

DANCE



 **ST. OLAF BAND**
2024 TOUR



ST. OLAF BAND 2023-24

HENRY DORN | CONDUCTOR

TERRA WIDDIFIELD | MANAGER

PICCOLO

- †* Katherine Van Epps, Kenyon, Minn.
music education

FLUTE

- † Carter Allen-Weyenberg, Sullivan, Wis.
music performance
Daniel Boskovic, Sammamish, Wash.
undeclared major
Leylah Boulos, St. Paul, Minn.
music
Elizabeth Diaz, Cary, N.C.
undeclared major
Elizabeth Doty, Centennial, Colo.
undeclared major
Claire Engler, Charlottesville, Va.
music
Owen Erickson, Holmen, Wis.
undeclared major
Chloe Greene, St. Paul, Minn.
biology
Emilia Gusdal, Shoreview, Minn.
undeclared major
Caroline Juhl, Prior Lake, Minn.
studio art
Cole Kehrberg, Golden Valley, Minn.
undeclared major
Emily Philbrook, St. Anthony Village,
Minn. | psychology
- Caroline Russell, Westport, Conn.
music

OBOE

- †* Lily Mitzel, St. Paul, Minn.
music education
~ Anna Rothfusz, Washington, Ill.
biology
~ Noah Schilbe, Spokane, Wash.
chemistry, music

CLARINET

- Selma Artang, Duluth, Minn.
music performance
□ Vincent Giza, Culver City, Calif.
music composition
Christian Kremer, Mitchell, S.D.
music performance
Sydney LaVoi, Bemidji, Minn.
undeclared major
Oslo Martin Risch, St. Paul, Minn.
sociology/anthropology
Liam McBride, Falmouth, Mass.
biology
Lauren Mitchell, Farmington, Minn.
undeclared major
†* Max Okagaki, Minneapolis, Minn.
mathematics, music performance
Erin Pratt, Omaha, Neb.
biology, sociology/anthropology
Abigail Towle, Hopkins, Minn.
undeclared major

BASS CLARINET

- Elle Davis, Tualatin, Ore.
Russian, Russian area studies
^ Emma Gross, Sioux City, Iowa
Norwegian, psychology
†*■ Matthew Krische, Glendale, N.Y.
computer science, music

BASSOON

- *△ Katie Barden, Madison, Wis.
environmental studies
† Sarah Hall, Houston, Texas
undeclared major
Maggie Walker, Bozeman, Mont.
religion

ALTO SAXOPHONE

- Bobby Bellairs, Atlanta, Ga.
music performance
Mikayla Doerfler, Fort Collins, Colo.
music performance
†* Noah Stremmel, Brookings, S.D.
music
† Sebastian Whitcomb, Andover, Minn.
music

TENOR SAXOPHONE

- Julien Dalby, Madison, Wis.
undeclared major

BARITONE SAXOPHONE

- Isaac Kitange, Rochester, Minn.
undeclared major

CORNET/TRUMPET

- Tait Butterfield, Portland, Ore.
undeclared major
†* Zac Carlson, Sioux Falls, S.D.
music education
Lexi Cucchiaro, Buffalo, Minn.
music, psychology
Ian DiMundo, Santa Monica, Calif.
music
Samuel Hall, Charlottesville, Va.
kinesiology
Nicholas Little, Cokato, Minn.
biology, kinesiology
Isabella Marek, St. Paul, Minn.
music education
Nathan Moon, Maple Grove, Minn.
music
Logan Rasmussen, Apple Valley, Minn.
music

HORN

- † Matthias Baese, St. Paul, Minn.
quantitative economics, Spanish
• Elizabeth Delaney, Ames, Iowa
music education
Rel Edwards, Apple Valley, Minn.
dance
Aidan Fitzpatrick, Duluth, Minn.
music
^ Jack Kiehne, St. Paul, Minn.
psychology, sociology/anthropology
- Elinor Kosek, Middleton, Wis.
psychology, Spanish
†*• Anja Logan, Brookfield, Wis.
computer science, mathematics
Laura Maeda, Rosemount, Minn.
mathematics, physics, religion
William Ulrich, Medford, N.Y.
undeclared major
Róisín Walsh, Tinley Park, Ill.
music, psychology

TROMBONE

- †*• Jacob Dreifort, Santa Monica, Calif.
music education
Lauren Hanna, Montevideo, Minn.
music
William Kroner, Oro Valley, Ariz.
music
Jacques LeMay, Minneapolis, Minn.
music performance
Francis Munson, Des Moines, Iowa
music, quantitative economics

BASS TROMBONE

- Leo Barks, Jackson, Mo.
music performance
Astrid Urberg-Carlson, Minneapolis,
Minn. | music, race and ethnic studies

EUPHONIUM

- † Grayson Chan, Hong Kong
German, studio art
Gavin Groshel, St. Paul, Minn.
music education
Julia Kauth, River Falls, Wis.
environmental studies
* Ian Knowles, Chaska, Minn.
biology, chemistry

TUBA

- Parker Barrette, Lisle, Ill.
music education
Erik Olson, River Falls, Wis.
music performance
†* Jesse Wiemer-Hastings, DeKalb, Ill.
music education

STRING BASS

- Gabriel Katzenmeier, Manhattan, Kan.
music

HARP

- †* MaKenzie Kuckkan, Rhinelander, Wis.
classics, music

KEYBOARDS

- Alex Bang'O, Burnsville, Minn.
undeclared major

PERCUSSION

- Evan Atchison, Parkville, Mo.
undeclared major
Morgan Ely, North Pole, Alaska
music
*^ Benjamin Gusdal, Shoreview, Minn.
mathematics, physics,
political science
Karl Kittleson Wilker, Washington, D.C.
music performance
†* Avery Nevins, Fort Collins, Colo.
music education
Grant Ravndal, Minneapolis, Minn.
kinesiology
Abby Schroeder, Rochester, Minn.
music

