

ST. OLAF ORCHESTRA

STEVEN AMUNDSON · CONDUCTOR



2019 FALL TOUR

THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

VIOLIN I

- Grace Alexander, *Santa Monica, Calif.*
music performance
- Louis Dhoore, *Boise, Idaho*
music performance
- † Jessica Folson, *Grand Forks, N.D.*
music performance
- Anna Howard, *Houston, Texas*
chemistry
- †† Madeline Miller, *Grand Rapids, Mich.*
music performance
- Olivia Munson, *Delanson, N.Y.*
music performance
- Hawken Paul, *Brooklyn, N.Y.*
music performance
- Grace Pugh, *Lincoln, Neb.*
music performance
- Anna Raphael, *Bloomington, Ind.*
women's and gender studies
- Elin Schlichting, *Eugene, Ore.*
music performance
- Annika Seager, *Minnetonka, Minn.*
music performance, Russian
- † Olivia Skaja, *Deer River, Minn.*
music performance
- Kalli Sobania, *Little Falls, Minn.*
music performance
- Rachel Wyffels, *Plymouth, Minn.*
music, religion
- Lauren Zimmerman, *Littleton, Colo.*
music performance

VIOLIN II

- Erica Anderson, *Duluth, Minn.*
undeclared major
- Renee Audette, *Baltimore, Md.*
Russian, studio art
- ** Clara Brown, *Indianapolis, Ind.*
music performance
- Owen Cromwell, *Mukilteo, Wash.*
music
- Emma Dougherty, *Alma, Mich.*
music, philosophy
- * Christine Lee Fatt, *Kingston, Jamaica*
music, biology
- Nathaniel Johnson, *Madison, Wis.*
music performance
- Meredith Maloley, *Omaha, Neb.*
music performance
- Katie Marshall, *Horseheads, N.Y.*
music
- Holly Petersen, *Holland, Mich.*
music performance
- Elyssa Post, *Lincoln, Neb.*
music performance
- Oriana Ross, *Iowa City, Iowa*
music performance
- Sophia Singleton, *Houston, Texas*
music performance
- Alanna Szczech, *Wales, Wis.*
music
- Maxwell Voda, *Minneapolis, Minn.*
music education
- Lauren Williams, *Tampa, Fla.*
music education

VIOLA

- Emerson Clay, *Minneapolis, Minn.*
music education
- Austin Cruz, *La Grange, Ill.*
music education
- Brita Gallagher, *Dresser, Wis.*
nursing
- Zachariah Granowski, *Owatonna, Minn.*
biology
- ** Joshua Head, *Colorado Springs, Colo.*
music performance
- Ben Homan, *Waukegan, Wis.*
music, political science
- Jimmy Levi, *Swarthmore, Pa.*
music composition
- Maggie Liss, *St. Paul, Minn.*
undeclared major
- Alex Long, *Worthington, Ohio*
biology, chemistry
- Siri Mellem, *Woodinville, Wash.*
music, physics
- Shaelyn Muldowney, *Eden Prairie, Minn.*
music performance
- Andy Sprinkle, *University Park, Md.*
music performance

CELLO

- Mattie Branson-Meyer, *Bainbridge Island, Wash.*
English
- Tienna Bruset, *Portland, Ore.*
studio art
- Meleah Chang, *Iowa City, Iowa*
undeclared major
- Hayley Currin, *Colorado Springs, Colo.*
music performance
- Cameron Gray, *Northfield, Minn.*
biology
- Penelope Musto, *Shorewood, Wis.*
music
- Henry Paton, *Duluth, Minn.*
undeclared major
- Hannah Phipps, *Fort Collins, Colo.*
music performance, economics
- Amelia Podolny, *St. Paul, Minn.*
undeclared major
- ** Ethan Schlenker, *Normal, Ill.*
music performance
- Anna Seppa, *Spokane, Wash.*
music performance, psychology
- Mason Tacke, *Fargo, N.D.*
music

BASS

- Grayson Broesch, *Omaha, Neb.*
music performance
- ** Harrison Clark, *Henrico, Va.*
music, French, political science
- Beatrice Hammel, *Omaha, Neb.*
psychology, Spanish
- ** Carl Krause, *Johnston, Iowa*
chemistry
- Erica Rempert, *Edina, Minn.*
nursing
- Benjamin Sheehan, *Lexington, Mass.*
music, economics, mathematics

FLUTE/PICCOLO

- ** Kaitlyn Clawson, *Salem, Ore.*
music performance
- ** Lauren Flaten, *Roseville, Minn.*
music performance
- Hannah Read, *Belmont, Mass.*
economics, environmental studies
- Venus Su, *Taipei, Taiwan*
music education

OBOE

- ** Kristen Diederichs, *Lake Elmo, Minn.*
music performance, psychology
- Grace Keller, *Plymouth, Minn.*
music, psychology
- Colin Lang, *Boxborough, Mass.*
French
- ◇ Ansley Morris, *Anchorage, Alaska*
mathematics, music

CLARINET

- ** Jackson Brown, *Omaha, Neb.*
music performance
- # David Kriete, *Charlottesville, Va.*
music performance
- Aaron Linde, *Billings, Mont.*
music performance
- Elijah Schouten, *Rochester, Minn.*
music performance

BASSOON

- ** Naomi Brandt, *Albuquerque, N.M.*
English
- Duncan Henry, *Savage, Minn.*
music performance
- ∞ Gabrielle Irle, *Covington, Wash.*
music education

HORN

- Nahal Afshar-Javan, *Minneapolis, Minn.*
music education
- William Beimers, *Northfield, Minn.*
chemistry, music
- ** Delaney Breen, *Minneapolis, Minn.*
music performance
- Siena Olson, *Elmhurst, Ill.*
music performance
- Cole Pettit, *Seattle, Wash.*
political science
- Will Rand, *Ottawa Hills, Ohio*
music composition
- Kathryn Ristuben, *Mercer Island, Wash.*
undeclared major
- Michelle Soltis, *Brentwood, Tenn.*
music performance
- Amanda Staab, *Littleton, Colo.*
music performance

