



ST. OLAF BAND

*Flourish*

NEW ZEALAND AND AUSTRALIA TOUR 2018



# ST. OLAF BAND

TIMOTHY MAHR, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

## PICCOLO

Kaitlyn Clawson, *Salem, Ore.*  
music performance

## FLUTE

- ◇\* Madeline Baccam, *Clive, Iowa*  
music education
- Kristin Benusa, *River Falls, Wis.*  
music
- + Emily Bunnell, *Savage, Minn.*  
music education
- Clara Danielson, *Maplewood, Minn.*  
biology
- Lauren Flaten, *Roseville, Minn.*  
music performance
- Helen Larson, *Roseville, Minn.*  
chemistry
- Madison Maynard, *Agua Dulce, Calif.* | music
- Cristen McCann, *Bainbridge Island, Wash.* | nursing, neuroscience
- Hannah Read, *Belmont, Mass.*  
environmental studies
- Venus Su, *Taipei, Taiwan*  
music, economics
- ◇† Benjamin Wollant, *Bozeman, Mont.*  
physics
- † Ashley Wang, *Carlsbad, Calif.*  
biology
- Angela Wong, *Skokie, Ill.*  
music education

## OBOE

- \*# David Crisler, *Lake Zurich, Ill.*  
mathematics
- † Kristen Diederichs, *Lake Elmo, Minn.* | music performance, psychology
- † Rachel Gessner, *Plymouth, Minn.*  
biology
- Ansley Morris, *Anchorage, Alaska*  
music

## E-FLAT CLARINET

- \* Simon Plum, *Eagan, Minn.*  
music performance

## CLARINET

- Ava Bowman, *Omaha, Neb.*  
political science
- Jackson Brown, *Omaha, Neb.*  
music performance
- Carl Brockmyer, *Citrus Heights, Calif.* | music
- † Miles Broske, *Northfield, Minn.*  
mathematics, music performance
- Hannah Cabasco, *Walla Walla, Wash.* | music performance
- Jessica Camp, *St. Michael, Minn.*  
music
- Kayla Gephart, *St. Charles, Ill.*  
mathematics, physics
- Lisa Kehe, *Palatine, Ill.*  
mathematics
- David Kriete, *Charlottesville, Va.*  
music performance
- Aaron Linde, *Billings, Mont.*  
music performance

Addie Mease, *Bethlehem, Pa.*  
music

- Megan Niemitalo, *Littleton, Colo.*  
French, music
- Johnathan Sanasinh, *Forest City, Iowa* | music
- Molly Srour, *Redondo Beach, Calif.*  
mathematics, music
- Siri Underdahl, *Eagan, Minn.*  
music, women's and gender studies
- Olivia Van Weelden, *Ames, Iowa*  
French, ESL education

## BASS CLARINET

- Emily Chmielewski, *Hales Corners, Wis.* | music
- † Jack Hanson, *Libertyville, Ill.*  
economics, Russian area studies

## CONTRALTO CLARINET

Maria Kloiber, *Edina, Minn.*  
computer science

## CONTRABASS CLARINET

Emily Baer, *Savage, Minn.*  
Spanish

## BASSOON

- ~†\* Henry Johnson, *Issaquah, Wash.*  
music
- Gabrielle Irle, *Covington, Wash.*  
music
- Joseph Spellman, *Tyler, Texas*  
classics, economics

## ALTO SAXOPHONE

- Caitlin Glennon, *St. Louis Park, Minn.* | mathematics, physics
- Nicole Hutchinson, *Rosemount, Minn.*  
nursing, race and ethnic studies
- Matthew Majerle, *Baxter, Minn.*  
music

