



Dreams and Visions

THE ST. OLAF BAND

2014 Winter Tour



ST. OLAF COLLEGE



THE ST. OLAF BAND 2013-14

TIMOTHY MAHR, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

PICCOLO

+Δ Ida Zalk, *Maplewood, Minn.*
music performance

FLUTE

Emily Baker, *Cedar Rapids, Iowa*
English
Libby Brown, *Ipswich, Mass.*
biology
Kristina Butler, *Burnsville, Minn.*
music

†*Δ Chappy Gibb, *Oak Park Heights, Minn.*
music performance/Spanish
Elizabeth Gosse, *Iowa City, Iowa*
psychology
Emily Haller, *Centennial, Colo.*
music/psychology
Kelsee McDermott, *Maplewood, Minn.*
music/management studies
Δ Mariah Meyers, *Sioux City, Iowa*
music education
Gabrielle Sanderson, *Maple Grove, Minn.*
mathematics/physics
Nick Swanson, *Dublin, Ohio*
music performance
Elizabeth Ulanday, *Libertyville, Ill.*
biology
†Δ Joshua Weinberg, *St. Peter, Minn.*
music performance
†Δ Ida Zalk, *Maplewood, Minn.*
music performance

OBOE

† Angela Boone, *Richardson, Texas*
sociology/anthropology/French/
environmental studies
* William Raun, *Minden, Neb.*
music/Spanish
Luke Simonson, *Morristown, Minn.*
music theory/composition
◆ Elizabeth Townsend, *Cedar Rapids, Iowa*
music/biology/chemistry

E-FLAT CLARINET

+Δ Jacob Meyer, *St. Paul, Minn.*
music performance

CLARINET

Δ Joseph Barnard, *St. Paul, Minn.*
mathematics
Amanda Bauer, *Apple Valley, Minn.*
economics/mathematics
Rachel Berg, *Shorewood, Wis.*
music/environmental studies
Δ Grace Clark, *Lawrence, Kan.*
music/psychology
Δ Jennifer Crawford, *Roselle, Ill.*
mathematics
Sarah DeVries, *Pella, Iowa*
music performance/music education
Andrew Horton, *Lake Forest Park, Wash.*
music education
Anna Koester, *Bloomington, Minn.*
music education
†Δ Erinn Komschlies, *Appleton, Wis.*
music education
Zoe Kosmas, *Eden Prairie, Minn.*
nursing
*Δ Annie Lips, *Orono, Minn.*
biology
Ben Lipson, *Centennial, Colo.*
computer science

+Δ Jacob Meyer, *St. Paul, Minn.*
music performance
Amy Neidich, *Sioux Falls, S.D.*
music education
Anja Pruim, *Grand Rapids, Mich.*
music performance
Donyell Sison, *Cedar Rapids, Iowa*
music/biology
Annika Wayne, *Macomb, Ill.*
music

BASS CLARINET

*Δ Allison Brumfield, *Tullahoma, Tenn.*
mathematics
† Kate Fridley, *Apple Valley, Minn.*
political science/Middle Eastern
studies
Δ Jenny Mohn, *Eden Prairie, Minn.*
biology
Δ Jonathan Sanchez, *Columbia, S.C.*
music performance

CONTRALTO CLARINET

Benjamin Cooper, *Florence, Mass.*
religion/classics

CONTRABASS CLARINET

Margaret Gerty, *Lindstrom, Minn.*
psychology/social work

BASSOON

Ethan Boote, *Ada, Mich.*
art history
† Joshua Kosberg, *Wildwood, Ill.*
music performance/physics
Eliza Madden, *Burlington, Vt.*
music/environmental studies
~*Δ Linnea Pierson, *San Jose, Calif.*
music history/literature/
Nordic studies

ALTO SAXOPHONE

* Cianna Bedford, *New Germany, Minn.*
psychology/statistics
Brian Craig, *Rochester, Minn.*
physics/environmental studies
Erica Hall, *Waseca, Minn.*
social work
◆†Δ Derek Smith, *Thousand Oaks, Calif.*
music/philosophy
Elizabeth Trites, *Overland Park, Kan.*
music

TENOR SAXOPHONE

Jessica Anderson, *Gonzales, La.*
biology/psychology

BARITONE SAXOPHONE

Δ Dylan Polivany, *Buffalo, Minn.*
psychology

CORNET/TRUMPET

Δ Sarah Berry, *Cedar Rapids, Iowa*
music education
Eliza Block, *Tacoma, Wash.*
music performance
Rebecca Cooper, *Florence, Mass.*
psychology/statistics
Tristan Frank, *Mount Horeb, Wis.*
music performance/mathematics
Drew Larson, *Wadena, Minn.*
music education

Austin Martin, *Thornton, Colo.*
computer science/digital art
and animation
Stephen Martin, *Mounds View, Minn.*
music performance
†* Tim McCarthy, *Brush Prairie, Wash.*
music performance
Kellan Passow, *Maple Plain, Minn.*
chemistry/mathematics
Evan Twichell, *Oak Park, Ill.*
music theory/composition
Christopher Welles, *Lincolnshire, Ill.*
Japanese/studio art/
environmental studies

