



URGENT VOICES

 **ST. OLAF BAND**
2023 TOUR



ST. OLAF BAND 2022-23

TIMOTHY MAHR | CONDUCTOR

TERRA WIDDIFIELD | MANAGER

PICCOLO

Greta Hallberg, Minneapolis, Minn.
English, French

FLUTE

Carter Allen-Weyenberg, Sullivan, Wis.
music performance
†* Mackenzie Farrell, Hudson, Wis.
biology
Elena Getchell, Forest Lake, Minn.
Asian studies, computer science,
Japanese
Chloe Greene, St. Paul, Minn.
undeclared major
Caroline Juhl, Prior Lake, Minn.
studio art
Cole Kehrberg, Golden Valley, Minn.
undeclared major
Emily Philbrook, Minneapolis, Minn.
sociology/anthropology
Natalia Pinell, Huntsville, Texas
undeclared major
Lissi Reid, Edina, Minn.
biology, political science
Caroline Russell, Westport, Conn.
music
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 education
Anna Rothfusz, Washington, Ill.
biology
†* Lauren Vilendrer, Shoreview, Minn.
music performance

E-FLAT CLARINET

Mikayla Carlson, Sioux Falls, S.D.
biology, music

CLARINET

†* Emma Byrd, Carbondale, Ill.
music performance
Mikayla Carlson, Sioux Falls, S.D.
biology, music
Maddie Ceminsky, North Mankato, Minn.
biology
Vincent Giza, Culver City, Calif.
undeclared major
Eliza Johnson, Fairway, Kan.
philosophy, psychology
Riley Kazukiewicz, Eagan, Minn.
chemistry, mathematics
Oslo Martin Risch, St. Paul, Minn.
undeclared major
Liam McBride, Falmouth, Mass.
biology, music

CLARINET (cont'd)

Max Okagaki, Minneapolis, Minn.
mathematics, music performance
Erin Pratt, Omaha, Neb.
biology
Mari Reid, Edina, Minn.
biology, chemistry
Emma Rosen, Carson City, Nev.
biology, music
Anna Schmidt, St. Paul, Minn.
mathematics
Eric Stilwell, Sammamish, Wash.
mathematics, physics
Abigail Towle, Hopkins, Minn.
undeclared major
Alexandra Williams, Eyota, Minn.
biology

BASS CLARINET

Emma Gross, Sioux City, Iowa
psychology
†* Esmir Hodzic, Rochester, Minn.
psychology
Matthew Krische, New York, N.Y.
music

CONTRALTO CLARINET

Elle Davis, Portland, Ore.
undeclared major

CONTRABASS CLARINET

Aryaman Joshi, Mumbai, India
Japanese, mathematics, music

BASSOON

~ Katie Barden, Madison, Wis.
environmental studies
†* Sydney Krane
computer science, psychology
Magrath Walker, Bozeman, Mont.
undeclared major

ALTO SAXOPHONE

Arich Fruehling, Omaha, Neb.
biology
†* Lucas Kramarczuk, Bloomington, Minn.
mathematics, physics
† Adam Pazandak, Bloomington, Minn.
computer science, music
Noah Stremmel, Brookings, S.D.
music
Haleigh Yoder, Longview, Texas
music

TENOR SAXOPHONE

Katherine Dallmier, Mahomet, Ill.
biology, chemistry

BARITONE SAXOPHONE

Eskil Irgens, Trondheim, Norway
physics

CORNET/TRUMPET

† Connor Bitterman, Brooklyn Park, Minn.
music performance
Zac Carlson, Sioux Falls, S.D.
music
Ian DiMundo, Santa Monica, Calif.
music
Samuel Hall, Charlottesville, Va.
undeclared major
Nicholas Little, Cokato, Minn.
biology
Olivia Loewe, Bemidji, Minn.
music education
* Caleb Maeda, Rosemount, Minn.
music
• Devonte Merrick, Dekalb, Ill.
music education
Mary Evelyn Miller, Oak Park, Ill.
undeclared major
Calvin Reyes, Farmington, Minn.
mathematics, music
^ Luke Springer, Bellingham, Wash.
history

HORN

Matthias Baese, St. Paul, Minn.
economics, Spanish
Elizabeth Delaney, Ames, Iowa
music education
Ariel Edwards, Apple Valley, Minn.
undeclared major
Sandra Gabel, Plymouth, Minn.
mathematics, physics
^ Jack Kiehne, St. Paul, Minn.
psychology, sociology/anthropology
Anja Logan, Brookfield, Wis.
computer science, mathematics
Laura Maeda, Inver Grove Heights, Minn.
mathematics, physics, religion
†* Sien 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 education
Francis Munson, Slater, Iowa
music, quantitative economics

BASS TROMBONE

Quinn Munson, St. Paul, Minn.
environmental studies
Astrid Urberg-Carlson, Minneapolis, Minn.
music

EUPHONIUM

† Grayson Chan, Kowloon, Hong Kong
undeclared major
Gavin Groshel, St. Paul, Minn.
music
* Ian Knowles, Chaska, Minn.
undeclared major
William Selkey, Brookfield, Wis.
mathematics