▲§† Sean Miller, *Roseville, Minn.*  
music performance

Cees Postema, *Fargo, N.D.*  
music

## TENOR SAXOPHONE

Emily Nolan, *Guilford, Conn.*  
chemistry

## BARITONE SAXOPHONE

Jack Wolf, *Lakeville, Minn.*  
mathematics

## CORNET/TRUMPET

- Conlan Campbell, *Burnsville, Minn.*  
English
- Steven Garcia, *Houston, Texas*  
music performance
- † Claire Hinthier, *Missoula, Mont.*  
environmental studies, political science
- Sarah Kalsow, *Dayton, Minn.*  
music
- Morgan May, *Edina, Minn.*  
music
- David Pellegrini, *Falcon Heights, Minn.* | mathematics
- Ben Seidel, *Minneapolis, Minn.*  
English
- Olav Serres, *Duxbury, Mass.*  
music, psychology
- \* Matthew Tylutki, *Austin, Minn.*  
music education
- Jacob West, *Omaha, Neb.*  
music performance
- Benjamin Van Wienen, *Bartlett, Ill.*  
music education

## HORN

- Nahal Afshar-Javan, *Minneapolis, Minn.* | music
- §\* Eleanor Arnold, *Shoreview, Minn.*  
biology, music
- William Beimers, *Northfield, Minn.*  
chemistry, music
- Delaney Breen, *Minneapolis, Minn.*  
music performance
- Megan Gehle, *Omaha, Neb.* | nursing
- Cole Pettit, *Seattle, Wash.*  
undeclared major
- Amanda Staab, *Littleton, Colo.*  
music performance
- † Emily Stephenson, *Madison, Wis.*  
French, music

## TROMBONE

- † Ella Rose Atkins, *Sycamore, Ill.*  
music performance
- § Fiona Carson, *Minneapolis, Minn.*  
political science, race and ethnic studies
- Andrew Hallberg, *Minneapolis, Minn.* | biology
- Neil Hutcheon, *Essex Junction, Vt.*  
music
- Chris Schulte, *Minneapolis, Minn.*  
music performance

## BASS TROMBONE

- Alex Mench, *Annapdale, Va.*  
chemistry, mathematics
- \*+ Jonas Widness, *Mankato, Minn.*  
chemistry

## EUPHONIUM

- Gray Harlow, *Hopkins, Minn.*  
economics
- Ella Harpstead, *Plymouth, Wis.*  
music composition, German studies
- Erin Magoon, *Menomonee Falls, Wis.*  
undeclared major
- §† Karl Strobeck, *Roseville, Minn.*  
music education

## TUBA

- †\* Wesley Braker, *Northfield, Minn.*  
biology, Japanese
- Jacob Ingalls, *Baltimore, Md.*  
psychology
- Austin Krentz, *Pine River, Wis.*  
Russian
- Tom Weber, *St. Paul, Minn.*  
Asian studies, mathematics

## STRING BASS

- †\* Maxwell Voda, *Minneapolis, Minn.*  
music

## HARP

Anna Koopmann, *Motley, Minn.*  
music performance

## KEYBOARDS

- Molly Srour, *Redondo Beach, Calif.*  
mathematics, music
- Sam Carlson, *Alexandria, Minn.*  
music
- Kaitlyn Clawson, *Salem, Ore.*  
music performance

## PERCUSSION

- William Arnold, *Shoreview, Minn.*  
music
- Andrew Barhite, *Suamico, Wis.*  
music education
- Sam Carlson, *Alexandria, Minn.*  
music
- Sophie Koehler, *Eden Prairie, Minn.*  
music
- Anders Olson, *St. Paul, Minn.*  
undeclared major
- John Reynertson, *Geneva, Ill.*  
music
- Kevin Yetter, *St. Paul, Minn.*  
mathematics, music
- ^†\* Sarah Youngner, *Apple Valley, Minn.*  
music performance

