

IMAGINING PEACE

"'HE WHO MEANS WELL' IS USELESS UNLESS HE DOES WELL." — Plautus

"If there is light in the soul, there will be beauty in the person." — Chinese proverb

"Yesterday I was clever, so I wanted to change the world. Today I am wise, so I am changing myself." — Rumi

"HE WHO BUILDS WALLS TO CREATE EXCLUSION FOR OTHERS BUILD WALLS ACROSS HIS OWN FREEDOM."

"Defend the rights of the poor and needy." — Biblical Proverb

"CULTIVATE PEACE AND HARMONY WITH ALL." — George Washington

"Thoughtful, committed citizens can change the world." — Margaret Mead

"With malice toward none, with charity for all." — Abraham Lincoln

"True peace is not merely the absence of tension: it is the presence of justice." — Martin Luther King Jr.

"A SMILE IS THE BEGINNING OF PEACE." — Mother Teresa



ST. OLAF BAND

TIMOTHY MAHR, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

PICCOLO

Kaitlyn Clawson, Salem, Ore.
music performance
Greta Hallberg, Minneapolis, Minn.
English, French
Hannah Read, Belmont, Mass.
environmental sciences

FLUTE

Clara Danielson, Maplewood, Minn.
biology
Mackenzie Farrell, Hudson, Wis.
music
† Lauren Flaten, Roseville, Minn.
music performance
Emilia Galchutt, Apple Valley, Minn.
chemistry, race and ethnic studies
Greta Hallberg, Minneapolis, Minn.
English, French
Ethan Kehrberg, Golden Valley, Minn.
political science
Eva Knee, Las Vegas, Nev.
individual major
Helen Larson, Roseville, Minn.
chemistry
* Madison Maynard, Agua Dulce, Calif.
music education
Cristen McCann, Bainbridge Island, Wash.
nursing
Hannah Read, Belmont, Mass.
environmental sciences
Olivia Simonson, Seattle, Wash.
music performance
Jasper Skinner-Sloan, Essex Junction, Vt.
music

OBOE

†* Kristen Diederichs, Lake Elmo, Minn.
music performance, psychology
Grace Keller, Plymouth, Minn.
music, psychology
■ Ansley Morris, Anchorage, Alaska
mathematics, music
Lauren Vilendrer, Shoreview, Minn.
music performance

E-FLAT CLARINET

+ Aaron Linde, Billings, Mont.
music performance

CLARINET

Ava Bowman, Omaha, Neb.
Latin American studies, political science
†* Jackson Brown, Omaha, Neb.
music performance
Emma Byrd, Carbondale, Ill.
music performance
♦ Hannah Cabasco, Walla Walla, Wash.
music, psychology
Mikayla Carlson, Sioux Falls, S.D.
music
Maddie Ceminsky, North Mankato, Minn.
undeclared major
Amelia Cichoski, Maple Grove, Minn.
economics, English
Danielle Croll, Ashland, Wis.
history, sociology/anthropology
Kayla Gephart, St. Charles, Ill.
mathematics, physics
David Kriete, Charlottesville, Va.
music performance
Clare McDonald, Minneapolis, Minn.
Spanish, psychology
§ Addie Mease, Bethlehem, Pa.
music education

Max Okagaki, Minneapolis, Minn.
music performance
Emma Rosen, Carson City, Nev.
music
Jacob Schimetz, Andover, Minn.
biology, political science
Elijah Schouten, Rochester, Minn.
music performance
Siri Underdahl, Eagan, Minn.
music, women's and gender studies, American studies

BASS CLARINET

* Emily Baer, Savage, Minn.
Spanish
† Maria Kloiber, Edina, Minn.
computer science, political science
Jessica Neppi, Apple Valley, Minn.
psychology
Johnathan Sanasinh, Forest City, Iowa
music, physics

CONTRALTO CLARINET

Esmir Hodzic, Rochester, Minn.
undeclared major

CONTRABASS CLARINET

Juan-Pablo Guillen, Minneapolis, Minn.
music

BASSOON

†† Gabrielle Irle, Covington, Wash.
music
~ Bri King, Shakopee, Minn.
music
Sydney Krane, Xenia, Ohio
undeclared major
Sam Mast, Appleton, Wis.
music education

ALTO SAXOPHONE

Katherine Howard, St. Louis, Mo.
music, economics
Elliot Kirk, Fort Worth, Texas
studio art
Lucas Kramarczuk, Bloomington, Minn.
physics

♦†* Matthew Majerle, Baxter, Minn.
music

Adam Pazandack, Minneapolis, Minn.
music

TENOR SAXOPHONE

Emily Nolan, Guilford, Conn.
chemistry

BARITONE SAXOPHONE

Jack Wolf, Lakeville, Minn.
mathematics

CORNET/TRUMPET

Annie Amen, Edina, Minn.
music performance
Eric Holdhusen, Whitefish, Mont.
music
Sarah Latimer, Evanston, Ill.
music education
Nathan Lyle, Shakopee, Minn.
mathematics, music
Caleb Maeda, Rosemount, Minn.
music
Anson Martin, Tacoma, Wash.
music
Gina Muetherthies, Cedar Falls, Iowa
sociology/anthropology
Luke Sargent, San Diego, Calif.
music performance
Luke Springer, Bellingham, Wash.
music
§+ Ben Van Wienen, Bartlett, Ill.
elective studies
†* Jacob West, Omaha, Neb.
music performance