TUBA

Parker Barrette, Lisle, Ill.
music education
Genevieve Levinson, Highland Park, Ill.
undeclared major
Erik Olson, River Falls, Wis.
music performance
†* Jesse Wiemer-Hastings, Geneva, Ill.
music

STRING BASS

Davis Moore, Worthington, Minn.
history, music

HARP

MaKenzie Kuckkan, Rhinelander, Wis.
classics, music

KEYBOARDS

Aryaman Joshi, Mumbai, India
mathematics, music

PERCUSSION

* Josh Cameron, Wyoming, Minn.
mathematics, physics
Morgan Ely, North Pole, Alaska
music performance
^ Benjamin Gusdal, Shoreview, Minn.
undeclared major
†^ Megan Hoffhines, Wilmette, Ill.
music, social work
Estelle Huskins, Rochester, Minn.
Japanese, psychology
Karl Kittleson Wilker, Washington, D.C.
music performance
Avery Nevins, Fort Collins, Colo.
music education
Jack Schabert, St. Paul, Minn.
music

2021 winner of The
American Prize in
Band/Wind Ensemble
Performance in the smaller
program division of the
college/university category



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 Boritzke Smith, assistant director of music organizations for audience development
Sarah Gingerich '11, assistant director of music organizations for project management
Jonathan Kopplin, associate librarian for ensembles and performing rights
Emma Jenks '22, coordinator of music organizations
Gabbie Holtzman '21, ticketing coordinator

FINE ARTS ADMISSIONS

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

† Principal/Co-Principal
* Section Leader
• Officers
^ Manager
- Librarian
~ Contrabassoon



TIMOTHY MAHR: LEAVING A LEGACY

Anyone who has been part of the St. Olaf Band knows the power of hitting the final chord of a piece with the intense focus of 90 musicians behind it. It's not just a note — it's a reverberating force. It's an invitation from conductor Timothy Mahr '78 to pause and enjoy the moment together.

When Mahr first stepped onto the podium as the conductor of the St. Olaf Band nearly 30 years ago, he understood the immensity of the task in front of him. Since taking the helm, he and the St. Olaf Band have traveled around the world and performed in stunning venues like Ireland's National Concert Hall in Dublin, Lincoln Center's Alice Tully Hall, *Palau de la Musica* in Valencia, and Carnegie Hall. In 2021, the ensemble was awarded the prestigious American Prize in Band Performance in the smaller program division of the college/university category.

A professor of music at St. Olaf, Mahr started his teaching and conducting career at Milaca (Minnesota) High School and the University of Minnesota-Duluth. He is in great demand globally as a guest conductor and clinician, from

Norway to Japan to Thailand. He has conducted All-State bands in almost half of the states in the country.

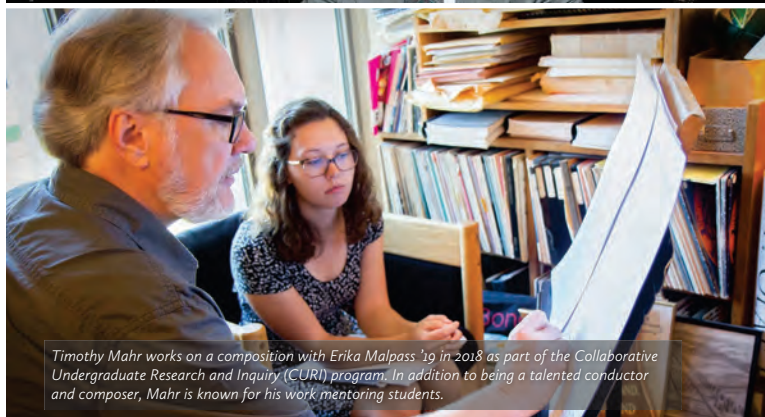
An acclaimed composer, Mahr has written more than 100 works and has been commissioned by top-tier organizations such as the United States Air Force Band and the Music Educators National Conference. In 1991, he won the Ostwald Award from the American Bandmasters Association, which honors the best new composition of the year, for his piece *The Soaring Hawk*. Mahr takes great care with his programming for the band and aims to communicate a message to the audience through most concert programs. He says he takes advantage of the chance to speak to a different part of people — especially to their heart.



Timothy Mahr's first official portrait as conductor of the St. Olaf Band, taken in 1994, and his last official portrait before he retires, taken this fall.



Timothy Mahr gathers with colleagues and fans at a post-concert reception in Tokyo during the St. Olaf Band's tour of Japan in 2010.



Timothy Mahr works on a composition with Erika Malpass '19 in 2018 as part of the Collaborative Undergraduate Research and Inquiry (CURI) program. In addition to being a talented conductor and composer, Mahr is known for his work mentoring students.



Timothy Mahr leads the St. Olaf Band in providing music — and having fun — at commencement. Each year many of the graduates who have been involved in music-making on campus form a kickline at the close of commencement for John Philip Sousa's "The Stars and Stripes Forever."

In recent years, Mahr has developed a strong social justice focus in his programming. "When you have someone sitting in the audience, the room darkened, silence supporting beautiful sound, I think their heart opens up, their mind opens up. They let a message come in that doesn't even have words attached to it. I think we can help them reflect on situations that might be personal and local, let alone national and global. Someone might be moved to take a different track with their life. I'm hopeful," he says.

