

A vintage-style map of the Americas serves as the background. The northern part, including North America and Central America, is colored in a light pinkish-red. The southern part, South America, is colored in a light greenish-blue. The map includes labels for major geographical features: 'MISSISSIPPI RIVER' in the north, 'AMAZON RIVER' and 'PARANA R. CA' in the south, and 'ANDES MOUNTAINS' along the western coast of South America. The text 'NORTH AMERICA' and 'SOUTH AMERICA' is partially visible in large, bold letters. The overall style is that of an old, weathered map.

ST. OLAF COLLEGE PRESENTS

Las Américas

MUSIC OF NORTH AND
SOUTH AMERICA

PIANO TOUR 2013

The Performers

SAM BEDELL '14

HAILS FROM: Harleysville, Pennsylvania

MAJORS: Music and computer science

THE BEST THING ABOUT ST. OLAF: "The open-mindedness. I've learned the value of conversation as a tool to understand where people are coming from."

CAMPUS ACTIVITIES: Martial arts club, broomball and other intramural sports, sings in Cantorei Choir

FAVORITE PASTIMES: Writing code, watching movies, fishing, climbing, motorcycling

WHY HE LOVES COLLEGE IN MINNESOTA: "It's cold, and there's lots of wilderness to explore."

CAREER PLANS: Hopes to be a software engineer, developing in C++

INTERESTING TIDBIT: Enjoys baking bread

PHIL BIEDENBENDER '16

HAILS FROM: New Ulm, Minnesota

MAJOR: Music theory/composition

STARTED PLAYING THE PIANO: At age 4. "I quit in Kindergarten for a career in Legos. Realizing the bleak outlook of that position, I returned to the piano in third grade and have played ever since."

CAMPUS ACTIVITIES: Sings in Viking Chorus, plays trumpet in the Norseman Band, and is an admissions tour guide

THE BEST THING ABOUT ST. OLAF: "I love the variety of people. It gives you a chance to consider the world from a different perspective."

CAREER PLANS: Will study theory or composition in graduate school, followed by a career as a teacher or composer

ADRIÁN CALDERÓN '16

HAILS FROM: Hawthorne, California

MAJOR: Music, piano performance

CAMPUS ACTIVITIES: Sings in Viking Chorus, Jazz Band I, accompanist for modern dance, plays intramural soccer

FINDING BALANCE BETWEEN MUSIC AND

OTHER INTERESTS: "Establishing friendships with people of all backgrounds is the first step in not only creating a balance between music and my other interests, but also finding inspiration and meaning behind the music I play."

CAREER PLANS: Hopes to combine a teaching and performing career with social work in areas where there is a need for fresh ideas and inspiration.

INTERESTING TIDBIT: Has a dual citizenship in Costa Rica

KEVIN DALLA SANTA '14

HAILS FROM: Lynden, Washington

MAJORS: Music, physics, mathematics

FAVORITE THING TO DO AWAY FROM THE PIANO: Hiking, camping, reading, glacier geophysics research

STARTED PLAYING THE PIANO: In first grade

FINDING BALANCE BETWEEN MUSIC AND

SCIENCE: "Studying both music and physics takes a lot of time, so I try to be organized and plan ahead to get everything done. It's fun to see everything link together, like the mathematical structure in music or the artistic elements in science."

WHAT'S THE BEST THING ABOUT ST. OLAF?

The interdisciplinary approach to learning — students are encouraged to tie skills together in ways that are applicable to today's world.

CAREER PLANS: Will pursue graduate studies in physics or geophysics

JOHN-PAUL DOUGLAS '14

HAILS FROM: Santa Barbara, California

MAJORS: Math education and music

STARTED PLAYING THE PIANO: At age 6

CAMPUS ACTIVITIES: St. Olaf Band, Jazz I, Valhalla Band, InterVarsity Christian Fellowship, Thursday Night Bible Study

BEST THING ABOUT ST. OLAF: "I love the general honesty with personal property. There is a culture of respect that results in very little theft, which is refreshing for one who grew up in Los Angeles."

CAREER PLANS: Hopes to become a high school math teacher and band director, and live in a climate colder than Minnesota

ROSANNA EGGE '15

HAILS FROM: Lincoln, Nebraska

MAJOR: Music (piano performance with a collaborative emphasis)

CAMPUS ACTIVITIES: Plays oboe in the St. Olaf Orchestra and is a member of the Catholic Student Association.