† Principal/Co-principal

* Section leader

• Officer

^ Manager

- Librarian

~ English horn

□ Alto clarinet

■ Contrabass clarinet

△ Contrabassoon

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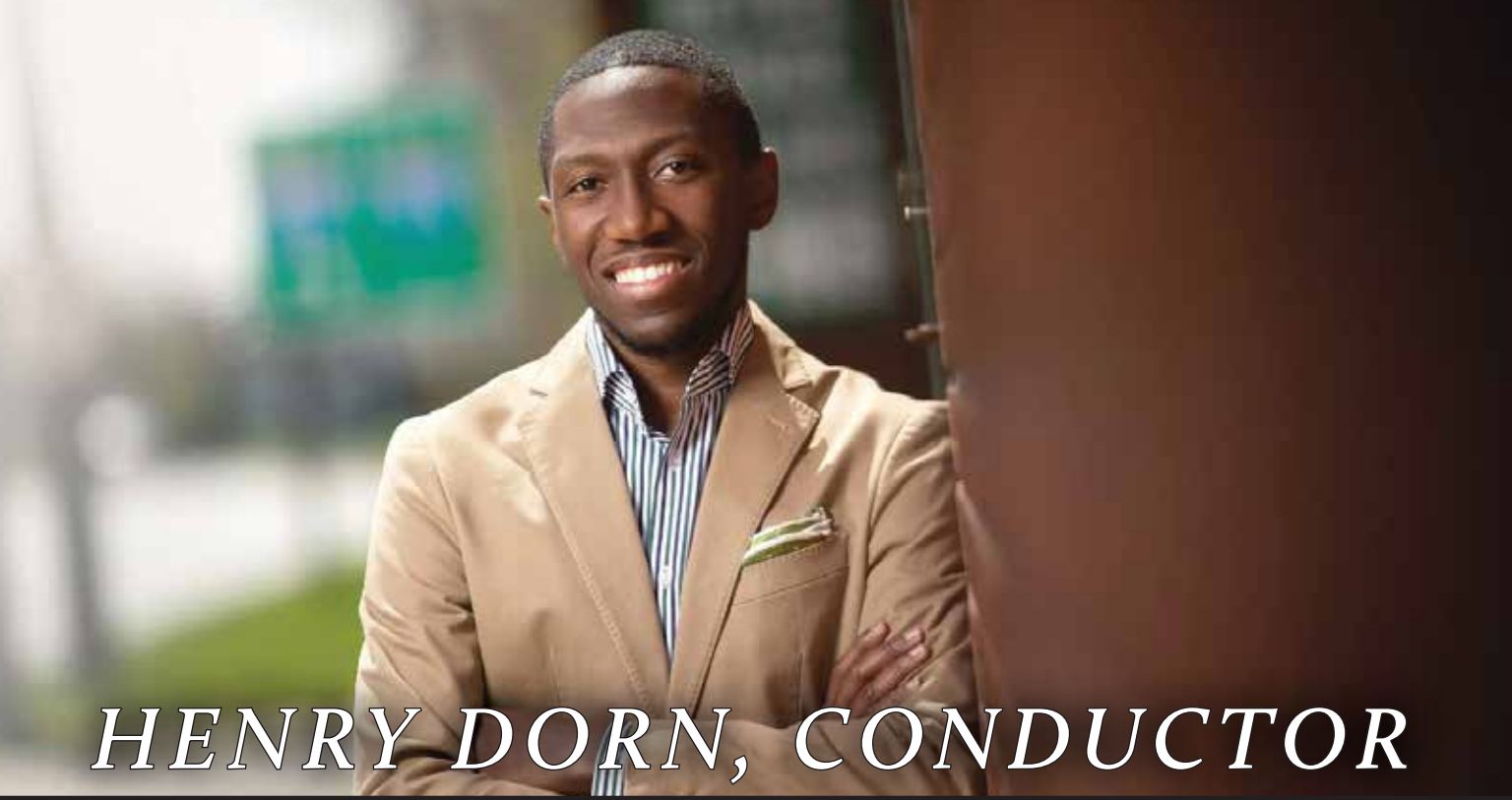


COLLEGE RELATIONS AND MUSIC ORGANIZATIONS

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

A portrait of Henry Dorn, a Black man with short hair, smiling and wearing a tan blazer over a striped shirt. He is standing outdoors with a blurred background of greenery and a building.

HENRY DORN, CONDUCTOR

Conductor and composer Henry Dorn has been named the new conductor of the St. Olaf Band, and he took the reins of the award-winning ensemble at the beginning of the 2023–24 academic year. Dorn succeeds Timothy Mahr '78, who retired in 2023 after leading the ensemble for 29 years. Along with conducting the St. Olaf Band, Dorn has joined the St. Olaf music department faculty and teaches classes in composition and conducting.

“As both a conductor and composer, I couldn’t have asked for a better combination of roles and opportunities than at St. Olaf College,” says Dorn. “This place has such a storied history with music and the band program especially. I feel like this position has been handed to me on a silver platter, and want to continue to uphold the musical excellence that Timothy Mahr and the band have built.”