But beyond all the accolades and awards, the thing that truly sets Mahr apart is the way he uses his gifts as an educator. In addition to conducting the St. Olaf Band, Mahr is the Robert Scholz Endowed Chair in Music and teaches music composition. For many summers, he has mentored St. Olaf Collaborative Undergraduate Research and Inquiry (CURI) students in composition. The CURI program provides students with a stipend for their work, and Mahr has featured many of their compositions in St. Olaf Band programs. Mahr has shared that good fortune by giving numerous other "Oles" and alumni the opportunity to have their works brought to life by the St. Olaf Band. Performing these student compositions in programs is something in

which he takes great pride. "I don't think I'm reaching in and changing everybody's life; rather, I'm trying to set them up for a really powerful growth experience," Mahr says. "I'm proud of the fact that I played a small part in contributing to their growth as they were studying here."

As many know, Mahr's work has elevated the St. Olaf Band to new levels of excellence and inspired scores of students to pursue professional careers in music. But that continuation of excellence doesn't end with those who chose to pursue music professionally. Dozens of St. Olaf Band alumni now play in the Minnesota Symphonic Winds (MSW), a community band that Mahr conducts based in the Twin Cities.

After three decades of leading the St. Olaf Band with heart and skill, Mahr will retire this coming spring. Fans and former "bandies" will have the opportunity to see him lead the ensemble at campus concerts this year, at Orchestra Hall in Minneapolis, and on tours in California in January and February, and Japan in May.

Mahr says he is looking forward to more time to compose and also to spend with his wife, Jill. At the same time, closing this chapter will be difficult. "I hope I can communicate effectively what a privilege it's been for me to do this. I'm tearing up right now thinking about it," he says. "I don't want to give up the podium at all. When I'm in rehearsal with the band, I want to stay there forever."



Timothy Mahr with his family (from left) Jenna, Jill, and Hannah at the reception after the St. Olaf Band's Carnegie Hall performance in 2016. Natan Dvir/Polaris Images

To read the full article profiling Dr. Timothy Mahr's tenure at St. Olaf, check out "A Reverberating Force" by Mara Kumagai Fink Klein '11, featured in the Fall 2022 St. Olaf Magazine: stolaf.edu/news/a-reverberating-force.

URGENT VOICES

OVERTURE FOR BAND (1987)

John Heins

DREAM ELEGY (2017)

Jonathan Bailey Holland

IL CONVEGNO PER DUE

CLARINETTI E BANDA (1857)*

Amilcare Ponchielli

Andante sostenuto - Allegretto scherzoso

Emma Byrd '23 and Mikayla Carlson '23, *clarinets*

CONCERTO FOR BASS CLARINET

AND BAND (1985)*

Kees Vlak

3. *Allegro assai e scherzando*

Esmir Hodzic '23, *bass clarinet*

URGENT VOICES (2020)

Timothy Mahr '78

1. *Innocence, fractured*

2. *One becomes many*

3. *Looking into the mirror*

LINCOLN PORTRAIT (1942)

Aaron Copland

Transcribed by Walter Beeler

Bruce Benson (St. Olaf Pastor Emeritus), *narrator*

— INTERMISSION —

CASTLES IN EUROPE (1914)*

James Reese Europe

Siena Olson '23, *conductor*

THE GOVERNOR'S OWN (1921)*

Alton Augustus Adams

Devonte Merrick '23, *conductor*

TWIST (2012)

Jodie Blackshaw

ADORAMUS TE, CHRISTE (C. 1771)

Quirino Gasparini

Transcribed by Timothy Mahr '78

SYMPHONY NO. 8 (2008)

David Maslanka

3. ♩ = 84

*These featured solo works and marches
will alternate performances

PROGRAM NOTES

OVERTURE FOR BAND (1987)

John Heins (b. 1956)

Once described by Alan Hovhaness as “one of the most talented and brilliant composers of our time,” John Heins and his neo-romantic compositions have garnered considerable praise over the past three decades. His compositional output includes works for symphonic band and orchestra as well as numerous solo piano works, chamber music works, and concertos. He has taught at Rocky Mountain College in Billings, Montana and served as composer, arranger, pianist, and clarinetist in the U.S. Air Force Band of the Pacific Northwest. His score note for the overture states:

Overture for Band features contemporary harmonies and rhythmic interest for each section of the band, with driving rhythms in the brass and flourishing passages in the woodwinds appearing throughout the composition. After a bold fanfare opening, the first theme is stated in the unison horns. Lyrical solos are presented by the flute, oboe and clarinet in the pastoral middle section. The work concludes with bravura writing taken from the opening.

