



2013
Winter Tour

THE
ST · OLAF
BAND



A Musical Mind

TIMOTHY MAHR '78 FINDS HARMONY
IN A LIFE OF CONDUCTING AND COMPOSING.

A musical performance begins long before its first downbeat, says St. Olaf Band Conductor Timothy Mahr '78. At the core of his work as a conductor and composer is the “glimmer of what can be,” he says, describing the woodwind, brass, and percussion sounds he later guides from the podium, as well as the creative spark that inspires him to write music.

Mahr took the helm of the St. Olaf Band in 1994, and has since led the college's oldest performing ensemble in acclaimed performances throughout the United States and on tours to Japan, 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 CDs. In comparing the St. Olaf Band's recording of Yasuhide Ito's *Gloriosa* to a recording by the Tokyo Kosei Wind Orchestra (widely considered to be the top professional wind ensemble in the world), the German music journal *Clarino* declared, “The American band produces a sensational outburst of sound. Underneath all of the iridescent tone, the young people, under their inventive and highly musical director, discover the essential elements of the score and allow their joy of playing to roam freely.”

Mahr has guest-conducted more than 30 intercollegiate and all-state bands, as well as a number of professional and award-winning ensembles, including the United States Air Force Band and the United States Army Field Band. He is the principal conductor of the Minnesota Symphonic Winds, an ensemble that was awarded the coveted Sudler Silver Scroll from the John Philip Sousa Foundation. Mahr has twice guest-conducted the Duluth-Superior Symphony Orchestra (Minnesota) and has appeared as a commissioned composer/conductor with the Salina Symphony (Kansas). He was featured with the Festival Band at the 2008 International Association of Southeast Asian Schools Conference in Bangkok, Thailand, and was invited to lead the acclaimed Ensemble Liberte Wind Orchestra while in Japan in 2010.



“ONE OF AMERICA’S PREËMINENT BANDS.” — *The New Yorker*

As one of America’s leading composers of concert band music, Mahr has written more than 60 pieces, many of which have been presented on CDs, including *The Music of Timothy Mahr*, a 2004 recording of the University of New Hampshire Wind Symphony that includes nine of his works. The Homestead High School Marching Band of Cupertino, California, performed an arrangement of Mahr’s *Fantasia in G* in the 2011 Macy’s Thanksgiving Day Parade in New York City, bringing his music to millions of parade watchers nationwide.

With his international reputation, the waiting list of ensembles asking Mahr to write new works routinely approaches double digits. He typically has three or more pieces contracted for the ensuing year. “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 is complemented by his personal life. He and his wife, Jill, who teaches flute and conducts St. Olaf’s handbell choirs, are raising two daughters: Jenna, 19, currently working as a photographer and au pair in New Zealand, and Hannah, 14, a budding actress in her first year of high school.

Born in 1956, Mahr spent most of his childhood in La Crosse, Wisconsin. He took piano lessons from his mother, Jeneane, and in second grade inherited his uncle’s trombone. He began conducting in high school while also writing and

arranging tunes for a church brass ensemble and other groups.

Halfway through high school, 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 marked a turning point in his life, inspiring 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, which was then under the direction of Miles “Mity” Johnson, whom Mahr calls his “musical father.” From Johnson, Mahr “discovered the beauty in the band sound, whereas before I found primarily excitement.”

Mahr studied trombone and composition under professors Derald DeYoung and Arthur Campbell, earning a bachelor of music degree in music theory/composition in 1977 and a bachelor of arts degree in music education in 1978. Prior to his appointment as conductor of the St. Olaf Band in 1994, Mahr headed the Milaca High School band program in central Minnesota and was director of bands at the University of Minnesota-Duluth. He earned a master’s and a doctorate degree from 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*.

Throughout this time, Mahr also maintained strong ties with the St. Olaf Band and with 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.

When Mahr took the helm of the St. Olaf Band in 1994 it was the start of a new era accompanied by an air of familiarity, as Johnson had been grooming his former student as a successor. “I’d been in front of that band enough that I felt at home,” Mahr says. “My hope at the onset was to make sure I could maintain what Mity had put 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 and regular invitations to alumni guest soloists and conductors. He remained in close contact with his predecessor until Johnson’s death 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, Toshio Mashima, and Kenneth Hesketh. With support from the Miles Johnson Endowment Fund, Mahr has commissioned and premiered works from leading Minnesota composers — Libby Larsen, Stephen Paulus, and Mary Ellen Childs — and from Jocelyn Hagen ’03, Matthew Peterson ’06, Jonathan Bartz ’08, Associate 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 number more than 1,000, including Jayce Ogren ’01, a recent assistant conductor of the Cleveland Orchestra who now conducts regularly for the New York City Opera and in Europe, New Zealand, and across the United States.

“Tim’s eagerness to support and promote his students has resulted in important growth opportunities we would not otherwise have experienced,” says Travis Cross ’99, a composer and conductor at Virginia Tech.

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.”



“We give audiences polished, exciting performances of memorable music that reach out, grab them by the heart, and shake them.”

2013 Winter Tour

• SOLOISTS •



MOLLY SCHULL '13 • PICCOLO

Molly Schull is a senior exercise science major from Hayward, Wisconsin. She is a four-year member of the St. Olaf Band and a three-year member of the St. Olaf Orchestra. She began playing the flute at age 10 and added the piccolo three years later. She studied flute at Interlochen Arts Academy during her senior year of high school. She enjoys mountain biking, running, and Nordic skiing in her free time, and plans to attend graduate school to study physical therapy.

ROBINSON SCHULZE '13 • BASS TROMBONE

Robin Schulze is a senior trombone performance major from Santa Monica, California. He began playing music at age four and was influenced by his father, who played guitar in the Norwegian rock and roll band Popol Ace. He is a four-year member of the St. Olaf Band and also performs with the St. Olaf Orchestra, Jazz I Ensemble, and trombone choir. After graduation he plans to pursue a master's degree in trombone performance. This summer he will travel to Germany with a brass quintet made up of members of the St. Olaf Band and led by music professor Martin Hodel to attend Reckenze's Haus Marteau Brass Course and the 2013 Frankenwald Brass Festival.

2013 Winter Tour Program

Savannah River Holiday (1953/1973)
RON NELSON (B. 1929)

FLASH!* (2009)
DANIEL DORFF (B. 1956)
MOLLY SCHULL '13, PICCOLO

Concerto for Bass Trombone* (1998)
ERIC EWAZEN (B. 1954) — TRANSCRIBED BY VIRGINIA ALLEN
1. *Andante con moto*
ROBINSON SCHULZE '13, BASS TROMBONE

*These feature works will alternate performances on tour.

