

A night landscape featuring a starry sky with a comet streaking across it. In the foreground, a lone tree stands on a grassy hill, illuminated by a warm, golden light from the left. The overall mood is serene and contemplative.

...with reverence and hope



St. Olaf Band

Timothy Mahr '78, *conductor*

PICCOLO

Greta Hallberg, *Minneapolis, Minn.*
English, French

FLUTE

Carter Allen, *Sullivan, Wis.*
music performance
Jack Anderson, *Middleton, Wis.*
Asian studies, Japanese,
political science
†*Mackenzie Farrell, *Hudson, Wis.*
biology
Jimena Fernandez, *San Jose,*
Costa Rica | *music, political science*
Abigail Gaard, *Middleton, Wis.*
education, mathematics
Elena Getchell, *Forest Lake, Minn.*
computer science, Japanese
Emmie Head, *Sammamish, Wash.*
music
Caroline Juhl, *Prior Lake, Minn.*
undeclared
Caroline Russell, *Westport, Conn.*
music
Olivia Simonson, *Seattle, Wash.*
classics, gender and sexuality studies
Jasper Skinner-Sloan, *Essex Junction,*
Vt. | *biology*
Noah Stamboulieh, *St. Paul, Minn.*
mathematics, physics
Katherine Van Epps, *Kenyon, Minn.*
music performance

OBOE

Simon Miller, *Oak Park, Ill.*
political science
£Lily Mitzel, *St. Paul, Minn.*
music
Anna Rothfusz, *Washington, Ill.*
undeclared
†*Lauren Vilendrer, *Shoreview, Minn.*
music performance

CLARINET

Emma Byrd, *Carbondale, Ill.*
music performance
Mikayla Carlson, *Sioux Falls, S.D.*
biology, music
Maddie Ceminsky, *North Mankato,*
Minn. | *biology*
Danielle Croll, *Washburn, Wis.*
history, sociology/anthropology
Riley Kazukiewicz, *Eagan, Minn.*
chemistry, mathematics
Liam McBride, *Leeds, Mass.*
biology, music
Clare McDonald, *Minneapolis, Minn.*
psychology, Spanish

CLARINET (CONT'D)

Max Okagaki, *Minneapolis, Minn.*
mathematics, music performance
Mari Reid, *Edina, Minn.*
biology
+Emma Rosen, *Carson City, Nev.*
music
Anna Schmidt, *St. Paul, Minn.*
undeclared
†*Elijah Schouten, *Rochester, Minn.*
music performance
Eric Stilwell, *Sammamish, Wash.*
mathematics, physics

BASS CLARINET

Emma Gross, *Sioux City, Iowa*
undeclared
† = Juan-Pablo Guillen, *Minneapolis, Minn.*
music
†* Esmir Hodzic, *Rochester, Minn.*
psychology
^Matthew Krische, *Glendale, N.Y.*
undeclared

BASSOON

£Katie Barden, *Madison, Wis.*
undeclared
Duncan Henry, *Savage, Minn.* | *music*
performance, computer science
†*Sydney Krane, *Xenia, Ohio*
computer science, psychology

ALTO SAXOPHONE

Arich Fruehling, *Omaha, Neb.*
biology
†* = ∞Katherine Howard, *St. Louis, Mo.*
economics, music
†Lucas Kramarczuk, *Bloomington, Minn.*
mathematics, physics
Josiah Ornat, *St. Michael, Minn.*
music education
Adam Pazandak, *Bloomington, Minn.*
computer science, music

TENOR SAXOPHONE

Katherine Dallmier, *Mahomet, Ill.*
biology, chemistry

BARITONE SAXOPHONE

Benjamin Schaefer, *Sheboygan, Wis.*
music education

CORNET/TRUMPET

Connor Bitterman, *Brooklyn Park,*
Minn. | *music performance*
Zac Carlson, *Sioux Falls, S.D.*
Music

CORNET/TRUMPET (CONT'D)