A self-proclaimed “recovering trombonist,” Dorn began his musical journey growing up in Little Rock, Arkansas, where he discovered music at an early age. The first instrument he ever touched was his uncle’s trombone, but it wasn’t until sixth grade when he started playing.

“It was not ‘God’s instrument’ in my hands,” jokes Dorn, referencing the epithet frequently used by Mahr to describe the trombone. “I was the total band nerd, though, and my fascination with music increased after getting into a performing arts high school, where I first began arranging Christmas music and was pushed towards music theory.”

Dorn’s musical journey eventually led him to the University of Memphis, where he earned a bachelor of music in composition. He then earned a master of music in composition and wind conducting from the Peabody Institute of Johns Hopkins University, before continuing his studies at Michigan State University where he earned his doctor of musical arts degrees in conducting and composition.

Alongside his path in higher education, Dorn is an experienced conductor and sought-after composer. He has collaborated as a former assistant director to the Memphis Area Youth Wind Ensemble, and former director to the Nu Chamber Collective. Dorn has also worked with musicians from the United States Army Field Band, the United States Air Force Band, and has guest conducted the United States Army Band “Pershing’s Own.” He has received multiple awards for his unique style, including the inaugural Future of Music Faculty Fellowship from the Cleveland Institute of Music, and the 2010 Morton Gould Young Composer Award from the American Society of Composers, Authors, and Publishers (ASCAP) Foundation.

“I’m often asked if I’m a conductor who composes, or a composer who conducts. I try to be both,” says Dorn. “That’s why I feel coming to St. Olaf is such a perfect fit. In many ways, I feel I’m following in Tim’s footsteps — just a few years younger and with far less hair.”



Henry Dorn conducts the St. Olaf Band at the 2023 St. Olaf Family Weekend Concert.



Timothy Mahr '78 welcomes Henry Dorn to a St. Olaf Band rehearsal.

As a composer, Dorn is certainly following in the footsteps of Mahr. Dorn's compositions have been performed by noteworthy ensembles including the Minnesota Orchestra, the Grammy Award-winning Harlem Quartet, Aizuri Quartet, the Elysian Trombone Quartet, Argento Ensemble, the Sanctuary Jazz Orchestra, the Dallas Wind Symphony, and more. His piece *Transitions* was performed by the Detroit Symphony Orchestra in early January 2024 and will be performed by the Atlanta Symphony Orchestra in February–March 2024.

Since joining the St. Olaf faculty in the fall, Dorn has been fully immersed in conducting the St. Olaf Band, leading classrooms in instruction, and engaging the hundreds of students who pass through the halls of the music buildings on campus.

"I love that St. Olaf students have the opportunity to experience music at an incredibly high level regardless of their major or background," says Dorn. "Conducting the St. Olaf Band is one of the most energizing things I've ever been a part of. I push them and they push me. There's no greater joy than the interaction I get with students, and finding those special 'aha' moments with them in the classroom or during rehearsal."

Outside of music, Dorn is a self-described Dr. Pepper aficionado and is glad to continue his Midwest journey in Minnesota with his wife, Alicia, and daughter, Harper. Dorn looks forward to diving into more of what Minnesota has to offer, including bicycling throughout the state, experiencing the foodie culture of the Twin Cities, and growing greater connections in the St. Olaf community in Northfield and beyond.



Henry Dorn conducts the St. Olaf Band for the Inauguration of President Susan Rundell Singer.

PROGRAM

OVERTURE FROM *DANCER IN THE DARK* (2000/2024)

Björk (b. 1965) / arr. *Henry Dorn* (b. 1988)

SIN FRONTERAS ("Without Borders") (2017/2023)

Clarice Assad (b. 1978) / tr. *Joe Jaxson* (b. 2000) & *Ogechi Ukazu* (b. 1985)

**CONCERTANTE: SOLO POUR HAUTBOIS* ("Solo for Oboe") (1898/2009)

Émile Paladilhe (1844–1926) / arr. *Dan Willett* (b. 1956)

Lily Mitzel '24, oboe

**HARVEST LIGHT* (2023)

James Naigus (b. 1987) / arr. *Jacob Evarts* (b. 2003)

Anja Logan '24, horn

ENIGMA (2024)

David Biedenbender (b. 1984)

— INTERMISSION —

**GALLITO PASODOBLE* ("Cockerel Two-Step") (1905/1990)

Santiago Lope (1871–1906) / ed. *Roy Weger* (b. 1919)

Elizabeth Delaney '24, conductor

**THUNDER AND LIGHTNING POLKA* (1868/1989)

Johann Strauss, Jr. (1825–1899) / tr. *Carey* (1912–2006)

Jake Dreifort '24, conductor

LORD OF THE DANCE (1963/2024)

Sydney Carter (1915–2004) / arr. *Henry Dorn* (b. 1988)

SYMPHONIC DANCES FROM WEST SIDE STORY (1960/2008)

Leonard Bernstein (1918–1990) / *Paul Lavender* (b. 1951)

OPTIONAL SELECTION

TICO-TICO NO FUBÁ ("Sparrow in the Cornmeal") (1917/1992)

José Gomes "Zequinha" de Abreu (1880–1935) / arr. *Naohiro Iwai* (1923–2014)

*These works will alternate between performances

PROGRAM NOTES

OVERTURE FROM *DANCER IN THE DARK*

(2000/2024)

Björk (b. 1965) / arr. Henry Dorn (b. 1988)

Winner of Cannes Film Festival's *Palme d'Or* in 2000, *Dancer in the Dark* is a genre-defying cinematic creation, incorporating elements of melodrama, documentary, musical, and experimental film, shot in the manner of *cinéma vérité*. The audience is made to feel as though they are a participant, rather than an observer, in the tumultuous and descending trajectory of the main character, Selma.

