

ST. OLAF BAND

HENRY L. DORN · CONDUCTOR



2025 WINTER TOUR

ST. OLAF BAND

HENRY L. DORN, CONDUCTOR | TERRA WIDDIFIELD, MANAGER

PICCOLO

- Leylah Boulos, *St. Paul, Minn.*
music performance
- Caroline Juhl, *Prior Lake, Minn.*
studio art
- †*• Katie Van Epps, *Kenyon, Minn.*
music education

FLUTE

- Leylah Boulos, *St. Paul, Minn.*
music performance
- ^ Elizabeth Doty, *Centennial, Colo.*
mathematics
- Claire Engler, *Charlottesville, Va.*
undeclared major
- Kylie Gray, *Northfield, Minn.*
quantitative economics
- * Chloe Greene, *St. Paul, Minn.*
biology
- Caroline Juhl, *Prior Lake, Minn.*
studio art
- Cole Kehrberg, *Golden Valley, Minn.*
undeclared major
- Tori Love-Jensen, *Chanassen, Minn.*
undeclared major
- * Emily Philbrook, *St. Anthony Village, Minn.*
psychology
- Lissi Reid, *Edina, Minn.*
biology, political science
- Caroline Russell, *Westport, Conn.*
music
- †*• Katie Van Epps, *Kenyon, Minn.*
music education
- Caleb Waltz, *Waukesha, Wis.*
undeclared major

OBOE

- Connor Coleman, *Geneseo, Ill.*
undeclared major
- Angeline Domeyer, *River Falls, Wis.*
psychology, studio art
- †* Anna Rothfusz, *Mendota, Ill.*
biology

CLARINET

- * Selma Artang, *Duluth, Minn.*
social studies education
- Samuel Freimuth, *Rochester, Minn.*
undeclared major
- Vincent Giza, *Culver City, Calif.*
music composition
- Gabrielle Hoover, *Rosemount, Minn.*
undeclared major
- Naomi Janquart, *Middleton, Wis.*
undeclared major
- ◇ Christian Kremer, *Mitchell, S.D.*
music performance
- Sydney LaVoi, *Bemidji, Minn.*
chemistry, German
- Adam Pott, *Arvada, Colo.*
music
- Erin Pratt, *Omaha, Neb.*
biology, sociology/anthropology
- Oslo Martin Risch, *St. Paul, Minn.*
sociology/anthropology
- †* Anna Schmidt, *St. Paul, Minn.*
chemistry, mathematics
- Kiera Stanford, *Seattle, Wash.*
undeclared major

BASS CLARINET

- †*^ Elle Davis, *Tualatin, Ore.*
Russian, Russian area studies
- Emma Gross, *Sioux City, Iowa*
Norwegian, psychology
- Rebekah Talley, *New Berlin, Wis.*
music

BASSOON

- † Sarah Hall, *Houston, Texas*
music
- & Beck Kranz, *Lakeville, Minn.*
physics

SOPRANO SAXOPHONE

- * Mikayla Doerfler, *Fort Collins, Colo.*
music performance
- †* Noah Stremmel, *Brookings, S.D.*
computer science, music

ALTO SAXOPHONE

- * Mikayla Doerfler, *Fort Collins, Colo.*
music performance
- Isaac Kitange, *Rochester, Minn.*
music composition
- †* Noah Stremmel, *Brookings, S.D.*
computer science, music
- Sebastian Whitcomb, *Andover, Minn.*
music education

TENOR SAXOPHONE

- Eskil Irgens, *Trondheim, Norway*
mathematics, physics
- Cole Monson, *East Bethel, Minn.*
computer science, mathematics

BARITONE SAXOPHONE

- Mimi Copley, *Cedar Rapids, Iowa*
German, quantitative economics
- Hayden Joseph, *Minneapolis, Minn.*
mathematics

