
Ramsay Walker, marketing assistant

ST. OLAF DEPARTMENT OF MUSIC
Alfon Felb, chair
Kent McWilliams, vice-chair

MUSIC ADMISSIONS
Mary Hayes, coordinator

BASS BRASS
Adam Sanders, Bremerton, Tenn.  music theory/composition

TUTA
Lucas Slamon, Onesimo, Wisc.  physics

PERCUSSION
William Arnold, Shoreham, Minn.  music

MUSIC EDUCATION
Michael Bressler, Denver, Colo.  music theory/composition

MUSIC PERFORMANCE
Sonnen Docken, Chesterfield, Minn.  music/mathematics

Johan Kransinken, Eden Prairie, Minn.  music/economics
Tim O’Grady, Port Collins, Colo.  music/film studies
Jonathan Sanchez, Columbus, S.C.  music performance

HARP
Jennelle Allen, San Diego, Calif.  undecided

WINTER TOUR 2015
STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD, MANAGER
For Steven Amundson, leading the St. Olaf Orchestra is about more than instructing students on the technical aspects of playing—it’s about creating a community of musicians who play with passion and verve. It’s why he continually reminds the young musicians to “own the music,” which has become something of a mantra for the orchestra during Amundson’s 33 years at the helm. The words signify the responsibility and rewards that come with being a part of such a high-caliber ensemble.

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

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

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

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

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

YOUTHFUL TALENT

Amundson joined the St. Olaf faculty in 1981, becoming conductor of the St. Olaf Orchestra at the age of 25. He found his calling as an undergraduate at Luther College, where he developed his conducting and leadership skills, directing the college’s jazz ensemble as a senior. He earned a master’s degree in orchestral conducting from Northwestern University. He continued his studies at the University of Virginia and the Aspen Music School, as well as at the Mozarteum in Salzburg, Austria, where he won the coveted Hans Haring conducting prize in the international competition sponsored by Austrian National Radio. His first conducting positions were with the University of Virginia, Tacoma Community College, and the Tacoma Youth Symphony.

Although the St. Olaf Orchestra achieved a reputation for excellence before Amundson took up the baton more than three decades ago, he has helped enhance the ensemble’s acclaim through expanding its domestic and international tours and music festival appearances.

Amundson’s dedication to teaching is reflected in the awards he has received for outstanding music instruction, including the Carlo A. Sperati Award from Luther College and the Minnesota Orchestra Educator of the Year award from the Minnesota Music Educators Association. Most recently, the St. Olaf Orchestra won the 2013 American Prize in Orchestral Performance in the college/university division. “I’m very grateful for this recognition and pleased that the reputation of the St. Olaf Orchestra will now perhaps have a wider reach,” Amundson says.

BEYOND ST. OLAF

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

Amundson is the composer of 20 original works for orchestra. His first composition, Angels’ Dance, was written in 1995 in honor of his father and premiered at the St. Olaf Christmas Festival. It has received more than 100 performances, including several by the Chicago Symphony Orchestra. Amundson’s orchestral works have been featured in more than 700 performances by university, civic, and professional orchestras across the United States, and in Canada and the United Kingdom. In 2014 his works were performed by dozens of orchestras, including the Cincinnati Pops and the Chattanooga, Dallas, Houston, Maryland, Phoenix, Richmond, San Antonio, Santa Fe, and Tucson Symphonies. Taiwan’s Evergreen Symphony Orchestra commissioned him to write two works, including Loning for Your Return and Dusk, Thoughts of Home. In 2012 the Tennessee All-State Orchestra commissioned Serendipities, and in 2013 the Bloomington (Minnesota) Symphony gave the premiere performance of Handprints. Lauren Keiser Music and the Neil A. Kjos Music Company publish several of Amundson’s compositions, and Tempo Music Resource distributes his self-published works.

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

FAMILY FIRST

Amundson’s family includes his wife, Jane Amundson, who is a math teacher and cellist, and two children: Beret, who is a senior at St. Olaf and a violist in the St. Olaf Orchestra, and Karl, who is a sophomore at the University of Cincinnati’s College Conservatory of Music.