The *Overture from Dancer in the Dark* begins by rising from the stasis of the opening pedal. As the music develops, layers of the brass chorale establish a haunting, shimmering, melancholic mood upon which a main theme emerges. This motif, indicative of Selma, is restated and elaborated, each time becoming simultaneously more urgent and inexorably entwined in the darkening complexity of the work's underlying harmonic web. As quickly as the work crests, it dissolves back to a more stable form of the stasis from which it grew.

— Program note from University of Georgia Hodgson Wind Symphony concert program (22 March 2017)

SIN FRONTERAS ("Without Borders") (2017/2023)

Clarice Assad (b. 1978) / tr. Joe Jaxson (b. 2000)

& Ogechi Ukazu (b. 1985)

Note from the composer:

SIN FRONTERAS emerged from a utopian state of mind in which I found myself one day, daring to erase imaginary lines that disconnect us geographically, culturally, and morally: boundaries that the human race has willingly subscribed to for thousands of years. But what would happen if the walls that separate us from getting to know one another were not there? While this idea would generate a fair amount of confusion in the real world, in the realm of music of the 21st century, this does not need to be so!

As a South American woman living in the United States for two decades, I chose sounds of places that felt closest to home: the Americas. In *SIN FRONTERAS*, we journey from the bottom of South America, traveling up both coasts and navigating to the Northern hemisphere via Central America. The piece follows no storyline, but its central concept begins with a shocking reaction between two or more distinct cultures coming into

contact for the first time. After the initial resistance, everyone collectively begins aggregating each other's ethnic fragments into their culture spheres to create something new — while still preserving their original roots.

The piece accomplishes this amalgamation effect by taking advantage of an old-time favorite musical form: theme and variation. Though it may not fit precisely into the cookiecutter format of this old tradition, there are several moments in the piece where familiar sounds, melodies, and motifs come and go, grounding the listener for a moment before morphing into something new.

Commissioned by the Chicago Sinfonietta for the Cerqua Rivera Dance Theater, which created choreography especially for this piece

**CONCERTANTE: SOLO POUR HAUTOBOIS*

("Solo for Oboe") (1898/2009)

Émile Paladilhe (1844–1926) / arr. Dan Willett (b. 1956)

Lily Mitzel '24, oboe

Before establishing himself as a composer, Émile Paladilhe was an accomplished piano player. In 1860, at age 16, Paladilhe was the youngest winner of the *Prix de Rome*, a prestigious scholarship for arts students.

Solo pour hautbois was used as a competition piece for the Paris Conservatoire in 1898, 1906, and 1914. At the end of their course of study, Conservatoire students would perform several selected pieces in front of a prestigious panel of judges. The candidates with the best performances received the *Première Prix*—the equivalent to a diploma with high honor. Commissions for this competition have produced a large volume of repertoire, many of which are still widely performed today, including Paladilhe's *Solo pour hautbois*. After a showy opening, the solo oboe begins a cantabile melody in G minor. A brief cadenza separates the G minor section from a light and joyful G major melody that is carried through to the piece's end. In this piece, Paladilhe masterfully showcases the entire range of the oboe and the instrument's ability to play both lyrically and with technical precision.

— Lily Mitzel '24

***HARVEST LIGHT** (2023)

James Naigus (b. 1987) / arr. Jacob Evarts (b. 2003)

Anja Logan '24, horn

Note from the composer:

Harvest Light is a piece for solo horn and horn choir and was composed for the 2017 Florida Horn Festival and premiered by soloist Bernhard Scully and the University of Florida horn choir under the direction of Dr. Paul Basler.

The title comes from the subtle, yet beautiful, shift in the evening sky during the autumn season. There is a certain warm glow that is cast upon the land, signaling a time of cooler weather and changing colors. The warm and rich sonorities of horn choir plus solo horn, in my mind, is the perfect vessel to musically embody this fall landscape.

ENIGMA (2024)

David Biedenbender (b. 1984)

Note from the composer:

Enigma was originally written for brass choir and organ for the dedication of the Red Cedar Organ in the Michigan State University Alumni Chapel. This version was created for my friend Henry Dorn and the St. Olaf Band.

Enigma comes from a Greek word that means “to speak in riddles,” and in this piece, the riddle — or theme — is revealed gradually. The theme comes from the *Passacaglia and Fugue in C Minor* by Johann Sebastian Bach, which is one of my favorite pieces of music, and once the theme is revealed, it is repeated cyclically with 21 variations, just like in Bach’s original. This piece is dedicated to my former teacher, José-Luis Maúrtua, a composer, theorist, conductor, and teacher at Central Michigan University, who also completed a second doctorate in orchestral conducting at Michigan State University. José-Luis was an extraordinary musician and teacher who was tirelessly dedicated to his students and to pushing them to do their best. I am forever grateful for the lessons I learned from him and my music and my life are far better for having known him. Unfortunately, he was taken from this earth far too young — at the age of 57 — by pancreatic cancer in the spring of 2022. I miss him dearly, and this music is for him.