## COLLEGE RELATIONS AND MUSIC ORGANIZATIONS

- Michael Kyle '85, *vice president for enrollment and college relations*
- Jean Parish '88, *director of college relations for music organizations*
- Terra Widdifield '95, *associate director of music organizations*
- Sybil Scott '06, *assistant director of music organizations*
- Sarah Gingerich '11, *coordinator of music organizations*
- Courtney Kleftis, *associate librarian for ensembles & performing rights*
- Natalie Anderson '17, *arts management intern for marketing & touring*
- Ingrid Elzey '17, *arts management intern for production & concert management*

DEPARTMENT OF MUSIC Justin Merritt, *chair*

FINE ARTS ADMISSIONS Molly Boes Ganza '08, *assistant dean*

- † Principal/Co-principal
- \* Section Leader
- § Officer
- ◇ Manager
- + Librarian
- ^ Percussion Manager
- # English Horn
- ▲ Soprano Saxophone
- ~ Contrabassoon



# TIMOTHY MAHR '78

FINDS HARMONY IN A LIFE  
OF CONDUCTING AND COMPOSING.

A MUSICAL PERFORMANCE BEGINS LONG BEFORE ITS FIRST DOWNBEAT, says Timothy Mahr '78, a widely sought guest conductor and nationally recognized and award-winning composer with more than 85 works to his credit. At the core of his work is the “glimmer of what can be,” he says, describing the woodwind, brass, and percussion sounds he guides from the podium, as well as the creative spark that inspires him to write music.

Since taking the helm of the St. Olaf Band in 1994, Mahr has led the ensemble in acclaimed performances throughout the United States and on tours to Mexico, Japan, and in Europe, as well as its first-ever appearance at Carnegie Hall in honor of its 125th anniversary in 2016. He has bolstered the St. Olaf Band's reputation as a champion of contemporary music, often programming and commissioning pieces by current composers and garnering accolades for the ensemble's performances and recordings.

As a professor of music at St. Olaf, Mahr teaches composition, conducting, and music education. He 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, was invited to lead Japan's acclaimed Ensemble Liberte Wind Orchestra in 2010, and will return to Japan in 2018 to conduct at the Senzoku Gakuen College of Music.

Mahr is internationally known as a leading composer of concert band music, creating works that are characterized by introspective interludes, frequently shifting rhythms,

and colorful employment of piano and voice. He began composing music in high school, and the St. Olaf Band premiered his first two published pieces in the early 1980s, as well as commissioned the multi-movement *Festivals* in honor of the band's 1991 centennial anniversary. Mahr completed his *Symphony No. 1* in 2016, a work commissioned by a consortium of more than 50 college, university, community, and high school ensembles from across the nation.

Many of Mahr's compositions 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. His compositions have also been performed in the Macy's Thanksgiving Day Parade, the Tournament of Roses Parade, at the Hollywood Bowl, and on American Public Radio's *Performance Today*. In 1991, Mahr received the American Bandmasters Association's highest composition honor, the Ostwald Award, for his work *The Soaring Hawk*.

Mahr's career with the St. Olaf Band began as a student in the 1970s, when he spent three years playing trombone in the ensemble under the direction of then director Miles “Mity” Johnson. Mahr earned a bachelor of music degree in music theory/composition in 1977 and a B.A. degree in music education in 1978. He earned a master's and a doctorate degree from the University of Iowa. He previously led the band programs at Milaca High School in central Minnesota and the University of Minnesota Duluth. He is married to Jill Mahr, who teaches flute and conducts St. Olaf's handbell choirs. The couple has two daughters.

## SOLOISTS

### Sean Miller '18

ROSEVILLE, MINNESOTA

#### Saxophone

Sean Miller is a four-year member of the St. Olaf Band majoring in saxophone performance. He is involved in a variety of St. Olaf music groups, including jazz ensembles, saxophone quartets, and the St. Olaf Chapel Choir. Miller is also the band's treasurer. In November 2017, he won Minnesota's Music Teachers National Association Young Artist Woodwind competition for the second consecutive year. He plans to attend graduate school to earn a master's degree in saxophone performance.