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

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

Joshua Wareham ’15
Viola

A native of West St. Paul, Minnesota, violist Joshua Wareham is a senior viola performance major. He is a student of Charles Gray and is principal violist of the St. Olaf Orchestra. Versatile as a solo, chamber, and orchestral musician, Wareham has studied and performed at numerous music festivals across the United States and Europe, including Aspen, AIMS (Spain), Ticino Musica (Switzerland), Madeline Island, and the Northern Lights and University of Nebraska-Lincoln chamber music institutes. Wareham was recently named winner of the 2014 Mankato Symphony Young Artist Competition, and in 2012 he performed in the winners’ recital of the ASTA/MNSOTA Mary West Solo Competition. An advocate of new music, Wareham has performed a variety of works by contemporary composers in his time at St. Olaf, and has premiered several chamber pieces by student composers. Eager to engage audiences in new and exciting ways, he has performed with the International Contemporary Ensemble, the Trans-Siberian Orchestra, and with Cuban jazz pianist Nachito Herrera. In addition to performing, Joshua enjoys teaching privately, running, and exploring methods of environmental sustainability.

Jacob Meyer ’15
Clarinet

Jacob Meyer is a senior clarinet performance major from St. Paul, Minnesota. A student of Scott Anderson, he is co-principal clarinet of the St. Olaf Orchestra and the E-flat clarinet player for the St. Olaf Band. While at St. Olaf, Meyer has toured with both the St. Olaf Orchestra and the St. Olaf Band, performed in a variety of chamber ensembles, participated in the master classes of clarinetist Burt Hara and flutist Keith Underwood, and studied with the noted pedagogue Burton Kaplan in upstate New York. In addition to performing, he maintains a clarinet studio of middle- and high-school students. Meyer has worked as an arts advocate with the Minneapolis-based organization Orchestrate Excellence and is a passionate educator of musician wellness. As a young musician in the changing world of classical music, Meyer is interested in exploring new ways for the genre to be shared as a communal and vibrant art form and in collaborating with artists in other mediums. After graduation, he plans to pursue a master’s degree in clarinet performance. When not playing clarinet, Meyer enjoys reading fiction, swimming, and exploring St. Paul and Minneapolis.

PROGRAM

CARNIVAL OVERTURE, OP. 92
ANTONIN DVOŘÁK (1841–1904)

CONCERTO FOR VIOLA*
I. ANDANTE COMODO
WILLIAM WALTON (1902–83)
JOSHUA WAREHAM ’15 • VIOLA

CLARINET CONCERTO IN A MAJOR, K. 622*
I. ALLEGRO
WOLFGANG AMADEUS MOZART (1756–91)
JACOB MEYER ’15 • CLARINET

RAIN ON IT
KRISTIN KUSTER (b. 1973)

INTERMISSION

SYMPHONIC SUITE “SCHEHERAZADE,” OP. 35
I. THE SEA AND SINBAD’S SHIP
II. THE STORY OF THE CALENDAR PRINCE
III. THE YOUNG PRINCE AND THE YOUNG PRINCESS
IV. FESTIVAL IN BAGHDAD; THE SEA; THE SHIP GOES TO PIECES ON A ROCK SURMOUNTED BY A BRONZE WARRIOR (SHIPWRECK); CONCLUSION
NIKOLAI RIMSKY-KORSAKOV (1844–1908)

*Performances of these featured works will alternate on this tour.
CARNIVAL OVERTURE, OP. 92
ANTONIN DVOŘÁK (1841–1904)

On the eve of his departure to America in 1892, Dvořák conducted his new trilogy of overtures titled in Nature’s Realm, Bohemian Carnival, and Otello. He was invited to take a teaching position at the National Conservatory of Music in New York City due to international recognition for Slavonic Dances and other works that exhibited his nationalist style and character. In these overtures, Dvořák sought to evoke the emotions of someone who is affected by the unavoidable laws of nature, life, and love. Since he intended them to be played together, he unified them with a pastoral motif, which occurs in each overture.