HORN

Nahal AfsharJavan, Minneapolis, Minn.
music education
William Beimers, Northfield, Minn.
chemistry, music
§†* Delaney Breen, Minneapolis, Minn.
music performance
Amber Dai, Beijing, China
music composition
Alexandra Gabel, Plymouth, Minn.
music
Abby Grier, Centennial, Colo.
chemistry
Katherine McCord, Hastings, Minn.
music performance
Siena Olson, Elmhurst, Ill.
music
Cole Pettit, Seattle, Wash.
undeclared major
Amanda Staab, Littleton, Colo.
music performance

TROMBONE

Devin Cawley, Bethesda, Md.
music education
Natalie DiMundo, Santa Monica, Calif.
music
Robb Hallam, Flossmoor, Ill.
political science, Spanish
†* Neil Hutcheon, Essex Junction, Vt.
music, computer science
Alex Mench, Annandale, Va.
chemistry, mathematics
Sean Nolan, Fort Wayne, Ind.
music
† Chris Schulte, Plymouth, Minn.
music performance, physics

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 education, Russian area studies

TUBA

Ben Carter, Rosemount, Minn.
music education
Christian Thompson, Winter Park, Fla.
music
Greta Van Loon, Rochester, Minn.
mathematics, music
*† Nicolas Weitermann, Seymour, Wis.
music, psychology

STRING BASS

†* Maxwell Voda, Minneapolis, Minn.
music education

HARP

Rachel Brandwein, Minneapolis, Minn.
adjunct assistant professor

KEYBOARDS

Kaitlyn Clawson, Salem, Ore.
music performance

PERCUSSION

Megan Hoffhines, Wilmette, Ill.
music
†^ Sophie Koehler, Eden Prairie, Minn.
music education
Austin Meyer, Sioux Falls, S.D.
music
§* Anders Olson, Eagan, Minn.
computer science, mathematics
† Jack Reynertson, Geneva, Ill.
music
Ryan Schuna, Lindstrom, Minn.
music
Sarah Uttormark, Plymouth, Minn.
Norwegian, physics, mathematics

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 Gardner '11, coordinator of music organizations
Courtney Kleftis, associate librarian for ensembles & performing rights
Jacob Noordermeer '19, arts management intern for marketing & touring
Greta Ramsey '19, arts management intern for production & concert management

FINE ARTS ADMISSIONS

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

† Principal/Co-Principal

* Section Leader

§ Officers

+ Librarian

♦ Manager

^ Percussion Manager

■ English Horn

• Soprano Saxophone

~ Contrabassoon



TIMOTHY MAHR '78

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 100 compositions 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, conducting, and music education. He has guest-conducted more than 30 intercollegiate and All-State bands, as well as a number of professional and award-winning ensembles, including the United States Air Force Band and the United States Army Field Band. He is the principal conductor of the Minnesota Symphonic Winds, an ensemble that was awarded the coveted Sudler Silver Scroll from the John Philip Sousa Foundation. Mahr has twice guest-conducted the Duluth-Superior Symphony Orchestra (Minnesota) and has appeared as a commissioned composer/conductor with the Salina Symphony (Kansas). He was featured with the Festival Band at the 2008 International Association of Southeast Asian Schools Conference in Bangkok, Thailand, was invited to lead Japan's acclaimed Ensemble Liberte Wind Orchestra in 2010, and returned to Japan in 2018 and 2019 to conduct at the Senzoku Gakuen College of Music. He has been invited to give commencement addresses at his alma maters, La Crosse Central High School and St. Olaf College.

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 conductor Miles “Mity” Johnson. Mahr earned a bachelor of music degree in music theory/composition in 1977 and a bachelor of arts 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.

TO GOLD IN BROADEST BLUE

Jocelyn Hagen '03

DIARY OF PRIVATE LIVES*

Jonathan Bartz '08

Kristin Diederichs '20, oboe
and Ansley Morris '20, English horn

CONCERTO FOR CLARINET*

II. Adagio

Philip Sparke

Aaron Linde '20, clarinet

IMAGINING PEACE

Timothy Mahr '78

Siri Underdahl '20 and Johnathan Sanasinh '20, narrators

THREE REVELATIONS FROM
THE LOTUS SUTRA

III. Rejoicing (To Rejoice in the Beauty of Peace)

Alfred Reed

— INTERMISSION —

PEACEMAKER MARCH*

Karl King

Nahal AfsharJavan '20, conductor

HANDS ACROSS THE SEA*

John Philip Sousa

Jack Reynertson '20, conductor

OF OUR NEW DAY BEGUN

Omar Thomas

ADORAMUS TE, CHRISTE

Claudio Monteverdi

setting by Timothy Mahr '78

SYMPHONY NO. 2

III. Finale

David Maslanka

*These feature works will alternate performances on tour.