HORN

B Crittenden, *DeKalb, Ill.*
music/psychology
Nathan Crowe, *Wheaton, Ill.*
music
Claire Dennis, *Middleton, Wis.*
nursing
Kayla Espindola, *Eden Prairie, Minn.*
music
Madeleine Folkerts, *Port Orchard, Wash.*
music performance
Irene Henry, *St. Louis, Mo.*
music
Katelyn Hewett, *Wauwatosa, Wis.*
English/French
†*Δ Kira Seidel, *Minneapolis, Minn.*
music performance

TROMBONE

Whitney Lussier, *Charlotte, Vt.*
music education
◆ Phillip Meyer, *Woodstock, Ill.*
music education
Abigail Senuty, *Bellingham, Wash.*
sociology/anthropology
Ben Stevens, *Rochester, Minn.*
environmental studies
† Ramsey Walker, *Vashon, Wash.*
music

BASS TROMBONE

◆*Δ Mitch Evett, *Wexford, Pa.*
music education
Matthew Johnson, *Sudbury, Mass.*
history

EUPHONIUM

†*Δ Paul Davis, *St. Louis, Mo.*
English education
Nicholas Hoverstad, *Waseca, Minn.*
English
Adam Sanders, *Brentwood, Tenn.*
music theory/composition

TUBA

Jack Langdon, *De Forest, Wis.*
music
†*Δ Peter Micholic, *Apple Valley, Minn.*
music
Michael Petzold, *Naperville, Ill.*
mathematics
Meredith Varie, *Indianapolis, Ind.*
philosophy/hispanic studies

STRING BASS

* Micah Stoddard, *Omaha, Neb.*
music performance

HARP

Δ Grace Clark, *Lawrence, Kan.*
music/psychology

KEYBOARDS

Michael Betz, *Mason City, Iowa*
music theory/composition
Anna Koester, *Bloomington, Minn.*
music education

PERCUSSION

†* Michael Betz, *Mason City, Iowa*
music theory/composition
Δ Soren Docken, *Chatfield, Minn.*
music/mathematics
Δ Tommy Dolan, *Edina, Minn.*
mathematics
Dan Frankenfeld, *Inver Grove Heights, Minn.*
music/exercise science
John Kronlokken, *Eden Prairie, Minn.*
music/economics
Δ Tim O'Grady, *Fort Collins, Colo.*
music/film studies
Robin Wheelus, *Austin, Texas*
physics/mathematics
◆ English Horn
◆ Soprano Saxophone
~ Contrabassoon

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* Section Leader
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Δ Miles Johnson Endowment
Scholarship Recipient

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

— TIMOTHY MAHR

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 Mexico, Japan, and in Europe. 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.

As one of America's leading composers of concert band music, Mahr has written more than 65 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 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, 20, currently working as a photographer, and Hannah, 15, a budding actress in her sophomore 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 make music his 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 John Mackey, 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, notably Libby Larsen, Stephen Paulus, and Mary Ellen Childs.

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 and music director of the New York City Opera.

“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 UCLA.

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. “Nothing beats being on that podium with an outstanding ensemble, especially if the music is your own,” Mahr says. 🦁

**TIM MCCARTHY '14**

Hometown: Brush Prairie, Washington
Major: trumpet performance

McCarthy is principal trumpet of the St. Olaf Band and St. Olaf Orchestra, and he was a featured soloist with the orchestra on their 2013 national tour. He also performs in Jazz I. He has studied and performed at the Round Top Music Festival and the National Symphony Orchestra Summer Music Institute. When he isn't in the practice room, McCarthy enjoys fishing and bow hunting. He aspires to play professionally, either with an orchestra or in one of the U.S. military's service bands.

CHAPPY GIBB '14

Hometown: Oak Park Heights, Minnesota
Major: flute performance and Spanish

Gibb began his musical studies with piano when he was 5, and continued with flute at age 10. In addition to being a member of the band, he is principal flautist of the St. Olaf Orchestra, and has performed regularly with Jazz I. He also enjoys playing chamber music and is an avid pianist and accompanist. Last spring, Gibb earned the opportunity to participate in a masterclass with Denis Bouriakov, principal flautist of the New York Metropolitan Opera Orchestra. After graduation, he plans to pursue a master's degree in flute performance.

RAMSEY WALKER '14

Hometown: Vashon Island, Washington
Major: music

Beginning with the violin at age 4, Walker continued his musical studies with viola and bassoon before discovering his love of the trombone at the age of 12. Walker has performed with a variety of musical groups during his time on the Hill, including the St. Olaf Orchestra, the Manitou Regimental Brass Band, and Jazz I. In addition to music, Walker enjoys running, cooking, and playing disc golf. After graduation he plans to pursue a career in arts management.

Overture for Band (1987)
 JOHN HEINS (b. 1956)

Concertino for Flute and Wind Ensemble (1996)*
 KEITH GATES (1948–2007)

I. Toccata

CHAPPY GIBB '14 • FLUTE

A Child's Garden of Dreams (1981)
 DAVID MASLANKA (b. 1948)

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds

INTERMISSION

Barnum and Bailey's Favorite (1913)
 KARL KING (1891–1971)
 Arr. by Glenn Cliffe Bainum

Scenes From a Life Danced (2008)
 TIMOTHY MAHR (b. 1956)

I. Greeting and Tarantella

II. A Young Girl's Dream of Ballet

III. Janus Dance

IV. Silly Walks and Farewell

Round Me Falls the Night (1955)
 From *Hymns & Responses for the Church Year, Op. 68 Vol. 1, No. 2*