In Opus 92, the listener gets the impression of a joyous city at nightfall during a carnival. For the first theme, Dvořák writes a relentless Slavonic tune, but the second theme, introduced by violins, is more sorrowful. Solo oboe and flute present the unifying pastoral theme from the other overtures in the magically orchestrated slow section before the development of the first theme, which returns in multiple keys and propels the music in a whirl of the carnival mood: carefree, merry, and youthful.

CONCERTO FOR VIOLA*
I. ANDANTE COMODO
WILLIAM WALTON (1902–83)

JOSHUA WAREHAM ’15 • VIOLA

At the age of 18, William Walton had dropped out of the University of Oxford due to his lack of attention to non-musical studies. Having studied the scores of Ravel, Stravinsky, Debussy, Hindemith, and Prokofiev, Walton had a great sense for orchestration and new compositional techniques and harmonies. With his pieces Façade and Portsmouth Point gaining recognition, Sir Thomas Beecham suggested in 1928 that Walton write a viola concerto for one of the virtuosos at the time, Lionel Tertis. With his diligent and focused work ethic, Walton spent the next year writing and continuously revising the concerto. Come performance time, however, Tertis turned down the premiere, saying the style was “too far-fetched and modern.” Consequently, Paul Hindemith played the premiere of the piece, though it was said he did not play it very expressively. In 1961 Walton revised the orchestration for a smaller orchestra and changed some of the tempo markings, and it is this revised version that will be performed today.

After a short introduction, the first movement starts andante comodo (at a comfortable, moderate speed) with a lyrical melody in solo viola. The pace increases throughout the movement with the more restless second theme accompanied by pizzicato strings. Solo parallel sixths color the melody in the climactic moments, and while one can hear the influence of Prokofiev and Hindemith in the melody, the timbres of the trombones, bassoons, and pizzicato strings are characteristically Walton. Although he had little experience composing for the viola, the concerto was well-received, with many people marveling at the lyrical and colorful quality he achieved.

CLARINET CONCERTO IN A MAJOR, K. 622*
I. ALLEGRO
W. A. MOZART (1756–91)

JACOB MEYER ’15 • CLARINET

Just before 1700, Johann Denner constructed a two-keyed, single reed instrument similar to a Baroque folk instrument called the chalumeau. This classical clarinet underwent many developments so that, by the time Mozart wrote this concerto, it had garnered a great deal of interest and was thought to emulate the aesthetic of the human voice. In his travels through Europe in the 1760s, Mozart encountered the clarinet as a blossoming orchestral and solo instrument with a remarkable timbre and range. Mozart’s fascination with the clarinet also developed through his friendship with Anton Stadler, a clarinet virtuoso who made his own developments on the relatively new instrument. The bassett clarinet he designed was a longer instrument to extend the range to a full four octaves. Mozart wrote this concerto for Stadler and his clarinet, and Stadler premiered it in Prague in 1791.

The concerto in Mozart’s time followed a tradition of sonoristic sections alternating with orchestral interludes, or ritornellos. The Allegro follows this pattern, but also develops two main contrasting themes typically employed in sonata form. The ritornellos here introduce the theme, which the clarinet then ornaments idiomatically. The clarinet’s character dictates the melody, the soloist moving quickly between the upper and lower registers with extremely wide leaps, arpeggios, and quick scales displaying the virtuosity and new timbres of the clarinet.

RAIN ON IT
KRISTIN KUSTER (B. 1973)

Kristin Kuster has composed numerous works for orchestra, wind ensemble, chamber ensemble, and voice. Her lush compositions take inspiration from architectural space, the weather, and mythology. Some of her other titles include Last Gulch Lookout, Little Trees, Moonrise, and The Trickster & The Troll.

Originally from Boulder, Colorado, Kuster is an associate professor of composition at the University of Michigan. She was awarded one of the highest honors the university bestows upon junior faculty, the 2015 Henry Russel Award. for excellence in teaching and scholarly and/or creative accomplishment. She is among only four music faculty to receive the award since its inception in 1926.