IF SHE WASN'T A MUSIC MAJOR, SHE'D BE:

"Lost. Music means the world to me."

STARTED PLAYING THE PIANO: At age 6

FINDING BALANCE BETWEEN MUSIC AND

OTHER INTERESTS: "Is that even possible?"

THE BEST THING ABOUT ST. OLAF: The campus looks like Narnia when it snows.

CAREER PLANS: Hopes to pursue a master's degree in collaborative piano and continue playing oboe in an ensemble setting or symphony

From left to right: Sam Bedell, Phil Biedenbender, Adrián Calderón, Kevin Dalla Santa, John-Paul Douglas, Rosanna Egge



DAVID FORMAN '13

HAILS FROM: Boulder, Colorado

MAJORS: Physics and music theory/composition

CAMPUS ACTIVITIES: Sings in the St. Olaf Choir, is a member of the leadership/service fraternity Alpha Phi Omega, founder of the StarCraft club

FINDING BALANCE BETWEEN MUSIC AND

SCIENCE: "Music serves as a break from doing physics, and physics serves as a break from doing music."

WHY HE LOVES COLLEGE IN MINNESOTA: The people are friendly

CAREER PLANS: "To take a year off and try to get into the video game industry. In 10 years, I hope to be a sound designer or developer at Valve, Blizzard, or with some other professional development team."

GUANLU GUAN '14

HAILS FROM: Shenzhen, China

MAJORS: Music and mathematics

STARTED PLAYING THE PIANO: At age 7

FAVORITE THING TO DO AWAY FROM THE

PIANO: Composing, photography, and cooking

CAMPUS ACTIVITIES: Plays in Valhalla Band, Carleton Chinese Music Ensemble, Ping Pong Club

FINDING BALANCE BETWEEN MUSIC AND

SCIENCE: "I do both every day and everything works well for me. St. Olaf is a great place to study both music and other subjects."

WHY HE LOVES COLLEGE IN MINNESOTA: Snow

CAREER PLANS: To continue playing piano while pursuing other studies or work

MATTHEW HARIKIAN '16

HAILS FROM: Fresno, California

MAJOR: Piano performance

IF HE WASN'T A MUSIC MAJOR, HE'D BE: A math major

FAVORITE PASTIMES: Running, playing chess, and Sudoku puzzles

CAMPUS ACTIVITIES: Sings in Viking Chorus and is involved in the Ellingson Bible Study

WHAT HE ENJOYS MOST ABOUT COLLEGE IN MINNESOTA? "Definitely the snow! I really don't mind the cold if there's snow."

CAREER PLANS: "I know for sure that I will be involved in music. My dream is to perform, but I'm also considering teaching, accompanying, or even specializing in music theory."

XUAN HE '16

HAILS FROM: Shenzhen, China

MAJORS: Music theory/composition, political science

CAMPUS ACTIVITIES: Sings in Manitou Singers, composes for theater department productions, plays piano accompaniment for the college dance department and cello studio class

FINDING BALANCE BETWEEN STUDYING

MUSIC AND OTHER INTERESTS: Tries to plan everything ahead and not procrastinate

THE BEST THING ABOUT ST. OLAF: Having a cross-country skiing trail surrounding the campus

CAREER PLANS: Would like to attend graduate school in France or Germany and become a professional musician

JOHN HOLMSTROM '15

HAILS FROM: Savage, Minnesota

MAJOR: Music

CAMPUS ACTIVITIES: Sings in Cantorei Choir

THE BEST THING ABOUT ST. OLAF: "The culture. People here are very supportive of one another, and there is a deep sense of camaraderie among students."

FAVORITE THING TO DO AWAY FROM THE

PIANO: He likes being outdoors, enjoying nature.

CAREER PLANS: Would like to be a choir teacher and a private piano teacher

INTERESTING TIDBIT: "I sang in the Minnesota Boychoir for 11 years, and was lucky enough to sing onstage at the Sydney Opera House, as well as in Mass at the Vatican. And I've been struck by lightning."

