



Celebrating  
the

Human  
Spirit

 ST. OLAF BAND  
2018 FALL TOUR







# ST. OLAF BAND

TIMOTHY MAHR, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

## PICCOLO

Kaitlyn Clawson, Salem, Ore.  
music performance

## FLUTE

Clara Danielson, Maplewood, Minn.  
biology

Lauren Flaten, Roseville, Minn.  
music performance

Emilia Galchutt, Apple Valley, Minn.  
chemistry

Greta Hallberg, Minneapolis, Minn.  
undeclared major

Eva Knee, Las Vegas, Nev.  
nursing

Sarah Kolling, Loretto, Minn.  
chemistry, mathematics

Madison Maynard, Agua Dulce, Calif.  
music education

Cristen McCann, Bainbridge Island, Wash.  
nursing, neuroscience

Hannah Read, Belmont, Mass.  
environmental sciences

Jasper Skinner-Sloan, Essex Junction, Vt.  
music

† Ashley Wang, Carlsbad, Calif.  
biology

† Benjamin Wollant, Bozeman, Mont.  
physics

\*§ Angela Wong, Skokie, Ill.  
music education

## OBOE

†\* Kristen Diederichs, Lake Elmo, Minn.  
music performance, psychology

† Rachel Gessner, Plymouth, Minn.  
biology

Grace Keller, Plymouth, Minn.  
music, psychology

■ Ansley Morris, Anchorage, Alaska  
mathematics, music

## E-FLAT CLARINET

+ Aaron Linde, Billings, Mont.  
music performance

## CLARINET

Ava Bowman, Omaha, Neb.  
Latin American studies, political science

Carl Brockmyer, Citrus Heights, Calif.  
music

†\* Miles Broske, Northfield, Minn.  
mathematics, music performance

Jackson Brown, Omaha, Neb.  
music performance

Hannah Cabasco, Walla Walla, Wash.  
music, psychology

Jessica Camp, St. Michael, Minn.  
music, religion

Amelia Cichoski, Maple Grove, Minn.  
undeclared major

Danielle Croll, Ashland, Wis.  
undeclared major

Kayla Gephart, St. Charles, Ill.  
mathematics, physics

§ Lisa Kehe, Palatine, Ill.  
mathematics

David Kriete, Charlottesville, Va.  
music performance

Clare McDonald, Minneapolis, Minn.  
undeclared major

Addie Mease, Bethlehem, Pa.  
music education

Johnathan Sanasinh, Forest City, Iowa  
music

Elijah Schouten, Rochester, Minn.  
music performance

Siri Underdahl, Eagan, Minn.  
music, women's and gender studies

## BASS CLARINET

†\* Jack Hanson, Libertyville, Ill.  
economics, Russian area studies

Maria Kloiber, Edina, Minn.  
computer science, political science

Jessica Neppel, Apple Valley, Minn.  
undeclared major

## CONTRALTO CLARINET

Maria Kloiber, Edina, Minn.  
computer science

## CONTRABASS CLARINET

Jessica Neppel, Apple Valley, Minn.  
undeclared major

## BASSOON

Gabrielle Irle, Covington, Wash.  
music

†\* ~ Henry Johnson, Issaquah, Wash.  
exercise science, music

Joseph Spellman, Tyler, Texas  
classics, economics

~ Brianna King, Shakopee, Minn.  
music

## ALTO SAXOPHONE

Katherine Howard, St. Louis, Mo.  
music

Nicole Hutchinson, Rosemount, Minn.  
nursing, race and ethnic studies

Elliot Kirk, Fort Worth, Texas  
undeclared major

• †\* Matthew Majerle, Baxter, Minn.  
music

## TENOR SAXOPHONE

Emily Nolan, Guilford, Conn.  
chemistry

## BARITONE SAXOPHONE

Jack Wolf, Lakeville, Minn.  
mathematics

## CORNET/TRUMPET

Anne Amen, Edina, Minn.  
music performance

Eric Holdhusen, Whitefish, Mont.  
music

Sarah Kalsow, Dayton, Minn.  
music

Sarah Latimer, Evanston, Ill.  
music education

Anson Martin, Tacoma, Wash.  
music

Dane Meade, Tacoma, Wash.  
music

§ Morgan May, Edina, Minn.  
music

Gina Mueterthies, Cedar Falls, Iowa  
undeclared major

†\* Olav Serres, Duxbury, Mass.  
music, psychology

+ Ben Van Wiene, Bartlett, Ill.  
music education

Jacob West, Omaha, Neb.  
music performance

## HORN

Nahal Afshar-Javan, Minneapolis, Minn.  
music education

William Beimers, Northfield, Minn.  
chemistry, music

Delaney Breen, Minneapolis, Minn.  
music performance

Amber Dai, Beijing, China  
music

Abby Grier, Centennial, Colo.  
undeclared major

Katherine McCord, Hastings, Minn.  
music performance

Cole Pettit, Seattle, Wash.  
undeclared major

Amanda Staab, Littleton, Colo.  
music performance

Annika Van Farowe, Fort Collins, Colo.  
American studies, environmental studies

## TROMBONE

Devin Cawley, Bethesda, Md.  
music education

†\* Neil Hutcheon, Essex Junction, Vt.  
music

Carter Mullett, Eden Prairie, Minn.  
biology

Sean Nolan, Fort Wayne, Ind.  