Sean Miller (left) and Sarah Youngner

### Sarah Youngner '18

APPLE VALLEY, MINNESOTA

#### Percussion

Sarah Youngner is a four-year member of the St. Olaf Band majoring in percussion performance. She is principal percussionist and section leader for both the band and the St. Olaf Orchestra. She also performs with the St. Olaf Handbell Choir and directs the Manitou Ringers. She has banged on pots and pans for as long as she can remember ("Sorry, Mom and Dad!") and cannot imagine her life without playing percussion. She plans on pursuing performance opportunities following graduation.

# Flourish

**SOUND THE BELLS!** (1993)

*John Williams (b. 1932)  
arranged by Paul Lavender*

**THE SOARING HAWK** (1990)

*Timothy Mahr (b. 1956)*

**DAVID'S BOOK: CONCERTO  
FOR SOLO PERCUSSIONIST AND  
WIND ENSEMBLE** (2006)\*

*David Maslanka (1943–2017)*

3. Your Souls and Your Dreams are Instantaneous

4. Unforgettable Wounds

*Sarah Youngner '18, percussion*

**CONCERTO FOR ALTO SAXOPHONE  
AND WIND ENSEMBLE** (1999)\*

*David Maslanka (1943–2017)*

1. Song: Fire in the Earth

*Sean Miller '18, alto saxophone*

**SYMPHONIC SUITE FROM  
ON THE WATERFRONT** (1955)

*Leonard Bernstein (1918–90)  
edited by Jay Bocook*

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## INTERMISSION

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**FLOURISH** (1996)

*Timothy Mahr (b. 1956)*

**TWIST** (2012)

*Jodie Blackshaw (b. 1971)*

**INVERCARGILL MARCH** (1908)

*Alexander Lithgow (1870–1929)*

**AUSTRALIAN UP-COUNTRY TUNE** (1928)

*Percy Grainger (1882–1961)  
arranged by Glenn Cliffe Bainum  
edited by Timothy Mahr*

**LIMERICK DAYDREAMS** (2005)

*Nathan Daughtrey (b. 1975)*

\*Performances of these featured works alternate.



Photos by Natan Dvir  
Polaris Images  
Carnegie Hall 2016

# Flourish

is a word that functions effectively as both a noun and a verb, expanding its interest and effectiveness. Flourishes abound in the world, often highlighting our lives as engaging artistic expressions; additionally, we can perform an action with a confident or celebratory flourish. It's also generally a good thing when something flourishes. This word *is* something and *does* something — what fun!

Members of the St. Olaf Band, while on our study tour of Australia and New Zealand, are involved with two interrelated academic courses that explore what it means to flourish within an environment. To support this inquiry, our concert program presents a wide-ranging repertoire that illustrates this concept musically, and in the process, makes the noun and verb flourish in a number of engaging ways.

— Timothy Mahr

## SOUND THE BELLS! (1993)

John Williams (b. 1932)  
Arranged by Paul Lavender

Renowned film composer John Williams led the Boston Pops Orchestra from 1980 to 1992 and has received numerous Emmy, Grammy, and Academy Awards for his music. He offers the following note for *Sound the Bells!*:

In 1993, I led the Boston Pops Orchestra on a tour of Japan, where the orchestra has played many times for wonderfully friendly and enthusiastic audiences. That particular tour was nearly contemporaneous with the wedding of Crown Prince Naruhito and Masako Owada, and I thought we would celebrate the event with a fanfare written especially for these concerts.

I've always been fascinated by the huge Japanese temple bells, and while I made no attempt to emulate these, they were a kind of inspiration for the prominent use of percussion. *Sound the Bells!* was originally written for brass and percussion only, and I later orchestrated it for full orchestra.

*Sound the Bells!* offers its tribute in distinctly American terms rather than attempting ethnic authenticity. It has been arranged beautifully for concert band by Paul Lavender.