TRUMPET

- Annie Amen, *Edina, Minn.*
English, music performance
- ** Steven Garcia, *Houston, Texas*
music performance
- Eric Holdhusen, *Whitefish, Mont.*
music
- Bex Shuholm, *Grass Valley, Calif.*
music performance
- Jacob West, *Omaha, Neb.*
music performance

TROMBONE/BASS TROMBONE

- (rotating principal)
- Ella Rose Atkins, *Sycamore, Ill.*
music performance
- Neil Hutcheon, *Essex Junction, Vt.*
music performance
- Christopher Schulte, *Minneapolis, Minn.*
music performance, physics

TUBA

- Greta Van Loon, *Rochester, Minn.*
mathematics, music

PERCUSSION

- William Arnold, *St. Paul, Minn.*
music
- ^ Sophie Koehler, *Eden Prairie, Minn.*
music education
- Anders Olson, *Eagan, Minn.*
computer science, mathematics
- ** Jack Reynertson, *Geneva, Ill.*
music education

HARP

- ** Anna Koopmann, *Motley, Minn.*
music education

PIANO

- Andrew Cannestra, *Milwaukee, Wis.*
music performance

- †† Concertmaster
† Assistant Concertmaster
- ** Principal/Co-principal
* Assistant Principal
- Officers and Management
- # Bass Clarinet
◇ English Horn
- ∞ Contrabassoon
^ Percussion Manager

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*
- Connor Smith, *assistant director of music organizations for audience development*
- Sarah Gardner '11, *coordinator of music organizations*
- Courtney Kleftis, *associate librarian for ensembles and performing rights*
- Jacob Noordermeer '19, *arts management intern for marketing and touring*
- Greta Ramsey '19, *arts management intern for production and concert management*

FINE ARTS ADMISSIONS

- Molly Boes Ganza '08, *associate dean of fine arts recruitment*



ABOUT THE CONDUCTOR

STEVEN AMUNDSON

Steven Amundson joined the music faculty at St. Olaf College in the fall of 1981. Under Amundson's longtime direction, the St. Olaf Orchestra has become recognized as one of the finest undergraduate orchestras in the United States. Along with his duties as conductor of the St. Olaf Orchestra, he teaches courses in conducting, aural skills, and music theory, and holds the Robert Scholz Endowed Chair in Music.

In addition to holding conducting posts at the University of Virginia and with the Tacoma Youth Symphony, Amundson is the founding conductor of the Metropolitan Symphony in Minnesota and from 1984–97 served as music director and conductor of the Bloomington Symphony. He has been both a resident conductor and guest conductor for the Interlochen National Arts Camp and has served as guest conductor for All-State Orchestra festivals throughout the United States. In 2017, Amundson conducted the KIMEA (Korea International Music Educators Association) National Honor Festival Orchestra in South Korea and was the 2018 clinician for the National Orchestra Festival as part of the American String Teachers Association national convention in Atlanta, Georgia. Future engagements include leading the Virginia All-State Orchestra in 2020 and the All-Northwest Orchestra in 2021. Amundson has also guest-conducted professional ensembles in Minnesota, including the Duluth-Superior Symphony Orchestra, the Minneapolis Pops Orchestra, the Fargo/Moorhead Symphony, and the renowned Saint Paul Chamber Orchestra.

A commissioned composer and arranger, Amundson is published by Lauren Keiser Music, the Neil A. Kjos Music Co., and Boosey and Hawkes. Tempo Music Resource distributes his self-published works. His Christmas holiday compositions have received hundreds of performances by professional orchestras, including the Atlanta, Cincinnati, Chicago, Dallas, Detroit, Oregon, Phoenix, San Diego, St. Louis, and Utah Symphonies in the United States, as well as the Toronto Symphony in Canada and the BBC Concert Orchestra in the United Kingdom. Amundson has twice been commissioned to compose new works for the Evergreen Symphony in Taipei, Taiwan.

Amundson studied orchestral conducting at Luther College, Northwestern University, the Aspen Music School in Colorado, and the Mozarteum in Salzburg, Austria. He has enjoyed the tutelage of notable conductors, including Maurice Abravanel, Milan Horvat, and Erich Leinsdorf. Among his early recognitions, Amundson placed first in the 1980 International Conducting Competition hosted by the Mozarteum and Austrian National Radio, earning the Hans Haring Prize. He was named "Minnesota Orchestra Educator of the Year" in 1992 by the Minnesota Music Education Association, and in 1995, he received the Carlo A. Sperati Award from Luther College.

STUDENT SOLOISTS

Andrew Cannestra is a senior piano performance major from Milwaukee, Wisconsin, and studies with music professor Christopher Atzinger. As a pianist, he collaborates extensively as both a chamber musician and with soloists, participating in the Manchester Music Festival Young Artists Program and working as a collaborative pianist for the International Cello Institute. Cannestra is equally accomplished as a composer; notable performers of his work include the Milwaukee Symphony Orchestra, St. Olaf Orchestra, St. Olaf Band, St. Olaf Philharmonia, Artaria String Quartet, and the University of Minnesota Symphonic Band. Outside of music, Andrew enjoys fishing, hiking, stargazing, and is a passionate baseball fan.