Sinfonietta (1926)
LEOŠ JANÁČEK (1854–1928) — TRANSCRIBED BY MERLIN PATTERSON
1. *Allegretto*
2. *Andante; Allegretto*
3. *Moderato*
4. *Allegretto*
5. *Andante con moto*

Intermission

Symphony No. 5 (2000)
DAVID MASLANKA (B. 1943)
2. *Moderate*

Imagine, if you will ... (2007)
TIMOTHY MAHR (B. 1956)

Adoramus te, Christe (c. 1771)
QUIRINO GASPARINI (1721–1778) — TRANSCRIBED BY TIMOTHY MAHR

The Valley of the Dry Bones (2007)
JONATHAN BARTZ (B. 1986)

2013 Winter Tour Program

Savannah River Holiday (1953/1973)

RON NELSON (B. 1929)

Savannah River Holiday was originally composed as an orchestral overture and received its NBC Radio premiere on March 16, 1953. After the success of his band composition *Rocky Point Holiday*, Nelson later returned to *Savannah River Holiday*, transcribing the work for wind ensemble in 1973 at the behest of Frank Bencriscutto, former director of bands at the University of Minnesota. *Savannah River Holiday* has gone on to receive most of its performances as a piece for band. It consists of two contrasting moods that take turns alternating throughout the composition, representing the power and serenity of the Savannah River, which is 350 miles long and forms most of the border between the states of South Carolina and Georgia. The *Allegro Vivace* theme begins and ends the work with a flourish, while the *Adagio* provides a lovely, somber, reflective melody.

Ron Nelson was born in Joliet, Illinois, and began piano lessons at the age of six. At that tender age, he wrote his first composition titled *The Sailboat*, finding it more fun to improvise than to practice. He became a church organist at the age of 13. His early efforts rewarded him with the discipline to write his improvisations and to understand the basic principles of orchestration. He studied at the Eastman School of Music, after which he joined the music faculty of Brown University, where he served as chairman of the music department from 1963 to 1973. He has composed two operas, a mass, music for films and television, 90 choral works, and more than 40 instrumental works.

FLASH! (2009)

DANIEL DORFF (B. 1956)

MOLLY SCHULL '13, PICCOLO

Major orchestras across the United States have performed Daniel Dorff's music. Among his many commissions have been two pieces that have received more than 200 performances with the Minnesota Orchestra's Kinder Konzert series. Acclaim came early to Dorff at age 18 when he won first prize in the Aspen Music Festival's annual composer's competition for his *Fantasy*, *Scherzo* and *Nocturne* for saxophone quartet. Dorff received degrees in composition from Cornell University and the University of Pennsylvania. He currently is vice president of publishing for Theodore Presser Company.

The composer states:

By 2008, [my] *Sonatine de Giverny* was being performed so frequently that I decided to write another piccolo piece as soon as an opportunity arose. In September, Kate Prestia-Schaub wrote to tell me about the International Piccolo Symposium's [IPS] new composer competition. She proposed that if I wrote a new piccolo/piano piece, she would record a demo for me to submit to the competition, and she would submit applications to perform it at the 2009 IPS convention and National Flute Association [NFA] convention. What amazing timing! I set out to compose a flashy showpiece with a jazzy snap, lots of idiomatic scales and arpeggios, and a scary middle section, and by mid-October *FLASH!* was complete.

Kate followed suit and all three wishes came true — *FLASH!* won first prize in the IPS composer competition, and she performed it both there and at NFA. In the meantime Walfrid Kujala commissioned a band accompaniment to premiere at NFA in 2010.

2013 Winter Tour Program

Concerto for Bass Trombone (1998)

ERIC EWAZEN (B. 1954)
TRANSCRIBED BY VIRGINIA ALLEN

1. *Andante con moto*

ROBINSON SCHULZE '13, BASS TROMBONE

Erik Ewazen is a highly respected, prolific composer who creates music for our time that speaks directly to the heart. An Eastman School of Music graduate, Ewazen earned his doctorate from the Juilliard School, where he has been on the music faculty since 1980. His *Concerto for Bass Trombone* began as a *Sonata for Tuba or Bass Trombone and Piano* written in 1996. A suggestion from tubist Warren Deck, Ewazen's colleague at Juilliard, was heeded in 1998 and the accompaniment was orchestrated and certain changes made to convert the work into a concerto.

Sinfonietta (1926)

LEOŠ JANÁČEK (1854–1928)
TRANSCRIBED BY MERLIN PATTERSON

1. *Allegretto*
2. *Andante; Allegretto*
3. *Moderato*
4. *Allegretto*
5. *Andante con moto*

Influenced by the compositions and artistic intentions of his slightly older colleagues Bedřich Smetana and Antonín Dvořák, Leoš Janáček strove to deepen the trend toward nationalism in the music of his native Czechoslovakia. Success as a composer came rather late in life for Janáček, with the majority of his most well-known works dating after his 50th birthday. He developed an individual style marked by strong rhythmic impulse and fragmentary repetition of folk-like melodic figures. Many consider his voice to be quite original; this is due in part to his use of Czech speech patterns as a basis for much of his music.

Musicologist and noted author Nicolas Slonimsky provides the following analysis of Janáček's *Sinfonietta*:

The *Sinfonietta* is in five movements. In the manuscript, Janáček assigned descriptive titles to them: (1) Fanfares, (2) The City, (3) The Cloister of the Empress, (4) The Street, and (5) City Hall. These titles do not appear in published editions, but there is ample musical justification for using them. The first movement [Allegretto] is indeed a martial fanfare scored for trumpets, tubas, bass trumpets, and kettledrums. The second movement [Andante; Allegretto] is a picture of the city — that is, Prague. There is a great diversity of rapidly changing moods, and the church bells are sonorously portrayed. There are interesting melodic structures in fifths, and asymmetrical meters, such as 13/8 that relate Janáček to modernity. In the third movement [Moderato], the depiction of the Cloister of the Empress, a landmark in Brno, is piously lyrical. The fourth movement [Allegretto], the Street, suggests a brisk walk — trumpets in unison set the fast pace. The finale [Andante con moto] incorporates the fanfares of the first movement and summarizes the contents of the other movements by rhythmic and harmonic allusions. The *Sinfonietta* ends in a display of brass sonorities suggesting a parade of town pipers. City Hall is a fitting name for the music.

Intermission

2013 Winter Tour Program

Symphony No. 5 (2000)

DAVID MASLANKA (B. 1943)

2. Moderate

Born in New Bedford, Massachusetts, 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. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. He now lives in Missoula, Montana.

Maslanka's works for winds and percussion have become especially well known. They include *A Child's Garden of Dreams* for Symphonic Wind Ensemble; the 2nd, 3rd, 4th, 5th, 7th, 8th, and 9th symphonies; and *Mass* for soloists, chorus, boys chorus, wind orchestra, and organ. He also has written a wide variety of chamber, orchestral, and choral pieces.