***GALLITO PASODOBLE** (“Cockerel Two-Step”)

(1905/1990)

Santiago Lope (1871–1906) / ed. Roy Weger (b. 1919)

Elizabeth Delaney '24, conductor

The Spanish composer and conductor Santiago Lope Gonzalo was born on 23 May 1871 and died on 25 September 1906. At the age of six, he was already a member of the local brass band and played flute. He also studied violin and composition at the Conservatory of Madrid. In 1903, he became conductor of the Banda Municipal de Valencia. At the first concert of this band, *Valencia* — a pasodoble composed by him — was performed. In 1905, the newspapers of Valencia requested that Lope compose a pasodoble for a special bullfight to be held at the *Plaza de Toro* in Valencia. The composer decided to write one for each of the featured matadors instead: *Gallito* for Fernando Gomez; *Dauder* for Augustin Duader; *Angelillo* for Angel Gonzales; and *Vito* (his nickname) for Manuel Perez. Of the four pasodobles, *Gallito* is the best known.

— Norman E. Smith. Program Notes for Band.
GIA Publications, 2002.

***THUNDER AND LIGHTNING POLKA** (1868/1989)

Johann Strauss, Jr. (1825–1899) / tr. Carey (1912–2006)

Jake Dreifort '24, conductor

A Strauss waltz that premiered in February 1868 under the title *Sternschnuppe* (“Shooting Stars”) at the Vienna Artists’ Association Hesperus Ball seemed to have evaporated, but musicological detective work revealed that the piece did not disappear — it was just retitled. It was programmed a month later with the title *Unter Donner und Blitz* (always called just *Thunder and Lightning* in English) and a press account clarifies that this was the piece played previously at the Hesperus Ball. Atmospheric sparkle was on Strauss’s mind in this quick polka, but we will probably never know what inspired him to sacrifice shooting stars in favor of thunder and lightning. Possibly, he wanted to avoid confusion with a *Sternschnuppen* waltz brother Josef had composed in 1860. In any case, the rumbling drums and crashing cymbals are pertinent to the subject.

— James M. Keller for the San Francisco Symphony

— INTERMISSION —

LORD OF THE DANCE (1963/2024)

Sydney Carter (1915–2004) / arr. Henry Dorn (b. 1988)

Special thanks to Parker Barrette '24 for leading vocal preparation

"Lord of the Dance," composed in 1963, is arguably the best-known work of English poet and songwriter Sydney Carter. Upon Carter's death on March 13, 2004, London's Daily Telegraph suggested in his obituary that "Lord of the Dance" was "the most celebrated religious song of the 20th century." Carter uses dance as a metaphor to the life and ministry of Jesus Christ. The melody from Carter's hymn, which he called a "carol," is an adaptation of the Shaker tune "Simple Gifts." Carter described the work as "a dancing kind of song, the life of which is in the dance as much as in the verbal statement."

— Henry Dorn

SYMPHONIC DANCES FROM WEST SIDE STORY (1960/2008)

Leonard Bernstein (1918–1990) / Paul Lavender (b. 1951)

Transplanting the feud between Shakespeare's Montagues and Capulets to rival Puerto Rican and white gangs in New York may seem obvious in hindsight. After all, as Leonard Bernstein recalled: "In New York, we had the Puerto Ricans, and at that time the papers were full of stories about juvenile delinquents and gangs." The story goes, though, that Bernstein and playwright Arthur Laurents had been toying with a Catholic/Jewish scenario until a chance meeting in southern California and a *Los Angeles Times* headline about gang violence between Mexicans and whites suddenly convinced them that this hot-button issue had greater creative potential. Their collaboration with Stephen Sondheim and Jerome Robbins took shape quickly, as Bernstein recorded in his diary: "Suddenly it all springs to life. I heard rhythms and pulses and — most of all — I can sort of feel the form." *West Side Story*'s "rhythms and pulses" toss together everything from Tin Pan Alley to cool jazz to Latin dances in an eclectic postwar urban soundscape. Bernstein's deep empathy for the universal human element in any particular musical style (it is what made him so effective a teacher) found no better outlet; the historically-specific musical clichés in *West Side Story* only throw the classic nature of its plot and characters into greater relief.

Plans were quickly made for a film version of the musical, which in turn was adapted for these symphonic dances. As Skitch Henderson described, "By the time MGM got around to doing the picture, everybody had a hand in arranging or, should I say, rearranging the original stage version. These dances are the product of many different orchestrators with a thorough editing job by the composer." Most prominent among these was Sid Ramin, to whom Bernstein dedicated the work. The crucial role of dance in *West Side Story* added to the challenge of adapting the music for the concert platform. Bernstein

and his orchestrators use vibrant instrumental combinations and a huge percussion section (not to mention the vocal talents of the orchestra members!) to enhance the kinetic quality of the rhythms. More deeply, they tilt the narrative weight from a love story to gang conflict. We hear first the rivalry between the Jets and the Sharks, then the utopian opposite; their juxtaposition creates a dramatic tension that shapes the entire work. The printed score includes the following description:

Prologue (*Allegro moderato*): The growing rivalry between two teenage street gangs, the Jets and Sharks.

"Somewhere" (*Adagio*): In a visionary dance sequence, the two gangs are united in friendship.

Scherzo (*Vivace leggiero*): In the same dream, they break through the city walls and suddenly find themselves in a world of space, air, and sun.

Mambo (*Presto*): Reality again; competitive dance between the gangs.

Cha-cha (*Andantino con grazia*): The star-crossed lovers [Tony and Maria] see each other for the first time and dance together.

Meeting Scene (*Meno mosso*): Music accompanies their first spoken words.

"Cool" Fugue (*Allegretto*): An elaborate dance sequence in which the Jets practice controlling their hostility.

Rumble (*Molto allegro*): Climactic gang battle during which the two gang leaders are killed.

Finale (*Adagio*): Love music developing into a procession, which recalls, in tragic reality, the vision of "Somewhere."