ABRAHAM RUSCH '16

HAILS FROM: Davisburg, Michigan

MAJOR: Music education

CAMPUS ACTIVITIES: Sings in Viking Chorus, is a member of the Catholic Student Association and St. Paul's Outreach, accompanist for Northfield Youth Choirs and St. Dominic's Catholic Church

FINDING BALANCE BETWEEN MUSIC AND

OTHER INTERESTS: "Careful time management is essential. It helps to keep things in perspective and know that you'll never regret spending time doing things you love with people you love."

THE BEST THING ABOUT ST. OLAF? Sledding, the arts scene, and eating lefse at the St. Olaf Christmas Festival

CAREER PLANS: Will pursue graduate studies in theology and/or music

INTERESTING TIDBIT: Is a Taylor Swift fan

From left to right: David Forman, Guanlu Guan, Matthew Harikian, Xuan He, John Holmstrom, Abraham Rusch



St. Olaf Piano Tour Program

Nocturne, Op. 45

John Knowles Paine (1839–1906)

ROSANNA EGGE '15

American-born John Knowles Paine was known throughout his life as a composer, teacher, and organist. His study in Germany as a young man influenced his compositions, and his works reflect the European style of the time. After returning to the United States and settling in Boston, Paine took a teaching position at Harvard University, where he established courses in music theory and appreciation that would lay the foundation for Harvard's new academic music department. According to contemporary critic W.S.B. Mathews, *Nocturne, Op. 45* was an improvisation that Paine had played for years before putting it to paper. This improvisatory quality can be heard in the piece's strong mood shifts. Broken chords accompany a singing melody and create a sense of peace, as is typical of a nocturne. This peace eventually turns to turmoil and, after a passionate climax, returns to calmness, though not without traces of what has come before.

Virtuoso Alice

David del Tredici (b. 1937)

GUANLU GUAN '14

Pulitzer prize-winning composer David Del Tredici began his career as a child prodigy pianist, making his symphonic debut with the San Francisco Symphony at age 17. His compositional life includes works rooted in both serialism and traditional tonality, with substantial contributions in the vocal, chamber, orchestral, and keyboard genres.

Del Tredici completed *Virtuoso Alice* in 1984 after a lengthy hiatus from composing for the piano. The piece is a technically challenging paraphrase of the "Acrostic Song," which stems from *Final Alice*, a 1976 composition for soprano and orchestra. Following a commission by the William Kapell Piano Foundation, *Virtuoso Alice* was premiered by Anton Nel.

A Prole do bebê

Heitor Villa-Lobos (1887–1959)

I. Branquinha (A Boneca de Louça)

VIII. A Bruxa (A Boneca de Pano)

ABRAHAM RUSCH '16

The most significant figure in twentieth century Brazilian art music, Heitor Villa-Lobos was fiercely proud of his heritage. His suite *A Prole do Bebê* (The Baby's Family) uses dolls to explore perceptions and characters in Brazilian culture. The first movement, *Branquinha*, translates to "Little Light-Skinned Girl." With its sparkling introduction and dreamy development, the movement evokes a picture of a delicate and expensive porcelain doll. *Bruxa*, the last movement of the set, means "Witch." With its sinister chromaticisms and rougher texture, this movement depicts a witch doll made of coarse cloth. Framing the eight-doll set, these movements exemplify the rhythms and colors of Villa-Lobos' native land.

Deux Études de Sonorité

François Morel (b. 1926)

I. Reveur, Prèsque lent

II. Vif

SAM BEDELL '14

François Morel is a Canadian composer fascinated by the exploration of sonority. While *Deux Études de Sonorité* is one of Morel's few compositions for solo piano, it remains a staple in Canadian piano literature. Characterized by rich floating sounds and thick chord clusters, the only notable melody in the first etude is a modal chant that echoes early medieval music. This ethereal texture is punctuated by octaves and simultaneous crescendos and decrescendos. The second etude offers significant contrasts through rhythmic intensity and tonal experimentation. After an opening tritone motive, the melody is embedded in the middle of a thick texture. Following a return to the primary material, low octaves create harmonics in the silently depressed upper strings.

Sonatina in G

Carlos Guastavino (1912–2000)

I. Allegretto

II. Lento muy espressivo

III. Presto

JOHN HOLMSTROM '15

Carlos Guastavino was a 20th century Argentinian composer/pianist best known for his piano and vocal compositions. Sometimes referred to as the "Schubert of the Pampas," his music was so popular in Argentina that he was able to support himself almost entirely on the royalties and performance rights of his compositions. The *Piano Sonatina in G Major* reflects Guastavino's strong preference for tonality, despite the contemporary trends of his time. It also showcases Guastavino's style that prioritizes natural lyricism and a commitment to traditional forms.