Olivia Skaja is a junior violin performance major from Deer River, Minnesota. She has been playing the violin since the age of nine and currently studies with Francesca Anderegg. She has attended numerous music festivals around the country, including Interlochen Arts Camp, Meadowmount School of Music, and Northern Lights Music Festival, and has won opportunities to solo with the Duluth-Superior Symphony Orchestra, Heartland Symphony, and the Itasca Symphony Orchestra. Olivia has also been fiddling since age ten, and is the three-time Minnesota State Old Time Fiddle champion. When she isn't playing the violin and being a busy college student, Olivia enjoys drinking lemon tea and reading Stephen King.



PROGRAM

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

FANFARE - A SESQUIE FOR CANADA'S 150TH

William Rowson (b. 1977)

***VIOLIN CONCERTO IN E MINOR, OP. 64**

III. ALLEGRO NON TROPPO - ALLEGRO MOLTO VIVACE

Felix Mendelssohn Bartholdy (1809–47)

Olivia Skaja '21, violin

***PIANO CONCERTO IN G MAJOR**

I. ALLEGRAUMENTE

Maurice Ravel (1875–1937)

Andrew Cannestra '20, piano

PASSACAGLIA FOR ORCHESTRA

Charles Forsberg (b. 1942)

~ INTERMISSION ~

SYMPHONY NO. 1 IN D MAJOR

I. LANGSAM, SCHLEPPEND; IM ANFANG SEHR GEMÄCHLICH

II. KRÄFTIG BEWEGT

III. FEIERLICH UND GEMESSEN, OHNE ZU SCHLEPPEN

IV. STÜRMISCH BEWEGT

Gustav Mahler (1860–1911)

**Soloist selections rotate on tour*

FANFARE - A SESQUIE FOR CANADA'S 150th

William Rowson (b. 1977)

Conductor and composer William Rowson is one of Canada's most successful rising musicians. Rowson is the current assistant conductor of the Vancouver Symphony Orchestra, and as a strong advocate for Canadian music, has conducted premieres of over 60 new works. Alongside his illustrious conducting career, Rowson is an active composer. His *Fanfare*, written in honor of Canada's 150th anniversary, was premiered in 2017 by the Toronto Symphony. It pays homage to Canada and its character, and illustrates a hopeful future for the country and its people.

The composition of the piece aligns with Rowson's personal move across the country. He used his trip from Toronto to Vancouver to gather inspiration from different regions, and stitched them together to create a fanfare representative of Canada as a whole. The piece begins with whimsical and brisk re-harmonizations of "O Canada." Several false starts throughout the piece illustrate Canada as a humble character that can laugh at itself. A short brass fanfare occurs near the end of the work; its celebratory energy and syncopated rhythm suggests a changing, yet optimistic future for Canada's next 150 years.

— Notes by Penelope Musto '21

VIOLIN CONCERTO IN E MINOR, OP. 64*

III. ALLEGRO NON TROPPO - ALLEGRO MOLTO VIVACE

Felix Mendelssohn Bartholdy (1809–47)

Olivia Skaja '21, violin

After being appointed principal conductor of the Leipzig Gewandhaus Orchestra in 1835, Felix Mendelssohn selected his lifelong friend and colleague, Ferdinand David, to be concertmaster. After three years of collaboration in the orchestra, Mendelssohn promised to write David a violin concerto. Although the concerto took almost a decade to finish, Mendelssohn and David stayed in contact for the entirety of its composition, so that David could provide technical advice on the work. The *Violin Concerto in E Minor* was finished in 1844 and still stands as one Mendelssohn's greatest large orchestral works.

Mendelssohn showcases the traditional virtuosity of solo violinists in the final movement of this concerto. After a slow introduction, a trumpet fanfare marks the beginning of the playful theme in the violin. Mendelssohn uses his hallmark "fairy music" style, developed in his overture to *A Midsummer Night's Dream*, in the spritely violin melody that dances on top of the understated orchestral accompaniment. Later in the movement, this melody is contrasted by a secondary theme in the orchestra. These melodies play in conversation with one another until they are played simultaneously, and here it becomes clear that they are meant to be heard together as one. After a restatement of the second and main themes of the movement, a brilliant coda brings the movement to an intense close.

— Notes by Penelope Musto '21

PIANO CONCERTO IN G MAJOR*

I. ALLEGREMENTE

Maurice Ravel (1875–1937)

Andrew Cannestra '20, piano

Ravel's *Piano Concerto in G* is an homage to the great concerto works of Mozart and Saint-Saëns, uniquely infused with the sounds of American jazz. It is also a clear reaction to the flashy, bombastic concertos written in the 19th century; Ravel believed the prominent piano concertos of his time "were written not 'for' but 'against' the piano," and strove for profundity or dramaticism. Instead, he wrote a more lighthearted concerto that delighted both the soloist and the audience. However, the concerto is far from trivial; Ravel communicates deep emotion throughout the effervescent first movement.

The *Allegrement* famously opens with the sound of a cracking whip. Immediately, the piano takes off on a dizzying accompaniment to the melody in the winds, first played by the piccolo, then followed by the trumpet. A calm melody on solo piano, interwoven with jazz-inspired wind lines, soon transforms into a lyrical second theme interrupted by short, repeated notes. The bassoon takes over the melody and is followed by a series of virtuosic piano passages that conclude the middle section of the movement. After a brief return of the first theme, the *cadenza* takes over, inspired by the second theme. The strings then return to help bring the movement to a dramatic close.