music

† Chris Schulte, Plymouth, Minn.  
music performance, physics

## BASS TROMBONE

Robb Hallam, Flossmoor, Ill.  
undeclared major

Alex Mench, Annandale, Va.  
chemistry, mathematics

## EUPHONIUM

\* Ella Harpstead, Plymouth, Wis.  
music composition, German studies

Madeline Kessler, Sycamore, Ill.  
music

† Erin Magoon, Menomonee Falls, Wis.  
history, women's and gender studies

Glenn Mayer, Plymouth, Mass.  
music, Russian, Russian area studies

## TUBA

†\* § Jacob Ingalls, Baltimore, Md.  
psychology

Austin Krentz, Pine River, Wis.  
Russian area studies

Greta Van Loon, Rochester, Minn.  
mathematics, music

Nicolas Weitermann, Seymour, Wis.  
music, psychology

## STRING BASS

†\* Maxwell Voda, Minneapolis, Minn.  
music

## HARP

Abigail Hansen, Owatonna, Minn.  
music performance, elective studies

## KEYBOARD

Sam Carlson, Alexandria, Minn.  
music

## PERCUSSION

†\* Andrew Barhite, Suamico, Wis.  
music education

Sam Carlson, Alexandria, Minn.  
music

Nathan Hentges, Shakopee, Minn.  
undeclared major

^ Sophie Koehler, Eden Prairie, Minn.  
music education

Anders Olson, Eagan, Minn.  
computer science, mathematics

Jack Reynertson, Geneva, Ill.  
music

Ryan Schuna, Lindstrom, Minn.  
music

† Kevin Yetter, St. Paul, Minn.  
mathematics, music

## COLLEGE RELATIONS AND MUSIC ORGANIZATIONS

Michael Kyle '85, vice president for enrollment & college relations  
Jean Parish '88, director of college relations for music organizations  
Terra Widdifield '95, associate director of music organizations  
Connor Smith, assistant director of music organizations for audience development  
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

FINE ARTS ADMISSIONS Molly Boes Ganza '08, assistant dean

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



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 90 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, Australia, New Zealand, 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, premieres, and recordings.

As a professor of music at St. Olaf, Mahr teaches composition and conducting. 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, and 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.





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**COLAS BREUGNON  
OVERTURE, OP. 24 (1937)**  
*Dmitri Kabalevsky (1904–1987)*  
*transcribed by Walter Beeler*

**CONCERTO ROCOCO FOR FLUTE  
AND CONCERT BAND, OP. 40\* (2011)**  
*Franco Cesarini (b. 1961)*  
*Ashley Wang '19, flute*  
*II. Elegie*

**PRECIOUS METAL: A CONCERTO  
FOR FLUTE AND WINDS\* (2010)**  
*D. J. Sparr (b. 1975)*  
*Benjamin Wollant '19, flute*  
*I. Silver Strettos*

**SYMPHONY NO. 1 (2016)**  
*Timothy Mahr*  
*I. E Pluribus Unum*  
*II. "... to give up every favorite pursuit and lay their  
shoulder to the work of the day."*  
*III. "I thank my God upon every remembrance of you"*  
*IV. "Only in the darkness can you see the stars"*

**NATIONAL EMBLEM\* (1902)**  
*E. E. Bagley (1857–1922)*  
*arr. Frederick Fennell*  
*Angela Wong '19, conductor*

**AMERICANS WE\* (1929)**  
*Henry Fillmore (1881–1956)*  
*arr. Frederick Fennell*  
*Andrew Barhite '19, conductor*

**SYMPHONY NO. 10 (2017)**  
*David Maslanka (1943–2017)*  
*premiere performance*  
*I. Allison*

**SALVATION IS CREATED (C. 1912)**  
*Pavel Chesnokov (1877–1944)*  
*arr. Bruce Houseknecht*

**COMMON THREADS (2016)**  
*Kimberly Archer (b. 1973)*

\*Solo works and marches will  
alternate performances on tour

— INTERMISSION —



## PROGRAM NOTES

### COLAS BREUGNON OVERTURE, OP. 24 (1937)

*Dmitri Kabalevsky (1904–1987)*  
*transcribed by Walter Beeler*

Premiered by the Leningrad State Opera, *Colas Breugnon: The Master of Clemency* is based on a novel by Romain Rolland. Set in 16<sup>th</sup>-century France, the plot centers on the efforts of Colas to overthrow a cruel duke and free his people from tyranny. The story develops Colas into a Bergundian Robin Hood of sorts. The overture sets the mood for the ensuing action, sweeping the listener into the first act of the opera. A pulsating, driving, rhythmic force propels the overture into heights of frenzy that are balanced by the flowing second theme.