Quotations found on the program cover are extracted from the narration of *Imagining Peace*.

PROGRAM NOTES

TO GOLD IN BROADEST BLUE (2015)

Jocelyn Hagen '03 (b. 1980)

Jocelyn Hagen, a native of North Dakota, composes music that has been described as “dramatic and deeply moving” and “completely original in all respects.” (Minneapolis *Star Tribune*). She makes her living as a full-time musician, primarily as a composer. She has received grants and awards from American Society of Composers, Authors and Publishers, the American Composers Forum, Minnesota Music Educators Association, the McKnight Foundation, the Jerome Foundation, and a wealth of ensembles and performing artists.

Hagen wrote *To Gold in Broadest Blue* as a musical impression of the countryside and her feelings of home: warm, golden fields and a broad, blue sky. The work is dedicated to her father and was commissioned by the Midwest District of Tau Beta Sigma and Kappa Kappa Psi. It was premiered by the North Dakota State University Gold Star Band, Warren Olfert, conductor.

DIARY OF PRIVATE LIVES (2010, REV. 2019)*

Jonathan Bartz '08 (b. 1986)

Kristen Diederichs '20, oboe

Ansley Morris '20, English horn

Jonathan Bartz, originally from Beloit, Wisconsin, is a concert and film composer currently residing in Los Angeles. After graduating from St. Olaf College, he was accepted into the European American Music Alliance where he spent one month studying in Paris with Dr. Robert Beaser (Juilliard School of Music) and Narcis Bonet (a first-generation disciple of Nadia Boulanger). He then attended the University of Southern California's graduate program in scoring for motion pictures and television, graduating in 2009.

Bartz's career as a conductor and composer in the film and television music industry is well on its way. Additionally, Jonathan also writes for the concert stage. He works closely with film composer John Williams in preparing scores for the movie blockbusters of our time. He has also

received orchestration credit for working with such composers as John Debney and Mark Isham, as well as 20th Century Fox, where he has conducted recording sessions for a primetime television show. He has also composed original scores for several independent films.

His symphonic concert band piece, *The Valley of the Dry Bones*, received honorable mention in the 2008 ASCAP/CBDNA Frederick Fennell Competition. His work *Tall Tales: Pecos Bill* was commissioned by the Arkansas State University Wind Ensemble and was premiered at the 2010 CBDNA Southwestern Conference. *Diary of Private Lives* was commissioned and premiered by the St. Olaf Band on its 2011 domestic tour.

Bartz, a three-year member of the St. Olaf Band, writes:

Diary of Private Lives is an imagination of two lonely, isolated, and unknown lives that, despite having never met, find comfort only in the knowledge that the other exists. These lives at first glance often seem like open books to the outsider, yet in reality are largely unrecognized. The work is a look into the hidden parts of us that desire to be known but are too confusing, too misunderstood, too far removed to be accepted by the exposed world.

CONCERTO FOR CLARINET (2003)*

II. Adagio

Philip Sparke (b. 1951)

Aaron Linde '20, clarinet

A highly respected composer of music for brass bands and wind bands, British composer Philip Sparke worked closely with clarinet soloist Linda Merrick in devising his concerto for the instrument. Throughout the process, the composer sent sketches to the soloist, who advised him on technical difficulties and suggested articulation changes. The slower second movement initially explores the chalumeau register of the clarinet in a theme that is later taken up by the band while the soloist weaves a light descant.

*These feature works will alternate performances on tour.

IMAGINING PEACE (2018)

Timothy Mahr '78 (b. 1956)

Johnathan Sanasinh '20

and Siri Underdahl '20, narrators

Imagining Peace was commissioned by the Minnesota Symphonic Winds (MSW) to empower conversations about peace with justice. Dedicated to all people suffering from injustice, it was premiered on October 28, 2018 by the MSW at Central Lutheran Church in Minneapolis with Timothy Mahr conducting.

The composer writes:

The Peace with Justice Forum at Central Lutheran Church in Minneapolis has focused its efforts in conjunction with the recent renovation of the church into a ministry called “Empowering Conversations about Peace with Justice.” The Minnesota Symphonic Winds was approached by Dick Hilden, a member of the church, this ministry, and the band, who had the notion of a concert that would support these efforts, as well as celebrate the church renovations and mark the 40th anniversary of the ensemble. Upon further discussion, the idea of a commissioned work to be premiered at the concert became an exciting possibility and it was pursued. *Imagining Peace* became a work that involves two narrators sharing quotations from throughout time and from around the world that focus on the subjects of peace, justice, and freedom. It is designed so that future ensembles can tailor the work with different quotations, should they desire to do so.