— Susan Key for the Los Angeles Philharmonic

— OPTIONAL SELECTION —

TICO-TICO NO FUBÁ ("Sparrow in the Cornmeal") (1917/1992)

José Gomes "Zequinha" de Abreu (1880–1935)

arr. Naohiro Iwai (1923–2014)

The Brazilian composer Zequinha de Abreu wrote *Tico-Tico no fubá* ("Sparrow in the Cornmeal") in 1917. It belongs to the *choro* genre, a style of instrumental music that developed in 1870s Rio de Janeiro, flourished several decades into the 20th century, and has enjoyed several revivals since. While *choro* means lament, the music is often upbeat and rhythmic, and so is *Tico-Tico*. This found success in various forms, including in films: for instance, Carmen Miranda performed the song in the 1947 Groucho Marx film *Copacabana*.

— James T. Connolly from the *Tanglewood on Parade* concert program (2 August 2022)

SOLOISTS AND CONDUCTORS



Anja Logan '24, *horn*

is a senior math and computer science major from Brookfield, Wisconsin. She plays horn in the St. Olaf Band, St. Olaf Orchestra, and Horn Club. Outside of music, Anja is a statistics tutor and enjoys reading and playing intramural broomball with her friends. After graduation, Anja plans to go to graduate school for statistics.

Lily Mitzel '24, *oboe*

is a senior music education major from St. Paul, Minnesota. She has loved her four years playing oboe in the St. Olaf Band and is currently serving as vice president of the ensemble. When she's not doing something music-related, Lily can be found doing crossword puzzles, reading, and going on bike rides.



Jake Dreifort '24, *conductor*

is a senior instrumental music education major from Santa Monica, California. In addition to being a member and president of the St. Olaf Band, Jake also plays trombone in the St. Olaf Orchestra, St. Olaf Jazz I, a brass quintet, and sings in the St. Olaf Chapel Choir. When he can, Jake enjoys time with friends and family, the beach, and is a cruciverbalist.

Elizabeth Delaney '24, *conductor*

is a senior instrumental music education major from Ames, Iowa. On campus, she has been a member of the St. Olaf Band, St. Olaf Philharmonia, and Norseman Band, and is director of the Horn Club. Outside of music, Elizabeth enjoys reading, cooking, baking, and spending time with friends.

ST. OLAF SUMMER MUSIC ACADEMY

JUNE 16–22, 2024

The St. Olaf Summer Music Academy is back for another year! 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 OPEN NOW!

For more information, please visit:
stolaf.edu/camps/music-academy



COST-FREE DOMESTIC AND INTERNATIONAL MUSIC TOURS FOR STUDENTS

St. Olaf College's music ensembles have a storied history of touring both domestically and internationally, dating back more than a century. St. Olaf was among the first American colleges to bring an ensemble overseas when the St. Olaf Band toured Norway in 1906.

Now, the three major touring ensembles — the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra — tour domestically each year and internationally once every four years. This provides the 75 to 95 members in each ensemble an opportunity to perform abroad while studying at St. Olaf. Domestic tours span the continental United States and have long been cost-free for students, providing them with an opportunity to perform in stunning spaces, delve deeply into nightly music-making, and form close-knit bonds with their classmates.

In 2019, St. Olaf received a \$4.2 million gift from Louis and Mary Kay Smith to create an endowed fund to support student travel costs for international music ensemble tours, and the college provided matching funds. Their gift built upon an endowed need-based scholarship established by anonymous donors. The gift will now enable members of the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra to tour internationally at no expense to them. 2023 marked the first year the fund was used, as members of the St. Olaf Band toured Japan. In 2024, the St. Olaf Choir will benefit from the fund when they tour South Africa, and in 2025, the St. Olaf Orchestra will travel cost-free to Norway.



"We shared our music and the sound of the St. Olaf Band with Japanese audiences, while also immersing ourselves in a new culture and space. The experience of sharing music with students similar to our own age created an inherently deeper experience than simply 'traveling' in Japan. Whether it was having conversations before and after rehearsals, exchanging gifts, or simply enjoying the power of making music together, connecting with fellow students and musicians taught me so much more about music, Japanese culture, and the world as a whole than I could ever have learned from a guidebook or a famous landmark."

ANNA SCHMIDT '25
on the St. Olaf Band's 2023 Tour of Japan

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.

GRAYSON CHAN '26, EUPHONIUM

German, Studio Art

Hong Kong

- Has served as principal euphonium in the St. Olaf Band since his freshman year
- Worked for the TRIO Upward Bound summer program on campus to help first generation high school students get to college
- Selected as a Davis UWC (United World College) Scholar, providing him a “full ride” to study at St. Olaf
- Aspires to create stained glass installations in religious and fine art settings, and enjoys graphic design projects and photography in his spare time
- Co-leads an on-campus Bible study group
- Works as a desk attendant for Flaten Art Museum and a Residential Assistant for Mellby Hall



LEXI CUCCHIARO '25, TRUMPET

Music, Psychology (Concentration in Neuroscience)

Buffalo, MN

- Has participated in various ensembles, including the St. Olaf Band, St. Olaf Philharmonia, Norseman Band, St. Olaf Brass Quintet, St. Olaf Brass Trio, University of Rochester Symphony Orchestra, and University of Rochester Wind Symphony
- Received All-MIAC Varsity Swim titles in the 200-yard freestyle, 1,650-yard freestyle, 400-yard medley relay, 400-yard freestyle relay, and 800-yard freestyle relay; has also received All-MIAC honorable mention in the 500-yard freestyle
- Serves as an officer of the Equestrian Club, takes riding lessons at a local farm, and helps others at St. Olaf access riding lessons
- Has a varied student employment history as a lifeguard, an employee at a horse farm and a dog boarding facility, and working as a teaching assistant for a St. Olaf psychology course
- Made the Dean's List both freshman year (University of Rochester) and sophomore year (St. Olaf)