### CONCERTO ROCOCO FOR FLUTE AND CONCERT BAND, OP. 40\* (2011)

*Franco Cesarini (b. 1961)*  
*Ashley Wang '19, flute*

#### II. *Elegie*

Swiss composer Franco Cesarini completed his training at the Basel Conservatoire, where he earned music education and performance degrees. He was a music professor at the Zurich Conservatory and since 1998, he has been conductor of the Civic Philharmonic Lugano and currently directs the Conservatory of Music in that city. Cesarini on his concerto:

The title refers to the historical period marking the transition between the baroque and classical styles. Rococo music is characterized by a profusion of ornaments, by graceful elegance and lightness of writing. *Concerto Rococo* consists of three movements: Toccata,

*Elegie*, and *Gigue en Rondeau* – typical musical forms of that time. The term *elegy* broadly indicates a composition of lyrical and nostalgic/painful inspiration. This movement is in clear contrast to the luminosity of the first – an intimate moment of discreet longing augmented by blues-style moments that never overpower.

### PRECIOUS METAL: A CONCERTO FOR FLUTE AND WINDS\* (2010)

*D. J. Sparr (b. 1975)*  
*Benjamin Wollant '19, flute*  
I. *Silver Strettos*

One of the preeminent composer-performers of his generation, D. J. Sparr was named one of NPR listeners' favorite 100 composers under the age 40 in 2011. He attended the Eastman School of Music and the University of Michigan before being appointed as a Young American Composer-in-Residence with the California Symphony. Recent premieres of his works were performed by the Washington National Opera, eighth blackbird, the Dayton Philharmonic, the Richmond Symphony, and Hexnut. He writes:

*Precious Metal: A Concerto for Flute and Winds* is based on the three metals of which the flute is made. Each metal is a descriptive title that influenced the construction and materials of each movement. In the first movement, *Silver Strettos*, the flute begins with a simple melody that infiltrates the wind ensemble. Over the course of the movement, the flute acts as a catalyst for call and response with the ensemble as well as initiating quick canonic motives. When thinking about silver, I was inspired to write bright and pristine melodic material and orchestration.



## SYMPHONY NO. 1 (2016)

Timothy Mahr (b. 1956)

### I. *E Pluribus Unum*

II. "... to give up every favorite pursuit and lay their shoulder to the work of the day."

III. "I thank my God upon every remembrance of you"

IV. "Only in the darkness can you see the stars"

### Notes from the Composer:

When given the privilege to create a major work, an artist is challenged to consider making a substantive expression. This is an enticing opportunity that I also found rather daunting. This commissioned work couldn't possibly express anything more than my sense for the human condition, and how in the world could I have anything to say that would be substantive? Could I create music that might stimulate the imagination and engage an intellectual and perhaps even emotional connection?

The symphony is comprised of four movements. The first grew from pondering our nation's and our world's challenge to come together rather than grow apart; the second is an acknowledgement of the need to focus on work that truly needs to be done; the third is a reverent appreciation of the love, respect, and joy to be found in others; the last embodies hope, finding light within the darkness. Each movement sprang from contemplating a specific phrase or quotation while searching for the music to capture these four sentiments.

The intent is that my *Symphony No. 1* will stand on its own musically, without the need for program notes that provide insight to my thinking and process. It is my hope that in knowing my path of decision-making in creating the work, the music will also speak more deeply to its listener about our situation today as it shares the clarion call toward striving to make our worlds, private and communal, better places.

### I. *E Pluribus Unum*

An introduction presents fragments of the principal musical ideas to be developed throughout the work, after which a main theme is stated. It becomes one of many as it goes through manipulations and variations. Much of the music is based on an overtone scale centered on the keynote of F (an overtone scale is marked by a raised 4th and lowered 7th scale degree — F-G-A-B-C-D-E flat-F). These lead to a culminating, unified statement that is strong and defiant.

II. "... to give up every favorite pursuit and lay their shoulder to the work of the day."

— Thomas Jefferson, in an 1803 letter to John Page, former classmate and governor of Virginia, describing the efforts made by the revolutionists who formed our democracy.

Solos for flute and clarinet languish in a peaceful melancholy during the opening — the introspective, calm joy of a favorite pursuit. A pressing moment of realization inspires action and an energetic scherzo that derives its melodies and harmonies from the overtone scale. Murky resistance and disorientation are encountered as the path forward is pursued. This is a busy music — it is about work being done. A moment of doubt creeps in, after which the determined hard work continues. A coda pushes the ending toward an agitated climax. Our work is not yet done — much more effort is needed.

III. "I thank my God upon every remembrance of you."

— Paul, writing to the early Greek Christians in Philippi. Philippians 1:3 King James Version

The third movement brings the listener to a welcome place — calm and unhurried, with dissonance at bay. In this turbulent, confusing world, comfort and solace can be found within close relationships with friends and our reflections upon shared experiences. How grateful we should be for these lovely sustaining memories. An emotional wave of joy and appreciation washes over and more memories return before the movement ends in light.

IV. "Only in the darkness can you see the stars."

— Martin Luther King, Jr.

This is a common paraphrase of a statement King made in his famous "I've been to the mountaintop" speech of April 3, 1968. He said, "Only when it's dark enough can you see the stars." Lovely memories can sustain us, but we often rest uneasy under the burden of other experiences. There is indeed a troubling darkness in this world. As Martin Luther King, Jr. reminds us, the stars, perhaps representing hope, can be perceived from within this blackened depth. A salvation — a darkness-conquering light — can arrive as bursts of energy or gentle, all-encompassing washes to once again bring inner peace.