DREAM ELEGY (2017)

Jonathan Bailey Holland (b. 1974)

Jonathan Bailey Holland began studying composition while a student at the Interlochen Arts Academy. He later attended the Curtis Institute of Music and eventually earned a Ph.D. in music from Harvard University. He has recently been named the Jack G. Buncher Head of the School of Music at Carnegie Mellon University. Holland’s works have been performed and commissioned by numerous prestigious organizations, both nationally and internationally, including commissions from the Baltimore, Cincinnati, Detroit, Dallas, and National Symphonies. Of *Dream Elegy*, Holland writes:

The year 2014 marked the deaths of Jordan Baker (Houston, Texas), McKenzie Cochran (Southfield, Mich.), Yvette Smith (Bastrop, Texas), Eric Garner (Long Island), Michael Brown (Ferguson, Mo.), John Crawford Jr. (Beavercreek, Ohio), Dante Parker (San Bernardino, Calif.), Ezell Ford (Los Angeles, Calif.), Kajieme Powell (St. Louis, Mo.), Akai Gurley (New York), Tamir Rice (age 12, Cleveland, Ohio), and Romain Brisbon (Phoenix, Ariz.), all of whom were unarmed and all of whom were shot by police or security personnel. With the increasing frequency of these shootings and the lack of accountability or condemnation of those guilty of

committing these acts (and all the other similar incidents that didn’t receive national attention), I felt moved to compose a work for those who were killed and those who felt powerless against the “authorities” who were/are able to commit such acts, without consequence, in the name of safety.

The fact that these events occurred during the second term of the country’s first African American president only amplifies their significance. The dreams being elegized include Langston Hughes’s deferred dream from his iconic poem “Harlem,” Martin Luther King Jr.’s “I have a dream” speech, and those of the victims of all of the incidents that spurred the Black Lives Matter movement.

IL CONVEGNO PER DUE

CLARINETTI E BANDA (1857)*

Amilcare Ponchielli (1834–86)

Transcribed for modern band by Matthew Ludwig

Edited by Fred Ormand

Andante sostenuto - Allegretto scherzoso

Emma Byrd ’23 and Mikayla Carlson ’23, clarinets

Amilcare Ponchielli’s numerous pieces for band consist not only of typical marches and dance tunes, but works with light and agreeable passages. One of these works is *Il Convegno per due clarinetti e banda*, a charming divertimento for two clarinets. Ponchielli composed the piece — originally published for piano and later for orchestra — for two performers and teachers at his alma mater, the Milan Conservatory. He arranged the work for band after its rise in popularity.

CONCERTO FOR BASS CLARINET AND BAND (1985)*

Kees Vlak (1938–2014)

3. *Allegro assai e scherzando*

Esmir Hodzic ’23, bass clarinet

Cornelis (Kees) Vlak was a Dutch composer and trumpeter who completed his studies at the Amsterdam Conservatory in 1959. He worked with the Dutch Broadcasting Corporation, first as a copyist and later as an arranger. His publisher mentions that Vlak was especially thorough in researching the bass clarinet before starting work on the concerto. A welcome addition to the repertoire for the instrument, its final movement is an energetic scherzo propelled by asymmetric metering and marked by a challenging cadenza.

URGENT VOICES (2020)

Timothy Mahr '78 (b. 1956)

1. *Innocence, fractured*

2. *One becomes many*

3. *Looking into the mirror*

A striking aspect of our world today is the urgency heard in the strong voices and observed in the determined actions of the young as they boldly confront critical issues of our time. Personally, I am impressed, inspired, and challenged by their clarion calls.

Urgent Voices was primarily motivated by the efforts of Malala Yousafzai (women's rights), Emma González (of Stoneman Douglas High School — gun control), and Greta Thunberg (climate change). They work to improve their worlds, rising up and becoming reluctant figureheads for fledgling movements, bent on change. The music, however, is not specifically tied to just these three young women. Hopefully, the performer and listener will perceive the confusion, frustration, and anger, as well as the energy, strength, and pressing demand for change found within this groundswell of well-intentioned activism we see rising up in the youth of today.

The first movement, *Innocence, fractured*, centers on the nascent innocence that all children are born with and rightfully should have — the concerns of the world should not affect them. This tranquil opening moment succumbs to overpoweringly tragic music. Inevitably, a stark realization of the true nature of the world intrudes and it decimates the blissful ignorance among children, exposing them to the bleakness ahead. It is distressing how many children in this world are denied the innocence that should be at the core of simply being a child. This is their right, after all.

The opening of the second movement, *One becomes many*, heralds an energized plea followed by a musical depiction of a single voice being heard, felt, understood, and amplified as it gains traction and notice. Ultimately, reality crashes down — ugly, unwanted, inescapable, invasive — a thief insidiously stealing away with innocent peace and any true hope for a bright future. This is the music of the turning point — once experienced, there's no going back — only forward. The movement reacts in its closing with an overwhelming surge of energy.

The final movement, *Looking into the mirror*, is about self-reflection and action: initiatives are gaining energy, the world is starting to listen, and these young activists are proud and hopeful. The music reflects the future these urgent voices are calling us to protect. We sense the goal of these imperatives, and perhaps feel motivated to take action. The musical journey ends,

however, with the listener — the participant — being shocked again by the insistent demand for change and the dire necessity for a radical adjustment in behavior and relationship. The future clouds and the tasks ahead seem insurmountable. This work ends with the solo sounds of an individual, now transformed from the start of this music journey, less innocent, more aware, and moved to become involved in effecting change.