Levante: Fantasy on a Chorus from La Pasión según San Marcos

Osvaldo Golijov (b. 1960)

DAVID FORMAN '13

Osvaldo Golijov grew up in an Eastern European Jewish household in Argentina where he was surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new sounds of tango composer Ástor Piazzolla. As a result, Golijov's music is an exciting and fresh mix of many different styles, which has earned him diverse recognition and many awards, including a Grammy and MacArthur Fellowship. In 2004, Golijov finished *Levante*, a piano work based on the chorus from his oratorio, *La Pasión según San Marcos* (*The Passion According to St. Mark*). *Levante* combines the distinctive tango rhythms of Argentinian dance with expressive melodic elements of Jewish music into a fiery, sensual piece.

Nocturne (Homage to John Field), Op. 33

Samuel Barber (1910–1981)

JOHN-PAUL DOUGLAS '14

Samuel Barber remained devoted to expressive lyricism even when the musical current pressed for greater atonality and stricter serialism. While composers such as Charles Ives and Henry Cowell experimented with increasingly distant tonalities and others such as Aaron Copland and Leonard Bernstein strived to communicate “the American sound,” Barber held fast to the tonal roots of the Romantic period. Of course, he occasionally incorporated modernist idioms, as heard in the two 12-tone rows presented in the opening melody. However, these elements do not disturb the deeply tonal structure of the *Nocturne*. Although subtitled “Homage to John Field,” known as the father of the Romantic nocturne, the rhythmic freedom and smooth melodic lines betray a more Chopinesque style.

Requests

David Smooke (b. 1969)

XUAN HE '16

David Smooke, currently chair of the Music Theory Department at the Peabody Conservatory of The Johns Hopkins University, is an active American contemporary composer. His 2003 piano solo, *Requests*, was commissioned by pianist Amy Briggs for her Tango project. Inspired by both traditional and experimental tango music, Smooke employs a staggered rhythm and mournful melody to convey the mood of the tango dance. The music is also notable for its percussive sound effects, created by using knuckles to tap the underside of the piano lid.

¡Y la negra bailaba!

Ernesto Lecuona (1896–1963)

Autumn Leaves

Joseph Kosma (1905–1969)
arr. Johnny Mercer (1909–1976)

ADRIÁN CALDERÓN '16

Y la negra bailaba! Under the rich musical heat of a Cuban sun, rhythm and melody blend to create music that has been emulated and interpreted by a variety of musicians and groups. One of the first to synthesize the Cuban sound was Ernesto Lecuona. This “danza” takes place on the midnight streets of Havana. The percussive left hand phrases combine with a rich melody in the right hand to become the sounds and sights of a passionate Havana evening.

Autumn Leaves has become one of the most standard jazz tunes of all time, ever since Johnny Mercer wrote English lyrics to the French song “Les feuilles mortes” that was based on a poem by Jacques Prevert. The tune’s introduction draws from Miles Davis’ recording while the familiar melody and chordal progressions invite improvisation and creativity.

Grand Fantasy on Porgy and Bess

George Gershwin (1898–1937)
arr. Earl Wild (1915–2010)

Summertime

Seven Virtuoso Etudes

VI. I Got Rhythm

MATTHEW HARIKIAN '16

Earl Wild’s renditions of “Summertime” and “I’ve Got Rhythm” take Gershwin’s original jazz standards and transform them into virtuosic, pianistic masterpieces. “Summertime,” from Gershwin’s opera *Porgy and Bess*, includes many of the original jazz elements. Staying true to the original melody, Wild portrays a lazy, languid summer day with a slow tempo and beautiful, rich harmonies. In contrast, “I’ve Got Rhythm” is very upbeat and, as the name suggests, rhythmically oriented. The piece contains 20th century theory techniques such as tonal clusters and bitonality. Both pieces wonderfully mix Gershwin’s jazz oriented style with Wild’s complex and unconventional compositional techniques.