## THE SOARING HAWK (1990)

Timothy Mahr (b. 1956)

Mahr composed *The Soaring Hawk* upon a commission from the University of Iowa Symphonic Band for their performance at the 1990 National Convention of the American Bandmasters Association.

The composer writes:

*The Soaring Hawk* was inspired by meditating (with some degree of jealousy) upon the various experiences in the life of a hawk, a creature that is certainly a proud symbol of many things that are good in this world. The hawk surveys its domain, which is initially painted as a landscape. Eventually, the hawk must fly, severing its physical bonds to the earth — what a joy to beat the wings and ride the wind! As the hawk soars overhead, the textures and rhythms of the earth below become its music. A sense of remorse is ever present, however, as the ancient memories of the earth below conflict with current visions of a land so totally affected by the presence of humans. Gone are the abundant trees, tall grasses, clear waters, and pure air known by the hawk's ancestors. And yet, there are exhilarating and optimistic feelings in being alive in today's world, in spite of its many shortcomings. So much comes into its proper perspective when seen from above. Ah, that we could all soar above this earth!

## DAVID'S BOOK: CONCERTO FOR SOLO PERCUSSIONIST AND WIND ENSEMBLE (2006)\*

David Maslanka (1943–2017)

3. Your Souls and Your Dreams are Instantaneous
4. Unforgettable Wounds

Sarah Youngner '18, percussion

David Maslanka composed from his home in Missoula, Montana. He had been on the faculties at the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College/City University of New York (CUNY). In 2016, Maslanka was awarded an honorary degree from St. Olaf College and was commissioned by the St. Olaf Band to compose a piece — *Angel of Mercy* — in celebration of the band's 125th anniversary. Maslanka recently passed away from colon cancer.

Maslanka's works for winds and percussion are especially well known, including *A Child's Garden of Dreams for Symphonic Wind Ensemble*, eight symphonies, and a mass for soloists, chorus, boys chorus, wind orchestra, and organ. He also wrote many chamber, orchestral, and choral pieces.

Maslanka provided the following note for *David's Book*:

The word *book* gives the feeling of a larger collection of material, something extensive and varied, and something that may have a story to tell. There are two Davids involved, myself and David Collier, for whom this piece was written.

Because of my longtime and persistent use of chorale melodies, it has been suggested that I am somehow proselytizing for the Christian faith. This is not the case. My attraction to these melodies is that they are the product of countless generations of human seeding, and have about them an aura of depth and power. They invariably unlock something unknown and powerful in my imagination. That they have overtones of spirit (fundamentals as well) is not a bad thing. Music is about spirit and about finding one's connection to a bigger self and to universals. If it didn't do this, we would find something that did. Every path to spirit is a good path, whatever the label.

The story told by the movement titles is unspoken and personal to each hearer. The titles are mere hints that can open the mind and heart in different ways.

\*Performances of these featured works alternate.

TOUR 2018

## CONCERTO FOR ALTO SAXOPHONE AND WIND ENSEMBLE (1999)\*

David Maslanka (1943–2017)

1. Song: Fire in the Earth

Sean Miller '18, alto saxophone

*Concerto for Alto Saxophone and Wind Ensemble* was commissioned by a consortium of 23 university band programs developed by Jerry Junkin of the University of Texas, Austin, and Gregg Hanson of the University of Arizona. Please see the previous program note for biographical information about David Maslanka.

Maslanka shared these thoughts about this work:

This concerto turned out to be a good deal longer than I would reasonably want. As I got into composing it, the ideas became insistent and none of them would be left out! The format of Songs and Interludes arises from my other recent works for saxophones (*Mountain Roads* for saxophone quartet and *Song Book* for alto saxophone and marimba) and suggests music that is more intimate than symphonic. There is a strong spiritual overtone with quotes from Bach *Chorales* and from my own works of *Hell's Gate* and *Mass*.