Composing this work was an engaging journey of discovery as its structure and content came into focus. A search for appropriate quotations to consider from great thinkers and commonfolk alike of various time periods, cultures, genders, races, and sexual orientations was an engaging process, and it was heightened by the submissions of material by band members who took an interest in the composition. There were many quotes, ultimately more than could be incorporated into the composition. A guiding exhortation emerged, perhaps a subliminal response that I sensed being whispered and, at times, shouted at me: “We ought to be listening!” People have been sending out a call for a peaceful existence grounded in justice and freedom throughout the ages, yet their words seem to have drifted off into space without enough people heeding them. Indeed, we ought to be listening!

THREE REVELATIONS FROM THE LOTUS SUTRA (1982)

III. *Rejoicing (To Rejoice in the Beauty of Peace)*

Alfred Reed (1921–2005)

An influential leader within the wind band world, Alfred Reed cut his teeth as a musician working in radio and with the 529th Army Air Corps Band. After his discharge, Reed studied at the Juilliard School of Music and Baylor University, then began a long, distinguished career marked by highly-regarded service to the arts as a composer, conductor, publisher, and educator.

The composer writes:

Three Revelations from the Lotus Sutra is an attempt to realize in music three different states of man’s soul in his quest for ultimate perfection. The Lotus Sutra is the teaching of human respect, self-perfection, and world peace — in a word, humanism, leading mankind from division to unity, from discord to harmony, from conflict to peace.

III. *Rejoicing (To Rejoice in the Beauty of Peace)* depicts the realization that, while on earth, peace is not merely the absence of war, destruction, pain and suffering, but a thing of beauty in and of itself, and an occasion for heartfelt rejoicing on the part of all men everywhere who share the same eternal quest as true brothers.

— INTERMISSION —

HANDS ACROSS THE SEA (1899)*

John Philip Sousa (1854–1932)

Jack Reynertson '20, conductor

Noted conductor Frederick Fennell viewed *Hands Across the Sea* as Sousa's farewell to a century that had been so crucial to the evolution of the United States of America. He notes, "the two final decades of that century had also been very good to Sousa, for in those years he emerged as a world-famous music personality. His magnificent band was one of the first American success stories in music, for it captured audiences wherever it played. Sousa, his band, and his thrilling marches spoke for all of us."

The march was addressed to no particular nation, but to all of America's friends abroad. It has been suggested that a line from English diplomat John Hookham Frere greatly inspired Sousa: "A sudden thought strikes me... Let us swear an eternal friendship." Sousa recalled that upon reading this, it "almost immediately suggested the title *Hands Across the Sea* for that composition and, within a few weeks, that now-famous march became a living fact." At its premiere, the appreciative audience called to have the work repeated three times.

PEACEMAKER MARCH (1955)*

Karl L. King (1891–1971)

Nahal AfsharJavan '20, conductor

The pride of Fort Dodge, Iowa, Karl King wrote more than 300 works, of which 188 were marches. His most famous is the circus screamer *Barnum and Bailey's Favorite*; nevertheless, his masterful craft and gift for melody are on full display in his *Peacemaker March*.

OF OUR NEW DAY BEGUN (2015)

Omar Thomas (b. 1984)

Born to Guyanese parents, Omar Thomas moved to Boston in 2006 to pursue a master of music in jazz composition at the New England Conservatory of Music. He is currently a member of both the harmony and music education departments at the Berklee College of Music. Thomas's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles, and major ensembles have performed his works. Dr. Gary Schallert and Western Kentucky University assembled the consortium behind the creation of this composition.

The composer shares these thoughts on his work:

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line, embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, Black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song *Lift Every Voice and Sing* and peppered with blues harmonies and melodies.

*These feature works will alternate performances on tour.

SYMPHONY NO. 2 (1985)

III. *Finale*

David Maslanka (1943–2017)

The St. Olaf Band has a vigorous and meaningful history with composer David Maslanka and his music, including the release of three CD recordings featuring his compositions, and involvement with eight commissions, among them the work *Angel of Mercy*, which he wrote solely for the St. Olaf Band on the occasion of its 125th anniversary. He is 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 Maslanka in February 2016. He passed away in August 2017.

Maslanka provides the following program note:

Symphony No. 2 was commissioned by the Big Ten Band Directors Association in 1983. I was asked to write a major work for full band. The symphony was given its premiere at the 1987 College Band Directors National Association Convention in Evanston, Illinois. The performing group was the combined Symphonic Band and Symphonic Wind Ensemble of Northwestern University under the direction of John P. Paynter.

The finale of this symphony is in sonata form. There are three broad theme areas occupying more than a third of the movement, a development based primarily on themes one and three, a recapitulation (minus the third theme area), and a brief coda. The underlying impulse of this movement is an exuberant, insistent outpouring of energy, demanding a high level of playing precision and physical endurance from the performers.

Program notes by Timothy Mahr

ADORAMUS TE, CHRISTE (1620)

Claudio Monteverdi (1567–1643)

setting by Timothy Mahr '78

Composers have often favored this well-known Latin passage offering adoration to Jesus Christ. Held dear by worshippers for centuries, one can find settings of variants of this text by Palestrina, Gesualdo, Gasparini, Byrd, and Brahms, among many others. It presents an opportunity for tender, lyrical expression.