†•Eric Holdhusen, *Whitefish, Mont.*
music education
Samuel Ivory, *Grand Rapids, Mich.*
composition
†*Nathan Lyle, *Shakopee, Minn.*
mathematics, music
Caleb Maeda, *Rosemount, Minn.*
music
Anson Martin, *Tacoma, Wash.*
medieval studies, music
Devonte Merrick, *Dekalb, Ill.*
music education
Ryan Mibus, *Northfield, Minn.*
music
Gina Muetherthies, *Cedar Falls, Iowa*
sociology/anthropology, gender
and sexuality studies
Calvin Reyes, *Farmington, Minn.*
mathematics, music

HORN

Amber Dai, *Beijing, China*
composition
Sandra Gabel, *Plymouth, Minn.*
mathematics, music, physics
Abby Grier, *Centennial, Colo.*
biology, chemistry
Jack Kiehne, *St. Paul, Minn.*
sociology/anthropology
Anja Logan, *Brookfield, Wis.*
music
†*+Siena Olson, *Elmhurst, Ill.*
music education
Noah Tibben-Lembke, *Reno, Nev.*
computer science, physics
Tye Van Pelt, *Buffalo, Minn.*
music education

TROMBONE

Carson Aldrich, *Woodridge, Ill.*
music, psychology
Carter Anderson, *Eden Prairie, Minn.*
biology
Natalie DiMundo, *Santa Monica, Calif.*
music
Jacob Dreifort, *Santa Monica, Calif.*
music
†*Christopher Schulte, *Plymouth, Minn.*
music performance, physics

BASS TROMBONE

• Robb Hallam, *Flossmoor, Ill.*
political science, Spanish
Astrid Urberg-Carlson, *Minneapolis,*
Minn. | *music*

EUPHONIUM

*• Madeline Kessler, *Sycamore, Ill.*
music education
Ian Knowles, *Chaska, Minn.*
undeclared
†Joseph Mahin, *Plymouth, Minn.*
music
Glenn Mayer, *Plymouth, Mass.*
music education, Russian area
studies

TUBA

Christian Thompson, *Winter Park,*
Fla. | *music*
†*•Greta Van Loon, *Rochester, Minn.*
education, mathematics, music
Jesse Wiemer-Hastings, *Geneva, Ill.*
music

STRING BASS

Davis Moore, *Worthington, Minn.*
history, music

HARP

Fiona Boskovic, *Sammamish, Wash.*
political science, race and
ethnic studies

KEYBOARDS

Aryaman Joshi, *Amravati, India*
Japanese, mathematics, music

PERCUSSION

*Danny Barry, *Deerfield, Ill.*
mathematics
Josh Cameron, *Wyoming, Minn.*
mathematics, physics
Benjamin Gusdal, *Shoreview,*
Minn. | *undeclared*
† = Megan Hoffhines, *Wilmette, Ill.*
music, social work
Estelle Huskins, *Rochester, Minn.*
Japanese, psychology
Matteo Machado, *Rutledge, Pa.*
undeclared
Jack Schabert, *St. Paul, Minn.*
music
Sarah Uttormark, *Plymouth, Minn.*
mathematics, Norwegian,
physics

†Principal/Co-Principal
*Section Leader
•Officer
=Manager
+Librarian
^Contrabass Clarinet
£English Horn
∞Soprano Saxophone
££Contrabassoon

... with reverence and hope

A Fanfare for a New Era (1997)

Jack Stamp (b. 1954)

Residing among the generation of veteran band composers, Dr. Jack Stamp recently retired from his position at Indiana University of Pennsylvania as the conductor of bands, and he was the founding conductor of the Keystone Winds, a highly regarded professional ensemble. His tireless work on behalf of band music has been marked by successful commissioning projects with major composers of our time, the publication of thoughtful articles on a variety of subjects, featured clinician work at home and abroad, and the creation of music that speaks with the energy of today. Stamp's *Fanfare for a New Era* was written as a celebration of Lt. Col. Lowell Graham's appointment as Commander of the United States Air Force Band. We perform it today as a musical expression of hope as the world works to recover from the COVID-19 pandemic.