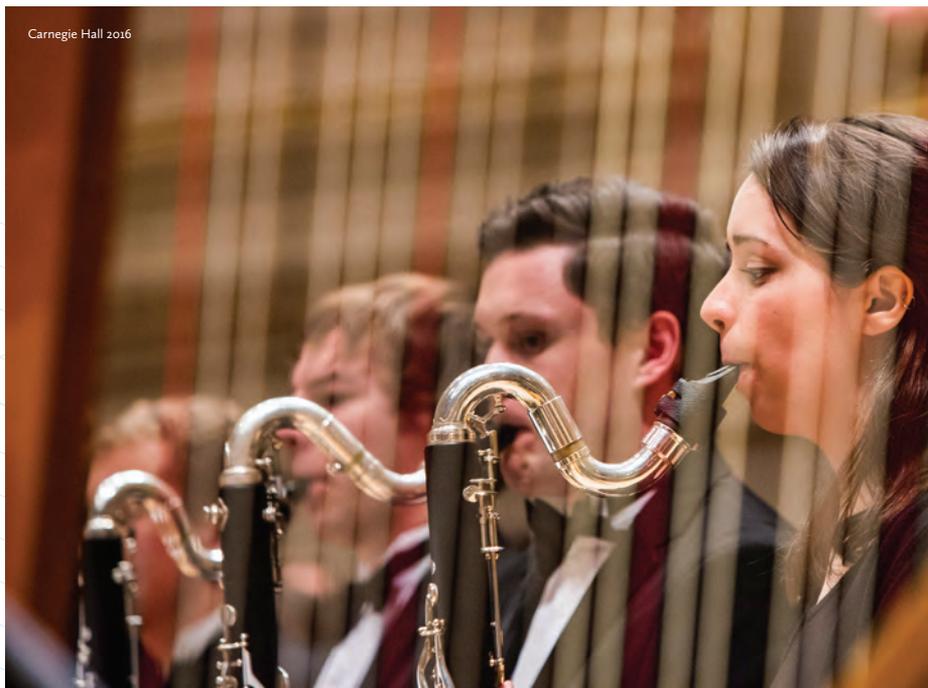
1. Song: Fire in the Earth

Walking through a Montana field on a brilliant late fall day, three images came in rapid succession: A distant row of red plant stems caught by the morning sun, snow on the surrounding high mountains, and green grass at my feet. A poetic image came to mind:

Fire in the earth  
Snow in the heavens  
New green grass in the middle of November

This is quiet, emotional music — sometimes not so quiet — contained by a very simple song form.

Carnegie Hall 2016



## SYMPHONIC SUITE FROM ON THE WATERFRONT (1955)

Leonard Bernstein (1918–90)

Edited by Jay Bocook

The St. Olaf Band celebrates the centennial anniversary of American composer Leonard Bernstein's birth with a performance of his *On the Waterfront* Symphonic Suite. The piece, which contains six continuously flowing segments integrated into a single-movement work, is based on Bernstein's first and only film score, written for the 1954 film *On the Waterfront*.

Bernstein's tragic and tense music, nominated for an Academy Award, underscores the classic film, a searing drama set amid the docks and slums of postwar Hoboken, New Jersey. In an article introducing the score, Bernstein noted that the "main materials of the suite undergo numerous metamorphoses, following as much as possible the chronological flow of the film itself."

## FLOURISH (1996)

Timothy Mahr (b. 1956)

*Flourish* was commissioned by the University of Wisconsin at Green Bay (UWGB) to commemorate the 30th anniversary of its summer music camps.

The composer writes:

The title has a two-fold meaning: First, the composition is a flourish in the musical sense, an ornate musical passage or fanfare. Second, it reflects the emphasis on environmental studies at UWGB. If something flourishes, it grows vigorously, succeeds, thrives, and prospers. The music flourishes from the opening interval of a minor third, stated with the pitches of G and B-flat (Green Bay). As the music proceeds, elements of rhythm, melody, and harmony develop according to a natural sense of growth and evolution.