Monteverdi stood astride the transition between the Renaissance and the Baroque periods, creating music that maximized the contemporary practice of the former while anticipating the new directions of the latter. His seminal composition, *La Favola d'Orfeo* in 1607, is the earliest work in the operatic repertoire still receiving regular performances today. Monteverdi was the *maestro di cappella* in Venice at the San Marco Basilica (St. Mark's) for the final 30 years of his life. It was there, while on a visit as part of the St. Olaf Band's 2014 international concert tour, that Mahr sensed the potential for an instrumental setting of Monteverdi's *Adoramus te, Christe*. Mahr has dedicated this setting to his mother and father.

Monteverdi chose to set the work for six voices, and the piece was often performed with light instrumental accompaniment. The work was first published in 1620 as part of Giulio Bianchi's *Libro primo de motetti in lode d'nostro signore*.

SOLOISTS AND CONDUCTORS



Nahal AfsharJavan '20, conductor

Nahal AfsharJavan is a music education major from Minneapolis, Minnesota. On campus, she has been a member of the St. Olaf Band, St. Olaf Orchestra, St. Olaf Philharmonia and is a founding member of QuintEd, an educational brass quintet. In addition to musical activities, Nahal enjoys biking, hiking, and playing softball.

Kristen Diederichs '20, oboe

Kristen Diederichs is from Lake Elmo, Minnesota, pursuing a double degree in oboe performance and psychology. She currently performs in the St. Olaf Band, St. Olaf Orchestra, Collegium Musicum, and Plexus Woodwind Quintet, and participates in several campus activities, including TRIO Mentoring, American Sign Language Club, and the track and field team. After graduating, Kristen plans to pursue a master's degree in oboe performance.

Aaron Linde '20, clarinet

Aaron Linde is a clarinet performance major from Billings, Montana who currently plays E♭ clarinet in the St. Olaf Band and serves as one of the ensemble's librarians. He also performs clarinet in the St. Olaf Orchestra and Plexus Wind Quintet, and plays lead alto saxophone in St. Olaf Jazz 1.

Ansley Morris '20, English horn

Ansley Morris is a senior from Anchorage, Alaska. She plays oboe and English horn in the St. Olaf Band and the St. Olaf Orchestra, and studies mathematics and music. After graduation, Ansley plans to spend a year back home in Alaska, working and enjoying outdoor hobbies like hiking and skiing before applying to graduate school.

Jack Reynertson '20, conductor

Jack Reynertson is a music education major from Geneva, Illinois. At St. Olaf, Jack performs in the St. Olaf Orchestra, St. Olaf Band, and Percussion Ensemble. Outside of music, Jack enjoys reading fiction and history, as well as spending time with his friends and two brothers, Scott and Ian.

Johnny Sanasinh '20, narrator

Johnny Sanasinh is a physics and music major from Forest City, Iowa. On campus, he's a teaching assistant for various physics courses, vice president of St. Olaf's Society of Physics Students, and a member of the St. Olaf Band, Martial Arts Club, and St. Olaf's improv group, Scared Scriptless. Wherever the winds decide to take Johnny, he will follow, and in the future he hopes to pursue a career conducting bands.

Siri Underdahl '20, narrator

From Eagan, Minnesota, Siri Underdahl majors in American studies, music, and women's and gender studies. Outside of band and class, Siri enjoys listening to true crime podcasts, playing with makeup, and spending time with friends.

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 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

Go to stolaf.edu/multimedia to livestream the St. Olaf Band's home concert on February 9 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.

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

Toured Cuba in 2016
Awarded "Outstanding Performance by Large Undergraduate Jazz Ensemble" *Downbeat* magazine in 2019

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.

NATALIE DIMUNDO '23

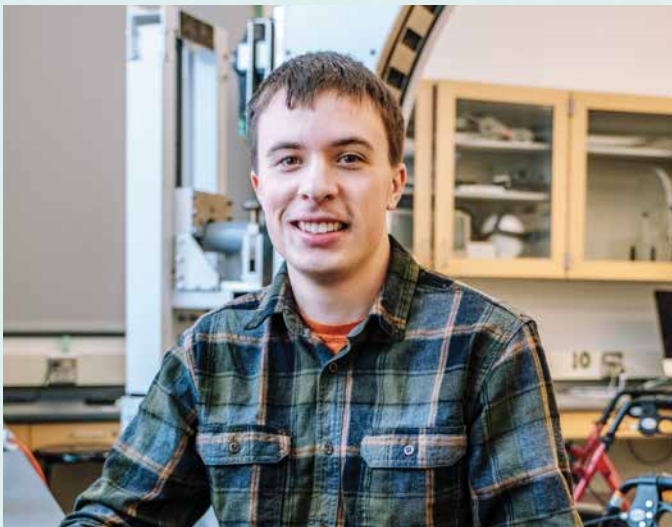
music

Santa Monica, California

- Plays trombone in St. Olaf Band, St. Olaf Philharmonia, and St. Olaf Jazz II
- Attended Santa Monica High School, one of this year's tour destinations
- Is passionate about giving back to the community and volunteers with Habitat for Humanity to build homes for those in need
- Is an activist at heart, and dedicated to advocating for LGBTQ+ rights
- Is fluent in Spanish and hopes to someday study in South America, teaching children music



"St. Olaf provides an environment for me to be an activist, immerse myself in diverse cultures, give back to the community, and be challenged as a musician every single day."