Symphony No. 5 was commissioned by Stephen K. Steele of Illinois State University and was premiered in February 2001 at the National Conference of the College Band Directors National Association (CBDNA). The CBDNA and a consortium of 29 universities and colleges supported the commission. The St. Olaf Band received funding from the Miles Johnson Endowment Fund to participate in the consortium.

Maslanka presents the following score note:

The 371 *Four-Part Chorales* by J. S. Bach have become a focal point for my study and meditation. These *Chorales* are the models for counterpoint and harmonic movement used by every beginning music theory student. I had my first encounter with them as a freshman at the Oberlin Conservatory in 1961. Ten years ago I returned to singing and playing them as a daily warm-up for my composing time. Since then the *Chorales* have become a deep well for me, a huge access to dream space. The feeling is one of opening an unmarked door in a nondescript building, and being suddenly thrust into a different world. The *Chorales* are those mysterious doors to other worlds.

In the many years of my composing, I have been drawn as if magnetically to the themes of loss, grief, and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful — and I include the *Chorales* in the Folk tradition — because the same melodic impulse, touched and shaped by generations of minds, hearts, and souls, moves beyond individual experience. Such melodies bear the weight of all human experience, and open a path for the deepest of all connections.

Symphony No. 5 is no exception. It has been composed around three well-known *Chorale* melodies: *Durch Adams Fall* (Through Adam's Fall) in the first movement, *O Lamm Gottes, Unschuldig* (O Lamb of God, Without Blame) in the second, and *Christ Lag in Todesbanden* (Christ Lay in the Bonds of Death) in the third and fourth. The third is a meditation on the theme of Christ entombed and the fourth is a full-blown fantasia on the *Christ Lag* melody. Much of the music of this Symphony is urgent and insistent. I have used the words aggravated, angry, and overwhelming by way of description. But for all its blunt and assertive force, the Symphony is not tragic. It is filled with a bright and hopeful energy. The music does not try to illustrate the story of the *Mass*, but rather continually speaks to the theme of transformation — the transformation of tears into power and the victory of life over death.

Imagine, if you will ... (2007)

TIMOTHY MAHR (B. 1956)

The Santa Clara County Band Directors Association commissioned this work for the 55th anniversary of the Santa Clara County Honor Band.

The composer writes:

Imagine, if you will ... has no specific story to tell. The title invites the listener to either supply the characters, the setting, and the drama or simply to let the music stand on its own.

2013 Winter Tour Program

Adoramus te, Christe (c. 1771)

QUIRINO GASPARINI (1721–1778)
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 in 1778. Although his work is not as well known as many of his contemporaries, Gasparini was much admired during his day. Wolfgang Amadeus Mozart and his father, Leopold Mozart, met Gasparini in 1771 and the threesome established a friendship. *Adoramus te, Christe* was attributed to W.A. Mozart until 1922, when it was ascertained that the work was 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.

The Valley of the Dry Bones (2007)

JONATHAN BARTZ (B. 1986)

Jonathan Bartz, a 2008 graduate of St. Olaf College, is originally from Beloit, Wisconsin. He currently is a concert and film composer in Los Angeles. He studied composition with Timothy Mahr and Justin Merritt at St. Olaf, where he earned a bachelor of music degree in theory and composition. He also was accepted into the European American Music Alliance, where he spent a month studying in Paris with Robert Beaser of the Juilliard School of Music and Narcis Bonet, a first-generation disciple of Nadia Boulanger. Bartz then attended the University of Southern California's graduate program in Scoring for Motion Pictures and Television, graduating in 2009.

Bartz is well on his way with a career as a conductor and composer in the film and television music industry. He has received orchestration credit for such composers as John Debney and Mark Isham as well as with 20th Century Fox, where he has conducted recording sessions for a primetime television show. He has composed original scores for several independent films and also writes for the concert stage.

The Valley of the Dry Bones, a symphonic concert band piece, received honorable mention in the 2008 ASCAP/CBDNA Frederick Fennell Competition. Bartz's *Tall Tales: Pecos Bill* was commissioned by the Arkansas State University Wind Ensemble and was premiered at the 2010 CBDNA Southwestern Conference. The St. Olaf Band commissioned and premiered his newest piece, *Diary of Private Lives*, on its 2011 domestic tour. Bartz won the 2010 Bassoon Chamber Music Composition Competition for *Concertino for Bassoon, Piano and Three Strings*. The piece also won the Soli fan Tutti Composition Competition in Darmstadt, Germany. Two professional recordings of the work are forthcoming.

Bartz states the following about *The Valley of the Dry Bones*:

As an aspiring film composer, much of my writing is geared toward creating accessible yet original cinematic sounds. When Dr. Mahr approached me to see if I would write a band piece for the 2007 tour I immediately agreed to do it on one condition: that he give me a subject with which I had no preconceived ideas or emotional connections and have me write about it — similar to how a film composer is given an unknown movie to score and is expected to work with it as best as he or she can.

Enter the Biblical story of the valley of the dry bones. Taken from Ezekiel 37:1–14, the story revolves around Ezekiel's famous vision and prophecy and God's subsequent miracle. Ezekiel is visited by God and placed into a dark valley filled with ancient, lifeless bones. God asks Ezekiel, "Can these dry bones live?" In other words, God is asking Ezekiel to confront the spiritual condition of his people. Through ensuing prophecy and the majesty of God, life is breathed into the bones, and flesh and blood grow into an army of people.

I found this old story very applicable to contemporary times. We often ask God's question of Ezekiel in our own lives, relationships, and churches. Can these old bones in this dark valley live? Perhaps our answer is similar to Ezekiel's: "You alone, O God, know."