Suite for Piano

Daniel Barta (b. 1953)

III. Gracious, with liberty

PHIL BIEDENBENDER '16

Daniel Barta, professor of music theory and composition at Roberts Wesleyan College in Rochester, New York, composed *Suite for Piano* as a tribute to Dr. Samuel Hsu of Philadelphia Biblical University (now Cairn University) in 1997. Movement III, *Gracious, with liberty*, was inspired by the words of 1 Corinthians 15:10: “But by the grace of God I am what I am, and his grace toward me has not been in vain. On the contrary, I worked harder than any of them — though it was not I, but the grace of God that is with me” (NRSV). This grace appears as a flowing melodic line, persevering through a restless middle section to reinvent itself as a full-bodied hymn, which concludes in a reflective peace.

Sonata for Piano, Op. 26

Samuel Barber (1910–1981)

IV. Fuga

KEVIN DALLA SANTA '14

Samuel Barber’s *Sonata for Piano, Op. 26* was commissioned in 1947 to promote American music in a time of burgeoning nationalism. First performed in 1949 by Vladimir Horowitz, the work exhibits a strong grasp of European tradition and form, but draws on many American musical idioms. In the final movement, this approach results in a dense and complex fugue that explores diverse, expressive possibilities. Many familiar American elements — jazz, lyricism, and rhythm — give the work an ease of style that has made it an audience favorite. Ultimately, the composition and wide range of characters reflect Barber’s diverse musical insight and hone a lyrical approach followed by many subsequent American composers such as Leonard Bernstein.



The St. Olaf piano program has been steadily growing over the past few decades, something musicians both on-campus and off have noticed.

Part of this expansion is due to the program's increasingly prestigious reputation, which has expanded beyond a Midwest demographic, according to Professor of Music Nancy Paddleford. "The program attracts students from all over the globe," she says. "Many of these students were also considering conservatory programs before eventually choosing St. Olaf."

Paddleford says that St. Olaf also distinguishes itself by offering both music majors and non-majors opportunities to perform, conduct, and compose at levels above those of most other liberal arts colleges.

Recently the program celebrated the opening of a renovated facility — informally dubbed the "Music Box" — that provides an additional 19,500 square feet of climate-controlled space for the music department. The building, which includes ample space for solo practice and chamber rehearsals, features 38 new pianos comprised of Steinways, Mason & Hamlins, and Yamahas. Additionally, there are designated rooms for piano concerto rehearsals (featuring two grand pianos), a dedicated prepared-piano space for students wishing to practice more avant-garde literature, and a practice room that features a 7/8 keyboard for those with smaller hands.

"The piano program now offers students a better piano experience, both through a greater quantity and improved

quality of practice instruments," says Associate Professor of Music Christopher Atzinger. "Overall, these additions will enhance and augment the scope and caliber of piano study at St. Olaf."

Junior Kevin Dalla Santa says the increased number of pianos and practice spaces has proven useful for all students on campus. "Non-music majors taking lessons or participating in ensembles have more opportunities for a practice space," he says. "Additionally, the double-piano rooms are instrumental for rehearsing concertos, teaching lessons, or playing for one another."

One third of the student body at St. Olaf is involved in music, and decreasing the foot traffic that accumulates around practice rooms has been one of the most noticeable effects of the additional pianos and space. "With over 45 practice rooms in total and more than half of those with beautiful grand pianos, there is now ample opportunity for students to hone their piano skills in these wonderful new facilities," says Professor of Music Kent McWilliams.

The renovated Music Box is just steps away from the main music facility, Christiansen Hall of Music, and the organ studio, Skifter Hall, which houses the college's seven practice organs. "To have all music faculty, staff, and spaces in support of the music curriculum comfortably situated in one of three buildings in close proximity provides a powerful sense of continuity," says Associate Dean of Fine Arts and Professor of Music Dan Dressen.

The feeling of community within the music programs is just one of the highlights of making music at St. Olaf, and with the arrival of the Music Box students can share the experience (and the pianos) even more than before.

St. Olaf Piano Faculty



KATHRYN ANANDA-OWENS, winner of first prize in the 1993 Neale-Silva Young Artists' Competition, is a laureate of the American Pianists Association Biennial Fellowship Competition. She has performed as a soloist with the Saint Paul Chamber Orchestra, appeared at the Lincoln Center for the Performing Arts, and toured internationally as a piano soloist.