"I'm very lucky to be able to perform and study music at a high level at St. Olaf, all while being able to pursue my other interests and passions."

NIC WEIERMANN '21

music and psychology

Seymour, Wisconsin

- Participated in the Science Conversation Program, conducting neuroscience research in musical cognition and the P300 "oddball" paradigm
- Tutors music theory and psychology and works as a statistics teaching assistant
- Plays tuba in the St. Olaf Pep Band
- Soon will be involved in biopsychological research concerning the neurobiology of navigation in rats
- Enjoys composing music, reading sci-fi, and doing jigsaw puzzles

EMILY BAER '20
Spanish
Savage, Minnesota

- Interned at Mayo Clinic with the urology department, shadowing different pediatric specialties in the operating room and clinic
 - Studied in Seville, Spain, singing in the university choir and volunteering as an English teaching assistant at a local primary school
 - Presented a pediatric case study at the annual American Urological Association conference in Chicago, alongside current medical students and residents
- Currently conducting cancer immunology research at Mayo Clinic, searching for treatment options for rare pediatric cancers, and will publish the research findings in a medical journal



"I am grateful for the opportunities that a liberal arts education has provided me, because I have been able to explore many different interests, like music, Spanish, and science."



"Music and Asian studies are two passions of mine, and St. Olaf has enabled me to pursue them to their fullest extent."

BEN VAN WIENEN '20
elective studies
Bartlett, Illinois

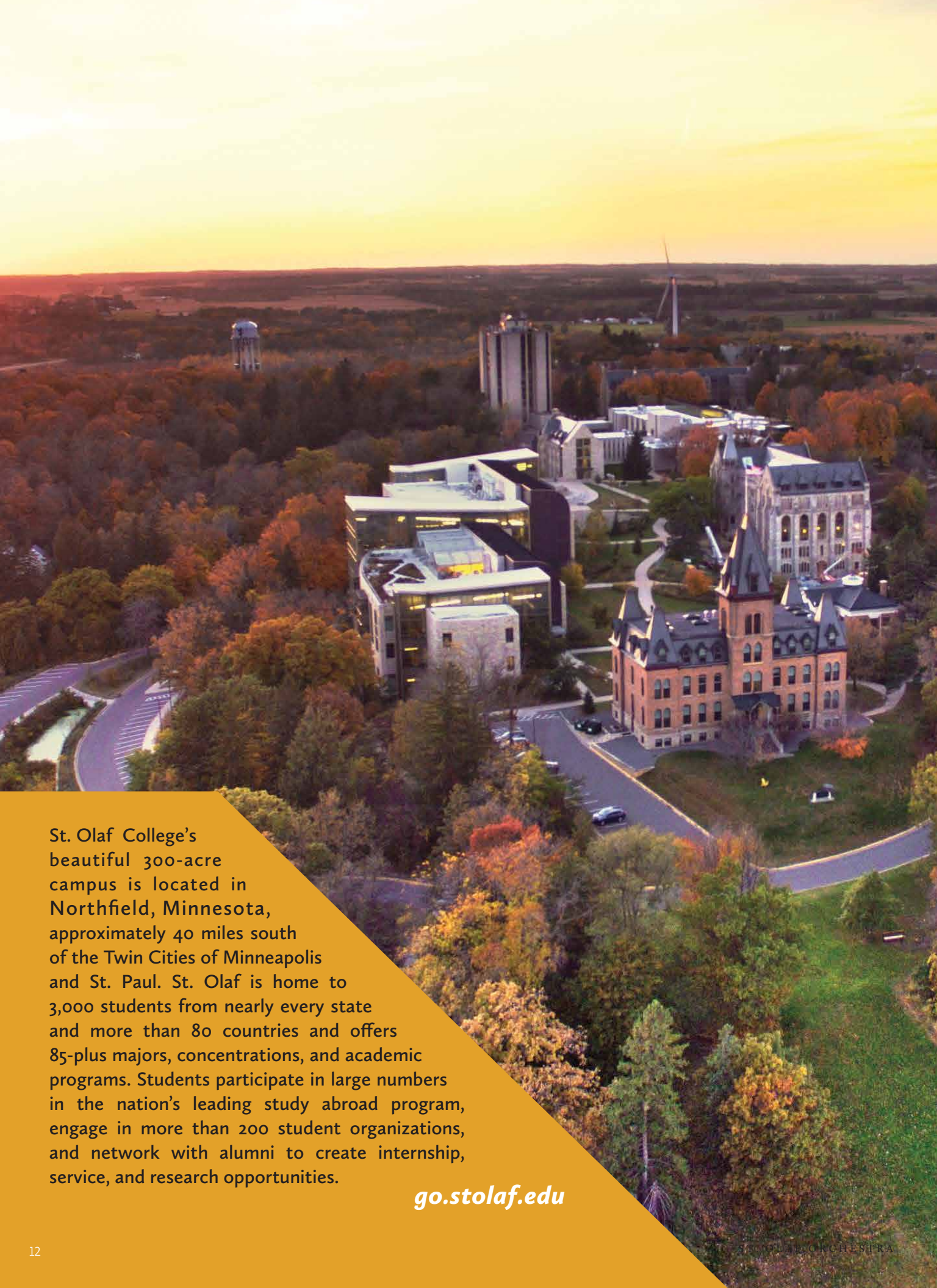
- Spent the summer of 2019 conducting independent research on jazz in Ulaanbaatar, Mongolia, with assistance from the Steen Fellowship
- Conducted collaborative research on the life and legacy of the African-American composer, arranger, and singer H.T. Burleigh
- Works as a St. Olaf Band librarian, music library student assistant, and music research tutor
- Sings in St. Olaf Cantorei and performs in St. Olaf Jazz I and a brass quintet