The work *Urgent Voices* was commissioned by a consortium of high school, collegiate, and community ensembles, led by the Maryland Winds and its conductor, Timothy J. Holtan. The composition bears this dedication to the performers involved with the premiere: *For the 2020 Music for All National High School Honor Band, Timothy J. Holtan, Conductor.*

ABOUT BRUCE BENSON



Throughout his career, St. Olaf Pastor Emeritus Bruce Benson has been known for many things, but it is his voice that has always been at the center of his work. From his poetry and sermons to his St. Olaf Christmas Festival narrations and *Sing For Joy* commentary, Benson's voice is known throughout the college community and miles and miles away.

Benson served as the St. Olaf College pastor for 30 years (1981–2011) and was a mainstay on the *Sing For Joy* radio program as its host for 20 years (2002–22). Before his ministry at St. Olaf College, Benson served pastorates in Albert Lea, Minnesota, Billings, Montana, and Sioux Falls, South Dakota. He holds a master of divinity from Luther Seminary in St. Paul, Minnesota, and a master of sacred theology from the Yale University Divinity School in New Haven, Connecticut.

During his years at St. Olaf, Benson served as the narrator of the college's famed Christmas Festival, where his voice was second only to the choirs. He also served as liturgist/reader at numerous choir concerts; led seven international study programs for students; and acted as worship planner, presider, and chaplain for the college's Conference on Worship, Theology, and the Arts. A talented writer, Benson has had his poetry commissioned and set to music by four composers from the United States and England. He has written adult education curriculum for Augsburg Publishing, and has served on the Board of Trustees of Trinity Seminary in Columbus, Ohio, and on the Advisory Board of *Word and World*, a theological journal.

Now retired from St. Olaf College and *Sing For Joy*, Benson enjoys spending time with his wife, Carol, at their home in Northfield and their cabin in the Minnesota north woods.

LINCOLN PORTRAIT (1942)

Aaron Copland (1900–1990)

Transcribed by Walter Beeler

Bruce Benson (St. Olaf Pastor Emeritus), narrator

Aaron Copland was one of the major influential figures on the classical music scene in 20th century America. His tireless work within the League of Composers, the American Composers Alliance, and on his own as a promoter and presenter of new American music was paralleled by his own highly successful compositional efforts. The broadly familiar ballet score for Martha Graham's *Appalachian Spring* earned Copland the 1945 Pulitzer Prize in Music.

Shortly after the start of World War II, conductor Andre Kostelanetz commissioned three American composers to create works that would be musical portraits of eminent Americans, citizens who expressed the “magnificent spirit of our country.” Copland’s musical response was *Lincoln Portrait*, a work that has endeared itself to many since its premiere by the Cincinnati Symphony Orchestra in 1942. Regarding his score, Copland wrote the following:

I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one...In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

CASTLES IN EUROPE (1914)*

The Innovation Trot - Ragtime March

James Reese Europe (1881–1919)

arr. Chandler Wilson

Siena Olson '23, conductor

James Reese Europe was one of the most famous and influential African American musicians of his day. Pianist Eubie Blake called him the “Martin Luther King of music.” Europe was the first African American bandmaster in the United States Army and over his lifetime, he gained great popularity as a dance band and military band leader, recording artist, and a composer of merit. His *Castles in Europe*, with the subtitle “The Innovation Trot – Ragtime March,” refers to himself and to Vernon and Irene Castle, great dance innovators, with whom he performed. Essayist David Sager observes, “This vigorous and exciting piece of recorded ragtime must have sounded astonishing when it first appeared in 1914; it certainly is astonishing a century later. The sheer vigor and exuberance do not let up during the three-and-a-half minute performance and is unlike anything that had been recorded prior.” Indeed, the recording of this piece pre-dated any recorded jazz music by three years.

THE GOVERNOR’S OWN (1921)*

Alton Augustus Adams (1889–1987)

Devonte Merrick '23, conductor

Alton Augustus Adams, born in the Virgin Islands, remains an iconic figure there. When the United States took over the islands in 1917, the new governor appointed Adams chief musician. The renowned band that Adams assembled (Adam’s Juvenile Band) was inducted into the U.S. Navy as a unit, making Adams the first Black bandmaster to serve in the U.S. Navy. He composed a great deal of band music; *The Governor’s Own* and *The Virgin Islands March* are two of his most famous compositions. The former was written for the Governor and it was performed by the likes of the great bands of Sousa and Goldman. The latter was quickly adopted as an unofficial anthem for the Virgin Islands, but became the official anthem in 1963.

— INTERMISSION —

TWIST (2012)

Jodie Blackshaw (b. 1971)

Jodie Blackshaw has made her mark as an innovative force in the musical world. Creating works that promote her philosophy of music education and concern for the environment, she has gained recognition beyond her native Australia — in particular, for her distinct and fresh approach to wind band repertoire.. Her work is garnering awards and receiving support at international music festivals, and many consider her compositional voice to be an important contribution within the development of our wind band world. Blackshaw desires that her music not just be “another piece, but an educational and spiritual journey for both the players and the director.” She is now on the board of directors for the World Association of Symphonic Bands and Ensembles. The St. Olaf Band premiered her work *Vulnerable Joy* this past spring and gave the American premiere of *Symphony No. 1* in 2019 when Blackshaw was in residence at St. Olaf College.