Premiers of Kuster’s music have included works for the Philadelphia-based Network for New Music, the Colorado Music Festival Orchestra, the Lisbon Summerfest Chamber Choir, percussionist Joseph Gramley, and the Donald Sinta Quartet. Her music has received support from the American Academy of Arts and Letters, American Composers Orchestra, Meet the Composer, the Jerome Foundation, and the Argosy Foundation, among others. She has received commissions from ensembles including the 6wire Project, the Atlantic Chamber Ensemble, the Michigan Philharmonic, and the Heartland Opera Troupe.

From the composer:
I love rain. I grew up in Boulder, Colorado, and my dad and I often watched summer afternoon thunderstorms from our front deck as they swept over town and cooled the day.

Rain feels like a transition time, with the potential for newness after it envelops all it touches. I think of each piece I have written as a sonic snapshot of where and how I was at the time they were written. The music of Rain On It is a re-imagining of melodies, harmonies, and textures from two pieces — a string quartet and a work for orchestra — that I wrote within poignant transitional times in my past. Having recently emerged from another transitional period, I took musical materials from these pieces, re-wove, re-shaped, and transformed them into a newly emerging fleeting sonic moment: a simultaneity that conflates a past as it has passed and a future as it is yet to be. In this music, I freeze an instant of imagined rain, fully static, non-passing, and still. Yet I stretch and dwell within this moment to capture a mood, which combines the relentless intensity of time, our enraptured emotionality that is over in the blink of an eye, our strained and fumbling grip on time, churning, incessant, and ceaseless. After the rain, there is newness and joy.

Dad was a meteorologist; he loved weather. When it rains I am with him, and I love the weather, too.

“I THINK OF EACH PIECE I HAVE WRITTEN AS A SONIC SNAPSHOT OF WHERE AND HOW I WAS AT THE TIME THEY WERE WRITTEN.”
— KRISTIN KUSTER

PROGRAM
ST. OLAF ORCHESTRA
WINTER TOUR 2015

“Intermission

PROGRAM

INTERMISSION

6

7
The opening four measures of the first movement, characterized by a series of descending fourths, represent the Sultan’s menacing deposition. The following woodwind chords set the stage for the violin soloist, who plays the part of Scheherazade, with a cadenza-like ornamental melody of descending triplets. Both these themes are modified and passed to other members of the orchestra as part of the fabric and atmosphere of each movement. For example, the Sultan’s theme returns as the lilting waves of the sea under Sinbad’s ship, but changes slightly to adapt to the story of Prince Kalendar. Scheherazade’s theme also becomes part of the sea in rolling triplets in the violins and flutes, but her narrator voice is always represented by the solo violin.

While more themes present themselves in the subsequent movements, their musical role in the story is unclear. The contrasting themes in the third movement could lend themselves to be the graceful Princess in the violin melody and the vigorous Prince in the snare drum, but it may not have been intended that way. Korsakov wrote, “In composing ‘Scheherazade’ I meant these hints to direct but lightly the hearer’s fancy on the path, which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener.” The final movement hints at previous themes, which are interspersed throughout the piece. Their return and variation suggests they contribute more to the broad picture of the story than the individual characters of each movement. As each theme reappears, listeners are left to imagine their own version of the tales of Scheherazade.

“In composing ‘Scheherazade’ I meant these hints to direct but lightly the hearer’s fancy on the path, which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener.”

— Nikolai Rimsky-Korsakov

program notes by Sophia Butler ’15
A recent St. Olaf Orchestra concert cowered to the young — and young at heart.

The audience members weren’t the only ones having fun. The St. Olaf students enjoyed the chance to connect with a younger audience, share their passion for music, and to help kids envision or affirm themselves as musicians, according to Amundson.

“Many studies have shown that exposure to music and the arts enhances children’s intellectual and emotional development, and I’m convinced that this concert inspired many of those young people to get more involved in the arts, or got them pumped up to work even harder in their musical activities,” he says. “I think many kids in the audience could see themselves up there on stage in about 10 or 15 years.”

Anne Larson, a second-grade teacher in the Northfield public schools, called the concert “an amazing opportunity for families and children to see an outstanding orchestra play music written for children.”