Adagio Sostenuto (1956)

From *Symphony No. 6 for Band, Op. 69*

VINCENT PERSICHETTI (1915–1987)

Fandango (2000)*

JOSEPH TURRIN (b. 1947)

TIMOTHY MCCARTHY '14 • TRUMPET

RAMSEY WALKER '14 • TROMBONE

Zion (1994)

DAN WELCHER (b. 1948)

Overture for Band (1987)

JOHN HEINS (b. 1956)

John Heins’ neo-romantic compositions have garnered considerable praise over the past three decades. His compositional output includes works for symphonic band and orchestra, as well as numerous solo piano works, chamber music works, and concertos. He has taught at Rocky Mountain College in Billings, Montana, and served as composer, arranger, pianist, and clarinetist in the U.S. Air Force Band of the Pacific Northwest.

Overture for Band features contemporary harmonies and rhythmic interest for each section of the band, with driving rhythms in the brass and flourishing passages in the woodwinds appearing throughout the composition. After a bold fanfare opening, the first theme is stated in the unison horns. Lyrical solos are presented by the flute, oboe, and clarinet in the pastoral middle section. The work concludes with a bravura passage based on the opening theme.

Concertino for Flute and Wind Ensemble (1996)*

KEITH GATES (1948-2007)

I. Toccata

CHAPPY GIBB '14 • FLUTE

Keith Gates began piano study at the age of 9 and gave a recital of his own compositions at age 11. He later received his B.M. and M.M. degrees from the Juilliard School, where he studied with Vincent Persichetti and Hugo Weisgall. A recipient of numerous awards for his music, Gates enjoyed a long teaching career at McNeese State University in Louisiana.

The Concertino for Flute is steadily gaining popularity as a vital new addition to the repertoire. Gates wrote the work for the U.S. Air Force Heritage of America Band in observance of the 50th anniversary of the Air Force. He chose the form of a toccata for the first movement, a construct first used in the Renaissance to highlight a soloist’s virtuosity, with quick technical displays alternating with beautiful lyric passages.

A Child’s Garden of Dreams (1981)

DAVID MASLANKA (b. 1948)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*
- II. A drunken woman falls into the water and comes out renewed and sober.*
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.*
- V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds*

A Child’s Garden of Dreams was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern University the following year. It was inspired by the dreams of a young girl that were highlighted in the writings of the Swiss psychiatrist Carl Jung. Maslanka selected five of the 12 dreams as motifs for the movements of this composition. The following is from *Man and His Symbols* by Carl Jung:

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father ... In the unabridged German original, each dream begins with the words of the old fairy tale: “Once upon a time.”

“EVEN THE ALTAR IN CHRISTIAN CHURCHES REPRESENTS, ON ONE HAND, A TOMB AND, ON THE OTHER, A PLACE OF RESURRECTION — THE TRANSFORMATION OF DEATH INTO ETERNAL LIFE.”

— CARL JUNG

INTERMISSION

Barnum and Bailey’s Favorite (1913)

KARL KING (1891-1971)
Arr. by Glenn Cliffe Bainum

Karl King was a circus band veteran as a performer and bandmaster. Even though his formal music education consisted of only four piano lessons and one harmony lesson, King favored the ensemble with numerous memorable marches. King wrote *Barnum and Bailey’s Favorite* at the age of 22 upon request from the band’s director. Truly a favorite, it ranked fourth in a 1980 international music survey of the top 140 marches.

Scenes From a Life Danced (2008)

TIMOTHY MAHR (b. 1956)
I. Greeting and Tarantella
II. A Young Girl’s Dream of Ballet
III. Janus Dance
IV. Silly Walks and Farewell

The composer states: *Scenes from a Life Danced* is a suite of four dance movements that emerged following the passing of my niece, Kaitlin Elizabeth Mahr, in November 2007. Perhaps foremost among the many things that engaged Katie’s artistic, intellectual, and physical senses was the freedom and creative expression found in dancing. From her earliest years she was on the move, having discovered in dance that delicate balance of “Hey, look at me!” and the meaningful release of spirit and energy. Dance was always more to her than just having fun, although that joyful aspect was certainly at its core.

The first movement, *Greeting and Tarantella*, introduces the dancer to the listener. Quiet music captures the serenity found when dancers are in repose; that state where one perceives great potential within a calm inner strength. The music unfolds with the introduction of a theme in the piano that cascades slowly at first, but gains speed and power as it progresses. As I worked with this idea, it became apparent I was writing a *tarantella*, a centuries-old dance form featuring music that increases in tempo and vivaciousness as it moves forward. Historically, a *tarantella* is danced after being bitten by a tarantula; the dancer’s movements intensify in an effort to expel the venom.

“I MODELED THE MUSIC DIRECTLY AFTER THE TCHAIKOVSKY, MIMICKING THE REPETITIVE PATTERN, THE MELODIC CONTOURS AND THE HARMONIC PROGRESSIONS FOUND IN THE DANCE, ALTHOUGH VIEWING IT THROUGH A DREAM-LIKE PRISM THAT ALTERED THESE ELEMENTS.”