Carnegie Hall 2016

## TWIST (2012)

Jodie Blackshaw (b. 1971)

Jodie Blackshaw takes a distinct and fresh approach to wind band repertoire, creating works that reflect her innovative philosophy of music education. Her work is gaining recognition beyond her native Australia, garnering awards and receiving support at international music festivals. Many consider her compositional voice to be an important contribution within the development of wind band literature. Blackshaw states that her music is "an educational and spiritual journey for both the players and the director."

*Twist*, composed for wind orchestra, is inspired by the shape, spirit, and history of Australia's magnanimous waterway, the Murray River, which the Wiradjuri people of the Albury-Wodonga region call *Millewa*. *Twist* is an amazing journey through the Australian landscape and is divided into six subtitled sections: Survival, Reflection, Discovery, Obsession, Carnevale, and Ascension. It was commissioned by a consortium led by the Australian Band and Orchestra Directors Association, Queensland, and premiered at the Australian National Band and Orchestra Clinic in 2012.

## INVERCARGILL MARCH (1908)

Alexander Lithgow (1870–1929)

Alexander Lithgow was born in Glasgow, Scotland, and later migrated with his family to Invercargill, New Zealand. He learned to play the cornet and in 1901 became the conductor of the Woolston Band. His most well-known work, *Invercargill March*, dedicated to the citizens of the city and its unofficial anthem, is a memento of the many pleasant years he spent there as a boy. The work's popularity is widespread throughout the world's brass band fraternity.

## AUSTRALIAN UP-COUNTRY TUNE (1928)

Percy Grainger (1882–1961)

Arranged by Glenn Cliffe Bainum

Edited by Timothy Mahr

In 1906, Percy Grainger's skill at the piano so impressed composer Edvard Grieg that Grieg invited him to his home in Norway, where together they prepared for the 1907 premiere of Grieg's hallmark *Piano Concerto*, due to be conducted by the composer later that year in Leeds, England. Grieg died before the performance, but Grainger established himself as one of the concerto's great interpreters with his rendition of the piece.

Grieg's love of national music inspired Grainger to look closely at English folk music, and he went on to create many famous arrangements of folksongs, stating "I regard the study of native music and close association with folksingers (peasants, sailors, etc.) as the most fruitful influence in my creative career."

Grainger writes about *Australian Up-Country Tune*:

This piece (written for chorus in May 1928) was first sung at my wedding to Ella Viola Ström at the Hollywood Bowl on August 9, 1928, by the exquisite Smallman a Cappella Choir. The text consists of the syllables "ta ta di ra da ta di ra dam ta." The piece is based on a tune that I wrote in 1905, called 'Up-country song.' In that tune, I had wished to voice Australian up-country feeling as Stephen Foster had voiced American countryside feeling in his songs.

## LIMERICK DAYDREAMS (2005)

Nathan Daughtrey (b. 1975)

Nathan Daughtrey has composed more than 60 works for concert band, percussion ensemble, chamber ensembles, and soloists. He has an ever-growing number of commissions and his works have been performed at many national and international conferences. Daughtrey currently is a visiting lecturer of music composition and percussion at High Point University in North Carolina, and previously taught at the University of North Carolina, Greensboro (UNCG), and the University of Oklahoma.

The composer writes:

*Limerick Daydreams*, dedicated to Dr. Cort McClaren and the UNCG Percussion Ensemble, won second place at the 2005 Percussive Arts Society International Composition Contest. The 12-minute work, now scored for full symphonic band with six percussion and piano, is based on the Irish reel, *Highway to Limerick*. It opens rather mysteriously with fragments of the tune thrown about the ensemble and echoes of the *bodhrán* (a traditional Irish drum) emulated by a dampened bass drum. A raucous drumming section ensues and gives way to the first full presentation of the reel in the flutes. What follows is a series of melodic, rhythmic, and harmonic transformations of the Irish tune — some quite playful, some beautifully melancholy, and some majestically resolute.