The St. Olaf Band 2012-13

TIMOTHY MAHR, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

*Δ	PICCOLO Molly Schull, Hayward, Wis. <i>exercise science</i>	BASSOON Joshua Kosberg, Wildwood, Ill. <i>music performance</i>
	†	Conor Mackey, Saint Charles, Ill. <i>music theory/composition</i>
†*Δ	FLUTE Emily Baker, Cedar Rapids, Iowa <i>music/English</i> Abby Buuck, Edina, Minn. <i>chemistry</i> Christina Espey-Sundt, Minneapolis, Minn. <i>Norwegian/sociology/anthropology</i>	*▼Δ Chloe Mais, Peabody, Kan. <i>French</i>
	Δ	Linnea Pierson, San Jose, Calif. <i>music/mathematics</i>
†*Δ	Chappy Gibb, Oak Park Heights, Minn. <i>music performance</i>	ALTO SAXOPHONE Brian Craig, Rochester, Minn. <i>physics</i>
	Elizabeth Gosse, Iowa City, Iowa <i>music</i>	*†▲ David Franzel, Luck, Wis. <i>music performance</i>
Δ	Emily Haller, Centennial, Colo. <i>music/psychology</i>	Kayla Peterson, Phoenix, Ariz. <i>sociology/anthropology/environmental studies</i>
	Δ Jung-Yoon Kim, Chicago, Ill. <i>music performance</i>	Derek Smith, Thousand Oaks, Calif. <i>music/philosophy</i>
+Δ	Kelsee McDermott, Maplewood, Minn. <i>music/management studies</i>	TENOR SAXOPHONE Jessica Anderson, Gonzales, La. <i>biology</i>
	Mariah Meyers, Sioux City, Iowa <i>music education</i>	BARITONE SAXOPHONE Dylan Polivany, Buffalo, Minn. <i>psychology</i>
+Δ	Elizabeth Ulanday, Libertyville, Ill. <i>music performance</i>	CORNET/TRUMPET Sarah Berry, Cedar Rapids, Iowa <i>music</i>
	Joshua Weinberg, St. Peter, Minn. <i>music performance</i>	Rebecca Cooper, Florence, Mass. <i>psychology</i>
+Δ	Ida Zalk, Maplewood, Minn. <i>music performance</i>	Tristan Frank, Mount Horeb, Wis. <i>music performance/mathematics</i>
	OBOE Katie Heilman, Lutherville-Timonium, Md. <i>music theory/composition</i>	Δ Annie Grapentine, Oak Park, Ill. <i>music</i>
†	William Raun, Minden, Neb. <i>music/Spanish</i>	Δ Tom Hadley, Rochester, Minn. <i>physics/mathematics</i>
	►* Elizabeth Townsend, Cedar Rapids, Iowa <i>biology/music/chemistry</i>	*Δ Neil Hulbert, Tacoma, Wash. <i>music performance</i>
◇Δ	E-FLAT CLARINET Carianne Newstat, Waukegan, Ill. <i>English</i>	Δ Austin Martin, Thornton, Colo. <i>computer science</i>
	CLARINET Joseph Barnard, St. Paul, Minn. <i>mathematics</i>	† Tim McCarthy, Brush Prairie, Wash. <i>music performance</i>
*†▲	Sara Baumbauer, Bozeman, Mont. <i>music education</i>	Kyle Schut, Rockford, Minn. <i>music theory/composition/Asian studies</i>
	Rachel Berg, Shorewood, Wis. <i>music/environmental studies</i>	Christopher Welles, Lincolnshire, Ill. <i>environmental studies/studio art/japanese</i>
Δ	Grace Clark, Lawrence, Kan. <i>music/psychology</i>	William Wertjes, Olympia, Wash. <i>chemistry</i>
	Jennifer Crawford, Roselle, Ill. <i>mathematics</i>	HORN Heather Bouma-Johnston, Grayslake, Ill. <i>biology</i>
Δ	Kayla Kaml, Bemidji, Minn. <i>psychology</i>	Elizabeth Crittenden, Dekalb, Ill. <i>music/psychology</i>
	Anna Koester, Bloomington, Minn. <i>music</i>	Δ Nicole Danielson, Watertown, Minn. <i>music/biology</i>
Δ	Erinn Komschlies, Appleton, Wis. <i>music</i>	Kayla Espindola, Eden Prairie, Minn. <i>music</i>
	Zoe Kosmas, Eden Prairie, Minn. <i>nursing</i>	† Ellan Krubsack, Maple Grove, Minn. <i>mathematics</i>
Δ	Annie Lips, Orono, Minn. <i>biology</i>	Δ Ben Paro, Duluth, Minn. <i>music education</i>
	Amy Neidich, Sioux Falls, S.D. <i>music education</i>	• Molly Raben, Kenosha, Wis. <i>music/film studies</i>
Δ	Joohee Park, Madison, Wis. <i>music/psychology</i>	*Δ Kira Seidel, Minneapolis, Minn. <i>music performance</i>
	Donyell Sison, Cedar Rapids, Iowa <i>biology/music</i>	TROMBONE Jesse Brault, Westby, Wis. <i>music theory/composition</i>
+Δ	Annika Wayne, Macomb, Ill. <i>music</i>	† Zach Gingerich, Conway, Ark. <i>music performance</i>
	Catherine Yokan, Sioux Falls, S.D. <i>physics</i>	Phillip Meyer, Woodstock, Ill. <i>music education</i>
+Δ	BASS CLARINET Allison Brumfield, Tullahoma, Tenn. <i>mathematics</i>	Δ Matt Thompson, Edina, Minn. <i>chemistry</i>
	†Δ Jonathan Sanchez, Columbia, S.C. <i>music performance</i>	Ramsey Walker, Vashon, Wash. <i>music</i>
*Δ	CONTRALTO CLARINET Jenny Mohn, Eden Prairie, Minn. <i>biology</i>	BASS TROMBONE Mitch Evett, Wexford, Pa. <i>music education</i>
	CONTRABASS CLARINET Charlotte Bolch, Gainesville, Fla. <i>mathematics/sociology/anthropology</i>	Δ Robinson Schulze, Santa Monica, Calif. <i>music performance</i>

EUPHONIUM Nicholas Church, Corte Madera, Calif. <i>music</i>	†*Δ Paul Davis, St. Louis, Mo. <i>English education</i>
Nicholas Hoverstad, Waseca, Minn. <i>English</i>	Sam Schulte, Des Moines, Iowa <i>biology/chemistry</i>
TUBA John-Paul Douglas, Santa Barbara, Calif. <i>music/mathematics</i>	†*Δ Lucas Sletten, Osceola, Wis. <i>physics</i>
Peter Micholic, Apple Valley, Minn. <i>music</i>	Meredith Varie, Indianapolis, Ind. <i>philosophy/Hispanic studies</i>
STRING BASS Benjamin Van Howe, Marquette, Mich. <i>English/film studies</i>	*
HARP Grace Clark, Lawrence, Kan. <i>music</i>	Δ
PIANO Michael Betz, Mason City, Iowa <i>music theory/composition</i>	Michael Koester, Bloomington, Minn. <i>music</i>
Anna Koester, Bloomington, Minn. <i>music</i>	
PERCUSSION Michael Betz, Mason City, Iowa <i>music theory/composition</i>	*†
Soren Docken, Chatfield, Minn. <i>music/mathematics</i>	Δ
Tommy Dolan, Edina, Minn. <i>mathematics</i>	Δ
Dan Frankenfeld, Inver Grove Heights, Minn. <i>exercise science/music</i>	
John Kronlokken, Eden Prairie, Minn. <i>musiceconomics</i>	
Jacob Meyer, St. Paul, Minn. <i>music</i>	+
Tim O'Grady, Fort Collins, Colo. <i>music/mathematics</i>	
Robin Wheelus, Austin, Texas <i>music</i>	

►	English Horn
▲	Soprano Saxophone
▼	Contrabassoon
<hr/>	
†	Principal/Co-principal
*	Section Leader
•	Officer
+	Librarian
◇	Manager
Δ	Miles Johnson Endowment Scholarship Recipient