— TIMOTHY MAHR

Until she began attending Lawrence University, Katie participated each December in a local ballet production of *The Nutcracker*. As she grew older, she envisioned herself dancing the roles she saw the older members enjoying. A *Young Girl’s Dream of Ballet* finds the dancer in her final role, “The Arabian Dance.” Here, I modeled the music directly after the Tchaikovsky, mimicking the repetitive pattern, the melodic contours and the harmonic progressions found in this dance, although viewing it through a dream-like prism that altered these elements. Now the dance is in 5/8 time, and an octatonic scale (eight tones dividing the octave instead of the usual seven) governs the music.

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

Silly Walks and Farewell is an exploration of a tune that came to me while walking our dog. I knew that the Melee Dance Troupe at Lawrence University (of which Katie was a member) was going to dance to portions of this work at the

premiere, and I saw this as a chance to provide music for the dancers to enjoy life as Katie did, perhaps even improvising a silly walk just for the pure enjoyment of it. The opening section of this movement is jazzy, playful, and has a bit of an attitude about it (like Katie). At the end of this music, the sound of an uplifting, fully-voiced chord chimes out 20 times, once for each of Katie’s years among us, interrupting the liveliness of the dance. Gentle music, recalling the opening of the piece, returns briefly as a farewell, quoting at the very end a bit of the piano music I wrote for Katie as a Christmas present in 2001. The final tones drift away from our world to the next.

Round Me Falls the Night (1955)
from *Hymns and Responses for the Church Year*,
Op. 68 (Vol. I, No. 2) ed. Timothy Mahr

Adagio Sostenuto (1956)
from *Symphony No. 6 for Band*, *Op. 69*

VINCENT PERSICHETTI (1915-1987)

“Band music is virtually the only kind of music in America today (outside of the pop field) which can be introduced, accepted, put to immediate wide use, and become a staple of the literature in a short time.” Vincent Persichetti made this statement in an article he authored about his *Symphony for Band* in the Autumn 1964 issue of *The Journal of Band Research*. He was a strong believer in the band’s artistic possibilities and a supportive friend to bands everywhere by way of his wonderful compositions. His *Symphony for Band*, commissioned by Washington University of St. Louis, was the fourth of 13 works he wrote for the medium. He based the slow, quiet second movement of this masterwork on “Round Me Falls the Night,” his original hymn setting of a beautiful text by W. Romanis (1824-1899).

Round me falls the night. Saviour be my light.
Through the hours in darkness shrouded
let me see thy face unclouded.
Let Thy glory shine in this heart of mine.

Fandango (2000)*
JOSEPH TURRIN (b. 1947)
TIMOTHY MCCARTHY '14 • TRUMPET
RAMSEY WALKER '14 • TROMBONE

Turrin shares this score note about *Fandango*:

Commissioned in 2000 for the University of New Mexico Wind Symphony for Philip Smith and Joseph Alessi, this six-minute piece explores the rhythmic, melodic, and syncopated elements of the Spanish fandango dance form (a lively dance in triple time for two dancers). The work divides itself into three sections: The first is a combination of lively melodic and articulated interplay between the trumpet, trombone, and wind symphony. There is a stately chorale in the woodwinds that opens section two. The trombone adds itself to this material, culminating in a short cadenza leading into the third section. Section three is a basic recap of the opening material, but this time the soloists work the themes into a canon. There is a brief return of the chorale, this time for full ensemble, and then a fast coda reiterating the work’s various rhythmic elements.

Joseph Turrin is widely active as a composer, orchestrator, conductor, pianist, and teacher. He is on the composition faculty of the Hartt School of Music and Montclair State University. As a composer, he has enjoyed a long-standing relationship with the New York Philharmonic, creating a number of works for them, including *Hemispheres*, commissioned for conductor Kurt Masur’s final concert. The orchestral version of *Fandango* was performed by this ensemble on the television broadcast *Live From Lincoln Center* in July 2002.

Zion (1994)
DAN WELCHER (b. 1948)

American composer Dan Welcher is currently on the composition faculty of the University of Texas at Austin and has been composer-in-residence with the Honolulu Symphony Orchestra. Welcher makes the following comments in his score notes to *Zion*, the 1997 American Bandmasters Association Ostwald Award Winner:

Zion is the third and final installment of a series of works inspired by national parks in the western United States, collectively called *Three Places In The West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I’ve had in Zion National Park in Utah than to attempt a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side of him — but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-19th century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as a “place nobody wanted” but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a “Mormon stronghold,” the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion’s Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and *Zion’s Security*, which I found in the same volume in which Copland found *Zion’s Walls* — that inexhaustible storehouse of 19th-century hymnody called *The Sacred Harp*.

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.

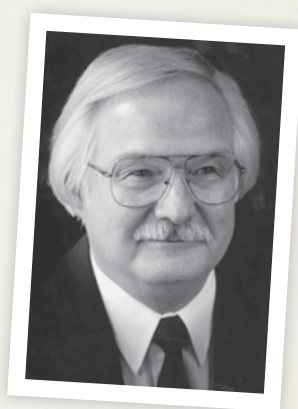
A grand epoch in the organization's history began in 1957 when Miles "Mity" Johnson assumed leadership of the band for 37 years until his retirement in 1994. Under Johnson's baton, the St. Olaf Band grew into a nationally and internationally acclaimed ensemble, known for its fine musical quality and 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 its tradition of excellence 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

MUSIC DEPARTMENT FACULTY

ST. OLAF COLLEGE

Steven Amundson, professor, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University