— Notes by Penelope Musto '21

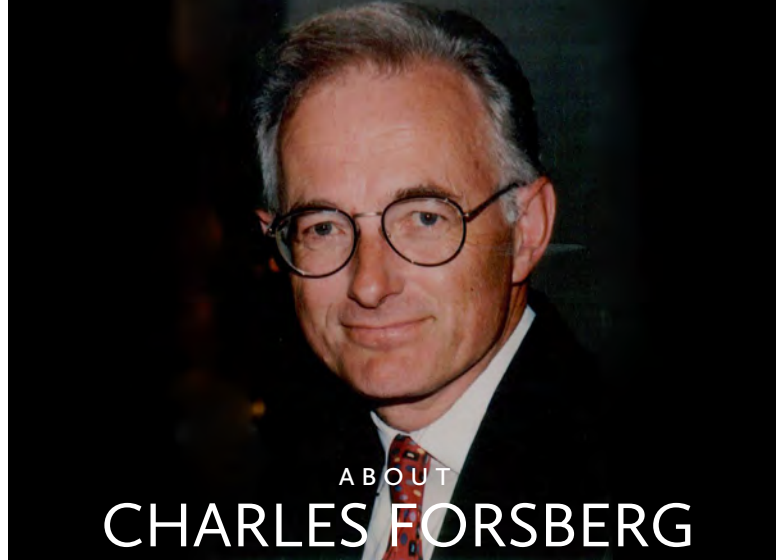
PASSACAGLIA FOR ORCHESTRA

Charles Forsberg (b. 1942)

Composed in 1987 during a sabbatical leave, this piece was premiered by Steven Amundson and the St. Olaf Orchestra at Orchestra Hall in Minneapolis later that year. Michael Anthony, music critic, wrote in the *Star Tribune*, “Using the *passacaglia* form of the Baroque era, Forsberg writes an inventive new work, taking his stately theme through 36 variations, giving each its own character while creating a strong sense of development and line. Avoiding the feeling of classroom exercise, his *Passacaglia* has both drama and color.”

The Minnesota Orchestra performed the piece in subscription concerts in 1989. *Passacaglia for Orchestra* is a set of continuous variations based on a clear “*Adagio espressivo*” *ostinato*, a chromatic wedge-shaped theme that appears first in the bass but then shifts to other voices, changing in mood and character. The ground theme is presented in the spirit and manner of a slow, 3/2 meter 16th-century Spanish dance. First the clarinet, then other voices enter with fluid counterpoints to the bass tune, expanding rhythmically and in intensity. Generally, the theme stays in longer note values until variation nine, when the brass carries the theme to the textural middle. After a section in 4/4 meter, the theme shifts to high woodwinds and strings in a *presto* 3/8, followed by the theme as a slow, lyrical melody for solo woodwinds in imitation. At variation 27, the strings enter suddenly in *allegro* tempo, and the final variations demonstrate contrapuntal architecture of the *passacaglia* melody against ever-increasing rhythmic forces and imitative material introduced by the strings. The concluding variation is a resounding progression, bringing the piece to a dramatic and festive close. In recent months, I revised this work, and the new version is being premiered throughout the St. Olaf Orchestra’s 2019 fall tour.

— Notes from the composer



ABOUT CHARLES FORSBERG

Charles Forsberg, St. Olaf Professor Emeritus of Music, attended Wheaton College and then the University of Minnesota, earning a Ph.D. in music theory/composition in 1973. He studied composition with Dominick Argento and Paul Fetler and is an accomplished performer at the piano and pipe organ. His compositions have been performed/commissioned by the Minnesota Orchestra, the St. Olaf Orchestra, the St. Olaf Choir, the St. Olaf Band, the Venice Symphony, the Wilson Foundation, John Rutter, Henry Charles Smith, the Bach Society of Minneapolis, the Mostly Madrigal Singers in Chicago, the Grammy Award-winning Phoenix Chorale, artist-composer Bob James, and many instrumental and choral ensembles. During his 39 years on the faculty at St. Olaf, Forsberg taught piano, harpsichord, music theory, counterpoint, analysis, and composition. He has composed and published many pieces with Curtis Music Press, Augsburg Fortress, and G. Schirmer. His most recent publication (Cimarron Music, BVD Press) is *A Serenade for Orchestra and Euphonium (Trombone)*. During his tenure at St. Olaf College, he chaired the Music Department, served as Division Chair of the Fine Arts, Associate Dean for Fine Arts, Global Program Supervisor, Faculty Coordinator of Assessment, and led many off-campus and international studies programs with St. Olaf students and alumni. He is married to Mary Adams Forsberg and they have two children, Angela and Stephen, as well as six grandchildren. Residing at their home in northeast Scottsdale, Arizona, Charles and Mary continue to enjoy travel.

INTERMISSION

SYMPHONY NO. 1 IN D MAJOR

*I. LANGSAM, SCHLEPPEND; IM ANFANG
SEHR GEMÄCHLICH*

II. KRÄFTIG BEWEGT

III. FEIERLICH UND GEMESSEN, OHNE ZU SCHLEPPEN

IV. STÜRMISCH BEWEGT

Gustav Mahler (1860–1911)

For many people, both the name and the music of Mahler evoke a sense of awe due to the immense nature of his works, especially his ten symphonies. Mahler came of age in the waning years of the Austro-German symphonic tradition of the 19th century — a lineage which traces back to Mozart, Schubert, and Beethoven, and continues with Schumann, Mendelssohn, Brahms, and Bruckner, among others. Today, Mahler's symphonies are regarded as masterpieces of the genre, but were marginal for a long time because of their complexity. While Mahler was working on his early symphonies in the 1890s, his contemporaries and critics had enormous anxieties about the future of the symphonic tradition. Even Brahms — the most popular symphonist after Beethoven — felt that he couldn't escape the shadow of Beethoven's ninth symphony, which many saw as the pinnacle of the genre. By the time Mahler began composing, many were wondering if the symphony could continue to develop at all, or if the ideal symphony had already been reached.