This work was made possible through a commission from a broad consortium of over 50 band programs at the high school, college/university, and community levels from across the country. The project was formulated and implemented by Matthew Dehnel, Director of Bands at Roseville Area High School in Roseville, Minnesota. The work was premiered on November 17, 2016 with Maestro Dehnel leading the Roseville Area High School Symphonic Band. It is dedicated to my family, who sustain me with their love and encouragement.

— INTERMISSION —

## NATIONAL EMBLEM\* (1902)

E. E. Bagley (1857–1922)

arr. Frederick Fennell

Angela Wong '19, conductor

Edwin E. Bagley is best known for the march *National Emblem*, a work he wrote for a family band and originally tossed aside. The first rehearsal was believed to have taken place in the baggage car of a train by musicians who salvaged the march from the trash. Audiences easily notice how Bagley used *The Star-Spangled Banner* as inspiration for the melodic material in the first strain of the march. Conductor Frederick Fennell described *National Emblem* as being “as perfect as a march can be.”

## AMERICANS WE\* (1929)

Henry Fillmore (1881–1956)

arr. Frederick Fennell

Andrew Barhite '19, conductor

The march *Americans We* was written by Henry Fillmore just as the nation sank into the Great Depression. It contains the score dedication, “To all of us.” Perhaps, due to its launch during those difficult times, this is one of his most beloved works, of which he wrote hundreds.

## SYMPHONY NO. 10 (2017)

David Maslanka (1943–2017)

\*premiere performance

### I. Allison

The St. Olaf Band has had a vigorous and meaningful history with composer David Maslanka. This includes the release of three compact disc recordings featuring his music and being involved with eight commissions, among them the work *Angel of Mercy*, which he wrote solely for the St. Olaf Band’s 125th anniversary. Maslanka was considered to be one of the major symphonists of his time and his works for wind ensemble have become core repertoire. St. Olaf awarded an honorary degree to David Maslanka in February 2016. He passed away in August 2017.

A consortium of over thirty performing ensembles commissioned *Symphony No. 10*. Maslanka passed away while writing the work and his son, Matthew Maslanka, completed the composition based on his sketches. Matthew shared these insights:

Dad wrote about the origins of the symphony:

*The work began as always with meditation, “show me something I need to know about the piece I am going to write.” Here is the first image that came:*

*The Holy Mother takes me sliding down a rocky mountain slope, all loose small rocks. It’s a wild stony country, very little vegetation, many beautiful colors in large rock formations, brilliant sun. We find a large pool nestled among tall vertical rock faces. The water is turquoise blue. We go into the pool and swim/flow downward, rising again toward a circle of light. At the surface is a “divine” place of craggy multicolored rock faces. A voice speaks my name and says, “you are ready, receive what wants to come through...we are here. You go and do.”*

And the second dream from a few days later:

*I am met by the Holy Mother in the guise of an 18-year-old Swiss farm girl – blond, pretty, traditional dress. I am shown various views of the earth and the oceans. The earth is clean. The oceans are clean. Humans have come into balance with the earth and are happy. The girl shows me a farm full of milk cows. The world is still technological but we are living an agrarian life. I am shown a large beautiful auditorium where music is being made. The girl thanks me for what I have done to make this new world possible. This is an odd thought for me to accept.*



Then came the usual problem of composing. "I" desired to write an important piece. In my vague imagination it was like one of the big symphonies of Dimitri Shostakovich, my favorite modern symphonist. But my inner compass kept dragging me away from that, and pulling back to the humble world of the chorales. A pattern began to emerge of a chorale and a response, the response being the evolution of a radically simple, intimate, and beautiful melody. This process kept repeating itself until half a dozen of these melodic pairings began to emerge – all simple, beautiful, personal, not "important." At each step, I continually questioned whether this was the symphony that needed to be: "Really? Seriously? This is what you want me to do?" – Yes. Finding the structural line for the whole piece was extremely difficult. At a certain point, I sensed that a large movement wanted to happen, but it existed only as a hard little node that had begun to rise to consciousness.

At the time of his death, my father had fully completed the first movement and half of the second. His wife, Allison, had passed away just weeks earlier.

### SALVATION IS CREATED (1912)

Pavel Chesnokov (1877-1944)

arr. Bruce Houseknecht

Pavel Chesnokov was one of Russia's leading figures in the choral arts during the first half of the twentieth century. He composed over 400 choral works, many of which were intended for church performance. His beautiful anthem *Salvation is Created*, based on Psalm 74, is a favorite of band members around the world. This was his last sacred work before being forced to compose secular music for the soviet government.

### COMMON THREADS (2016)

Kimberly Archer (b. 1973)

Kimberly K. Archer is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She holds degrees from Florida State University, Syracuse University, and the University of Texas at Austin. A specialist in music for winds and percussion, Archer's compositions have been performed throughout the United States and featured at major music conferences, including the international conventions of the World Association of Symphonic Bands and Ensembles and The Midwest Clinic. She writes about *Common Threads*:

It's amazing, but true, that nothing shuts off my creativity spigot faster than the word "commission." It can be so much pressure!

After many false starts on this piece, I found myself sitting at a piano, banging repeatedly on an F and growling, "If I play this F long enough, something has to come out of it!" What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it's that F, finally making good on its potential.

As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy exactly reflected what I have seen for myself and love about the University of Nebraska-Lincoln Wind Ensemble and their conductor, the commissioning party. Indeed, I can't recall a premiere performance where the musicians and the audience shared such fun and energy!