CHRISTOPHER ATZINGER has performed throughout North America and Europe, with concerts at St. Martin in the Fields, the American Academy in Rome, Salle Cortot, and Carnegie Hall (Weill). He is a medalist of the New Orleans, San Antonio, and Cincinnati International Piano Competitions, and a 2012 winner of the McKnight Fellowship for Performing Musicians. He has recorded for Naxos, Centaur, and MSR Classics and has made guest appearances at the Brevard, Banff, and Chautauqua music festivals.



LAURA CAVIANI has released five CDs, one of which was nominated for a Minnesota Music Award. She has recorded and toured with Grammy nominee Karrin Allyson and shared the stage with other greats such as Bob Mintzer and Dave Liebman. She was one of four finalists in the 2010 Jacksonville Jazz Piano Competition, and one of four American musicians selected to study at the Akiyoshidai International Art Village in Japan in 1998.



INA SELVELIEVA Bulgarian pianist Ina Selvelieva has performed at the Aspen Music Festival, the Interlochen Arts Camp and the AIMS Festival in Graz, Austria. She earned her doctorate with Christopher Taylor at the University of Wisconsin and received first prize in the UW-Madison Beethoven Piano Competition. Her awards include the Pancho Vladigerov Competition in Bulgaria and the Artist Presentation Society Award in St. Louis, Missouri, among others.



KENT MCWILLIAMS studied in Poland with Andrzej Jasinski, in Germany with Oleg Maisenberg, and in Canada with Marc Durand and Boris Lysenko. He has performed in more than a dozen countries, including live concerto and recital broadcasts on the CBC in Canada and the ABC in Australia. He is a prize winner in the Porto International Piano Competition and the Canadian National Festival, and judged the national finals of the MTNA competition.



NANCY PADDLEFORD is a chamber and solo recitalist, as well as an adjudicator at piano competitions in the United States and Central America. Nancy Paddleford studied piano with Gyorgy Sebök, Alfonso Montecino and Bernhard Weiser, and chamber music with Janos Starker, Joseph Gingold and William Primrose. She served as artist-in-residence at the University of Costa Rica and has performed at the International Festival of Music in Costa Rica and the Monteverde Music Festival.



Summer Piano Academy at St. Olaf College

Young musicians who want to hone their performance skills under the guidance of talented and dedicated music faculty do not have to wait until the first day of college. The St. Olaf Summer Piano Academy provides students who have completed grades 9–12 with an inspiring and intensive musical experience.

The academy, which will be held June 16–22, 2013, is a performance-based experience that challenges participants to expand and improve their musical abilities. The program offers pianists an opportunity to work with a collegiate piano faculty during a spirited week of private lessons, master classes, chamber music coaching, and lectures on music theory and piano literature. Solo and collaborative performance opportunities, along with social activities, are offered in conjunction with the St. Olaf Summer Music Camp.

More information about the St. Olaf Summer Piano Academy is available by calling (800) 726-6523 or visiting stolaf.edu/camps.

Piano Tour 2013

SATURDAY, MARCH 23, 10:30 A.M.

Music Institute of Chicago
Lake Forest Campus Recital Room
Lake Forest, Illinois

SATURDAY, MARCH 23, 4 P.M.

Merit School of Music
Chicago, Illinois

SUNDAY, MARCH 24, 2 P.M.

Church of the Saviour Methodist
Cincinnati, Ohio

SUNDAY, MARCH 24, 7:30 P.M.

Tabernacle Presbyterian Church
Indianapolis, Indiana

MONDAY, MARCH 25, 8:45 A.M.

Heritage Christian School
Indianapolis, Indiana

MONDAY, MARCH 25, 10 A.M.

Grand Rapids Christian High School
Grand Rapids, Michigan

MONDAY, MARCH 25, 4:30 AND 7 P.M.

Flint Institute of Music
Flint, Michigan

TUESDAY, MARCH 26, 7 P.M.

Community of Christ Lutheran Church
Whitehouse, Ohio

WEDNESDAY, MARCH 27, 1 P.M.

Kellogg Community College
Davidson Performing Arts Center Auditorium
Battle Creek, Michigan

WEDNESDAY, MARCH 27, 4 P.M.

JSO Performing Arts Center
Jackson, Michigan

WEDNESDAY, MARCH 27, 8 P.M.

Kerrytown Concert House
Ann Arbor, Michigan

THURSDAY, MARCH 28, 2 P.M.

Milwaukee High School of the Arts
Milwaukee, Wisconsin

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.