ELLE DAVIS '26, BASS CLARINET

Russian, Russian Area Studies (Concentration in Education Studies)
Tualatin, OR

- Studies Russian with aspirations to work for the U.S. Department of State or Central Intelligence Agency
- Works as a writing tutor for the Academic Success Center to provide peers with writing support
- Is an avid historical fiction writer and a Winner of the 2021 Open Novella Contest, an international writing contest hosted by popular story sharing site wattpad.com
- Lives in the Russian Department Honor House, a space dedicated to planning and hosting events relating to the Russian language/area on campus
- Participated in a semester-long education field experience at Northfield High School, observing language teachers and tutoring students in a structured study hall



REL EDWARDS '26, HORN

Dance
Apple Valley, MN

- On the pre-health track, interested in pediatrics, cardiology, and neurology
- Passionate about public health education and disparities in both local and international communities
- Involved in Companydance, one of two faculty-directed dance companies at St. Olaf
- Participates in and choreographs work for Fresh Space, an annual concert displaying dance works by St. Olaf students and the Northfield community
- Member of KRUSH Dance Crew, a student-led group that performs original choreography and dances from South Korean K-pop idol groups
- Enjoys sharing casual music compositions, poetry, and dance works on Instagram
- Serves as a TRIO Educational Talent Search mentor to middle schoolers whose first language is Spanish
- Works as a volunteer for the Ole Thrift Shop, a student-led nonprofit on campus



ELLIE KOSEK '25, HORN

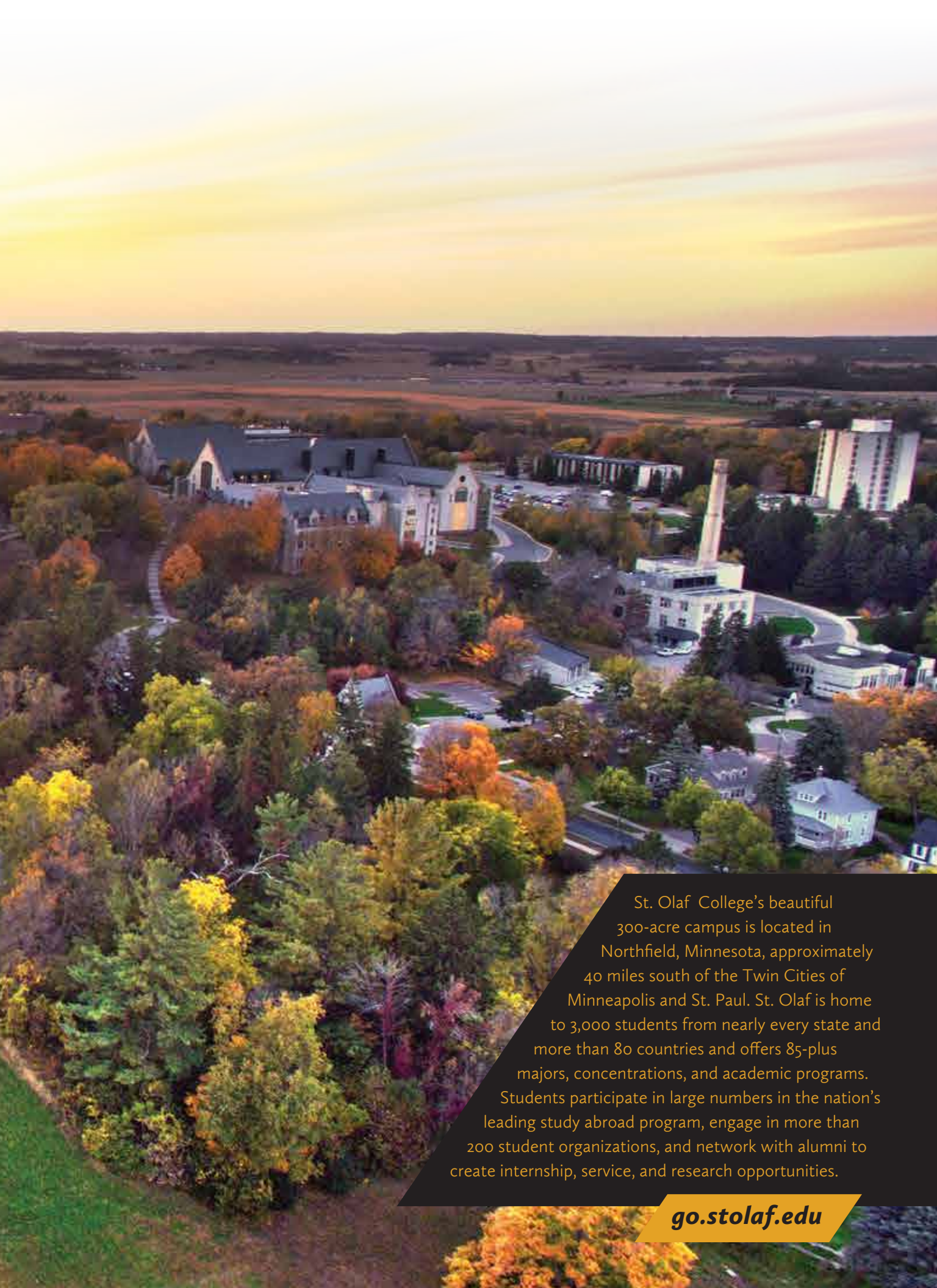
Psychology, Spanish (Concentration in Race and Ethnic Studies)
Middleton, WI