Program notes compiled by Timothy Mahr

## SOLOISTS AND CONDUCTORS



### **Ashley Wang '19, flute**

Ashley Wang is a biology major from Carlsbad, California, and is co-principal flutist of the St. Olaf Band and studies flute with faculty member Catherine Ramirez. She is co-chair of the Korean Culture Association, a member of the service fraternity Alpha Phi Omega, and recently a volunteer at Northfield Hospital. She hopes to obtain a master's degree in biomedical sciences after graduating from St. Olaf and pursue a career in dentistry.

### **Benjamin Wollant '19, flute**

Benjamin Wollant is a four-year member of the St. Olaf Band, majoring in physics and mathematics, from Bozeman, Montana. He is the student manager of the St. Olaf Band, former vice president of St. Olaf's Society for Physics Students, and a worker and route setter at the St. Olaf Climbing Wall. A Rossing Physics Scholar, Goldwater Scholar Program honorable mention, and a recipient of the American Association of Medical Physics Summer Undergraduate Fellowship, Wollant plans to pursue a Ph.D. in physics or medical physics following his graduation from St. Olaf.



### **Angela Wong '19, conductor**

Angela Wong is a senior music education major from Skokie, Illinois. On campus, she participates in the St. Olaf Band, the St. Olaf Orchestra, and a wind quintet. Wong has worked as a Resident Assistant for three years, helping create communities in the residence halls. After graduating from St. Olaf, Angela hopes to pursue a master's degree in conducting.

### **Andrew Barhite '19, conductor**

Andrew Barhite is from Green Bay, Wisconsin, where he grew up playing in church music ministries, marching bands, and several community ensembles. At St. Olaf, he majors in music education and performs with the St. Olaf Band, St. Olaf Orchestra, Jazz I, percussion ensemble, and jazz combos. In addition to musical activities, Andrew enjoys being outdoors, playing chess, and cheering for the Packers.



# MUSIC@ST. OLAF

## HOW WE PERFORM

**1,000+** students participate in at least one music ensemble

All students, regardless of major, can participate in St. Olaf's 19 music ensembles and are eligible for music scholarships. St. Olaf offers a bachelor of music and/or bachelor of arts degree in one of the nation's best music programs and its students regularly perform for audiences across the country and around the world.



## WHERE WE GO



**28** U.S. cities toured by music ensembles in 2017–18

**12** countries visited on recent international tours (Argentina, Australia, China, Cuba, France, Italy, Japan, New Zealand, Norway, South Korea, Spain, Uruguay)



## HOW YOU CAN HEAR US

Go to [stolaf.edu/multimedia](http://stolaf.edu/multimedia) to livestream the St. Olaf Band's home concert on October 21 at 3:30 p.m. (CDT). Archives of previous concerts are also available.

The St. Olaf Christmas Festival is broadcast live each year and downloadable versions are available for purchase at [stolafchristmas.com](http://stolafchristmas.com).

**80+** choral and instrumental concerts are streamed live and archived per year.

Select recordings of the St. Olaf Choir, St. Olaf Band, St. Olaf Orchestra, and St. Olaf Christmas Festival are available at [stolaf.bncollege.com](http://stolaf.bncollege.com).

## IN THE SPOTLIGHT

Ensembles regularly garner national recognition.

### ST. OLAF CHOIR

Won two 2014 regional Emmy Awards for the PBS television broadcast of *Christmas in Norway with the St. Olaf Choir*

Toured Japan and South Korea in 2017

### ST. OLAF ORCHESTRA

Won the 2013 American Prize in Orchestral Performance among colleges and universities

Toured Argentina and Uruguay in 2016

### ST. OLAF BAND

Performed at the 2013 College Band Directors National Association national conference

Performed at Carnegie Hall in 2016

Toured Australia and New Zealand in 2018

### ST. OLAF JAZZ

Named the best undergraduate large jazz ensemble by *Downbeat* magazine in 2011

Toured Cuba in 2016

# WELL-ROUNDED BANDIES

Students in the St. Olaf Band are certainly passionate about making music, but they're equally enthused about research, volunteering in the community, playing sports, and pursuing any number of other opportunities a St. Olaf education offers. Because majoring in music isn't a requirement for participation in a St. Olaf music ensemble, band members — including those featured here — study a range of fields and engage in activities across the liberal arts.

## JOSEPH SPELLMAN '19, BASSOON

Economics, Classics  
*Tyler, Texas*

- President of National Classics Honor Society, and involved in the Society for Ancient History and the Economics Honor Society
- Student coordinator at the wellness center, a wellness educator, and a Latin language lab instructor
- Studied abroad in Greece for classical studies (Interim 2017) and went to Australia and New Zealand with the St. Olaf Band (Interim 2018)



“You don't have to be one kind of person here. I can be the Latin language lab instructor and teach three days a week, and I can play in band. I can also be the wellness educator on campus and keep people informed on health issues. I can do all of that while staying involved in music, keeping that as a focal point of my daily activities and routine.”