Amidst the uncertainty of the time, Mahler began working on his first symphony, which he finished in 1888 at age 27. He composed the majority of the piece in only two months. Initially, for both critics and audiences, the symphony was a bit of an enigma. People felt that although there were moments of delicate beauty and masterful orchestration, the symphony was not coherent as a whole. Mahler's initial title for the symphony was *A Symphonic Poem in Two Parts*, which conveys his hesitancy in titling it as a proper symphony. After the first performance, Mahler was disappointed by

the lukewarm reception from the audience and critics, and he sought to make major revisions in order to clear up his intentions about the meaning of the work. Mahler couldn't seem to make up his mind about the programmatic nature of his piece. He continued to make revisions after subsequent performances, constantly unhappy with the vague meaning of the symphony. Mahler wrote program notes for the symphony, though he knew that no amount of words could convey to the audience the personal meaning of his music. He ultimately decided against giving any public description of the symphony's personal meaning, hoping that people would understand it better and accept it as a piece of "absolute music."

Symphony No. 1, as we know it today, was published in 1896. Though simply titled with no trace of programmatic intent, the notes in the score still indicate emotions. For example, the shimmering string harmonics at the beginning of the first movement are meant to evoke the natural world; whether this is a summer morning or the awakening of the earth after winter is open to interpretation. The motif of descending fourths in the clarinet, referencing the call of a cuckoo, opens the piece and recurs throughout the symphony. The music gradually emerges into the main theme of the exposition which is lifted directly from Mahler's song, "*Ging heut', Morgen über's Feld*." The song comes from his *Songs of a Wayfarer* cycle and translates as, "I Walked Across the Fields this Morning." Mahler intended the movement to represent the happiness of youth, following an imaginary protagonist through their adventures. By reusing the melody from his song, Mahler makes the movement uniquely his own. Like each movement of the symphony, this one represents a single moment in his life. One can imagine a young Mahler using the flowing melody as his own personal soundtrack.

The second movement is a rousing dance in 3/4 time, modeled after the popular *ländler* dance from Austria. This movement of the symphony is very conventional compared to the rest, and sounds similar to a *scherzo* from a Bruckner or Schubert symphony. The mood of the movement continues from the end of the first movement, expressing the exuberance of youth.

The third movement deviates from the upbeat nature of the prior two movements; Mahler composed a funeral march based on the folk song, “Bruder Martin.” This movement in particular confused critics and audiences because of its strange juxtaposition of moods. The movement transitions from the brooding “Bruder Martin” to a *klezmer*-style dance, and then again to an expressive string melody. Many people saw it as a parody of the funeral march, as it seems like a group of Bohemian street musicians are leading the funeral procession. The string melody draws from another song from Mahler’s *Songs of a Wayfarer*, “*Die zwei blauen Augen von meinem Schatz*,” which depicts a sorrowful memory. Again, the fact that Mahler directly quotes one of his songs illustrates his desire to convey the depth of his own emotions.

The final movement depicts Mahler’s imaginary protagonist struggling against the despair of the world and the challenge of overcoming life’s difficulties. Mahler originally titled the final movement *Dall’ Inferno al Paradiso* (from Hell to Heaven), which seems fitting considering the extreme outburst at the beginning of the movement. Again, the music must make its way through various moods and styles as the long, challenging journey approaches the triumphant fanfare of the closing bars.

Mahler dreamed of making a big impact and “shaking up” the world of symphonic music with his first symphony. Considering his many revisions and the return to a conventional form for the second half of the symphony, he was unable to accomplish all of his goals. His frustration was intensified by the public’s lack of interest. He could not completely escape from a conventional symphonic style on his first attempt, and it only ended up confusing his audience. Mahler wanted to give his symphony a programmatic meaning that was deeply personal, but could not be well expressed through music, which led to his eventual renunciation of program music. Mahler found redemption in his second symphony and saw it as the real conclusion to the story he began in the first, as well as his first huge compositional hit. Despite these obstacles, the first symphony has become widely appreciated as the beginning chapter of his brilliant symphonic career.

— Notes by William Beimers '20



ST. OLAF ORCHESTRA WINS THE AMERICAN PRIZE

The St. Olaf Orchestra was named winner of The American Prize in Orchestra Performance, 2018–19, in the college/university orchestra division. This is the second time the orchestra has been honored with the award, having previously won in 2013.

The American Prize was founded in 2009 and is a series of nonprofit national competitions in the performing arts designed to recognize the best performances by ensembles at the professional, college/university, church, community, and secondary school levels based on submitted recordings.

American Prize judges stated, “In a contestant field that included orchestras at major universities from throughout the country, the St. Olaf Orchestra stood out for technical excellence, spirited and committed music-making.”

“The students play with amazing passion and they generously share their talents with each other and with all who listen,” said conductor Steven Amundson. “There is a certain ‘joie de vivre’ that is present in this ensemble, and I believe these are the reasons why the sounds of the St. Olaf Orchestra are so tangibly alive, nuanced, and committed. I couldn’t be more proud of my students and of all my gifted colleagues who contribute so much to the orchestra’s success.”

WELL-ROUNDED ORCHIES

William Biemers '20 ►

HORN / NORTHFIELD, MN
MUSIC AND CHEMISTRY MAJORS

- Co-founded and helps run the Portuguese Conversation Table, a student organization
- Participated in a National Science Foundation-funded research experience for undergraduates at the University of Wisconsin-Madison, where he worked in a chemistry lab for ten weeks looking at how lipid bilayers interact with nanomaterials. He currently works in the research lab of Chemistry Professor Greg Muth during the school year
- Plays in the St. Olaf Orchestra and St. Olaf Band as well as in a woodwind quintet and horn club, and this year serves as secretary/treasurer of the orchestra
- Traveled to Australia and New Zealand with the St. Olaf Band and to Norway with the St. Olaf Orchestra, and before coming to St. Olaf, took a gap year and did a Rotary youth exchange in Brazil



"I have had the rare opportunity to do research with professors both in the music and chemistry departments, which highlights the range of opportunities available to students here."