MARIA KLOIBER '20
computer science and political science
Edina, Minnesota

- Trains with the St. Olaf Boxing Club
- Leads the volunteer organization in which students help with adult English-learning classes
- Studied computer engineering in Istanbul, Turkey
 - Leads efforts to increase gender equity in the computer science department
- Over the past three summers, had internships conducting computational biology and human computer interaction research at St. Olaf, the University of Minnesota, and Brown University



"I feel motivated by being in an environment where everyone, especially the professors, are involved in a variety of different things. For example, one of my boxing coaches is also a philosophy professor, and the other is an English professor."

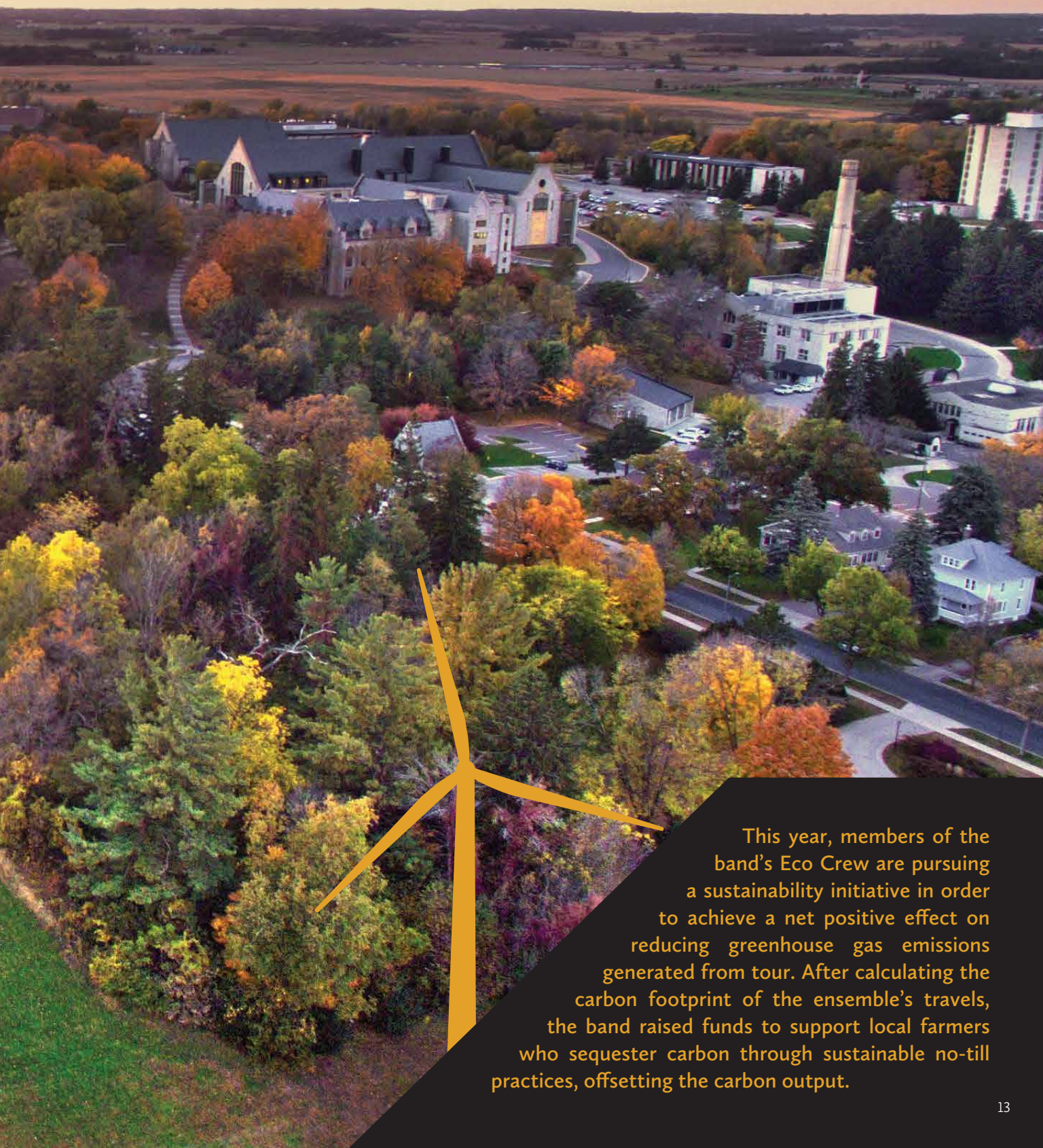


St. Olaf College's beautiful 300-acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul. St. Olaf is home to 3,000 students from nearly every state and more than 80 countries and offers 85-plus majors, concentrations, and academic 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



ST. OLAF COLLEGE



This year, members of the band's Eco Crew are pursuing a sustainability initiative in order to achieve a net positive effect on reducing greenhouse gas emissions generated from tour. After calculating the carbon footprint of the ensemble's travels, the band raised funds to support local farmers who sequester carbon through sustainable no-till practices, offsetting the carbon output.

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 128-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 128 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, Elliot M. and Klara Stockdal Johnson Chair Associate Professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

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

Rachel Brandwein, adjunct assistant professor*, harp, music theory; B.M., University of Michigan; M.M., The Juilliard School; D.M.A., Stony Brook University

David Carter, department vice chair, 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, department chair, associate professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

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, King Olav V Chair in Scandinavian-American Studies, 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, professor, voice, vocal solo literature; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

James Flegel, adjunct assistant professor*, guitar techniques; B.A., St. Olaf College; M.M., D.M.A., University of Minnesota

Daniel Fretland, instructor*, trumpet; B.A., University of Minnesota; M.A., Ed.S., University of St. Thomas

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

Thea Groth, adjunct assistant professor*, bassoon; B.M., University of Hartford; M.M., Manhattan School of Music; D.M.A., University of Hartford

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, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Matthew Harikian, instructor*, music theory; B.M., St. Olaf College; M.M., University of Minnesota

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