CORNET/TRUMPET

- Tait Butterfield, *Portland, Ore.*
English, political science
- *• Zac Carlson, *Sioux Falls, S.D.*
music education
- † Lexi Cucchiaro, *Buffalo, Minn.*
music, psychology
- Samuel Hall, *Charlottesville, Va.*
kinesiology
- Sophia Kepros, *Cedar Rapids, Iowa*
music
- Nicholas Little, *Cokato, Minn.*
biology, kinesiology
- * Isabella Marek, *St. Paul, Minn.*
music education
- Nathan Moon, *Maple Grove, Minn.*
music, quantitative economics
- Sam Morton, *Glenwood, Minn.*
economics, music
- Logan Rasmussen, *Apple Valley, Minn.*
music

HORN

- † Matthias Baese, *St. Paul, Minn.*
quantitative economics, Spanish
- Maureen Bowen, *Abu Dhabi, U.A.E.*
physics, Spanish
- † Kyan Carlson, *Sioux Falls, S.D.*
music
- Joel Dressler, *Ames, Iowa*
music
- Aidan Fitzpatrick, *Duluth, Minn.*
music education
- *- Ellie Kosek, *Middleton, Wis.*
psychology, Spanish
- *• Laura Maeda, *Inver Grove Heights, Minn.*
mathematics, physics, religion
- Adam Rickman, *Minnetonka, Minn.*
undeclared major
- Róisín Walsh, *Tinley Park, Ill.*
music, psychology

TROMBONE

- Lauren Hanna, *Montevideo, Minn.*
music
- † William Kroner, *Oro Valley, Ariz.*
music
- Jacques LeMay, *Minneapolis, Minn.*
music performance
- Wyatt Menke, *Minneapolis, Minn.*
music performance
- Brenden Ravndal, *St. Anthony Village, Minn.*
quantitative economics

BASS TROMBONE

- Aria Giefer, *Osceola, Wis.*
music performance
- †* Quinn Munson, *St. Paul, Minn.*
environmental studies

EUPHONIUM

- † Grayson Chan, *Hong Kong*
music, studio art
- † Julia Kauth, *River Falls, Wis.*
biology, environmental studies
- *• Ian Knowles, *Chaska, Minn.*
biology
- Will Selkey, *Brookfield, Wis.*
education, mathematics

TUBA

- Josiah Domeyer, *River Falls, Wis.*
undeclared major
- Gavin Groshel, *St. Paul, Minn.*
music education
- † Austin Larson, *Plymouth, Minn.*
mathematics, music performance

STRING BASS

- Declan Coleman, *St. Paul, Minn.*
psychology, sociology/anthropology
- Hannah Leiseth, *Moorhead, Minn.*
music education

KEYBOARDS

- Owen Cosgrove, *Stillwater, Minn.*
music

PERCUSSION

- †^ Morgan Ely, *North Pole, Alaska*
music
- *^ Benjamin Hagander Gusdal, *Shoreview, Minn.*
mathematics, physics, political science
- Karl Kittleson Wilker, *Washington, D.C.*
music performance
- Alex McGohan, *Decorah, Iowa*
mathematics
- Avery Nevins, *Fort Collins, Colo.*
music education
- Lissi Reid, *Edina, Minn.*
biology, political science
- Chloe Rousseau, *St. Paul, Minn.*
music performance
- Abby Schroeder, *Rochester, Minn.*
music performance

- † Principal/Co-principal
- * Section leader
- Officer
- ^ Manager
- Librarian
- ~ English horn
- # Alto clarinet
- ◇ Contrabass clarinet
- & Contrabassoon

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

- Michael Kyle '85
vice president for enrollment and college relations
- Jean Parish '88
director of college relations for music organizations
- Terra Widdifield '95
associate director of music organizations
- Connor 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
- Veronica White '24
coordinator of music organizations
- Amelia McNeil-Maddox
ticketing coordinator

FINE ARTS ADMISSIONS

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



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

RESILIENCE

Resilience is the thread that binds humanity across challenges, triumphs, and the relentless pursuit of growth. This program celebrates the enduring spirit reflected in the human experience, artistic expression, and nature's unwavering resolve. From soaring melodies to thoughtful harmonies, this program invites us to witness resilience as both a personal and universal journey.