“The instrument petting zoo” prior to the concert was particularly engaging, according to Larson. “What made it really special was the opportunity that the children had to come touch and play some of the instruments before the concert and talk to the student musicians. The looks on the faces of the young children and the college students were priceless,” she says.

Kling agreed. “The enthusiasm of the crowd was fantastic. It was a party where classic music broke out,” he recalls. “A lot of future musicians walked out of that place.”

Want to experience the concert for yourself? Stream the concert online at stolaf.edu/multimedia/play/?e=1118.
Members of the St. Olaf Orchestra are passionate about music-making, and they certainly excel at it. But you are just as likely to spot them studying mathematics or volunteering at a local school as you are to find them holed up in a practice room in Christiansen Hall of Music. Because St. Olaf doesn’t require members of its ensembles to major in music, these students tend to be well-rounded, with many studying in fields ranging from philosophy to ethnic studies.

Seiji Cataldo ’15
Violin
Hometown: St. Paul, Minnesota
Majors: Music, Economics

I’m a member of the Music Department Student Leadership Committee, Omicron Delta Epsilon (economics honors society), and Pi Kappa Lambda (music honors society).

I love economics because it helps me understand the forces at work behind the changes in our world. Music, on the other hand, transcends analytics and models, helping us communicate deep feelings with each other. Studying the two of these together at St. Olaf has been an absolutely amazing and satisfying intellectual experience.

Being an Ole means being busy and learning a lot. I’ve found planning ahead to be the main key to success here. Additionally, sleeping less and drinking more coffee can be useful in the short term, but only when absolutely necessary!

There are so many great orchestra traditions. If I had to choose, I’d have to say the annual autumn hayride is my favorite. S’mores, dancing, and a moonlit ride on a tractor... what’s not to love?

Kelsey Peterson ’15
Bass
Hometown: Grand Forks, North Dakota
Majors: Spanish, Race and Ethnic Studies

I participate in the St. Olaf Meditation Club, and once a week I volunteer in an adult ESL classroom. In past years, I’ve also been involved with Hmong Culture Outreach, GLOW! (a campus LGBTQ+ organization), and TRIO Student Support Services. I was already involved in other organizations before being an “orchie.” The orchestra is a large time commitment, so I had to decide what clubs I could participate in, as well as how much time I would spend practicing and doing homework. It’s like anything else — you accept that you can’t do everything, and you put your energy into appreciating the opportunities you do have, instead of focusing on what you think you’re missing.

I’m attracted to social work because I get to meet people and hear their stories. It isn’t a job with the best pay grade or glamour, but that’s okay with me. I’ve heard pastors describe their call into the clergy, and that’s how I feel about social work. It reaches a part of me that no amount of money could ever satisfy.

Kelsey McNeill ’16
Viola
Hometown: Iowa City, Iowa
Majors: Music, Mathematics

My main activity on campus this year is collaborative piano — I assisted several instrumentalists on campus and several more in a competition off campus. I’m also a member of the juggling club, and I played viola in the pit orchestra for the opetta this fall.

Math and music might seem very different, but they are actually rather similar. One purpose of math is to interpret abstract ideas in a way that is relevant to the real world. The same mathematical concepts can have different interpretations depending on the context. Likewise, everyone listening to music interprets the same notes uniquely and personally. The difference is that one can appreciate the beauty and structure of music passively. To me, music is one of the most accessible and human facets of mathematics.

It’s often hard to find time both to do schoolwork and practice. When in temporal binds, I find it’s important to prioritize. The activities and studies I’ve settled on are all things I enjoy, so it’s never hard to convince myself to start working.

We have a tradition of winking at each other while playing. Although it can be hard to remember, listening to the orchestra rather than one’s own part is more rewarding and makes for a better ensemble. Winking is a great way to remind us to do just that.

After St. Olaf, I’m considering graduate programs in music or working as a software engineer.

Emma Ritter ’15
Viola
Hometown: Omaha, Nebraska
Major: Philosophy, Management Studies Concentration

In addition to playing in the orchestra, I’m the ensemble’s manager, and I participate in chamber music. I’m on the planning committee for STO Talks (an on-campus version of TED Talks) and I’m the secretary of Phi Sigma Tau, the philosophy honor society. I also cohost a weekly radio comedy news show. This fall I founded a new club on campus called Philosophica, which works to increase the involvement of women in philosophy.