Kathryn Ananda-Owens, associate professor, piano, piano literature, chamber music; B.A., Oberlin College; B.M., Oberlin Conservatory; M.M., D.M.A., Peabody Institute

Francesca Anderegg, assistant professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School

Scott Anderson, assistant professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

Anton Armstrong, (sem I, Interim) Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University

Christopher Aspaas, associate professor, choir, choral literature, conducting, voice; B.M., St. Olaf College; M.M., Michigan State University; Ph.D., Florida State University

Christopher Atzinger, associate professor, piano, piano literature; B.M., University of Texas–Austin; M.M., University of Michigan; D.M.A., Peabody Institute

Linda Berger, professor, music education; B.A., St. Olaf College; M.A., Ph.D., University of Minnesota

Sam Bergman, (sem II), instructor,* viola; B.M., Oberlin Conservatory of Music

James Bobb, assistant professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

Timothy Bradley, instructor,* French horn; B.A., St. Olaf College; M.A., Southern Methodist University

David Carter, professor, cello, string techniques, string literature and pedagogy, music appreciation, chamber music; B.F.A., University of Minnesota; M.M., Indiana University; D.M.A., University of Illinois

David Castro, assistant professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

Laura Caviani, instructor,* jazz piano; B.M., Lawrence University; M.M., University of Michigan

Beth Christensen, (on leave 2013–14) professor, music librarian; B.M., M.S., University of Illinois; M.A., University of Minnesota

Kurt Claussen, instructor,* saxophone, chamber music; B.A., St. Olaf College; M.M., University of Minnesota

Anna Clift, instructor,* cello; B.M., Indiana University; M.M., SUNY–Stony Brook

Dan Dressen, associate provost, professor, voice, lyric diction; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

Margaret Eaves-Smith, associate professor emerita,* voice; B.M., M.M., Cleveland Institute of Music

Tracey Engleman, assistant professor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

Alison Feldt, department chair, associate professor, voice; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

Lori Folland, staff pianist,* B.M., Oberlin Conservatory; M.M., University of Michigan

Sandra Joy Friesen, visiting assistant professor,* class piano, piano; B.M., M.M., University of British Columbia; D.M.A., University of Alberta

James Garlick, (sem II) instructor,* violin; B.A., Oberlin College; B.M., Oberlin Conservatory of Music; M.M., The Juilliard School

Robin Gehl, visiting assistant professor,* music history; B.M., St. Olaf College; M.A., University of Minnesota; Ph.D., University of Cincinnati, College-Conservatory of Music

Charles Gray, (sem I) professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan

David Hagedorn, (sem I) artist-in-residence, jazz ensemble, percussion, percussion techniques, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Ashley Hall, instructor,* trumpet; B.M., University of Cincinnati–College Conservatory of Music; Artistic Diploma, Longy School of Music

Janis Hardy, associate professor,* voice, lyric theater

Kira Lace Hawkins, instructor,* lyric theater; B.A., St. Olaf College; M.F.A., Penn State University

Philip Hey, instructor,* drum set, jazz ensemble; B.A., University of Minnesota

Paul Hill, (sem II) visiting instructor,* percussion; B.M., University of Wisconsin–Superior; M.M., University of Minnesota

Martin Hodel, (on leave 2013–14) associate professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina–Chapel Hill; D.M.A., Eastman School of Music

Gerald Hoekstra, professor, music history, early music ensembles; B.A., Calvin College; M.A., Ph.D., The Ohio State University

Anthony Holt, instructor,* voice; B.A., M.A., Christ Church College, Oxford, England

John Jensen, staff pianist,* B.A., Occidental College; M.M., University of Southern California

Dennis Johnson, piano technician; B.A., Luther College

Sigrid Johnson, artist-in-residence,* choir, voice; B.M., St. Cloud State University; M.M., University of Michigan

Mark Kelley, instructor,* bassoon; B.M.E., University of Nebraska–Lincoln

Paul Klitzke, assistant piano technician,* North Bennet Street School

Dale Kruse, instructor,* voice; B.A., Luther College; M.M., Drake University

Danielle Kuntz, instructor,* music history; B.S., Indiana University of Pennsylvania; M.A., Ph.D. (ABD), University of Minnesota

Charles Lazarus, instructor,* trumpet; B.M., North Carolina School of the Arts; M.M., The Juilliard School

Nancy Lee, (sem I) instructor,* music education; B.A., Luther College

Dana Maeda, instructor,* oboe, woodwind techniques, chamber music; B.M., St. Olaf College; M.A., St. Mary's University

Jill Mahr, instructor,* handbell ensembles, flute; B.M.E., B.M., University of Minnesota–Duluth; M.M., Northwestern University

Timothy Mahr, professor, band, conducting, composition, music education; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa

Connie Martin, instructor,* string bass; B.A., Whitworth College; M.M., University of Illinois

Mary Martz, instructor,* voice; B.S., Minnesota State University–Moorhead

Harriet McCleary, assistant professor, voice; B.M., B.M.E., Texas Christian University; M.M., Westminster Choir College; D.M.A., University of Minnesota

James McKeel, professor, voice, lyric theater; B.M.E., Westminster College; M.M., University of Minnesota

Kent McWilliams, vice chair, 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, visiting assistant professor,* theory; B.M., West Virginia University; M.M., D.M.A., The Juilliard School