## KRISTEN DIEDERICHS '20, OBOE

Oboe performance, Psychology  
*Lake Elmo, Minnesota*

- Performed in New Zealand and Australia with the St. Olaf Band
- Track team, TRiO mentor (a program designed to increase access to higher education for economically disadvantaged students), and librarian for St. Olaf Orchestra
- Started the American Sign Language (ASL) Club at St. Olaf

“I was able to start the American Sign Language Club on campus with my friends. We wanted to keep up with our sign language and educate people about the deaf community and the language, so we started the club last year and got over 100 people interested.”



## KATIE HOWARD '22, ALTO SAXOPHONE

Music  
St. Louis, Missouri

- Has studied alto saxophone in band since 6th grade, and piano for 10 years
- Plays on the St. Olaf softball team
- Admissions tour guide
- Favorite freshman class is music theory — enjoys sight-reading and sight-singing



“The reason I chose St. Olaf is because I’d be able to balance sports and music. I wanted the best of both worlds.”



“I did a gap year in Cape Town, South Africa, teaching instrumental music, drumline, and band in a primary school. It made me want to be a music teacher and do music education.”

## SARAH LATIMER '20, TRUMPET

Music Education  
Evanston, Illinois

- Participates in the St. Olaf Band, Collegiate Chorale, Brass Quartet, and Hip-Hop Club
- Spent a gap year (between high school and St. Olaf) as a music teacher in Cape Town, South Africa
- Was able to return to Cape Town South Africa in the summer of 2018 as a Davis Projects for Peace Scholarship recipient; used funding to run an after-school program at a primary school in a low-income suburb
- Mentors elementary-age children in Northfield through Project Friendship

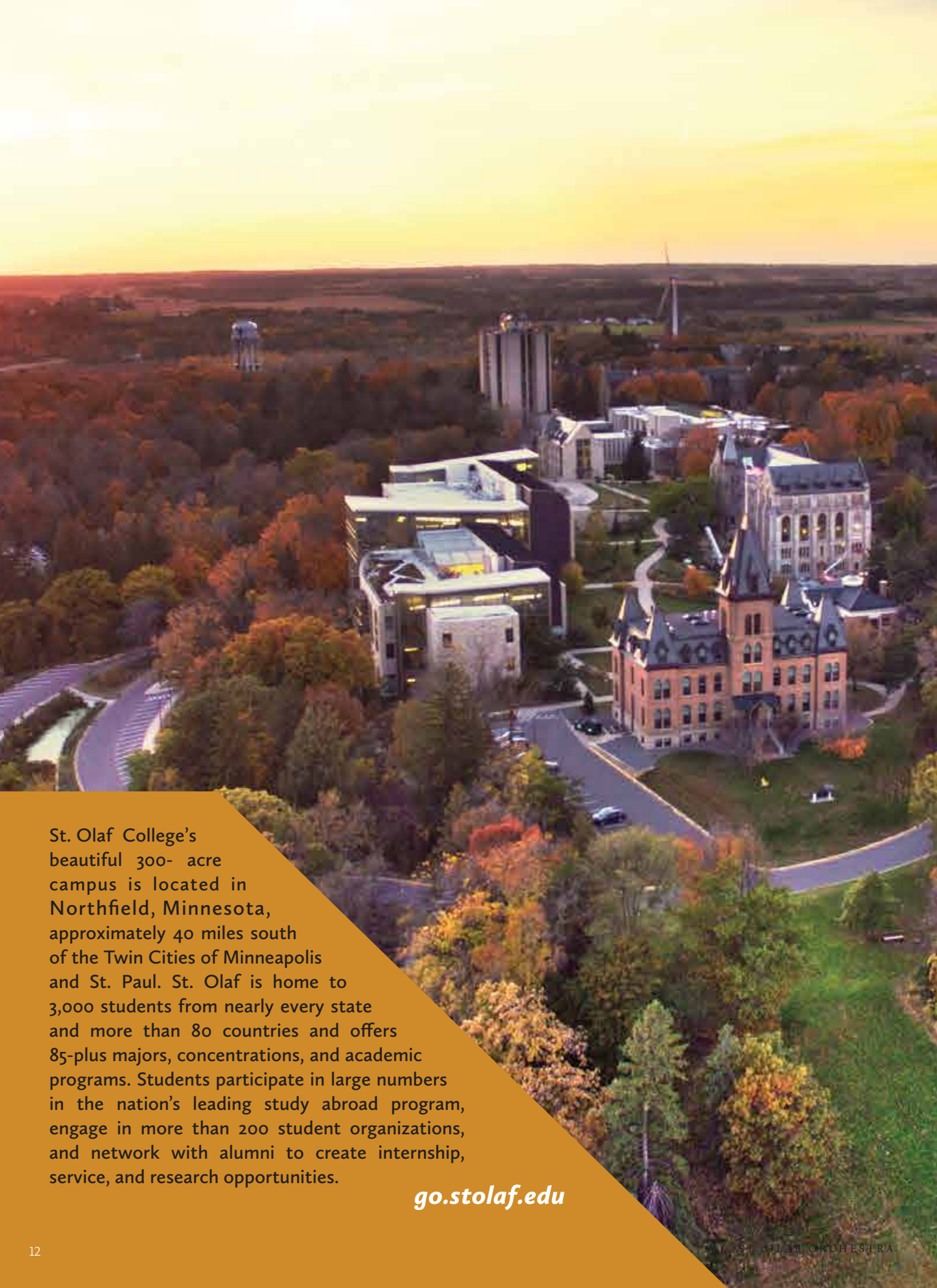


“Early on I fell in love with the field of mental health, learning about it, and talking with people about it. That’s what really pushed me towards working with the Wellness Center and Greater Than; doing a lot of programming and helping lead the mental health team.”