Rocky Point Holiday (1969)

Ron Nelson (1929–2023)

Starry Ocean (2024)

Shuying Li (b. 1989)

***Flute Concertino in D Major, op. 107** (1902/1960)

Cecile Chaminade (1857–1944) / tr. Clayton Wilson (1919–2005)

Katie Van Epps '25, *flute*

***Flute Concerto in D Major, op. 283** (1908/2007)

Carl Reinecke (1824–1910) / tr. José Schyns (b. 1959)

I. *Allegro molto moderato*

Emily Philbrook '25, *flute*

Fantasia on a Theme for Clara (2022)

Henry L. Dorn (b. 1988)

INTERMISSION

***March, op. 99** (1944/2003)

Sergei Prokofiev (1891–1953) / tr. Paul Yoder (1908–1990)

ed. William Berz (b. 1951)

Avery Nevins '25, *conductor*

***Valdres** (1904/2001)

Johannes Hanssen (1874–1967)

ed. Loras Schissel (b. 1964)

Zac Carlson '25, *conductor*

Be Thou My Vision (1999)

Travis Cross '99 (b. 1977)

Endurance (1991)

Timothy Mahr '78 (b. 1956)

Symphony No. 4 in F Minor, op. 36 (1877/2013)

Pyotr Ilyich Tchaikovsky (1840–1893) / tr. Masato Sato (b. 1964)

IV. *Finale: Allegro con fuoco*

OPTIONAL SELECTION

Tico-Tico no fubá (“Sparrow in the Cornmeal”) (1917/1992)

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

*Featured solo works and marches will alternate performances on tour.



PROGRAM NOTES

Rocky Point Holiday (1969)

Ron Nelson (1929–2023)

Rocky Point Holiday was a commission from Frank Bencriscutto and the University of Minnesota Band for a tour of Russia. Bencriscutto had heard Nelson's orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Bencriscutto, and thus, *Rocky Point Holiday* was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way." The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located in Warwick Neck, Rhode Island. It closed in the mid-1990s due to a lack of funds.

— Program note by Nikk Pilato

Starry Ocean (2024)

Shuying Li (b. 1989)

NOTE FROM THE COMPOSER:

Starry Ocean is a musical journey that takes listeners deep into the depths of the ocean, capturing the alluring spectacle of marine life as it mirrors the mystical allure of a star-filled sky. The narrative in the music seeks to depict the enchanting undersea landscape that resembles Van Gogh's *Starry Night*.

The piece begins with a tranquil, serene depiction of the undersea world, gradually building in complexity as the marine life becomes more active and vibrant. The music reflects this flurry of activity within this undersea cosmos, creating a soundscape that is as intriguing as the bioluminescent creatures in the deep ocean.

*Flute Concertino in D Major, op. 107 (1902/1960)

Cecile Chaminade (1857–1944) / tr. Clayton Wilson

Katie Van Epps '25, flute

Initially written for flute and piano, the work has also been orchestrated for flute and orchestra. The piece was commissioned by the Paris Conservatoire in 1902 to be an examination piece for flute students. This concertino is dedicated to flautist and teacher Paul Taffanel. Supposedly, Chaminade wrote this work to punish a flute-playing lover after he left her to marry somebody else. She thus wrote an extremely difficult concertino which he would not be able to play. The work begins with a broad statement from the piano, which leads into the flute entry. A lyrical melody built on quaver and triplet movement is heard, and this decorative solo is the foundation of the whole work. More technical passages act as an interlude which lead into the next sections. Next, there is a central section that is marked *animato*. This slightly more upbeat section uses different techniques such as double tonguing and decorations. The sheer speed is part of what makes the work fiendishly tricky. An interlude from the piano leads into the next variation of the theme. The exciting cadenza requires keen dexterity from the soloist as well as a bold sound and range. The final section of the work is composed of a reprise of the opening melody, finishing with an animated coda.