Elinor Niemisto, instructor,* harp; B.M., M.M., University of Michigan

Paul Niemisto, associate professor, band, low brass, brass techniques, chamber music; B.M., M.M., University of Michigan; Ph.D., University of Minnesota

Paul Ousley, instructor,* string bass; B.M., University of Wisconsin–Eau Claire; M.M., Eastman School of Music

Nancy Paddleford, (sem I) professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

Catherine Ramirez, assistant professor, flute, theory; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University

Catherine Rodland, artist-in-residence, organ, theory; B.M., St. Olaf College; M.M., D.M.A., Eastman School of Music

Mischa Santora, instructor,* orchestra; B.M., Curtis Institute of Music

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

Ray Shows, instructor,* violin, viola, chamber music; B.M., Florida State University; M.M., Boston University

Robert C. Smith, associate professor, voice, vocal literature; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Texas–Austin

Mark Stover, (sem II) instructor,* choir, conducting; B.A., St. Olaf College; B.S.M., Luther Seminary

Becky Weis, instructor,* hardanger fiddle; B.A., Macalester College; M.A. University of Minnesota

Rachel Weiss, music librarian; B.M., Millikin University; M.M., West Virginia University; M.L.I.S., University of Pittsburgh

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

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

St. Olaf Band, *Timothy Mahr* '78
St. Olaf Orchestra, *Steven Amundson*
Norseman Band, *Paul Niemisto*
St. Olaf Philharmonia, *Mischa Santora*
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

OTHER MUSIC ENSEMBLES AND CONDUCTORS

Handbell Ensembles, *Jill Mahr*
Pep Band, *student-directed*
Percussion Ensembles, *David Hagedorn*
Trombone Choir, *Larry Zimmerman* '86
Tuba-Euphonium Ensemble, *Larry Zimmerman* '86



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, competing in a sporting event, or finishing a painting in the arts center as you are to find them 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 Spanish.

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.

ALLISON BRUMFIELD '14 Bass Clarinet

MAJOR: mathematics and computer science

ACTIVITIES: Brumfield is secretary of Pi Mu Epsilon, a math honor society.

A PASSION FOR PAPERCRAFT: Brumfield took an origami class in elementary school and has continued teaching herself the art of paper folding. Since arriving at St. Olaf, Brumfield has combined her interests in both math and origami by focusing on modular origami, which uses multiple sheets of paper to create complex structures. “I enjoy working with my hands, so after a busy day on campus, it's nice to unwind and fold a few modules,” says Brumfield. In her free time, she teaches herself new constructions by watching tutorials on YouTube. Brumfield enjoys “the excitement of connecting the final piece, or modifying a project to make it unique.”

CAREER PLANS: A job using her interest in computer science, such as software engineering

WILL RAUN '14 Oboe

MAJOR: music and Spanish

ACTIVITIES: Raun sings in the St. Olaf Cantorei and is a student worker in the Piper Center for Vocation and Career.

STUDENT GOVERNMENT: Raun has been involved in student government since his freshman year at St. Olaf. In his role as a member of the Board of Regents Student Committee (BORSC), he represents the student body and presents a report to St. Olaf's Board of Regents three times a year. This year, Raun is serving as the committee chair, a role that includes serving as the committee's representative on Student Senate and sitting as the student observer to the Board of Regents. “I'm able to care for and sustain our St. Olaf community through my involvement on BORSC and Student Senate, which is incredibly gratifying,” says Raun.

CAREER PLANS: To use Spanish professionally as a lawyer or in business

ELIZABETH TOWNSEND '15 Oboe / English Horn

MAJOR: music, biology, and chemistry

ACTIVITIES: Townsend is a member of the Pre-med Club, the St. Olaf Philharmonia, and chamber ensembles. She's also a resident assistant in Thorson Hall.

SCIENTIFIC RESEARCH: To better understand how cells store fat, Townsend is researching the effects of lipids on protein binding. She was trained in the lab last summer and began her independent research this fall under the direction of one of her biology/chemistry professors and a senior research student. Townsend plans to continue her project during the rest of her time at St. Olaf. “It gives me an opportunity to critically analyze, learn, and practice the scientific process in a way that is not just memorizing for a test,” she says.

CAREER PLANS: Enrolling in medical school or a M.D.-Ph.D. program

KATE FRIDLEY '14 Bass Clarinet

MAJOR: English

ACTIVITIES: Fridley is a writer and editor for St. Olaf's student newspaper, the *Manitou Messenger*, and a member of the swing dance club.

CULTURAL CONNECTIONS: Fridley's interest in Arabic began when she studied in Amman, Jordan. “I wanted to study abroad somewhere completely different, with a language I had no knowledge of, and I ended up falling in love with Jordan and its culture,” Fridley says. While in Jordan, she stayed with an Arabic-speaking host family and took classes in Modern Standard Arabic, colloquial Jordanian Arabic, and Arabic media. She also experienced professional Jordanian culture firsthand by interning at the *Jordan Times*, and taught ESL classes for Iraqi and Syrian refugees at a local community center.

CAREER PLANS: Travel, and using her Arabic skills in a government career

PHILLIP MEYER '15 Trombone

MAJOR: music education

ACTIVITIES: Meyer sings in the St. Olaf Cantorei, is a member of the Trombone Choir, and is an active member of the St. Olaf student congregation.