- Is an avid photographer (lover of small details), has won a St. Olaf Natural Lands photo competition, and has been on the cover of the St. Olaf student newspaper, *The Olaf Messenger*
- Volunteers as a crisis counselor with the Trevor Project, a suicide prevention service for LGBT+ youth
- Works with a program for at-risk elementary students during the summers
- Runs social media for St. Olaf's Winter Guard Club and is a member of the Ballroom Dance Club
- Works as the ensemble librarian for the St. Olaf Band
- Participates in several student-led music ensembles on campus, including a handbell choir
- Enjoys crafting, writing letters, and reading when Minnesota gets too cold for nature photos



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.

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 St. Olaf Band performs at Carnegie Hall in New York City in 2016

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'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.



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.

Timothy Mahr '78 took over the band in 1994 and led the ensemble in new directions by selecting a challenging and adventurous repertoire that featured premieres of commissioned works. He 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."

In 2023, Henry Dorn became the newest conductor of the St. Olaf Band following the retirement of Timothy Mahr. A composer and conductor in his own right, Dr. Dorn continues to uphold the band's legacy while charting a course for the ensemble's bright future.

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



2

jazz ensembles



1

early music ensemble



3

handbell choirs



500+

student musicians participate in the annual Christmas Festival

WHERE WE GO



27 U.S. cities toured by music ensembles in 2023–24

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 11 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*
Tours South Africa in 2024

ST. OLAF ORCHESTRA

Won the 2013 and 2018/19 American Prize in Orchestral Performance among colleges and universities
Performed at Carnegie Hall with Sarah Chang in 2019
Tours Norway in 2025

ST. OLAF BAND

2021 winner of The American Prize in Band/Wind Ensemble Performance in the smaller program division of the college/university category
Performed at Carnegie Hall in 2016
Toured Japan in 2023

ST. OLAF JAZZ

Awarded "Outstanding Performance by Large Undergraduate Jazz Ensemble" *Downbeat* magazine in 2019
Toured Cuba 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 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, collegium musicum; B.M., Capital University; M.M., Eastman School of Music

Christine Boone, visiting associate professor of music*, music theory; B.M., Indiana University; M.M., Ph.D., University of Texas

Rachel Brandwein, adjunct 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; Ph.D., M.Ed., 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

Hyein Choi, visiting instructor*, piano; B.M., Yonsei University (Korea); M.M., Performance Diploma, Indiana University; D.M.A., University of Minnesota (ABD, in progress)

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

Henry Dorn, assistant professor of music, band, composition, conducting; B.M., University of Memphis; M.M., Peabody Institute; D.M.A., Michigan State University

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

Tracey Engleman, 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

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

Therees Tkach Hibbard, Robert Scholz Endowed Chair Associate Professor of Practice in Music, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon

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

Joseph Jefferson, associate professor, jazz ensembles, jazz trombone; B.A., Norfolk State University; M.M., Shenandoah Conservatory; D.M.A., West Virginia University

Reid Kennedy, visiting instructor*, drumset; B.M., University of Minnesota

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, associate professor of practice in music, voice, lyric theater; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota

Dana Maeda, instructor*, oboe, woodwind techniques, music education, chamber music, collegium musicum; B.M., St. Olaf College; M.A., St. Mary's University

Jill Mahr, instructor*, handbell ensembles, flute; B.M.E., B.M., University of Minnesota Duluth; M.M., Northwestern University

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

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

Adam Reinwald, adjunct instructor in music*, choir; B.M.V.Ed., St. Olaf College

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

Ray Shows, 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

Marita Stryker, assistant professor, voice; B.M., M.M., Oklahoma City University

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 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, visiting 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

* part time

MUSIC DEPARTMENT STAFF

Kathryn Ananda-Owens, department chair

David Carter, department vice chair

Barbara Barth, academic administrative assistant

Lori Folland, collaborative pianist

[position vacant], piano technician

Faith Kimbrell, instrument coordinator

Lisa McDermott, academic administrative assistant

Charles Sadler, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF BAND

2024 WINTER TOUR

SUNDAY, JANUARY 28 • 4 P.M.

St. Philip the Deacon Lutheran Church
Part of the Herald Music Series
Plymouth, MN

WEDNESDAY, JANUARY 31 • 7 P.M.

Lisle High School
Lisle, IL

THURSDAY, FEBRUARY 1 • 7:30 P.M.

Wharton Center for Performing Arts
Michigan State University
*St. Olaf Band featured as guest performers
with the MSU Wind Symphony*
East Lansing, MI

FRIDAY, FEBRUARY 2 • 7 P.M.

Saline High School
Saline, MI

SATURDAY, FEBRUARY 3 • 7 P.M.

Traverse City West Senior High School
Traverse City, MI

SUNDAY, FEBRUARY 4 • 3 P.M.

Troy High School Auditorium
Troy, MI

MONDAY, FEBRUARY 5 • 7 P.M.

DeKalb High School Auditorium
With the DeKalb High School Wind Ensemble
DeKalb, IL

SUNDAY, FEBRUARY 11 • 3:30 P.M.

Skoglund Auditorium
St. Olaf College
Northfield, MN

**LEARN MORE
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ST. OLAF BAND!**



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 ST. OLAF COLLEGE



INTERESTED IN BEING AN OLE?

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