Twist, composed for wind orchestra, is inspired by the shape, spirit, and history of Australia’s magnanimous waterway, the Murray River (the Wiradjuri people of the Albury-Wodonga region call the river “Millewa”). The work is divided into six sections, each is subtitled: Survival, Reflection, Discovery, Obsession, Carnevale, and Ascension. An amazing journey through the Australian landscape, *Twist* was commissioned by a consortium led by the Australian Band and Orchestra Directors’ Association, Queensland and premiered at the Australian National Band and Orchestra Clinic in 2012. The St. Olaf Band worked with Blackshaw on this work during its 2018 tour of Australia and New Zealand.

ADORAMUS TE, CHRISTE (C. 1771)

Quirino Gasparini (1721–1778)

Transcribed by Timothy Mahr ’78

The career of Italian composer Quirino Gasparini culminated with his appointment as *maestro di capella* of the Turin Chapel from 1760 until his death. Although his work is not as well known as many of his contemporaries, Gasparini was much admired during his day. Wolfgang Mozart and his father Leopold Mozart met Gasparini in 1771 and they established a friendship. *Adoramus te, Christe* was attributed to Wolfgang Mozart until 1922, when it was ascertained that the work was in reality a copy in Leopold’s hand of a work by Gasparini. That the composition was thought to be from Mozart’s pen is a testament to its musical integrity.

SYMPHONY NO. 8 (2008)

David Maslanka (1943–2017)

3. ♩ = 84

David Maslanka’s works for winds and percussion have become especially well known. Among his more than 130 works are nearly 50 pieces for wind ensemble, including eight symphonies (his final *Symphony No. 10* finished posthumously), 15 concertos, a mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

The St. Olaf Band has been involved with consortium commissions of seven of Maslanka’s works since 2001, when the band performed his *Symphony No. 5* while on tour. At that time, Maslanka came to St. Olaf for a few days to aid in the work’s preparation and then joined the band at its Montana performances during the tour. Funding from the Miles Johnson Endowment supported the St. Olaf Band’s participation in these consortia, as well as the commission for *Angel of Mercy*, a work he created expressly in observance of the 125th anniversary of the St. Olaf Band. The band has released three compact disc recordings that feature his music, including *Inner Visions: The Music of David Maslanka*, a double CD set devoted entirely to his works. By acclamation of the St. Olaf College Board of Regents, Maslanka was awarded an honorary degree from St. Olaf College on February 12, 2016, during a four-day residency.

Maslanka provides the following information about *Symphony No. 8*:

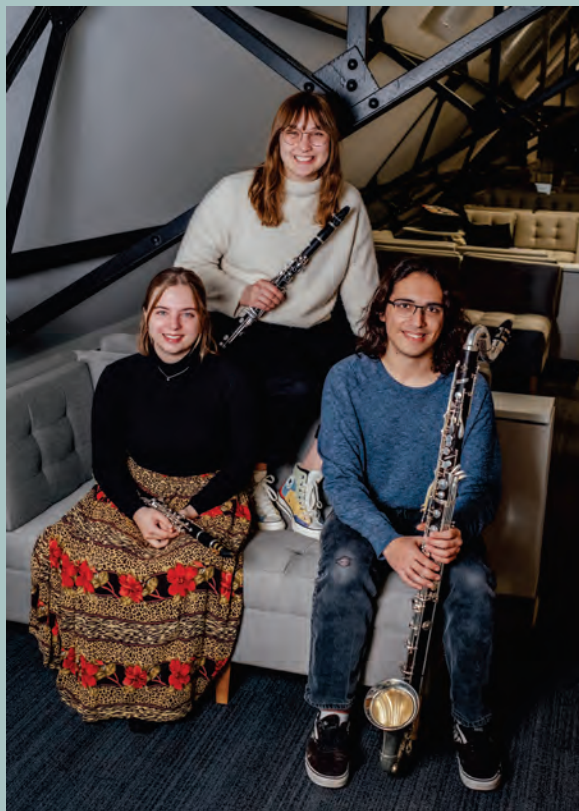
Symphony No. 8 is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista.

I began the composition process for this symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination.

The old is continually present in the new...the third movement is a music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune *All Creatures of Our God and King* — the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of variations in a piece called *Unending Stream of Life*, a name which could also be a fitting subtitle for this new symphony.

Program notes by Timothy Mahr

SOLOISTS AND CONDUCTORS



Emma Byrd '23, *clarinet*

Emma Byrd is a clarinet performance major from Carbondale, Illinois. A four-year member of the St. Olaf Band, she is excited to be a soloist during her last year at St. Olaf College. After graduation, she hopes to find a job working in arts management and continue to play clarinet while exploring new hobbies and passions.