St. Olaf Department of Music

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Kent McWilliams, *vice chair*

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Kirsten Broberg, (sem I) visiting assistant professor*, theory; B.A., Concordia College; M.A., University of Minnesota; D.M.A., Northwestern University	Anthony Holt, instructor*, voice; B.A., M.A., Christ Church College, Oxford, England
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Lori Folland, staff pianist*; B.M., Oberlin Conservatory; M.M., University of Michigan	Connie Martin, instructor*, string bass; B.A., Whitworth College; M.M., University of Illinois

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

St. Olaf Band, *Timothy Mahr* '78
St. Olaf Orchestra, *Steven Amundson*
Norseman Band, *William Webb*
St. Olaf Philharmonia, *Martin Hodel*
Collegium Musicum, *Gerald Hoekstra*
Jazz Ensembles, *David Hagedorn*

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

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

Kent McWilliams, vice chair, associate professor, piano, chamber music; B.M., M.M., University of Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., University of Montreal

Justin Merritt, associate professor, composition, theory, instrumentation; B.M., Trinity University; M.M., D.M.A., Indiana University

Reinaldo Moya, (sem I) instructor*, theory; B.M., West Virginia University; M.M., The Julliard School; D.M.A. (ABD), The Julliard School

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

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Marybeth Stull, instructor*, Hardanger fiddle; B.M., Illinois Wesleyan University

Darrin Thomas, gospel choir*

John Tranter, instructor, low brass*; B.M., University of Kansas; M.M. Florida State University; D.M.A., University of Minnesota

William Webb, instructor*, band; B.A., College of St. Thomas; M.A., VanderCook College of Music

Paul Westermeyer, visiting professor*, church music; B.A., Elmhurst College; B.D., Lancaster Theological Seminary; S.M.M., Union Theological Seminary; Ph.D., University of Chicago

Robert Wiemken, (sem II), visiting artist*, collegium musicum; B.A., Concordia Senior College; M.Div., Concordia Seminary; M.A., Washington University; Ph.D., University of Pennsylvania

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

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

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

* part-time

A Brief History of The St. Olaf Band



With a past that spans more than a century, the St. Olaf Band continues to evolve and aspire to the loftiest of goals.

THE ST. OLAF BAND is the oldest musical organization on campus. Founded in 1891 as a brass band, the ensemble was led by student conductors for its first seven years. In 1899 the college hired St. Olaf graduate Andrew Onstad to lead the band, and as a clarinetist, he made the monumental decision to add woodwind instruments, thus transforming the St. Olaf Band into a concert band.

In 1903 F. Melius Christiansen was hired to take charge of St. Olaf's newly formed music department. He also became conductor of the St. Olaf Band and, 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.

The St. Olaf Band's first tour — just 10 miles by wagon in 1895 — was followed 10 years later with an ambitious journey to several small cities in southern Minnesota and Iowa. In 1906 the St. Olaf Band traveled to Norway to become the first American collegiate musical organization to tour abroad. The trip marked the first of six tours that the ensemble has taken to Norway.

By the time the St. Olaf Band performed at the Alaska Yukon Exposition in Seattle in 1909, it had grown in numbers and musical ability. A second band was formed, known as the "Junior Band." Today, that band is the 90-member Norseman Band and no longer holds "junior" status. Women first joined the St. Olaf Band in 1921, at a time when the ensemble was known as "the greatest college band in the Northwest."

Between 1919 and 1957, the St. Olaf Band had three conductors: Johan "Jack" Arndt Bergh, Donald Berglund, and Bruce Howden.

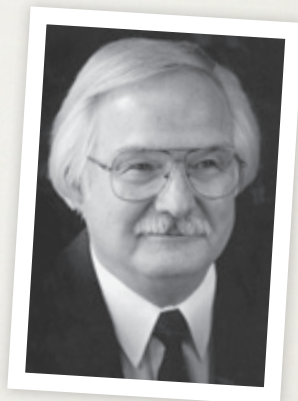
A grand epoch in the organization's history began in 1957 when Miles "Mity" Johnson assumed leadership of the band for 37 years until his retirement in 1994. Under Johnson's baton, the St. Olaf Band grew into a nationally and internationally acclaimed ensemble, known for its fine musical quality and unique programming. 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 St. Olaf's 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. Johnson also took the St. Olaf Band to Norway, Europe, Great Britain, and Ireland.

Band members learned a vast amount of symphonic band and wind ensemble repertoire under Johnson's direction. The most profound influence he had on the St. Olaf Band and its audiences was his expertise in programming that literature, gaining the admiration of countless colleagues the world over for his creativity and his courageous choices.

The Miles Johnson Endowment Fund, established by former band members in 1993, continues Johnson's legacy by providing funds for scholarships, composer commissions, musical instrument purchases, and extensive band-related acquisitions for St. Olaf's music library. The fund helped produce a CD titled *The Legacy of Miles H. Johnson*.

The St. Olaf Band continues to become even stronger as Conductor Timothy Mahr '78, who succeeded Johnson in 1994, takes the ensemble in new directions. Like his former mentor, Mahr selects challenging and adventurous repertoire for the band, including material by great composers old and new. He has led the group on return trips to Norway and the United Kingdom, as well as on study tours of Mexico and Japan.



Miles "Mity" Johnson

More Room for Music

A recently renovated facility at St. Olaf provides an additional 19,500 square feet of space for the college's music department. Informally dubbed the "Music Box," the new space houses department offices and:

- 40 individual and ensemble practice rooms
- 10 faculty offices/teaching studios
- a student lounge and reception space
- a reed-making room
- a seminar or meeting room
- a department work room

Together with Christiansen Hall of Music, which is the main music building, and Skifter Hall, which houses St. Olaf's seven practice organs, the renovated building forms a trio of closely knit facilities to provide a powerful sense of continuity for the college's music curriculum and programs. The art and dance departments are in the nearby Dittmann Center, encouraging additional collaboration in the arts.

Summer Music Camp Opportunities at St. Olaf

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

The camp, for students who have completed grades 9–12, will be held June 16–22, 2013. It is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of three large ensembles — band, choir, and orchestra — and takes elective classes each day.

Pianists also may enroll in St. Olaf College's Summer Piano Academy, a camp-within-a-camp that offers piano students an opportunity to work with St. Olaf's renowned piano faculty.

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

800-726-6523 • www.stolaf.edu/camps

On the National Stage

The St. Olaf Band has been selected — through a blind adjudication process — as one of only 10 collegiate wind ensembles to perform at the College Band Directors National Association (CBDNA) national conference at the University of North Carolina at Greensboro in March 2013. The band last performed at the CBDNA national conference in 1987 under the direction of Miles "Mity" Johnson.