A Hymn for the Lost and the Living (2002)

Erik Ewazen (b. 1954)

Erik Ewazen is a highly-respected, prolific composer who creates music that speaks directly to the heart. An Eastman School of Music graduate, Ewazen earned his doctorate from The Juilliard School, where he has been on the music faculty since 1980. *A Hymn for the Lost and the Living* was commissioned by and is dedicated to the United States Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, Director.

Ewazen describes the generation and intent of the work as follows:

On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends, and family. But then, on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

Emblem of Unity* (1941)

Joseph John Richards (1878–1956)
ed. J. Swearingen

Madeline Kessler '22, *conductor*

Written when J.J. Richards was living in Sterling, Illinois, conducting both the high school and community bands, *Emblem of Unity* is a classic march now played by hundreds of school and professional bands each year. Some of the composition's special features include the chord changes which precede the snare drum *forzando* in the introduction, the short lower-brass breaks, and the memorable tunefulness of its melodic themes.

Onward-Upward* (1930)

Edwin Franko Goldman (1878–1956)

Eric Holdhusen '22, *conductor*

Onward-Upward was written during a period when Edwin Franko Goldman was deeply involved in efforts to standardize concert band instrumentation. A true visionary, he had organized the American Bandmasters Association just a few months earlier to raise wind music to a higher standard of artistic excellence and to secure the adaptation of universal instrumentation so that band publications of all countries would be interchangeable. He steadfastly held to the conviction that bands would evolve "onward" to a bright and flourishing future, and standardized orchestration would enable "upward progression of the genre."

Grande symphonie funèbre et triomphale* (1840)

Hector Berlioz (1803–1869)

2. *Oraison Funèbre*

Christopher Schulte '22, *trombone*

In observing the 10th anniversary of the 1830 July Revolution, the French government erected a memorial column and commissioned a symphony from Hector Berlioz to commemorate the event (which brought the composer a payment of 10,000 francs, a value of nearly \$300,000 USD today!). The *Symphonie militaire* (later renamed *Symphonie funèbre et triomphale*) was originally scored for a wind band of 200 players who were to accompany the procession that moved the coffins of those who had died fighting in the 1830 revolution for reburial beneath the memorial column which had been set up on the site of the Bastille. Berlioz himself led the band. The composer revised the score in 1842, adding strings and chorus, and it became one of his most popular works. The composer wrote:

I wanted first to recall the struggles of the famous "Three Days of Glory" with a march both terrible and despairing, to be played during the procession; then to present a sort of funeral discourse or farewell addressed to the illustrious dead ... and finally to intone a hymn of glory as an apotheosis, to be played while the eyes of all should be fixed on the tall column crowned by the figure of Liberty...

Prayer of St. Gregory, Op. 62b* (1946)

Alan Hovhaness (1911–2000)

Nathan Lyle '22, *trumpet*

An American composer, Alan Hovhaness was one of the most prolific 20th-century composers, with 67 numbered symphonies and 434 opus numbers to his credit. *The Prayer of St. Gregory*, a five-minute work originally for trumpet and strings, started as an *intermezzo* in Hovhaness's opera *Etchmiadzin*. Described by Hovhaness as "a prayer in darkness," it was soon extracted as a separate work, and is one of his most popular short pieces. The work's title refers to St. Gregory the Illuminator, who at the beginning of the fourth century brought Christianity to Armenia.

Kaalachakra, The Wheel of Time (2021)

Aryaman Joshi '23 (b. 2001)

(Premiere Performances)

The composer writes:

Kaalachakra, The Wheel of Time pays homage to all the lives lost during the second wave of COVID-19 that hit India in May 2021, making the death toll reach a grim 400,000. "कालचक्र" (*kaalachakra* (IPA: /ˈkɑːləcəkɾə/) is a journey that takes the listener from chaos in India to a moment of prayer and tribute to the departed. The 11-minute piece has three distinct sections: Chaos, Tribute, Hope. The piece has elements of Indian music, featuring traditional ragas from Hindustani classical music, traditional instruments, and verses in Sanskrit.