— Program note excerpt by Alex Burns



***Flute Concerto in D Major, op. 283** (1908/2007)

Carl Reinecke (1824–1910) / tr. José Schyns (b. 1959)

I. *Allegro molto moderato*

Emily Philbrook '25, flute

Influential in several musical fields, Carl Reinecke championed the Classical style, and his compositions reflect his bent for conservative, well-crafted works combined with an impressive gift for melody. Reinecke's mastery of the orchestra is present everywhere in the warm and imaginative orchestration. This is no banal, stereotypical flute concerto, with a simple "boom-chick" accompaniment to a solo flute that indulges itself in a mindless string of virtuosic technical roudades. Rather, we are treated to a flute solo that exhibits just enough technical fluency to enhance the composer's obvious melodic gifts and an orchestral part that easily stands on its own in its varied and creative independence. The first movement, while marked *allegro*, begins in a leisurely and dreamy mood, sustained by interesting harmonies and an unhurried pace. After the first idea is heard, the key soon turns from D major to B major — in the best Romantic fashion — and a rhythmic brass figure introduces a bouncy but lyrical second theme in the conventional dominant key of A. From there, Reinecke's adventuresome harmonic language takes us to various interesting places before the recapitulation leads us pleasantly home, where both of the main ideas are heard again but varied. It ends gently and softly, with typical Romantic harmonies in the final cadence.

— Program note from William E. Runyan for
Fort Collins Symphony (7 March 2020)

Fantasia on a Theme for Clara (2022)

Henry L. Dorn (b. 1988)

Commissioned by the Peabody Wind Ensemble
(Harlan D. Parker, conductor)

NOTE FROM THE COMPOSER:

Dr. Harlan D. Parker, conductor of the Peabody Wind Ensemble, reached out to me about writing a piece for his Spring 2023 concert. At the time (coming out of the height of the COVID-19 pandemic), it seemed possible it would be the only full wind ensemble concert of the academic year. The launching point for this work was a dialogue about music he loves. I asked about his favorite "classical" piece, which he told me was Robert Schumann's *Piano Concerto in A Minor, op. 54*. Schumann's concerto became the catalyst for this work.

The gestation period for Schumann's concerto was around six years from 1839 to 1845. He contemplated writing a piano concerto as early as 1833, around the same time that his future wife, Clara Wieck (later Schumann), was composing her own piano concerto. Up to that time, Schumann largely composed works for piano alone. Clara, an accomplished pianist and composer in her own right, completed her own piano concerto in 1835 (also in the key of A minor). In 1839,

she encouraged him to venture beyond piano and write larger-scale works. He started a few sketches that remained incomplete until he returned to the work in 1841. Within the span of a few days in May 1841, he completed the sketches of a *Phantasie* in one movement for piano and orchestra. He hosted private rehearsals of the piece later that year, followed by extensive revisions. Publishers largely panned the piece, which — in part — resulted in no performances. With the encouragement of Clara, he added an "Intermezzo" and a "Rondo," which was later stylized as simply "*Allegro vivace*." The concerto had its premiere in December 1845 under the baton of the work's dedicatee, Ferdinand Hiller, with Clara Schumann performing as the soloist.

While the concerto was dedicated to Hiller, there is little doubt that the work was written for Clara and was largely influenced by her. There are parts of Robert Schumann's concerto that point back to Clara's concerto 10 years earlier. It is quite possible that without her reassurance, Robert Schumann may never have completed his piano concerto or any other larger, symphonic works. He would commonly use cyphers in his writing and may have used a cypher referring to Clara as primary theme of his *Phantasie* first movement. His nickname for her in his writings, "Chiara" (the Italian equivalent of Clara), could form the opening pitches C-B-A-A. In German note-naming, this would be C-H(for B)-A-A, or CHiArA. His theme, likewise, forms the basis for this present work, *Fantasia on a Theme for Clara*. The CHAA theme, along with others from Schumann's concerto, form the foundation for this work. The name is also a reference to Schumann's *Phantasie*.

The work considers Schumann's pathway to completing his concerto through the lenses of his own mental health. Schumann notably suffered a breakdown in 1845 within the months before the premiere of his piano concerto. For years, he wrestled with his mental health, including a suicide attempt and eventually checking himself into an asylum, where he would spend his final two years. Schumann also went long periods without writing, followed by spurts of prolific activity. His *Phantasie* being written in less than two weeks is an example of this. My present work, this *Fantasia*, considers Schumann's ideas coming together over time before locking completely in within the last four measures, wherein we hear a clear statement of the first four measures of his concerto, finishing this piece where Schumann began his.