Philosophy translates from the ancient Greek as “love of wisdom,” and this captures my love of philosophy. The Greeks viewed philosophy as more than just a field of study; it’s also a way of life. It helps human beings find their purpose and achieve the Good Life. If I can contribute to this age-old conversation, I’m content.

Balance comes down to focus and efficient productivity. Simply scheduling my day isn’t enough — I constantly prioritize and streamline my work so I don’t waste time on superfluous activities. For example, I’ve blocked distracting websites on my computer. I’ve programmed it so that when I try to go to a website like Facebook, my computer takes me to the Stanford Encyclopedia of Philosophy instead.

My favorite musical memory was playing Benjamin Britten’s War Requiem with the St. Olaf Choir Chapel Two years ago. Playing it exhausted me mentally and physically, but I loved every minute.

I’ll start work in June as a senior business analyst in the Leadership Acceleration Program at Optum Insight in Minneapolis. I’m excited to start my career in the field of health care consulting.
In the more than 30 years that Steven Amundson has been conducting the St. Olaf Orchestra, he has taken the ensemble on seven international tours in Europe, Scandinavia, and, most recently, China. He looks forward to again exploring new territory in June 2016, when the orchestra embarks on its first South American tour to Argentina.

Amundson sees the orchestra’s international tours as a natural extension of the mission of the college itself. One of St. Olaf’s main goals is to enhance students’ global perspectives and help them become educated world citizens. He credits the international tours as a means of providing his students encounters with people of other cultures and differing socioeconomic backgrounds. “Music can be a powerful catalyst in opening doors and enabling human connections, and this has certainly been my experience in each of my international orchestra tours,” he says.

The opportunities for learning, growth, and cultural immersion are heightened because of the musical component, according to Amundson. When planning an international tour, he thinks carefully about the musical programming. In addition to great American music, which audiences might expect to hear, he includes music from the host country. “It’s a great way for our musicians to experience, in advance, some of the local musical culture. And we share it as a way of endorsing our audiences’ musical traditions,” he says.

Orchestral Outreach
Since 1968, the St. Olaf Orchestra has taken 10 international tours, making friends and gaining fans around the world.

1968 Norway
1971 Norway and Sweden
1979 Norway
1985 Austria, Germany, and Switzerland
1989 Austria, Germany, and Hungary
1993 Austria, Germany, Hungary, Czech Republic, Slovakia, and Poland
1998 Austria, Hungary, and Slovakia
2005 Norway
2008 Spain
2012 China
2016 Argentina

World Travelers

From Budapest to Beijing, the St. Olaf Orchestra has shared its music with audiences around the globe.

While the students are preparing musically, they also prepare culturally. “We always try to learn as much about the culture as possible before we depart on the tour,” says Amundson. Preparations for the orchestra’s 2012 China tour included weekly dinner meetings with St. Olaf professors and other experts who shared the history, language, arts, and other aspects of Chinese culture. To further forge connections, the musicians draw on their linguistic skills to announce their pieces in their host language whenever possible.

For Amundson and his students, these tours are a highlight of their time together, allowing the ensemble the opportunity to create deeper bonds with each other, both on and off stage. “For me, these tours have become a joyous celebration of music and — just as importantly — community, and I hope our audiences are able to feel the depth of our commitment and our passion for what we do on stage,” he says.

Above: The 2005 tour of Norway included a performance at the magnificent ruins of Hamar Cathedral.

Left: The St. Olaf Orchestra performs in 2008 at Spain’s Universidad de Alcalá de Henares.

Words the experience of listening to a musical performance, one often hears or senses something that connects with a life experience — joy, sorrow, love, and so on. These emotions are universal, and it is very heartening to share music with audiences that otherwise may not be able to communicate with us,” says Amundson.

While audiences appreciate the attempt to connect linguistically, the ensemble relies on its music to forge deeper connections. “It may be a cliché, but I certainly think it’s true: Music is the international language. Even if one can’t put into words the experience of listening to a musical performance, one often hears or senses something that connects with a life experience — joy, sorrow, love, and so on. These emotions are universal, and it is very heartening to share music with audiences that otherwise may not be able to communicate with us,” says Amundson.