The Chaos section is a dramatic and loud start to the piece. This section features breathy sounds sprinkled across, telling the story of the oxygen crisis during the second wave, where people had limited supply of oxygen tanks due to the sheer spike of serious cases. The second part of this section transitions into a Traditional Dhol-Tasha beat from the state of Maharashtra. Often danced to, this beat is energetic. Hence, this part of the section can be considered "a dance with death."

The Tribute section contrasts from the first section, being a slower paced section. The performers repeatedly chant "*Om Namo Narayanaaya*" ("We pray to lord Narayana"), which is a phrase often dedicated to the departed. This section features traditional instruments like the Ghatam and the finger cymbals. The beat produced by the instruments is inspired by *Bhajan* music, which is a type of communal devotional singing involving repetition of phrases. The performers also sing a verse from the sacred Hindu book *Bhagwad Gita* which talks about the Hindu concept of rebirth, and how the "death" is merely the transfer of souls, and the soul never perishes. This alludes to the concept of time being cyclic in Hinduism and is the inspiration for the title of this piece.

Text:	Transliteration:	Translation:
जातस्त हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च । तस्मादपरिहार्येऽर्थे न त्वं शोचितुमर्हसि ॥	<i>Jaatasya hi dhruvo mrityuhu, dhruvam janma mritasya cha Tasmadapariharyearthe na tvam shochitumarhasi</i>	<i>“For one who has taken his birth, death is certain; and for one who is dead, birth is certain. Therefore, in the unavoidable discharge of your duty, you should not lament.”</i>

This section is dedicated to my grandfather, who passed away in 2019.

The piece closes with the Hope section, which contains evocative melodies and a grand ending. One can hear solidified and developed versions of the motifs sprinkled throughout the first and second section. This section has a more celebratory feel to it with happier and more “human” melodies and musical moments. The ending, while grand and positive, still contains elements of chaos to signify that we are far from the end of the pandemic. This section also contains lyrics which appear after a poignant and sorrowful part of this section:

Text:	Transliteration:	Translation:
अव्यक्तादीनि भूतानि व्यक्तमध्यानि भारत अव्यक्तनिधनान्येव तत्र का परिदेवना ॥	<i>avyaktadini bhutani vyakta- madhyani bharata avyakta-nidhananyeva tatra ka paridevana</i>	<i>“All created beings are unmanifest in their beginning, manifest in their interim state, and unmanifest again when they are annihilated. So what need is there for lamentation?”</i>

This section is dedicated to my mother, who is currently bravely battling cancer for the second time.

Planet B (2021)

Catherine Likhuta (b. 1981)

(Premiere Performances)

Catherine Likhuta is an Australian-based composer, pianist, and recording artist. Her music exhibits high emotional charge, programmatic nature, and rhythmic complexity. Catherine’s works have been played throughout the United States, Europe, and Australia, as well as in Canada, Mexico, and Brazil. The St. Olaf Band Endowment enabled our participation in this consortium commission.

Likhuta shares these thoughts on her new work, *Planet B*:

It is no secret to anyone that our planet is suffering, least of all to the children of today. I heard the following sentiment: “Take care of your planet. There is no planet B.” And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies, and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever.

The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of Space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal.

The next section of the piece, characterized by rising tension, is the music version of “enough is enough!” It represents the protests, the high school kids carrying juche posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear. Think about Greta Thunberg screaming: “...we will NEVER forgive you!!!” with tears running down her cheeks. The Earth is shouting with them, and the Earth is grieving with them.

The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope, and healing. In the final chords, we are zooming out and going back into Space, seeing the Earth get smaller and smaller. The Earth is smiling. It looks greener. It feels healed.