INTERMISSION

***March, op. 99** (1944/2003)

Sergei Prokofiev (1891–1953) / tr. Paul Yoder (1908–1990)

ed. William Berz (b. 1951)

Avery Nevins '25, conductor

Prokofiev wrote the March, op. 99 for a Soviet military band. It received its premiere in the form of a radio broadcast from Moscow on April 30, 1944. While the details of the impetus for its composition are unclear, it is possible that it was written for May Day, an important Soviet holiday. The march made its way to the West in part thanks to Paul Yoder, who arranged it for Western instrumentation shortly after its Russian premiere. It was first heard in the United States on May 31, 1945, with Serge Koussevitzky conducting the Combat Infantry Band. Prokofiev reused a substantial section of the march in the last opera he would complete, *Story of a Real Man*, in 1947–48.

— *Program note by Andy Pease*

***Valdres** (1904/2001)

Johannes Hanssen (1874–1967)

ed. Loras Schissel (b. 1964)

Zac Carlson '25, conductor

While Hanssen began writing this march in 1901, it was not completed until 1904. Following its premiere, during an open-air concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud — his two best friends. He then arranged the work for the Orchestra of the National Theater, but Johan Halvorsen, the conductor (and also a composer), turned it down. Later he sold the march to a publisher for 25 kroner (about five dollars). From this inauspicious beginning, *Valdres* march has become known in almost every country where there are brass or wind bands. Although it was his first composition, Hanssen admitted near the end of his life that he had never written anything better.

The title has both geographic and musical connotations. Valdres is a beautiful region between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, an ancient melody formerly played on the *lur* (or lure) — in this instance a straight wooden trumpet which was long enough to play the same partials played on a modern bugle. Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass.

— *Program note from Program Notes for Band*
by Norman E. Smith

Be Thou My Vision (1999)

Travis Cross '99 (b. 1977)

Be Thou My Vision incorporates a traditional Irish melody found in the 1909 edition of *Old Irish Folk Music and Songs*. In 1927, the tune was harmonized and matched with the ancient Irish hymn text with which it has come to be so closely associated today. This arrangement for wind band seeks to capture the humble simplicity and deep faith represented by the hymn text. The hymn tune is heard three times in the piece — once with light accompaniment, once with traditional harmonization, and finally in a rich and powerful statement of victory and joy. All vocal parts are optional and cued in wind instruments. Commissioned by the St. Olaf Band (Northfield, Minn., Dr. Timothy Mahr, conductor), *Be Thou My Vision* was premiered on the band's 1999 Winter Concert Tour with the composer conducting. The Minnesota Symphonic Winds performed the work at the 2002 Minnesota Music Educators Association Midwinter Inservice Clinic, and the Northshore Concert Band performed the work at the 2005 Midwest Clinic.

— *Program note from Heritage Encyclopedia of Band Music*
(William Rehrig, editor)

Endurance (1991)

Timothy Mahr '78 (b. 1956)

NOTE FROM THE COMPOSER:

Endurance was commissioned by the American Bandmasters Association in conjunction with the awarding of its 36th Biennial ABA/Ostwald Composition Award for my 1990 work *The Soaring Hawk*. *Endurance* was premiered by the United States Interservice Band, Ed Lisk, conductor, at the 58th Annual Convention of the American Bandmasters Association in Constitution Hall, Washington, D.C. on March 7, 1992. The work is a musical reflection upon the infinite endurance of the human spirit, the religious spirit, and the spirit of the earth. Initial inspiration for the piece came from a book of the same title by Alfred Lansing documenting the amazing story of the ill-fated expedition of the Antarctic explorer Sir Ernest Shackleton in 1914–1916. His ship, the “*Endurance*,” became ice-bound and eventually sank, stranding Shackleton and his crew of 27. They experienced over 15 months of life exposed to the unrelenting, dangerous Antarctic weather, and miraculously survived to tell it. The strength of character exhibited by these men in enduring incredible hardships is truly awe-inspiring. Since reading this fascinating account, the story has been in the back of my mind whenever I find myself challenged by what seems to be insurmountable problems. It helps me put things into a proper perspective. I have also been moved by recent expressions of religious spirit around the world, finding solace in the realization that this spirit has and forever will endure in many forms. Finally, as we continue to pollute our planet, I can't help but get the sense that it, too, will endure, going through some sort of forced evolution in spite of our maltreatment. All three spirits — human, religious, earth — also seem intertwined to me. In pondering them, I find hope and peace.