Mikayla Carlson '23, *clarinet*

Mikayla Carlson is a senior from Sioux Falls, South Dakota, double majoring in music and biology with a neuroscience concentration. On campus, she plays clarinet with the St. Olaf Band, St. Olaf Philharmonia, and Synergy Musicians Collective and is involved in research with the Lee Lab of Neural Systems and Behavior. After graduating, she hopes to continue in neuroscience research before applying to graduate school.

Esmir Hodzic '23, *bass clarinet*

Esmir Hodzic is a psychology major from Rochester, Minnesota and is currently the bass clarinet section leader in the St. Olaf Band. Esmir works as an admissions fellow for the St. Olaf College music department and is also involved in Scared Scriptless, St. Olaf's improv troupe.



Siena Olson '23, *conductor*

Siena Olson is a senior instrumental music education major from Elmhurst, Illinois. In addition to serving as the band president and ensemble librarian, Siena plays horn in the St. Olaf Band and Polaris Brass, sings in the St. Olaf Chapel Choir, and directs the Horn Club. Outside of music, Siena loves crafting, yoga, coffee, and spending time with friends.

Devonte Merrick '23, *conductor*

Devonte Merrick is a senior music education major from Dekalb, Illinois. In addition to the St. Olaf Band, Devonte plays trumpet in St. Olaf Jazz 1 and one of the St. Olaf Jazz combos. Devonte spends his free time engulfed in music composition, music production, content creation, and music history. Outside of music, Devonte can be found playing basketball, writing movie essays, and chilling with his puppy, Mochi.

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.

IAN DIMUNDO '26, TRUMPET

Music

Santa Monica, Calif.

- Studying pre-med with aspirations to pursue pediatric cardiology
- Volunteers on campus as an EMT
- Works for a company that provides EMT coverage for concerts around Minneapolis, including Orchestra Hall (home of the Minnesota Orchestra)
- Is a member of the intramural St. Olaf Wiffle Ball Team
- Enjoys participating in chamber music as a member of the Polaris Brass Quintet and a brass trio
- Is excited to be back in his home state of California — particularly Santa Monica High School, one of this year's tour destinations!



MACKENZIE FARRELL '23, FLUTE

Biology

Hudson, Wis.

- Received a Theodore J. Cohn Research Grant from the Orthopterists Society (typically awarded to post-doctoral or graduate students) to fund research on the biomechanics of cricket song production
- Conducted field work on crickets and flies in Hawaii with fellow “bandie” Mikayla Carlson and Professor Norman Lee as part of the CURI (Collaborative Undergraduate Research and Inquiry) program in the summer of 2022
- Worked at the Wildlife Rehabilitation Center of Minnesota in Roseville as an intern and part-time at Chuck and Don's Pet Food and Supplies in Northfield
- Is president of the St. Olaf Pre-Veterinary and Animal Science Club
- Is on the leadership team for OUTS (Oles Under the Sun Outdoors Club) and led a backpacking trip to Pikes Peak National Forest in Colorado last spring
- Works as a teaching assistant for the biology department and has assisted with introductory biology and animal behavior



LUCAS KRAMARCZUK '23, ALTO SAXOPHONE

Mathematics, Physics

Bloomington, Minn.

- Conducted friction research in a St. Olaf Physics lab and presented results at the 2022 Tribology Gordon Research Conference in Maine
- Is captain of St. Olaf Men's Track & Field team and holds school records in the 60 and 110-meter hurdles
- Finished 12th at the 110-meter hurdles at the NCAA Division III Outdoor Track and Field Championships
- Serves as president of St. Olaf Disc Golf Club
- Is an avid professional disc golfer sponsored by two disc golf companies and plans to continue this after graduation
- Will be a process engineer in personal protective equipment manufacturing at 3M after graduation



ANJA LOGAN '24, HORN

Computer Science, Mathematics (Concentration in Statistics and Data Science)

Brookfield, Wis.

- Is president of Linux Ladies, a female led computer science organization dedicated to promoting diversity in technology fields
- Provides statistical analysis as part of an interdisciplinary research team studying the coral skeleton-building process and how it is impacted by varying ocean conditions and climate changes
- Will be a product management intern this summer at Disney with the Disneyland ticketing team
- Involved with campus ministry and served on the ELCA St. Olaf Student Congregation Council
- In addition to the St. Olaf Band, plays horn in the St. Olaf Philharmonia and student-led Horn Club



LUKE SPRINGER '23, TRUMPET

History (Concentration in Environmental Studies)

Bellingham, Wash.

- Works as the St. Olaf Band Student Manager, dealing with the behind-the-scenes logistics: setting the stage, loading the truck, and creating schedules so “bandies” know where to be and when
- Works for the St. Olaf Natural Lands — a 430 acre expanse owned by the college and preserved as habitat for native species — as part of his student employment
- Worked for Northwest Youth Corps in Oregon last summer doing various conservation projects around the state, earning a chainsaw sawyer certification from the U.S. Forest Service
- Plans to use his interest in history, conservation, and woodworking/carpentry to pursue historical preservation through the American Conservation Experience, traveling to national parks and historical sites to preserve historical structures
- Is captain of the intramural St. Olaf Wiffle Ball Team



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

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



24 U.S. cities toured by music ensembles in 2012–23

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 watch the livestream broadcast of the St. Olaf Band's home concert on Sunday, February 12 at 3:30 p.m. CT. The St. Olaf Christmas Festival is broadcast live each year and is available to stream on Spotify, Apple Music, Amazon, etc.