“As Torrents in Summer” (1894–96)
from *Scenes from the Saga of King Olaf*

Sir Edward Elgar (1857–1934)
arranged by Albert O. Davis
ed. Timothy Mahr

Elgar's oratorio is based upon Henry Wadsworth Longfellow's epic poem, *The Saga of King Olaf*, which depicts the life of the Viking who united Norway and brought Christianity to the country. “*As Torrents in Summer*” has been extracted from the epilogue, which follows the death of Olaf. The King's mother, Astrid, is kneeling and praying in a convent, while voices around her are singing of Olaf's Christian mission.

As torrents in summer,
Half dried in their channels,
Suddenly rise, tho' the
Sky is still cloudless;
By hearts that are fainting
Grow full to o'erflowing,
And they that behold it
Marvel, and know not
That God at their fountains
Far off has been raining.

— Henry Wadsworth Longfellow

Everyday Hero (2000)

Timothy Mahr (b. 1956)

The composer writes:

Everyday Hero was commissioned by the Middle Tennessee School Band and Orchestra Association in memory of Zeke Nicar, the former band director at Tennessee High School (Bristol, Tennessee) and Vanderbilt University, and Executive Secretary of the National Band Association.

This work celebrates the diligent efforts and unsung accomplishments of the everyday hero. The composition praises those who make it all work, whether it be a single parent holding a family together, or a teacher giving countless hours of outside time to students' concerns. It might be the neighbor who looks after others on the block, the local firefighter who stands ready at great personal risk to keep things safe, the church volunteer who extends care to those in need, or an innocent child doing what seems right without understanding what the term “hero” even means. It's my dad taking the portion of meat with the most gristle from the serving platter while telling his five sons that he liked that part the best, or my mom doing without things she desired so that the boys could have a few things they wanted, but really did not need. Given any thought, this list easily broadens. We all have heroes and most of them aren't the kind who have statues erected in their honor or have been given great media attention. They are people who have touched our lives in meaningful ways, most of the time without realizing it until after the fact.

Everyday Hero acknowledges the self-sacrifice made by so many in order that the lives of others may be made better. Most great band directors fall into this category — Zeke Nicar was certainly one of them.

Program notes compiled by Timothy Mahr and Aryaman Joshi

*Featured solo works and marches will alternate performances on tour

Aryaman Joshi '23, composer

Aryaman is a junior from India and is pursuing a B.A. in music composition and mathematics with a concentration in statistics and data science. He plays piano in the St. Olaf Band and is part of Chapel Ringers (Handbells), St. Olaf Chapel Choir, and Improvisation Ensemble. He is also vice president of the St. Olaf Taiko Club. Aryaman enjoys watching anime, fishkeeping, cooking, and learning languages. His dream is to become a composer for films and video games.

His work *Kaalachakra, The Wheel of Time* was written during the summer of 2021 as his project for the St. Olaf College Collaborative Undergraduate Research and Inquiry program.



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 1896 to nearby Kenyon, Minnesota, and performances at events on campus and in Northfield. In 1890, the college hired the band's first director, former 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 conductor of 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, there is a second band on campus, the 85-member Norseman Band, a fine ensemble with its own rich heritage spanning over a half century. Women first joined the St. Olaf Band in 1920–1921 season, 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.

Over the course of its 129-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, France, Italy, Australia, and New Zealand. 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. In 2021, the St. Olaf Band was awarded The American Prize in Band/Wind Ensemble Performance, 2021 in the smaller program division. The award recognized the St. Olaf Band's home concert performance concluding their 2020 tour to California — a themed program entitled *Imagining Peace*.

"We have a rich heritage that spans nearly 130 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.

Featured Student Artists

Madeline Kessler '22, conductor

Madeline Kessler is a music education major from Elburn, Illinois. She currently serves as the secretary for the St. Olaf Band and plays the euphonium. Madeline also sings in the St. Olaf Chapel Choir. Outside of music, she enjoys drawing, and spending time with her black lab, Quincy!