## OLAV SERRES '19, TRUMPET

Psychology, Music  
Duxbury, Massachusetts

- Participates in the St. Olaf Band (principal trumpet and section leader), the St. Olaf Orchestra, Jazz I, and the Polaris Brass Quintet
- Wellness center leader, Sexual Assault Resource Network (SARN) advocate, Greater Than (raising awareness about mental health), admissions tour guide
- Looking at pediatric clinical psychology — currently applying to graduate school



St. Olaf College's beautiful 300- acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul. St. Olaf is home to 3,000 students from nearly every state and more than 80 countries and offers 85-plus 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](http://go.stolaf.edu)





ST. OLAF COLLEGE





# A BRIEF HISTORY of the ST. OLAF BAND

The renowned St. Olaf Band has a rich heritage of musical excellence, bringing its unique sound to audiences worldwide for more than 125 years.

The St. Olaf Band was first organized by students as an all-male brass band during the 1891–92 school year. It is the college’s oldest performing musical ensemble, its early years marked by its first tour in 1895 to nearby Kenyon, Minnesota, and performances at events on campus and in Northfield. In 1899, the college hired the band’s first director, student clarinetist Andrew Onstad, who transformed the ensemble into a concert band by adding woodwinds. The group’s prominence grew and membership increased, eventually reaching 50 musicians. In 1903, F. Melius Christiansen, founder of St. Olaf’s newly formed music department, became the first faculty member to conduct the St. Olaf Band. Under his direction, the ensemble’s admission standards were raised, as members were expected to understand music theory, practice individually, and perform advanced literature. In 1905, the band undertook its inaugural concert tour to several small cities in southern Minnesota and Iowa.

A year later, the St. Olaf Band traveled to Norway, earning the distinction of becoming the first American collegiate instrumental music organization to tour abroad. In 1909, the band traveled by train across the western United States, performing more than 100 concerts in 12 weeks, including a performance at the Alaska-Yukon-Pacific Exposition in Seattle (Washington’s first World’s Fair). By this time, the band had grown in numbers and musical ability, so a second band was formed, known as the Junior Band. Today, that band is the 85-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.” The band continued to grow to its current size of between 90 and 95 members, and the quality of the musicians improved as members were expected to perform a varied array of symphonic band and wind ensemble literature.



This 1892 portrait of the St. Olaf Band with Professor John Dahle (*far left*) is the first photograph of the band.





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

Over the course of its 127-year history, the St. Olaf Band greatly expanded its national reach through annual concert tours across the United States. Its worldwide reach has included tours to Norway, Continental Europe, Great Britain, Ireland, and Mexico. Most recently, the band has brought its music to new audiences in Japan, Spain, Italy, France, Australia, and New Zealand.



A postcard of the St. Olaf Band's travels by train to perform at the Alaska-Yukon-Pacific Exposition in Seattle in 1909.



The St. Olaf Band docks its chartered boat, the *Andenæs*, in Stavanger, Norway, in 1906. The ensemble was greeted by a throng of townspeople and local dignitaries.





The 1919 version of the band truck: A horse-drawn sleigh carting the St. Olaf Band's luggage and equipment.

The St. Olaf Band's tradition of excellence has been further bolstered by performances at the national conventions of the American Bandmasters Association, the Music Educators National Conference, and the College Band Directors National Association. International honors include being the first American collegiate band to play in concert with the Kneller Hall Musicians in London, and for Norway's King Harald V and Queen Sonja during their royal visits to the St. Olaf campus.

Current conductor Timothy Mahr '78 took over the band in 1994 and has taken the ensemble in new directions by selecting a challenging and

adventurous repertoire that features premieres of commissioned works. He has expanded the St. Olaf Band's touring legacy with an increased national presence, and in 2016 led the ensemble's first-ever performance at Carnegie Hall.

"We have a rich heritage that spans more than 125 years of performance, creation, and understanding. It's a vital legacy to be entrusted to future generations, and we have an incredible responsibility to carry it forward," Mahr says.



The band performed at Carnegie Hall in New York City in 2016.



## ST. OLAF COLLEGE MUSIC FACULTY

**Steven Amundson**, Robert Scholz Endowed Chair Professor of Music, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University

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

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

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

**Anton Armstrong**, 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 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

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

**Judy Bond**, visiting professor\*, music education; B.A., Grinnell College; M.A., Ph.D., University of Minnesota

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

**Gabriel Campos**, instructor\*, clarinet; B.M., The Colburn School

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

**Beth Christensen**, professor, music librarian; B.M., Illinois State University, M.S., University of Illinois, M.M., 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; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

**Julie Elhard**, instructor\*, collegium musicum; B.M., Concordia College

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

**Louis Epstein**, assistant professor, musicology; B.A., Princeton University; Ph.D., Harvard University

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

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

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

**Allys Haecker**, visiting assistant professor\*, choir; B.M., Converse College; M.M., University of Illinois; D.M.A., University of Iowa