*Program notes compiled by Timothy Mahr*



## A BRIEF HISTORY OF THE ST. OLAF BAND



The 1900 St. Olaf Band appears in its formal white, military-style uniforms. Its director Andrew Onstad (center) is dressed in black.

*With a past that spans more than a century, the St. Olaf Band continues to evolve and inspire audiences around the world.*

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, the 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 1994, the St. Olaf Band had four conductors: Johan "Jack" Arndt Bergh, Donald Berglund, Bruce Howden, and Miles "Mity" Johnson.

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 symphonic band and wind ensemble repertoire expanded, as well as the size of the band, growing to between 90 and 95 members each year. The St. Olaf Music Department also grew during these years, adding four additional full-time professors and an additional eight part-time professors. In addition to its annual tours across the United States, the St. Olaf Band also toured Norway, Europe, Great Britain, and Ireland.

Today, the St. Olaf Band continues its long tradition of musical excellence under the leadership of Conductor Timothy Mahr '78, who succeeded Johnson in 1994. Mahr selects a challenging and adventurous repertoire for the band, including material by great composers old and new. He has led the St. Olaf Band on return tours to Norway and the United Kingdom, as well as tours to Europe, Mexico, and Japan. 🐉

An aerial photograph of the St. Olaf College campus in Northfield, Minnesota, during the autumn season. The campus is surrounded by trees with vibrant yellow, orange, and red foliage. Several large, multi-story buildings with Gothic-style architecture are visible, including a prominent central building with a tall spire. The sky is a mix of soft yellow and blue, suggesting a sunset or sunrise. The overall scene is peaceful and scenic.

# ST. OLAF COLLEGE

ST. OLAF COLLEGE, one of the nation's leading liberal arts colleges, offers a distinctive education grounded in a rigorous academic program, a vital residential community of learners, a commitment to global engagement that fosters broadened worldviews, and a vibrant faith tradition that encourages reflection and honors different perspectives. St. Olaf graduates are fully prepared to make a meaningful difference in a changing world.

St. Olaf's beautiful 300-acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul, and is home to 3,000 students from nearly every state and more than 80 countries. St. Olaf offers over 85 majors, concentrations, and academic programs. Students participate in large numbers in the nation's leading study abroad program, engage in more than 200 student organizations, and network with alumni to create internship, service, and research opportunities.

[go.stolaf.edu](https://go.stolaf.edu)

# ST. OLAF BAND

NEW ZEALAND AND AUSTRALIA TOUR 2018

**THURSDAY, 18 JANUARY · 19:00**  
*With the West City Youth Concert Band*  
Massey High School  
Auckland, New Zealand

**SUNDAY, 21 JANUARY · 16:00**  
St. Andrew's on the Terrace  
Wellington, New Zealand

**TUESDAY, 23 JANUARY · 19:30**  
*With the Royal Australian Navy Band*  
The Drum Theater  
Melbourne, Australia

**WEDNESDAY, 24 JANUARY · 19:30**  
*With the Royal Australian Navy Band*  
Frankston Performing Arts Centre  
Melbourne, Australia

**FRIDAY, 26 JANUARY · 15:00**  
*With the Canberra Wind Symphony*  
Llewellyn Hall  
Australian National University  
Canberra, Australia

**SUNDAY, 28 JANUARY · 16:00**  
Sydney Conservatorium of Music  
Verbrugghen Hall  
Sydney, Australia

**SUNDAY, 11 FEBRUARY · 15:30**  
Skoglund Auditorium  
St. Olaf College  
Northfield, Minnesota

## CLASSICAL MOVEMENTS INC.

Classical Movements creates meaningful cultural experiences through music in 145 countries and is the proud presenter of the St. Olaf Band on their inaugural tour to Australia and New Zealand.

 **ST. OLAF COLLEGE**