Symphony No. 4 in F Minor, op. 36 (1877/2013)

Pyotr Ilyich Tchaikovsky (1840–1893) / tr. Masato Sato (b. 1964)

IV. *Finale: Allegro con fuoco*

The all-pervading pathos and tempestuous emotions that drip from the first to the last note of Tchaikovsky's Symphony No. 4 result from a confluence of personal events and the composer's subjective awareness of the power of fate in determining a person's destiny. The multiple strains of this confluence began to merge in late 1876 when Tchaikovsky had his first contact with Nadezhda von Meck, a wealthy widow who was much enamored of his music. They were never to meet, but the ensuing correspondence defined their relationship. The emotional depth of their correspondence, in which Tchaikovsky shared his most intimate creative and personal thoughts, was satisfying to both: a safe, non-physical relationship.

Another strain was his unfortunate marriage to Antonina Ivanovna Milyukova, who had sent him a written declaration of love in May 1877. She then sent him several letters after he had ignored the first, in one of which she threatened suicide if he refused to meet her. On June 1, they met; he explained he could not love her. At the time, he was simultaneously working on *Eugene Onegin*, and he was so affected by Onegin's rejection of Tatyana that he reconsidered his own rejection of Antonina and proposed to her within a week. She accepted with Tchaikovsky's caveat that the marriage would not be consummated. They wed on July 18, and by late July, Tchaikovsky had fled in horror to Kiev.

These were the circumstances under which Tchaikovsky composed *Symphony No. 4*. The unrequited passions of his life were given a program that fashions all this turmoil into this great symphony. He outlined this program in a letter to Madame von Meck, referring to the work as "our symphony." Briefly stated, the program consists of:

First movement: "The introduction (brass and winds) is the nucleus of the entire symphony ... It is Fate, it is that inexorable power which hinders the impulse towards happiness ... which hangs over our heads like the sword of Damocles ... So our whole life is a hard reality and quickly passing dreams of happiness."

Second movement: "How sad to think how much has been, so much gone ..." (plaintive melody in the oboe). "Yet it is sweet to think of one's youth." (lilting theme introduced by clarinet and bassoon).

Third movement: "Capricious arabesques flit through the fancy as if one had drunk wine ..." (pizzicato strings). "Suddenly, there arises the memory of a drunken peasant, a ribald song" (woodwinds).

Fourth movement: "Scarcely have you forgot yourself, when unwearied Fate announces its presence (return of introduction to first movement). Do you still say the world is steeped in grief? Nay — rejoice in the happiness of others, and it will still be possible for you to live. I can tell you no more, dear friend, about the symphony."

— Program note by Steve Lacoste 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)



A portrait of Dr. Henry L. Dorn, a Black man with short hair and a beard, smiling warmly. He is wearing a light-colored blazer over a striped shirt. The background is softly blurred, showing what appears to be a stage or rehearsal space with a green sign in the distance.

ABOUT THE CONDUCTOR

HENRY L. DORN

Interlacing lived experiences with innate passion, Dr. Henry L. Dorn is a nationally recognized music composer/conductor renowned for his energizing rhythm, syntax versatility, and passion for creating storytelling sounds with larger picture meanings. In fall 2023, Dorn joined the faculty of St. Olaf College in Northfield, Minnesota as assistant professor of conducting and composition, and took the helm of the award-winning St. Olaf Band as conductor.

Dorn's compositions encompass intimate narratives often told from the lens of being a musician and African American. He is passionate about developing immersive experiences while setting an example of his life signature — the path may not always be smooth or clear, but it will always be worth it. His works have earned him recognition and performances by distinguished ensembles across the country, including the Atlanta Symphony Orchestra, Detroit Symphony Orchestra, American Composers Orchestra, Minnesota Orchestra, the United States Coast Guard Band, Music from Copland House, JACK Quartet, the Grammy-winning Harlem Quartet, Aizuri Quartet, Argento Ensemble, and the Dallas Wind Symphony.