**Arthur Haecker**, visiting assistant professor, band, low brass, brass techniques; B.A., Eastman School of Music; M.A., University of Michigan; D.M.A., University of Iowa

**David Hagedorn**, 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

**Allison Hall**, adjunct instructor\*, trumpet; B.M., St. Olaf College; M.M., University of New Mexico

**Tammy Hensrud**, visiting associate professor\*, voice; B.M., University of North Dakota; M.M., University of North Dakota; M.A., University of North Dakota; Artist Diploma, Stuttgart Musikhochschule

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

**Theres Hibbard**, visiting associate professor, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon

**Paul Hill**, instructor\*, percussion; B.M., University of Wisconsin-Superior; M.M., University of Minnesota

**Martin Hodel**, professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music

**Sarah Hohenstein Burk**, instructor\*, jazz piano; B.M., University of Minnesota-Duluth; M.A., University of Minnesota

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

**Christopher Kachian**, adjunct professor\*, guitar; B.F.A., M.M., D.M.A., University of Minnesota

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

**Rehanna Khesghi**, assistant professor, ethnomusicology, gamelan; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago

**Kathy Kienzel**, adjunct instructor\*, harp; B.M., The Juilliard School; M.M., University of Arizona-Tucson

**April Kim**, visiting assistant professor\*, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri-Kansas City

**Garrett Klein**, visiting instructor\*, trumpet; B.M., St. Olaf College; M.M., Arizona State University

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

**Dale Kruse**, visiting assistant professor, voice, lyric theater; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota

**Dana Maeda**, instructor\*, oboe, woodwind techniques, music education, chamber music, collegium musicum; 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; 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

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

**Kent McWilliams**, associate dean of fine arts, professor, piano, chamber music; B.M., M.M., University of Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., University of Montreal

**Justin Merritt**, department chair, associate professor, composition, theory, orchestration; B.M., Trinity University; M.M., D.M.A., Indiana University

**Anna Mooy**, instructor, voice, lyric diction; B.M., M.M., Brigham Young University

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

**Tori Okwabi**, adjunct assistant professor\*, clarinet; B.M., University of Wisconsin-Madison; M.M., Michigan State University; D.M.A., Florida State University

**Nina Olsen**, adjunct assistant professor\*, clarinet; B.M., University of Denver; M.M., University of Michigan; D.M.A., University of Denver

**Robert Ouren**, instructor, music education; B.A., Winona State College; M.A., University of Minnesota; 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**, professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

**James Palmer**, visiting assistant professor, music theory; B.M., M.A., McGill University; Ph.D., University of British Columbia

**Catherine Ramirez**, artist in residence\*, flute; 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

**Douglas Scholz-Carlson**, adjunct assistant professor\*; B.A., St. Olaf College; M.F.A., University of Washington

**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

**Jason Tanksley**, adjunct instructor\*, tuba; B.M., Wayne State University; M.M., Cleveland Institute of Music

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

**KrisAnne Weiss**, visiting assistant professor\*, voice; B.A., B.M., Lawrence University; M.M., D.M.A., University of Minnesota

**Peter Whitman**, adjunct instructor\*, jazz saxophone; B.M., M.M., University of North Texas State

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

**Luke Williams**, visiting assistant professor, voice; B.M., University of Delaware; M.M., Indiana University; D.M.A., University of Colorado-Boulder

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

**Tesfa Wondemagegnehu**, visiting instructor, choir, voice; B.M., University of Memphis; M.M., Florida State University

**Szu-Ling Wu**, collaborative pianist\*; B.M., National Taipei University; M.M., Cleveland Institute of Music; D.M.A., University of Minnesota

\* part-time

### MUSIC DEPARTMENT STAFF

**Justin Merritt**, department chair

**Barbara Barth**, academic administrative assistant - music

**Cheryl Bristol**, academic administrative assistant - music

**Timothy Wells**, academic administrative assistant - instrumental music





# ST. OLAF BAND

## 2018 FALL TOUR

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**SATURDAY, OCTOBER 13 · 7 P.M.**

Plymouth Comprehensive High School  
Plymouth, Wisconsin

**THURSDAY, OCTOBER 18 · 7 P.M.**

DeKalb High School  
DeKalb, Illinois

**SUNDAY, OCTOBER 14 · 2 P.M.**

Pius XI Catholic High School  
Milwaukee, Wisconsin

**FRIDAY, OCTOBER 19 · 7:30 P.M.**

Logan Middle School  
La Crosse, Wisconsin

**MONDAY, OCTOBER 15 · 7 P.M.**

Penn High School Center for Performing Arts  
Mishawaka, Indiana

**SATURDAY, OCTOBER 20 · 7 P.M.**

James Madison Memorial High School  
Madison, Wisconsin

**TUESDAY, OCTOBER 16 · 7:30 P.M.**

Blizzard Theater, Elgin Community College Arts Center  
Elgin, Illinois

**SUNDAY, OCTOBER 21 · 3:30 P.M.**

Skoglund Auditorium  
St. Olaf College  
Northfield, Minnesota

**WEDNESDAY, OCTOBER 17 · 7 P.M.**

Evanston Township High School  
Evanston, Illinois

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**Text Molly Boes-Ganza '08,**  
assistant dean of fine arts recruitment,  
with any Admissions questions.

**507-786-3297**