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 Carnegie Hall in 2016

Toured Australia and New Zealand in 2018

2021 winner of The American Prize in Band/Wind Ensemble Performance in the smaller program division of the college/university category

Tours Japan in 2023

ST. OLAF JAZZ

Toured Cuba in 2016

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



ST. OLAF COLLEGE

An aerial photograph of the St. Olaf College campus during the golden hour of sunset. The campus is nestled among trees with vibrant autumn foliage in shades of orange, yellow, and red. Several large, historic-style buildings with multiple stories and gabled roofs are visible, along with a modern building featuring large glass windows. A winding road and parking areas are interspersed among the green spaces. In the far distance, a wind turbine stands against the horizon under a sky with soft, warm light.

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

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 130 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 131-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.



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.



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



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 performing 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, in the college/university (smaller program) division, for their 2020 tour program, "Imagining Peace."

"We have a rich heritage that spans more than 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.



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

ST. OLAF COLLEGE MUSIC FACULTY

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 Andereggs, 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, collegium musicum; B.M., Capital University; M.M., Eastman School of Music

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

Michael Buck, adjunct associate professor*, Norseman Band; B.M., St. Olaf College; M.M., Vandercook College of Music; D.M.A., The University of Southern Mississippi

Sarah Hohenstein Burk, adjunct instructor*, jazz piano; B.M., University of Minnesota - Duluth; M.L.S., University of Minnesota

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, adjunct instructor*, saxophone, chamber music; B.A., St. Olaf College; certificat, Conservatoire de Bordeaux Jacques Thibaud (France); M.M., University of Minnesota

Anna Clift, adjunct instructor*, cello; B.M., Indiana University; M.M., SUNY-Stony Brook

Julie Elhard, adjunct instructor*, collegium musicum; B.M., Concordia College, Performance Certificate, Royal Conservatory of Music, The Netherlands

Jerry Elsbernd, visiting instructor*, voice; B.M.V.Ed., M.V.Ed., North Dakota State University

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, associate dean of fine arts, professor, voice, vocal solo literature; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

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

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

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

Philip Hey, adjunct instructor*, drum set; B.A., University of Minnesota

Therees Tkach Hibbard, Associate Professor of Practice, 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

Eri Isomura, adjunct instructor*, percussion, improvisation ensemble; 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, assistant professor*, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri- Kansas City

Dale Kruse, associate professor of practice, 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, adjunct 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

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 Moeller, adjunct instructor*, guitar; B.A., McNally Smith College of Music; M.M., Minnesota State University Mankato

Chris Olson, adjunct instructor*, jazz; B.M., University of Wisconsin-Stevens Point; M.M.: University of North Texas

Chung Park, associate professor, viola, orchestra; B.M., Peabody Conservatory of Music; M.M., University of Illinois (conducting); M.M., University of Western Michigan (viola performance); D.M.A., University of Miami

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

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

Shari Speer, visiting instructor*, lyric diction, voice; B.M.E., Augustana College; M.M. Westminster Choir College

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

Jason Tanksley, adjunct 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, adjunct instructor*, jazz ensembles, 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, instructor, voice; B.A., California State University-Northridge; M.M., Westminster Choir College

David Williamson, adjunct instructor*, string bass; B.M., Curtis Institute of Music

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

Lisa McDermott, academic administrative assistant

Lori Folland, collaborative pianist

Jason Bystrom, instrument repair technician

Szu-Ling Wu, collaborative pianist

ST. OLAF BAND

2023 WINTER TOUR

SUNDAY, JANUARY 22 • 4 P.M.

Bethlehem Lutheran Church
Minneapolis, Minnesota

MONDAY, JANUARY 30 • 7 P.M.

Westview High School
San Diego, California

TUESDAY, JANUARY 31 • 7 P.M.

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

WEDNESDAY, FEBRUARY 1 • 7 P.M.

Arcadia High School
With the Arcadia High School
Wind Ensemble
Arcadia, California

THURSDAY, FEBRUARY 2 • 7 P.M.

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

FRIDAY, FEBRUARY 3 • 7 P.M.

Saratoga High School McAfee Center
With the Saratoga Symphonic Wind Ensemble
Saratoga, California

SATURDAY, FEBRUARY 4 • 7 P.M.

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

SUNDAY, FEBRUARY 12 • 3:30 P.M.

Skoglund Auditorium, St. Olaf College
Northfield, Minnesota

THURSDAY, FEBRUARY 16 • 6:45 P.M.

MMEA Midwinter Convention
Minneapolis Convention Center

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Text or email Molly Boes Ganza '08,
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2023 ST. OLAF SUMMER MUSIC ACADEMY

JUNE 25–JULY 1

Join high school students from around the nation for an intense week of music-making under the direction of St. Olaf College's acclaimed music faculty. Students will return home with new skills, new energy, new friends, and a heightened commitment to music. Registration opens mid-January.

For more information, please visit:
stolaf.edu/conferences/summer-camps