"The more time I spend at St. Olaf, the more I realize that the Hill is home — in the orchestra, in the library, in a friend's dorm room — the list is endless. I am full of reasons to be grateful every day."

◀ Clara Brown '21

VIOLIN / INDIANAPOLIS, IN
PERFORMANCE MAJOR

- Participated in the Great Conversation Program, through which she not only read history's greatest works of theology, philosophy, and more, but also visited museums, went to plays, and toured a monastery
- Played in the Manitou Handbell Choir for two years
- Studied with Minnesota Orchestra musicians Peter McGuire (principal 2nd violin) and Rebecca Corruccini (violin)
- This past interim, her string quartet participated in an intense chamber music course, where they rehearsed and worked intensely with professional musicians for a week and then performed a recital

Penelope Musto '21 ▶
CELLO / SHOREWOOD, WI
 MUSIC MAJOR

- Interned with the Saint Paul Chamber Orchestra in the marketing department, where she worked to diversify their audiences
- Participated in the American Conversation program, an interdisciplinary learning community offering an in-depth, academic exploration of America
- Writes program notes for the St. Olaf Orchestra and for several music festivals in the Twin Cities area
- Plans to study in Washington, D.C. this upcoming interim (2020) in an Arts and Democracy program, where she will explore the connection between democratic engagement and artistic expression



"I hope to work in the field of arts management as a way to share music with people who may not otherwise experience it."

◀ **Harrison Clark '21**
BASS / HENRICO, VA
 FRENCH, MUSIC, AND POLITICAL SCIENCE MAJORS

- Interned at the Library of Congress in the Rare Books and Special Collections division, where he created research aids about the very first U.S. Congresses
- Interned with the Washington, D.C. Public Defender Service, where he investigated criminal allegations and helped build defense theories with witness interviews and crime scene footage
- Is Editor-in-Chief of *Rebuttal*, a student-run debate magazine that publishes student perspectives on issues that range from the Iran nuclear deal to the historical accuracy of *Hamilton: An American Musical*
- Plans to spend the spring studying abroad in Paris, taking courses in French and political science



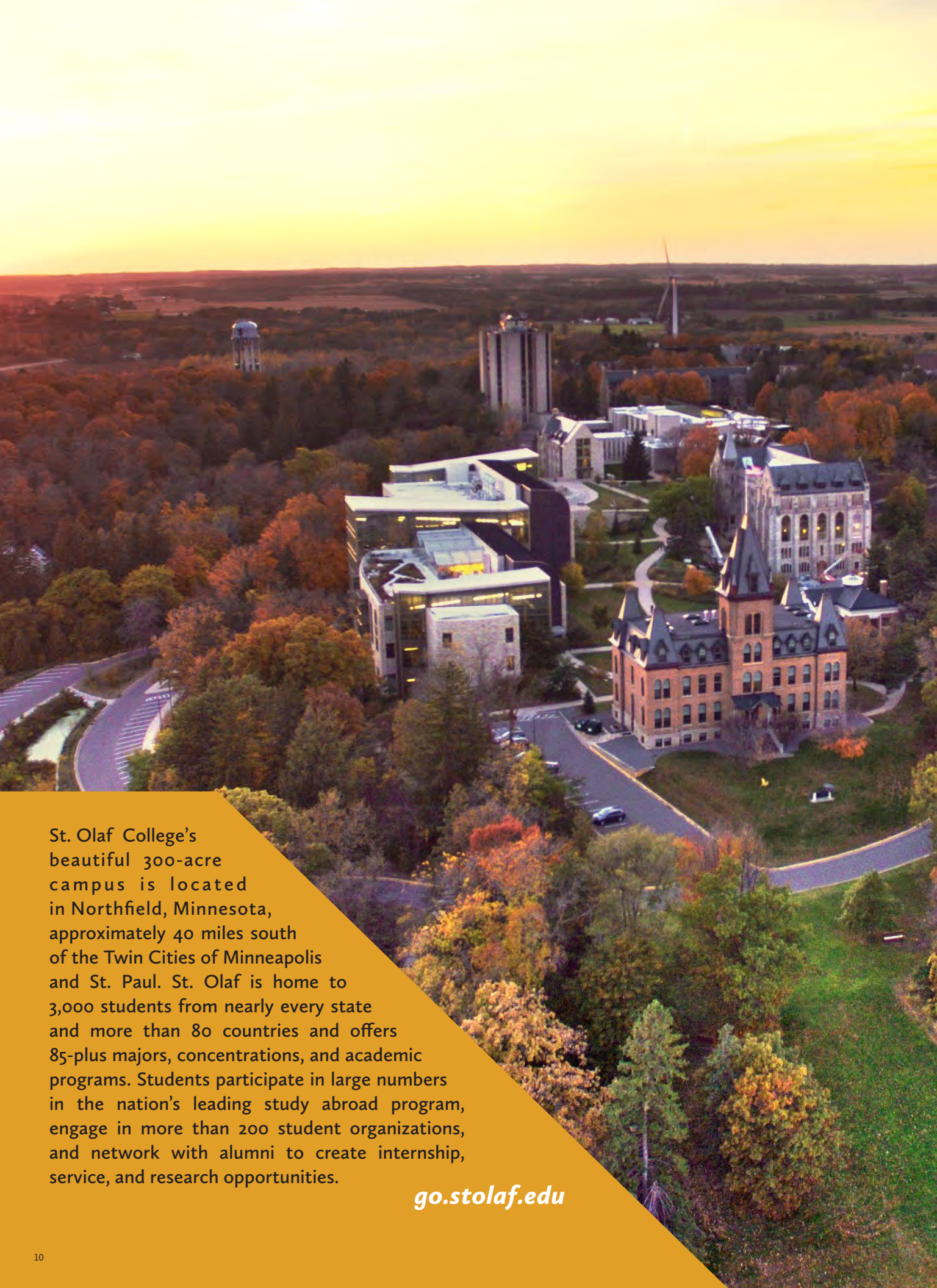
"At St. Olaf, I found the resources to explore fields I didn't even know existed. From library science to urban planning, the opportunities and curriculum at St. Olaf have given me the necessary skills to go anywhere."