The band is honored to perform for the CBDNA, says Conductor Timothy Mahr '78. "It reflects the talent level and hard work of our members, as well as the diverse and innovative programming we share with our audiences," he says. "Our performance stands as an affirmation of the level of commitment we all have for the finest music-making. We're humbled and honored by this recognition and are very excited to present our concert."

The band will premiere a work by James Lee III and perform *Sinfonia in b flat minor* by Amilcare Ponchielli in addition to works by Maslanka, Mahr, Gasparini, and Bartz, which are featured on its Winter Tour.

Other ensembles selected to perform at the 2013 CBDNA national conference are Baylor University Wind Ensemble, Cincinnati College–Conservatory of Music Wind Orchestra, Lawrence University Wind Ensemble, University of Kentucky Wind Ensemble, University of Maryland Wind Orchestra, University of North Carolina at Greensboro Wind Ensemble, University of South Carolina Wind Ensemble, and University of Wisconsin–Milwaukee Wind Ensemble.



Top Honors for St. Olaf Jazz Ensemble

The St. Olaf Jazz I Ensemble was named best undergraduate large jazz ensemble for 2011 by *Downbeat* magazine, the oldest jazz magazine in America. The award recognizes the classical roots of the St. Olaf performers as well as conductor David Hagedorn's leadership, programming, and high expectations.

"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 *Downbeat*. "But it's the lightheartedness and spontaneity of Hagedorn's teaching style that keeps students on their toes and focused on the material."

Thirteen students in the Jazz I Ensemble also are members of the St. Olaf Band. Performing in the jazz ensemble gives "bandies" the opportunity to experience another genre and try their hand at improvisation.

"The best part is introducing students to newer music that is unfamiliar, and then coaching them to realize the potential in the music as well as in themselves," Hagedorn says. "It's also important to get soloists to improvise in a way that reflects the composition the jazz band is playing. When an improviser can make up something on the spot that brings out the musical essence of the composer — but is still personal to the improviser — that's when music is being made."



Going Green

THE ST. OLAF BAND CREATES A CARBON-NEUTRAL TOUR IN PARTNERSHIP WITH LOCAL FARMERS.

MEMBERS OF THE ST. OLAF BAND want their music to have a big impact on audiences. But they also want to ensure they leave a small carbon footprint as they travel across the country on tour, so the band's Eco Crew strikes an ecologically friendly deal with local farmers to help them do so.

Molly Schull '13 and Amy Neidich '15, the two members of this year's Eco Crew, calculate the carbon emissions the band will generate on tour and then this

spring will purchase carbon credits from farmers near St. Olaf who practice no-till farming, which is the process of leaving cornstalks in the soil after harvest rather than turning them over and releasing carbon back into the atmosphere. The result is a carbon-neutral tour that reduces at least as many greenhouse gas emissions as it generates.

To cover the cost of purchasing the carbon credits from the farmers, the Eco Crew asks each band member for a small donation. "The donation isn't mandatory, but everyone contributes," says Schull. "Everyone feels very strongly about having an environmentally friendly tour."

Creating a carbon-neutral tour was the idea of Erin Fulton '09, who founded the band's Eco Crew and was responsible for its first green tour to the West Coast four years ago. "A farmer who practices no-till farming is allowing his or her soil to naturally capture and hold carbon. In the Northfield area, about 0.6 metric tons of

carbon are sequestered per acre, per year," Fulton explains, noting that tilling a field releases the carbon that has been absorbed over the course of the growing season back into the atmosphere. "So a farmer with 100 acres of no-till farm land can sequester 60 metric tons of carbon per year. That gives the farmer 60 tons of carbon credit."

Schull says the band will travel 7,386 miles on its winter tour this year and will emit 10.81 metric tons of carbon dioxide between bus rides and its instrument truck. The band hopes to purchase enough carbon credits to offset the amount of carbon it generates two times over. "We want to make a difference, not just break even," Schull says. That means members of the St. Olaf Band will try to support enough no-till acres to sequester 21.62 metric tons of carbon. When the band travels to the College Band Directors National Association's national conference in North Carolina in March, Schull will make additional calculations for that tour as well.

The Eco Crew also works to raise awareness among members of the band about the environmental impact of sending such a large group on tour. Crew leaders are responsible for adding recycling bags to tour buses, limiting the number of programs printed, and suggesting that band members take simple eco-friendly steps like bringing reusable water bottles on tour and taking shorter, cooler showers.

The St. Olaf Band's commitment to sustainability mirrors that of the college as a whole. St. Olaf practices no-till farming on all 420 acres of farmland it owns, resulting in an annual carbon reduction of more than 1.5 million pounds.

In 2005 St. Olaf became the first liberal arts college in the nation to construct a utility-grade wind turbine for the sole purpose of providing energy to the campus. The college's 1.65 megawatt self-generating wind turbine directly supplies up to one-third of the electricity used by the college.

All food waste from the college's food services operation — preparation, production, line, and plate — is collected and composted in an on-campus in-vessel system, which comes to nearly 175 tons annually. One hundred percent of the compost generated is used on college-owned land, including in the landscaping and maintenance of the grounds, and compost is also supplied to the student-run organic farm.

And those are just a few examples. To learn more about St. Olaf College's eco-friendly initiatives, visit stolaf.edu/about/sustainability.

Rock Stars in the Land of the Rising Sun

THE ST. OLAF BAND WAS RECEIVED WITH OPEN ARMS AND AMPLE ENTHUSIASM DURING ITS 2010 INTERNATIONAL TOUR TO JAPAN.

JAPANESE STUDENTS LINED UP at concert halls hours before any music was played to greet the St. Olaf Band's buses during a two-week study tour of Japan in 2010, giving the student musicians a taste of what it must feel like to be a rock star. During concerts, the audience members' enthusiasm and appreciation for the music was like an electrical current in the room. Afterward, Japanese fans swarmed band members and Conductor Timothy Mahr '78 to get autographs and take photos with their phones. Many fans waited more than an hour while band members packed their equipment so that they could gather by the buses and send the ensemble on its way with enthusiastic chanting and clapping.

"Because of the mass popularity of wind band music in Japanese culture and because Tim Mahr's compositions are so widely known there, we were greeted like rock stars," says St. Olaf Band Manager Terra Widdifield '95. "In 12 years of leading music tours, I've never witnessed that level of enthusiasm and musical appreciation."

Mara Kumagai Fink '11 said receiving a welcome worthy of the Beatles was a complete surprise, yet also one of the best parts of the tour. "We work so hard all year — and especially before a tour — to get the program ready, and to have that kind of a reception halfway around the world was wonderful," she says.

Before crowds that ranged from 800 to 1,700 people, the St. Olaf Band performed in the Shunan Cultural Civic Hall, the Okayama Symphony Hall, the LILIA Kawaguchi Cultural Center, and the Ebina Shi Bunka Kaikan. Mahr and several members of the band introduced the ensemble and repertoire in Japanese at each concert, something the audience members seemed to enjoy immensely.