Therees 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

Eri Isomura, instructor*, percussion; B.M., St. Olaf College; M.M., The Boston Conservatory

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

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

Dale Kruse, visiting assistant professor, voice, lyric theatre; 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, music education; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa

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

Jenna McBride-Harris, adjunct assistant professor*; B.M., St. Olaf College; M.M., University of Cincinnati; D.M.A., Ohio State University

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

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

Anna Mooy, visiting assistant professor, voice, lyric diction; B.M., M.M., Brigham Young University

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

Yan Pang, adjunct assistant professor*, composition; B.M., Sichuan Conservatory of Music; M.M., McNally Smith College of Music; P.H.D., University of Minnesota

Catherine Ramirez, artist-in-residence, flute, theory; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University

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

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

Peter Selinsky, visiting assistant professor, music theory; B.A., Skidmore College; M.A., SUNY of Buffalo; Ph.D., Yale University

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

Emery Stephens, assistant professor, voice; B.A., Gordon College; M.M., Boston University; D.M.A., University of Michigan

Jason Tanksley, 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

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

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

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

* part time

MUSIC DEPARTMENT STAFF

David Castro, department chair

David Carter, department vice chair

Barbara Barth, academic administrative assistant

Cheryl Bristol, academic administrative assistant

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 BAND

2020 WINTER TOUR

SATURDAY, JANUARY 25 · 7 P.M.

Minneapolis South High School
Minneapolis, Minnesota

SUNDAY, JANUARY 26 · 1:30 P.M.

Eagan High School
Eagan, Minnesota

THURSDAY, JANUARY 30 · 7 P.M.

Culver City High School
Culver City, California

FRIDAY, JANUARY 31 · 8 P.M.

Saratoga High School
with the Saratoga Symphonic Wind Ensemble
Saratoga, California

SATURDAY, FEBRUARY 1 · 7 P.M.

James Logan High School
with the James Logan Wind Symphony
Union City, California

SUNDAY, FEBRUARY 2 · 3 P.M.

El Camino Fundamental High School
Sacramento, California

MONDAY, FEBRUARY 3 · 7 P.M.

Santa Monica High School
with the Santa Monica High School Wind Ensemble
Santa Monica, California

TUESDAY, FEBRUARY 4 · 7 P.M.

Paul Shaghoian Memorial Concert Hall
with the Buchanan Wind Symphony
Fresno, California

SUNDAY, FEBRUARY 9 · 3:30 P.M.

Skoglund Auditorium, St. Olaf College
Northfield, Minnesota

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associate dean of fine arts recruitment,
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