NATIONAL CHAMP: Meyer joined the cross country team as a sixth grader because he enjoyed running, but says he was “pathetically slow.” He's run cross-country and track every year since and can't imagine life without it. “It pushes me to set challenging goals for myself, and it gives me opportunities to explore new places, especially when I'm training while on tour,” he says. When the St. Olaf men's cross country team won the NCAA Division III National Championships last November, Meyer calls it an incredible experience, representing the culmination of months of hard work. “I feel blessed to attend a school where I can pursue both my musical and athletic passions,” says Meyer.

CAREER PLANS: Coaching track and cross country, in addition to teaching music

Have Music, Will Travel

This summer, the St. Olaf Band embarks on an international tour to Spain, France, and Italy.

Buenos días! Bonjour! Buongiorno! St. Olaf Band members will be brushing up on their Spanish, French, and Italian greetings this spring as they prepare for a European tour, May 27–June 10.

First stop is the Valencia region of Spain, home to 500 symphonic band societies dating back hundreds of years, and including more than 40,000 active members. “Valencia is the anchor of our tour,” says St. Olaf Band Manager Terra Widdifield ’95. “We knew we wanted to visit a region where band music was so well known.”

From Valencia, the group will travel through the Catalonia region and its capital, Barcelona, and then on to the Provence region of France, where they will visit the Darius Milhaud Conservatory in Aix-en-Provence. The St. Olaf Band will be the first American ensemble to perform at the newly founded conservatory, which opened in September 2013. In addition to the performance, St. Olaf Band Conductor Timothy Mahr looks forward to giving St. Olaf Band members an opportunity to connect with conservatory students. “Our previous international tours were memorable because of two things: the opportunity to perform in special venues and the cultural experiences that were afforded us in the process,” says Mahr.

Other highlights of the tour will include performing at Duomo di Pavia, Italy’s largest cathedral, and sightseeing in the cities of Florence and Venice. “Our international tours allow a few days between performances for study and absorption of the native culture. The personal growth, musical and otherwise, is heightened considerably,” says Mahr.

The St. Olaf Band tours domestically every winter, and travels internationally every four years. The group’s last international destination in 2010 was Japan, where wind band



A highlight of the St. Olaf Band’s European tour will be performing in Duomo Di Pavia, Italy’s largest cathedral.

music is immensely popular, and the group was received with great enthusiasm. While Widdifield is eager to hear the band perform in the symphonic band mecca of Valencia, she also looks forward to their playing for audiences who are less familiar with their genre. In France and Italy, where symphony orchestras, brass bands, and jazz bands thrive, symphonic bands are less common. “Audiences may have a new — and in some ways, unexpected — appreciation for our music. And that’s equally rewarding,” says Widdifield.

In addition to anticipating audience reactions, both Mahr and Widdifield enjoy traveling with band members, many of whom are experiencing new countries and cultures for the first time. “Our past international travels have proven to be life-changing experiences for the band members, as well as for myself,” says Mahr. 🐼

Hear the St. Olaf Band in Europe with St. Olaf Study Travel



FRANCE AND ITALY: PILGRIMS, TOURISTS AND PHOTOGRAPHERS

Led by St. Olaf faculty members John Barbour and Meg Ojala

Journey from Paris to Rome, visiting outstanding Christian pilgrimage sites and tourist destinations while exploring the art of photography. Join the St. Olaf Band for two concerts and experience their music in an unforgettable setting.

Destinations include

- ✈ Chartres, home to one of the most beautiful cathedrals in the world
- ✈ Sites in France connected with the artists Monet, Cezanne, and Matisse
- ✈ Provence and the French Riviera
- ✈ Venice, one of the most beautiful cities in the world
- ✈ Assisi, home to the fascinating historical figure St. Francis
- ✈ Rome, with its many layers of classical and Christian history

For more information visit my.stolaf.edu/studytravel.

MAY 29/30–JUNE 14, 2014

Going Green

THE ST. OLAF BAND CREATES CARBON-NEUTRAL TOURS 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.

Amy Neidich ’15 and Kayla Espindola ’16, the two members of this year’s Eco Crew, calculate the carbon emissions the band will generate on its tours. In the spring, they 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. This results in carbon-neutral band tours that reduce at least as many greenhouse gas emissions as they generate.

Creating carbon-neutral tours 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 five 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.”

Neidich says the band will travel 2,084 miles on its winter tour this year, emitting 9.15 metric tons of carbon dioxide between bus rides and its instrument truck. Since the band is flying to Europe for an international tour this summer, its carbon dioxide emissions will be much higher, at 176.52 metric tons. That means band members will try to support enough no-till acres to sequester a total of 185.67 metric tons of carbon.

To cover the cost of purchasing carbon credits from the farmers, the Eco Crew asked for a small fee to be included in the band’s annual dues. The remainder will be collected as a voluntary donation in the spring. “We hope we can do more than equalize our carbon emissions for this year,” says Neidich.

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 pointing out to band members simple, eco-friendly actions, such as taking shorter, cooler showers. This year Neidich organized the purchase of clear water bottles for band members to use on stage during tour performances.

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 totals 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.

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

On the National Stage

The St. Olaf Band was 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 last March. The band last performed at the CBDNA national conference in 1987 under the direction of Miles “Mity” Johnson.

The band was 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 premiered a work by James Lee III and performed *Sinfonia in B Flat Minor* by Amilcare Ponchielli, in addition to works by Maslanka, Mahr, Gasparini, and Bartz.