Steven Garcia '20 ▶
TRUMPET / HOUSTON, TX
 PERFORMANCE MAJOR

- Photo director for the *Manitou Messenger* and photographer for St. Olaf's marketing and communications department
- Spent the past three summers at the Miami Music Festival playing opera and orchestra music
- Has had photos published internationally and nationally, including the St. Olaf literary arts magazine *The Quarry*, *St. Olaf Magazine*, the Minneapolis *Star Tribune*, and the *Wall Street Journal*
 - President of The Arts Collaboration Honor House



"St. Olaf has provided me with an environment in which to thrive both musically and with photography, a personal hobby that has turned into a skill and which I've integrated into both my music career and outside of music."



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.

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ST. OLAF COLLEGE



ABOUT THE ST. OLAF ORCHESTRA

The St. Olaf Orchestra is a full symphony orchestra rich in international artistry and tradition and known for its enthusiastic and passionate performances. Founded in 1906, the 101-member ensemble has been heralded as one of the best collegiate orchestras in the country, and received the 2013 and 2018–19 American Prize in Orchestral Performance among colleges and universities.

Under the direction of conductor Steven Amundson, the St. Olaf Orchestra has pursued a demanding repertoire featuring works rarely performed at the collegiate level, such as Stravinsky's *Rite of Spring*, Strauss's *Don Juan*, and Bartok's *Concerto for Orchestra*.

Although a number of students in the orchestra study music performance and education, many take advantage of St. Olaf's liberal arts curriculum to study in fields across the humanities, arts, and sciences. A music major is not a requirement for participation in one of St. Olaf's many performing arts ensembles.

Since its first tour of the Midwest in 1949, the St. Olaf Orchestra has valued sharing its music with audiences beyond its Northfield, Minnesota campus. The St. Olaf Orchestra has been featured on National Public Radio (NPR) and



F. Melius Christiansen and the St. Olaf Orchestra, 1917

National Public Television, and has twice been featured on NPR's *A Prairie Home Companion* (now *Live from Here*). Each year, the ensemble takes a weeklong domestic tour, most recently to Pennsylvania, Virginia, and New York, where they made their debut at Carnegie Hall.

The St. Olaf Orchestra also has taken nine international tours, presenting concerts in Argentina, Uruguay, Norway, Switzerland, Germany, Austria, Spain, Hungary, the Czech Republic, Slovakia, Poland, and China. It has performed in such prestigious concert halls as Chicago's Orchestra Hall, Nuremberg's *Meistersingerhalle*, Prague's *Rudolfinum*, the Cologne *Philharmonie*, the Beijing Concert Hall, and the *Ballena Azul* in Buenos Aires. In 2019, the St. Olaf Orchestra toured Norway with the St. Olaf Choir, performing in the Oslo Opera House, the *Griegshallen* in Bergen, the Stavanger *Konserthus*, and the Nidaros Cathedral in Trondheim.





The St. Olaf Orchestra has many traditions that have stood the test of time. Here are just a few:

THE BROKEN BAT The annual springtime softball game between the St. Olaf Orchestra and the St. Olaf Band is cheered on by the conductors, who many would agree are the most competitive. The wooden bat, broken sometime in the 1970s, holds the carved name of each year's winning ensemble, which guards the bat until the next contest.

DEVOS The ensemble gathers for this inspirational time before each concert to focus on what it means to make music together and prepare for the upcoming performance. Devotions are delivered by the seniors.



NO TALENT SHOW Orchestra members entertain each other with skills that have no relation to actual talent.

PILLOW RACES Riders on each side of the aisle in the tour bus race to pass pillows from the front to the back.

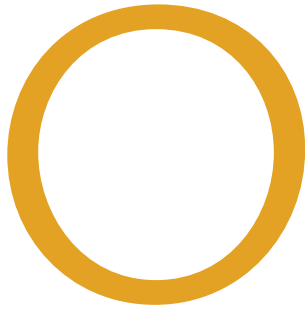
SECRET ORCHIES These veteran members give anonymous gifts to new members throughout tour so they'll feel welcome.

TABLE GRACE The orchestra is sometimes mistaken for one of the St. Olaf choirs when the students sing before their dinners.

TOUR BOOK A homemade book filled with funny pictures and inside jokes is used for entertainment on long bus rides.

TURTLE DOVE The orchestra plays an old English folksong called *The Turtle Dove* as a parting gift to the audience at the end of most concerts.





NE HUNDRED AND TWENTY-EIGHT YEARS of artistic prowess resound within the high stone walls of New York City's Carnegie Hall. With the subtle elegance and immaculate acoustics that have amazed audiences for more than a century, it's been the home of world-class performances from renowned artists like Yo Yo Ma and Duke Ellington.

And in early February, the St. Olaf Orchestra took the center of that very stage for the first time in Carnegie Hall's Stern Auditorium.

"Walking into Carnegie Hall was absolutely surreal," says Allison Moore '19, who played bass in the ensemble. "I was completely awestruck and had to stop talking for a couple of seconds while I took it all in."

For violinist Christine Lee Fatt '20, the experience was, in a word, "magical." "It was amazing stepping in, and almost a little unbelievable," she says. "I would never have thought to perform there in my life."

Violist Zach Granowski '20 says performing in Carnegie Hall was the opportunity of a lifetime. "The first thing you notice is the size. Then you start picking up on the grandeur of the hall. Then you think about how many people played there before you. The entire time during the performance, I made sure to keep myself fully present in that moment," he says. "The experience was amazing."