As a composer, Dorn has earned several accolades. He was an Inaugural Future of Music Faculty Fellow

with the Cleveland Institute of Music and an ASCAP Foundation Morton Gould Young Composer Award recipient. He is a past participant in the Next Festival of Emerging Artists, Minnesota Orchestra Composers Institute, American Composers Orchestra EarShot, JACK Quartet's JACK Studio, and Copland House CULTIVATE. He was artist-in-residence at MacDowell in summer 2023.

Originally from Little Rock, Arkansas, Dorn's ardency toward composing sparked at an early age while he was surrounded by blues and the sounds of his father's vinyl records collection. He earned a bachelor of music in composition from the University of Memphis, a master of music in composition and wind conducting from Peabody Institute of The Johns Hopkins University, a doctor of musical arts (D.M.A.) in conducting and a D.M.A. in composition from Michigan State University. His primary conducting teachers have been Kevin L. Sedatole, Harlan D. Parker, and Kraig Alan Williams. He studied composition with David Biedenbender, Ricardo Lorenz, Alexis Bacon, Oscar Bettison, Kamran Ince, and Jack Cooper, among several others.

Dorn currently resides in Minnesota with his wife, Alicia, and daughters, Harper and Harlow. His music is published by HLD3 Music and is distributed by Murphy Music Press.



AVERY NEVINS '25

ZAC CARLSON '25



KATIE VAN EPPS '25

EMILY PHILBROOK '25

FEATURED CONDUCTORS

AVERY NEVINS '25

is a senior instrumental music education major from Fort Collins, Colorado. He plays in the St. Olaf Band and St. Olaf Orchestra as well as the percussion ensemble. Avery helps lead a student bible study on campus and is a captain of the St. Olaf Swim and Dive team. After graduation, he plans to continue his career as a music educator and swim coach in Colorado.

ZAC CARLSON '25

is a senior instrumental music education major from Sioux Falls, South Dakota. Along with being a member and vice president of the St. Olaf Band, Zac plays trumpet in the St. Olaf Orchestra and multiple small ensembles on campus. When he is able to step away from music, Zac enjoys hiking, camping, and spending time with his family, fiancée, and friends.

TOUR SOLOISTS

KATIE VAN EPPS '25, FLUTE

is a senior music education major from Kenyon, Minnesota. As president of the St. Olaf Band, Katie has loved making so many memories with other members of the ensemble, especially the flute section! When Katie is not working on music, she spends her time painting, reading, and spending quality time with her friends and family.

EMILY PHILBROOK '25, FLUTE

is a senior psychology major from St. Anthony Village, Minnesota. She originally attended Augsburg University in Minneapolis, Minnesota, but transferred to St. Olaf after one year to play in the St. Olaf Band. She has greatly enjoyed her three years in the flute section and joined the St. Olaf Philharmonia last year. Outside of music, Emily enjoys playing intramural beach volleyball, intramural broomball, and is a member of the St. Olaf Pickleball Club.

BALANCED 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.



SAM MORTON '25, TRUMPET

MAJOR: *ECONOMICS, MUSIC*
HOMETOWN: GLENWOOD, MN

- Traveled to Greece and Turkey to study religion and empire, and to Costa Rica for a mission trip.
- Works as the lead music tutor, is an economics tutor, and has earned Dean's List honors four times.
- Co-leads Thursday Night Bible Study on campus, participates in pickleball club, and plays intramural broomball and volleyball.
- A childhood obsession with Wanye Lytle's album *Animusic* inspired his love for music.
- Sings in St. Olaf Cantorei, plays in St. Olaf Jazz 1 and the St. Olaf Jazz Gold Combo, and gigs with his dad.
- Loves composing music for vocalists and instrumentalists and leading worship at his local church on drums, piano, and guitar.
- Has worked as a cabin leader at Trout Lake Camps as well as a maintenance technician over the past few summers.