Summer Music Camp Opportunities at St. Olaf

JUNE 15-21, 2014

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, is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of the three large ensembles — band, choir, and orchestra — and takes elective classes each day.

St. Olaf Summer Piano Academy

The concurrent St. Olaf Summer Piano Academy offers high school-aged pianists an opportunity to work closely with professional piano faculty from the renowned St. Olaf music department. Young artists develop and refine their abilities in a stimulating and supportive musical environment. The academy is open to high school students who have completed grades 8-12 and is by audition only.

The piano program includes:

- Master classes
- Music theory
- Piano literature classes
- Private lessons
- Piano chamber ensembles
- Instrumental ensembles as available
- Evening recitals
- Performance opportunities
- Social activities

College Scholarship Competition

The St. Olaf Piano Academy will award a \$1,000 scholarship — renewable for up to four years, for a total of \$4,000 — to one outstanding Piano Academy participant who enrolls as a first-year student at St. Olaf College for the fall 2015 term.

More information is available in the lobby following today's performance by the St. Olaf Band, or by visiting stolaf.edu/conferences/summer-camps.

St. Olaf Orchestra Earns Top Honors

The St. Olaf Orchestra, conducted by Steven Amundson, was the 2013 winner of the American Prize in Orchestral Performance. The American Prize is designed to recognize and reward the best performing artists, ensembles, and composers in the United States based on submitted recordings.

“It’s humbling to think that this liberal arts college orchestra can compete favorably with so many reputable conservatory and university programs,” Amundson says, noting that the support of his colleagues makes that possible. “We at St. Olaf are blessed with an amazing community of gifted and devoted students who embrace music-making as an embodiment of our shared humanity. I believe this enables a certain depth of spirit, passion, and emotional conviction that is rare in college orchestras. My students are a daily source of inspiration, and I’m so proud of them,” he adds.

The American Prize judges agreed, praising the St. Olaf Orchestra’s “technically brilliant, exciting performances” for being “full of life.”

The 92-member St. Olaf Orchestra has been featured on NPR and PBS, as well as on Garrison Keillor’s *A Prairie Home Companion*. The ensemble, which has toured annually for nearly 65 years, visited China in June 2012 and toured Colorado, New Mexico, and Arizona in October 2013.

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 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 situated facilities to provide a powerful sense of continuity for the college’s music curriculum and programs. The Art and Dance Departments are in nearby Dittmann Center, encouraging additional collaboration in the arts.

EIGHT RELEASES FROM ST. OLAF RECORDS



INNER VISIONS

The Music of David Maslanka
Two CD set, featuring: *Symphonies*
Nos. 7 & 8 • *A Child's Garden of Dreams* •
Mother Earth • *Give Us This Day*



IMAGINE, IF YOU WILL...

The Music of Timothy Mahr
Two CD set, featuring: *Fantasia in G* •
Imagine, if you will... • *Scenes from a*
Life Danced • *Lenten Reflection* • *Hey!* •
Mountain Prayers and more



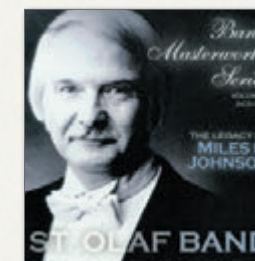
PORTRAIT OF AMERICA

Fanfare for the Uncommon Woman,
No. 1, *Tower* • *Early Light*, Bremer
Symphonies of Gaia, Ogren • *Gazebo*
Dances, Corigliano • *American Salute*,
Gould, arr. Lang and more



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 and more



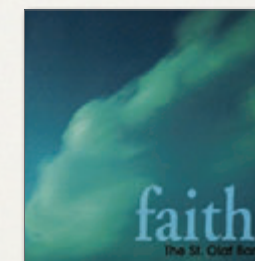
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THE ST. OLAF BAND

WINTER TOUR 2014 • CONCERT ITINERARY

SATURDAY, JANUARY 25, 7 P.M.

Edina High School
Edina, Minnesota

SUNDAY, JANUARY 26, 3 P.M.

St. Paul Central High School
St. Paul, Minnesota

SATURDAY, FEBRUARY 1, 7 P.M.

Linn-Mar High School
Cedar Rapids, Iowa

SUNDAY, FEBRUARY 2, 2 P.M.

Bettendorf High School
Bettendorf, Iowa

MONDAY, FEBRUARY 3, 8 P.M.

Corbett Center for the Performing Arts,
University of Cincinnati
Cincinnati, Ohio
Joint concert with the CCM Wind Orchestra

TUESDAY, FEBRUARY 4, 7 P.M.

North Hills Middle School
Pittsburgh, Pennsylvania
Joint concert with the North Hills High School Wind Ensemble

WEDNESDAY, FEBRUARY 5, 7 P.M.

Bowling Green High School
Bowling Green, Ohio

THURSDAY, FEBRUARY 6, 7:30 P.M.

Shattuck Music Center, Carroll University
Waukesha, Wisconsin
Joint concert with the Youth Wind Orchestra of Wisconsin

FRIDAY, FEBRUARY 7, 7 P.M.

DeKalb High School
DeKalb, Illinois

SATURDAY, FEBRUARY 8, 7:30 P.M.

Verona Area High School
Verona, Wisconsin

MONDAY, FEBRUARY 10, 7:30 P.M.

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

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