"At one point, they were applauding after almost every sentence Dr. Mahr said," notes Eri Isomura '11, a former percussionist in the band who is fluent in Japanese and coached Mahr and the other band members with their introductions.

In addition to performing concerts around the country, members of the band completed a college course (led by St. Olaf Professor Emeritus of Theater Patrick Quade '65 and Professor Emeritus of Art Mac Gimse '58) that examined the art, history, and culture of Japan. The class, which equipped students with the tools to learn from the culture and the aesthetic experiences they encountered, began several weeks before the ensemble left for Japan and continued throughout the tour.

As part of their studies, band members attended a Japanese Kabuki theater performance and visited the great palaces, temples, and museums of Tokyo, Nara, Osaka, Kyoto, and Hiroshima. Students at the Saitama Sakae High School also demonstrated traditional Japanese sports like kyudo (Japanese archery) and sumo wrestling.

"I don't think any of us fully understood the total sensory experience this tour was going to be," Mahr says. "So many of the things the band members began studying in their course on campus came to life in Japan."

Camaraderie among band members also flourished on the tour. "The ability to combine performing music in absolutely stunning halls and touring a new country with 90 of your best friends is something you really can't beat," Fink says.

The St. Olaf Band will take its talent to the international stage again in 2014, when the ensemble will tour Spain, France, and Italy.



Well-Balanced Bandies

Members of the St. Olaf Band are passionate about music making, and they certainly excel at it. But you are just as likely to spot them doing research in a science lab or playing sports or finishing a painting in the arts center as you are to find them holed up in the practice rooms of Christiansen Hall of Music. Because St. Olaf doesn't require members of its music ensembles to major in music (although many do), these students tend to be well rounded, with some choosing to focus their studies in fields ranging from biology to mathematics to political science.

We asked a handful of Bandies to tell us a bit about themselves to give you a clearer picture of this diverse group. Read on to learn what makes them tick.



IDA ZALK '14

Flute

MAJOR: Music performance

ACTIVITIES: Zalk is a member of the St. Olaf Philharmonia and plays chamber music. She enjoys yoga and meditation.

CULTURAL COMFORT: Zalk's mother is Norwegian and Zalk identifies strongly with American, Norwegian-American, and Norwegian cultures. "I love how flexible my identity is," she says. "I feel at home in both the United States and Norway." She attended a Folk High School in Hamar, Norway, for a year before enrolling at St. Olaf. The Folkehøgskoles encourage learning through experiences. Zalk's school was focused on classical and jazz music, and offered her the opportunity to perform in a semi-professional orchestra, which she says was an "amazing experience" and taught her a great deal about orchestral and ensemble playing. She hopes to continue to educate herself as a teacher and to affect social change by sharing music with communities that do not have access to musical experiences. She is shown wearing her grandmother's bunad, a traditional Norwegian dress.

FAVORITE BAND TRADITION: Devotions, shared by a student before each performance. "I love, love, love devos, especially the silence after each one. The moments when we are able to cherish what we have together as a community are so valuable, and give each of us the power to share music in a genuine way in every performance."

MICHAEL BETZ '15

Percussion

MAJOR: Music theory and composition

ACTIVITIES: Betz is a member of the St. Olaf Orchestra, Chapel Choir, Jazz I Ensemble, and Percussion Ensemble. He enjoys the culinary arts, reading, and creative writing.

ALL MUSIC, ALL THE TIME: Betz is a composer and freelance jazz pianist, and has performed at restaurants, markets, and private events. He and a high school friend collaborated on two video games; the friend programmed the games while Betz wrote the music. He also has written the soundtrack for an independent video game and scored a 30-minute short film. "My attraction to both composition and jazz comes from my love of improvisation," he says. "To create music from seemingly nothing — but really by channeling a multitude of environmental factors — is a beautiful thing." He hopes to have a successful career as a composer, although he concedes that is "not an easy task."

SPEEDY DOES IT: Betz derives extreme gratification from timing the percussion section's setup/teardown process and maximizing its efficiency. He's proud of the fact that the section can usually cut the time in half from the beginning to the end of tour.

FAVORITE MUSICAL MOMENT IN THE BAND: Performing Tchaikovsky's *1812 Overture*. "My enjoyment of this piece was largely due to the use of cannon fire, albeit simulated cannon fire."



MEREDITH VARIE '16

Tuba

MAJOR: Undecided, but considering philosophy, Hispanic studies, and pre-med

ACTIVITIES: Varie is a member of the equestrian and rowing teams.

EQUESTRIAN LOVE: Varie has ridden horses, including hunters and jumpers, for 13 years. She competes at the local level with her own quarter horse and has ridden and competed with other horses at her trainer's barn. "I love working in partnership with a horse to achieve a goal," she says. "Successive rides build a relationship between the horse and rider, and learning from each ride makes the sport challenging and rewarding." Varie is only in her first year at St. Olaf, but her current aspiration for life after college is to work in global health or global health ethics in Central and South America.

HOME AWAY FROM HOME: Varie is deeply interested in the sociocultural aspects of language and linguistics. She lived with a host family in Mérida, Mexico, during the summer after her junior year in high school. "I was completely immersed," she says. "No English was allowed during the program, which helped me gain a new cultural perspective."

FAVORITE BAND TRADITION: Baking cookies together. "It's a great way to get to know other people in the band. Plus, baking cookies is always fun!"

BRIAN CRAIG '15

Alto Saxophone

MAJOR: Physics

ACTIVITIES: Craig is a member of the Jazz III Ensemble and Ultimate Frisbee B Team. He plays intramural soccer and inner tube water polo.

STUDENT RESEARCH: Craig studies glaciers and their relation to climate change with physics professors Robert Jacobel and Knut Christianson. He has analyzed data from Antarctica about the geophysical aspects of an ice stream's movement, and plans further research related to glaciers in Norway and the Himalayas. "I love learning how the natural environment around us works and allows us to thrive," he says. He plans to attend graduate school in the earth sciences. Craig has synesthesia, a neurological condition that affects the senses, allowing him to perceive colors and shapes associated with musical notes, letters, and numbers.

FINDING BALANCE: Craig trains and competes in running races, triathlons, and cross-country skiing events, including the annual American Birkebeiner, a 50-km ski race in northern Wisconsin. "I find the relaxation and focus of outdoor sports similar to the awareness and focus I have while playing in band," he says.

FAVORITE MUSICAL MOMENT IN THE BAND: Playing the major triad during warm-ups on his first day in the band. "Dr. Mahr motivates us to put so much effort and passion into every moment, even our warm-ups. Hearing that major triad come out of this incredible band — the best ensemble I've ever been a part of — was a very special moment."