For Amundson and his students, these tours are a highlight of their time together, allowing the ensemble the opportunity to create deeper bonds with each other, both on and off stage. “For me, these tours have become a joyous celebration of music and — just as importantly — community, and I hope our audiences are able to feel the depth of our commitment and our passion for what we do on stage,” he says.

Above: The 2005 tour of Norway included a performance at the magnificent ruins of Hamar Cathedral.

Left: The St. Olaf Orchestra performs in 2008 at Spain’s Universidad de Alcalá de Henares.

The St. Olaf Orchestra performs at Jiaotong University in Shanghai in 2012.
ST. OLAF JAZZ I, under the direction of Dave Hagedorn, was named the best undergraduate large jazz band by Downbeat magazine in 2011. In addition to excellent musicianship, the magazine credits the group's "feared leader" and "top songbook" as factors in winning the prestigious Downbeat award. "I'd hoped maybe someday we would get mentioned in the magazine. To get this award is unbelievable," says Hagedorn. "It's kind of like going to the Final Four and coming out on top," he said. "Amid the stringent framework of their other, more formal ensembles, the jazz I students discuss Bill Evans, Joe Phillips, Ornette Coleman, and Fred Sturm as musical influences," writes Hilary Brown in the June 2011 issue of Downbeat. "But it's the light-heartedness and spontaneity of Hagedorn's teaching style that keeps students on their toes and focused on the material."
The St. Olaf Orchestra
Winter Tour 2015 • Concert Itinerary

SATURDAY, JANUARY 24, 7 P.M.
Century High School
Rochester, Minnesota

SUNDAY, JANUARY 25, 4 P.M.
Bethlehem Lutheran Church
Minneapolis, Minnesota
Part of the Bethlehem Music Series

SUNDAY, FEBRUARY 1, 2 P.M.
St. Petersburg College Clearwater Campus Auditorium
Clearwater, Florida

MONDAY, FEBRUARY 2, 7:30 P.M.
Lois Cowles Harrison Center for the Visual and Performing Arts
Lakeland, Florida
Shared concert with the Harrison School for the Arts Symphony Orchestra

TUESDAY, FEBRUARY 3, 7:30 P.M.
Moorings Presbyterian Church
Naples, Florida
Part of the Hyacinth Music Series

WEDNESDAY, FEBRUARY 4, 7 P.M.
Olympia High School Auditorium
Orlando, Florida

THURSDAY, FEBRUARY 5, 7 P.M.
Vero Beach High School
Vero Beach, Florida
Part of the Our Savior Lutheran Church Music Series

FRIDAY, FEBRUARY 6, 7 P.M.
The Palladium at St. Petersburg College
St. Petersburg, Florida

SATURDAY, FEBRUARY 7, 8 P.M.
Lassiter High School
Marietta, Georgia
Shared concert with the Lassiter Chamber Orchestra

SATURDAY, FEBRUARY 14, 3:30 P.M.
Skoglund Auditorium
St. Olaf College
Northfield, Minnesota

TO PURCHASE TICKETS VISIT: stolaftickets.com

About St. Olaf College

One of the nation’s leading liberal arts colleges, St. Olaf College offers a distinctive education grounded in academic rigor, residential learning, global engagement, and a vibrant Lutheran faith tradition.

Many excellent colleges provide one, two, or even three elements of the St. Olaf experience. What makes St. Olaf unique is the combination of so many distinguishing features working together at the highest level: an intense academic program that sharpens minds and an emphasis on a global perspective that broadens them; the vitality of a residential community that engages thoughtful people across the full range of human experiences; and a faith tradition that encourages reflection and honors different perspectives.

By cultivating the habits of mind and heart that enable graduates to lead lives of financial independence, professional accomplishment, personal fulfillment, and community engagement, St. Olaf College provides an uncommon educational experience that fully prepares students to make a meaningful difference in a changing world.

Visit stolaf.edu for more information.