Eric Holdhusen '22, conductor

Eric Holdhusen is a music education major from Whitefish, Montana. He currently performs with the St. Olaf Orchestra, St. Olaf Jazz 1, and Polaris Brass Quintet, and is the vice president of the St. Olaf Band. When not playing music, Eric enjoys spending time outdoors skiing, rock climbing, and trail-running with friends.

Chris Schulte '22, trombone

Chris Schulte is pursuing a double degree in trombone performance and physics with a concentration in engineering studies, and hails from Plymouth, Minnesota. He has spent his years at St. Olaf performing in and leading the trombone sections of the St. Olaf Band, St. Olaf Philharmonia, St. Olaf Orchestra, St. Olaf Jazz Bands, Trombone Choir, and various chamber ensembles. When not tooting his own horn or completing classwork, he enjoys spending time with his friends, watching TV and movies, playing video games, and listening to music and podcasts. He is currently gearing up for a career as an engineer in America's defense industry.

Nathan Lyle '22, trumpet

Nathan Lyle is a senior math and music double major from Shakopee, Minnesota. He is a three-year member of the St. Olaf Band, and also enjoys playing in the St. Olaf Orchestra. Outside of music, Nathan enjoys metal detecting with his dad and hanging out with his twin brother Nick. After graduation, Nathan is interested in pursuing graduate studies in trumpet performance.

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 works to his credit. At the core of his work is the "glimmer of what can be," he says, describing the woodwind, brass, and percussion sounds he guides from the podium, as well as the creative spark that inspires him to write music.

Since taking the helm of the St. Olaf Band in 1994, Mahr has led the ensemble in acclaimed performances throughout the United States and on tours to Mexico, Japan, Australia, New Zealand, and in Europe, as well as its first-ever appearance at Carnegie Hall in honor of its 125th anniversary in 2016. This past fall the St. Olaf Band was awarded The American Prize in the smaller program division of the concert band/wind ensemble category. 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. 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 and a son-in-law.



MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

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 Gingerich '11, *coordinator of music organizations*
Courtney Kleftis, *associate librarian for ensembles & performing rights*
Kiernan Bartlett '21, *arts management intern for production & concert management*
Ella Harpstead '20, *arts management intern for marketing & touring*

FINE ARTS ADMISSIONS

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

BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*
Sean Tonko, *technical media specialist*
Rebecca Beam '18, *production specialist*

St. Olaf College Music Faculty

Steven Amundson, professor emeritus, orchestra; B.A., Luther College; M.M., Northwestern University
Kathryn Ananda-Owens, department chair, 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
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
Rachel Brandwein, adjunct assistant professor*, harp, music theory; B.M., University of Michigan; M.M., The Juilliard School; D.M.A., Stony Brook University
Catharine Bushman, adjunct associate professor*, band; B.M., Northwestern University; M.M. Ed., University of Illinois; D.M.A., University of Texas at Austin
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, associate professor, music theory; 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; certificate, Conservatoire de Bordeaux Jacques Thibaud (France); M.M., University of Minnesota
Anna Clift, instructor*, cello; B.M., Indiana University; M.M., SUNY-Stony Brook
Dan Dressen, associate provost, professor, voice; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota
Julie Elhard, instructor*, collegium musicum; B.M., Concordia College; Performance Certificate, Royal Conservatory of Music, The Netherlands
Tracey Engleman, associate professor, voice, vocal pedagogy; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota
Louis Epstein, associate 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
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Leigh Ann Garner, assistant professor, music education; B.A., St. Olaf College; M.A. in Music Education, University of St. Thomas; Ed.D., University of St. Thomas
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Thea Groth, adjunct assistant professor*, bassoon; B.M., University of Hartford; M.M., Manhattan School of Music; D.M.A., University of Hartford
Philip Hey, instructor*, drum set; B.A., University of Minnesota
Therees Tkach Hibbard, visiting associate professor, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon
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, adjunct instructor*, jazz piano; B.M., University of Minnesota-Duluth; M.L.S., University of Minnesota
Eri Isomura, instructor*, percussion; B.M., St. Olaf College; M.M., The Boston Conservatory
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, Robert Scholz Endowed Chair Professor of Music, 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, visiting assistant professor*, horn; B.M., St. Olaf College; M.M., University of Cincinnati; D.M.A., Ohio State University
Matthew McClung, visiting associate professor*, percussion, percussion techniques; B.S., University of Cincinnati; M.M., Cincinnati College-Conservatory of Music; D.M., Shepherd School of Music at Rice University
Justin Merritt, professor, composition, theory, orchestration; B.M., Trinity University; M.M., D.M.A., Indiana University
Johnathan Ray Moeller, adjunct instructor*, guitar; B.A., McNally Smith College of Music; M.M., Minnesota State University Mankato
Anna Mooy, visiting assistant professor, voice, lyric diction; B.M., M.M., Brigham Young University