TIM MCCARTHY '14

Trumpet

MAJOR: Music performance

ACTIVITIES: McCarthy is a member of the St. Olaf Orchestra, Jazz I Ensemble, and Scholarship Brass Quintet

LOVE OF THE OUTDOORS: McCarthy is an outdoorsman. He hunts near St. Olaf on land owned by professors and college staff members and fishes in the Cannon River. "I love being outside," he says. "It's relaxing and helps me deal with the stress of classes. Whether hiking to a new fishing spot or scouting where to put a deer stand, it's great to be in the woods."

MUSIC MAKING AT ITS BEST: McCarthy attended the 2012 National Symphony Orchestra's four-week Summer Music Institute. This fall, he auditioned for the U.S. Air Force Band and the U.S. Marine Corps Band. He was offered a job with the Commandant's Own, which is the premier Marine Drum and Bugle Corps, but decided instead to finish his degree at St. Olaf. He plans to later play in a professional orchestra or military band.

FAVORITE MUSICAL MOMENT IN THE BAND: The home concert after the band's winter tour during his freshman year. "It clicked for me at that concert, and I finally got what the band was all about," he says. "After working hard on the music and performing it every night on tour, it was so rewarding to perform in front of a packed audience that could not get enough of us!"

SIX RELEASES FROM ST. OLAF RECORDS

ABOUT ST. OLAF COLLEGE

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

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

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

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

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

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

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



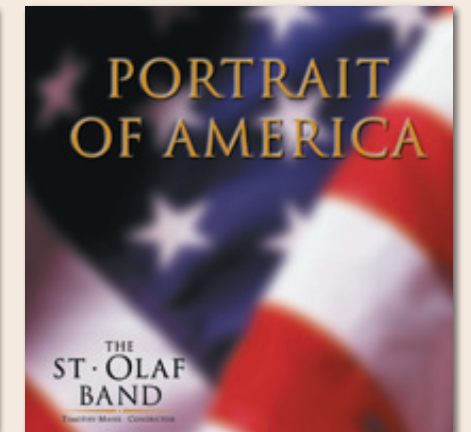
INNER VISIONS

The Music of David Maslanka
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Mother Earth • *Give Us This Day*



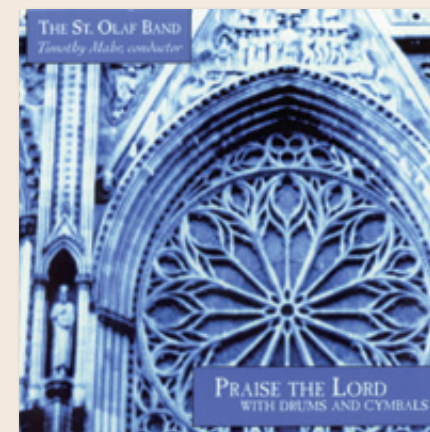
IMAGINE, IF YOU WILL...

The Music of Timothy Mahr
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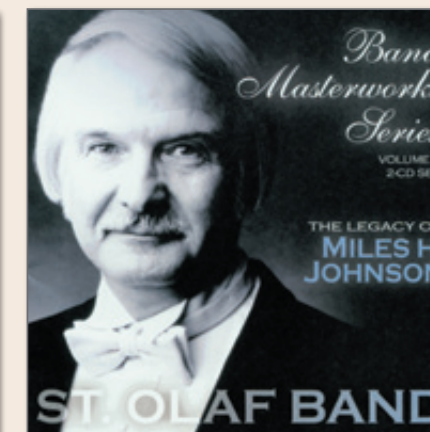
PORTRAIT OF AMERICA

Fanfare for the Uncommon Woman, No. 1, Tower • *Early Light*, Bremer • *Symphonies of Gaia*, Ogren • *Gazebo Dances*, Corigliano • *American Salute*, Gould, arr. Lang • *A Lincoln Portrait*, Copland, trans. Beeler • *Southern Harmony*, Grantham • *Piece of Mind*, Wilson • *Niagara Falls*, Daugherty • *Hello, Dolly!*, Herman, arr. Anderson



PRAISE THE LORD WITH DRUMS AND CYMBALS

Praise the Lord with Drums and Cymbals, Karg-Elert, arr. Rhoads • *Amazing Grace*, Ticheli • *Fantasia in G*, Mahr • *Gloriosa*, Ito • *Salvation is Created*, Chesnokov, arr. Houseknecht • *Thanksgiving Meditation* from "Festivals," Mahr • *Almighty Father* from "Mass," Bernstein, arr. Hunsberger • *Chester*, Schuman • and others.



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LIVE!

Overture and Caccia, Menotti/Lang • *Mountain Prayers*, Mahr • *Recuerdos* from "Danzante," Ewazen • *Diaghilev Dances*, Hesketh • *La Foire* from "Étude-Tableau, Op. 33," Rachmaninov/Douglass • *The Masquerade Ballet*, Fitzpatrick • *As Torrents in Summer* from "Scenes from the Saga of King Olaf," Elgar/Davis • *Allegro Molto* from "Symphony No. 2," Maslanka

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2013 Winter Tour

THE ST. OLAF BAND

CONCERT ITINERARY

SATURDAY, JANUARY 26, 7 P.M.

Spring Lake Park High School
Spring Lake Park, Minnesota

SUNDAY, JANUARY 27, 3 P.M.

Woodbury High School
Woodbury, Minnesota

WEDNESDAY, JANUARY 30, 7:30 P.M.

Ankeny High School
Ankeny, Iowa

THURSDAY, JANUARY 31, 7 P.M.

Atonement Lutheran Church
Overland Park, Kansas

FRIDAY, FEBRUARY 1, 7 P.M.

Owasso High School
Owasso, Oklahoma

SATURDAY, FEBRUARY 2, 7 P.M.

McKinney North High School
McKinney, Texas

SUNDAY, FEBRUARY 3, 4 P.M.

DeKaney High School
Houston, Texas

MONDAY, FEBRUARY 4, 7:30 P.M.

Bartlesville High School
Bartlesville, Oklahoma

TUESDAY, FEBRUARY 5, 7:30 P.M.

Holland Center
Omaha, Nebraska

WEDNESDAY, FEBRUARY 6, 7 P.M.

Mankato West High School
Mankato, Minnesota

SUNDAY, FEBRUARY 10, 3:30 P.M.

Home Concert
Skoglund Center Auditorium
St. Olaf College
Northfield, Minnesota

UPCOMING CONCERTS

THURSDAY, FEBRUARY 14, 7:30 P.M.

Minnesota Music Educators
Association Midwinter Clinic
Minneapolis Convention Center Ballroom

THURSDAY, MARCH 21, 2:30 P.M.

National Conference for the College Band
Directors National Association
University of North Carolina at Greensboro
Aycock Auditorium

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