The experience was further enriched by the auditorium's audience, which expressed its enthusiasm from the moment the musicians walked onstage, says violinist Grace Kenny '19.

"The most memorable part of the experience for me was hearing the resounding applause from the audience before we even started playing. I had tears in my eyes," Kenny says.

The Carnegie Hall concert, part of the ensemble's 2019 domestic tour, represented the culmination of years of hard work from St. Olaf students and faculty alike, says St. Olaf Orchestra conductor Steven Amundson.

"This orchestra has grown into one of the finest ensembles of its kind, and this year's orchestra membership is very deep in talent. So it was good timing for this opportunity," he says. "The orchestra performed incredibly well, and there was a kind of electricity in the hall."

Adding to the Carnegie Hall excitement was the fact that the ensemble played alongside world renowned violinist Sarah Chang as they performed Jean Sibelius's Violin Concerto in D Minor.

"During that concerto, I was very focused on her playing — she's a real Romantic performer, and she definitely played with a lot of 'push/pull,' which made the experience rather intense," Amundson says. "When we arrived at the very end of the piece, I could see Sarah's delight in this fantastic performance. She gave me a hug and was all smiles. The crowd pretty much jumped to their feet. It was a special memory!"



A sea of audience members filled the seats at Carnegie Hall in New York City for the St. Olaf Orchestra's performance.



Renowned violinist Sarah Chang performs with the St. Olaf Orchestra at Carnegie Hall.

It was also an inspiration for members of the St. Olaf Orchestra.

“Playing with — and just being in the presence of — Sarah Chang was a dream come true!” says Moore. “Her musicianship is staggering, and her high expectations gave us the push we needed to play our best.”

The other pieces the orchestra performed during the Carnegie Hall debut included Samuel Barber’s *Overture to the School for Scandal*, Missy Mazzoli’s *These Worlds in Us*, and Tchaikovsky’s *Symphony No. 5*.

“I had a clear view of the principal cellist, Sophia Spiegel, and when we would make eye contact during Tchaikovsky’s second movement, we’d both smile and play our hearts out,” says Lee Fatt. “It’ll be a night I’ll never forget.”

It will also be a night that many St. Olaf parents, alumni, and others in the audience will long remember — as will Amundson, who has led the St. Olaf Orchestra for 39 years.

“Carnegie has long been considered one of the world’s most historic and acoustically perfect concert halls. As cliché as it might sound, it really was a dream come true to walk out on stage, see the beaming faces of my students, and to look upon such a huge, enthusiastic audience,” Amundson says. “The St. Olaf Orchestra musicians really gave it their all, and it was truly a spectacular, unforgettable experience. I often talk to my students about playing with ‘passion plus.’ They exceeded my expectations!” 🦋

JOHN SMITH '19 was an economics major at St. Olaf College and currently is working as a digital strategy specialist at Knock, Inc.



Learn what it was like for St. Olaf Orchestra musicians to perform at Carnegie Hall by listening to a special podcast at go.stolaf.edu/carnegie.



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.

8
choirs



2
symphony orchestras



2
concert bands



3
jazz ensembles



1
early music ensemble



3
handbell choirs



500+ student musicians participate in the annual Christmas Festival

WHERE WE GO



28 U.S. cities toured by music ensembles in 2018–19

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

STREAM THIS CONCERT AND MORE

Go to stolaf.edu/multimedia to livestream the St. Olaf Orchestra's home concert on October 20 at 3:30 P.M. (CDT). Archives of previous concerts are also available.

The St. Olaf Christmas Festival is broadcast live each year and free downloadable versions of the 2018 festival are available for purchase at christmas.stolaf.edu.

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.

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 Norway in 2019

ST. OLAF ORCHESTRA

won the 2013 and 2018/19 American Prize in Orchestral Performance among colleges and universities
Toured Norway in 2019
Performed at Carnegie Hall with Sarah Chang in 2019

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

Awarded "Outstanding Performance by Large Undergraduate Jazz Ensemble" *Downbeat* magazine in 2019

ST. OLAF COLLEGE MUSIC FACULTY

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

* part time

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David Carter, department vice chair

Barbara Barth, academic administrative assistant – music

Cheryl Bristol, academic administrative assistant – music

Lori Folland, collaborative pianist

Dennis Johnson, piano technician

Holly King, instrument repair technician

Paul Klitzke, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF ORCHESTRA

2019 FALL TOUR ITINERARY

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SATURDAY, OCTOBER 12 • 7:30 P.M.

With the Middleton High School Symphony
Middleton Performing Arts Center
Middleton, WI

THURSDAY, OCTOBER 17 • 7:30 P.M.

With members of the New World Youth
Symphony Orchestra
The Palladium at the Center for the Performing Arts
Carmel, IN

SUNDAY, OCTOBER 13 • 4 P.M.

With the Waubonsie Valley Combined
Chamber-Level Orchestras
Wentz Hall at North Central College
Naperville, IL

FRIDAY, OCTOBER 18 • 7:30 P.M.

Whitefish Bay High School
Milwaukee, WI

MONDAY, OCTOBER 14 • 7:30 P.M.

Stevens Point Senior High School
Stevens Point, WI

SATURDAY, OCTOBER 19 • 7 P.M.

Coralville Center for the Performing Arts
Coralville, IA

TUESDAY, OCTOBER 15 • 7:30 P.M.

Blizzard Theater, Elgin Community College
Elgin, IL

SUNDAY, OCTOBER 20 • 3:30 P.M.

Skoglund Auditorium, St. Olaf College
Northfield, MN

WEDNESDAY OCTOBER 16 • 7:30 P.M.

DeKalb High School
DeKalb, IL

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Text Molly Boes Ganza '08,
associate dean of fine arts recruitment,
with any admissions questions.

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