Olivia Moraczewski, adjunct instructor*, string techniques; B.M., St. Olaf College; M.A.M.E., St. Thomas
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
Sarah Pradt, adjunct assistant professor of music*, hardanger fiddle; B.A., M.A., Ph.D., Cornell University
Catherine Ramirez, artist-in-residence, flute, chamber music; B.A., Occidental College; diploma with honors, Istituto Musicale "L. Boccherini", M.M., Yale University; 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
Mitra Sadeghpour, adjunct assistant professor*, voice; B.A., Luther College; M.M., D.M.A., Indiana University
JC Sanford, visiting assistant professor, jazz studies; B.A., University of Northern Iowa; M.M., D.M.A., New England Conservatory
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
KrisAnne Weiss, adjunct assistant professor*, voice; B.A., B.M., Lawrence University; M.M., D.M.A., University of Minnesota
Peter Whitman, instructor*, jazz saxophone; B.M., M.M., University of North Texas State
Karl Wiederwohl, visiting assistant professor*, trombone, euphonium, chamber music; B.M., Peabody Institute; M.M., D.M.A., University of Maryland
Karen Wilkerson, visiting instructor, voice; B.A., California State University-Northridge; M.M., Westminster Choir College
Luke Williams, visiting assistant professor, voice; D.M.A., University of Colorado at Boulder
Tesfa Wondemagegnehu, assistant professor, choir, voice; B.M., University of Memphis; M.M., Florida State University


* part time

MUSIC DEPARTMENT STAFF

Kathryn Ananda-Owens, department chair
David Carter, department vice chair
Barbara Barth, academic administrative assistant – music
Lisa McDermott, academic administrative assistant – music
Lori Folland, collaborative pianist
Dennis Johnson, piano technician
Jason Bystrom, instrument repair technician
Paul Klitzke, assistant piano technician
Szu-Ling Wu, collaborative pianist



ST. OLAF COLLEGE



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 BAND | 2021 FALL TOUR

SATURDAY, OCTOBER 16 • 2 P.M.

Central High School
St. Paul, Minnesota

MONDAY, OCTOBER 18 • 7 P.M.

Waubonsie Valley High School Auditorium
With the Waubonsie Valley Wind Ensemble
Aurora, Illinois

TUESDAY, OCTOBER 19 • 7 P.M.

Evanston Township High School
Main Auditorium
Evanston, Illinois

WEDNESDAY, OCTOBER 20 • 7 P.M.

DeKalb High School
DeKalb, Illinois

THURSDAY, OCTOBER 21 • 7 P.M.

Grace Lutheran Church
Eau Claire, Wisconsin


FRIDAY, OCTOBER 22 • 7 P.M.


Kenyon-Wanamingo High School
Kenyon, Minnesota

SUNDAY, OCTOBER 24 • 3:30 P.M.

Skoglund Auditorium
St. Olaf College
Northfield, Minnesota

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