LISSI REID '25, FLUTE

MAJOR: *BIOLOGY, POLITICAL SCIENCE*
HOMETOWN: EDINA, MN

- Serves as the treasurer of the pre-dental club and volleyball team and is president of the St. Olaf chapter of the co-ed service fraternity Alpha Phi Omega, where she leads volunteer opportunities on and off campus.
- Studied the application of gold and selenium nanoparticles in dental cavities through the University of Minnesota Life Sciences Summer Undergraduate Research Program.
- Volunteered and provided public education at the Vince Schute Wildlife Sanctuary in Orr, Minnesota, where she worked with the local black bear population.
- Traveled to Rome and Naples, Italy during January term to study classics.
- Held summer jobs as a sterilization technician at a dental office.
- Spends her free time reading, playing volleyball, going on hikes, and camping with friends



ANNA SCHMIDT '25, CLARINET

MAJOR: *CHEMISTRY, MATHEMATICS*

HOMETOWN: ST. PAUL, MN

- Researched the effectiveness of immunotherapy treatments for chordoma and shadowed healthcare providers through the Mayo Health Scholars Program.
- Studied abroad for a semester through St. Olaf's Environmental Science in Australia and New Zealand program.
- Works as a math, chemistry, and biology tutor for St. Olaf's Academic Success Center.
- Led youth on multi-week backcountry backpacking and canoeing trips through YMCA Camp Widjiwagan.
- Is an avid distance runner and cross-country skier.
- Volunteers as an academic tutor for a high school program whose mission is to support and empower youth from low-income families and first-generation college attendees.



BRENDEN RAVNDAL '26, TROMBONE

MAJOR: *QUANTITATIVE ECONOMICS*

HOMETOWN: ST. ANTHONY VILLAGE, MN

- Earned Dean's List honors during his first and second years on campus.
- Completed the Wall Street Prep Financial Modeling course to pursue a career in finance.
- While managing full-time studies, completed an internship at Piper Sandler as a Mergers and Acquisitions (M&A) Investment Banking Analyst and recently began a semester-long internship at Revenue Rocket Consulting Group, an M&A IT Consulting firm.
- Inspired by his passion for cars, held summer jobs at a tint/wrap shop and Driveify, a luxury/exotic car rental company.
- Traveled to New Zealand during January term to study business and innovation.
- Co-founded the St. Olaf Pickleball Club, growing it to over 300 members in one year, and serves as treasurer for St. Olaf Philharmonia, Pickleball Club, and Men's Club Hockey.



COLE MONSON '25, TENOR SAXOPHONE

MAJOR: *COMPUTER SCIENCE, MATHEMATICS*

HOMETOWN: EAST BETHEL, MN

- Conducts research on sustainability landforms as a fellow with the Center for Interdisciplinary Research.
- Studied mathematics abroad in Budapest, Hungary.
- Co-leads the Algorithms Club and participates in intramural soccer.
- Develops apps for Project Friendship, a nonprofit mentoring program for children.
- Works as a student engineer for St. Olaf Broadcast/Media Services, serves on his dorm council, and supports students as a tutor and T.A. for the Mathematics, Statistics, and Computer Science Department.
- Plays in the St. Olaf Handbell Choir and local church bell choirs, with hobbies including running and film.

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 90-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.



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.

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 L. Dorn became the newest conductor of the St. Olaf Band. Dr. Dorn continues to uphold the band's legacy while charting a course for the ensemble's bright future. Under his baton, the St. Olaf Band was selected to perform at the 2025 College Band Directors National Association Conference, which takes place in Dallas/Ft. Worth in March.



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.

ST. OLAF SUMMER MUSIC ACADEMY 2025

THE ST. OLAF SUMMER MUSIC ACADEMY RETURNS JUNE 15–21.

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 in early 2025.
For more information, scan here.



MUSIC STUDENTS TOUR DOMESTICALLY AND INTERNATIONALLY COST-FREE

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 St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra each tour domestically every year and internationally once every four years. This allows the 75 to 95 members in each ensemble the 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 now enables these music ensembles to tour internationally at no expense to students. 2023 marked the first year the fund was used, as members of the St. Olaf Band traveled to Japan. The St. Olaf Choir also benefited from the fund in 2024 when they toured South Africa. In May of 2025, the St. Olaf Orchestra heads to Norway for two weeks, becoming the third ensemble to benefit from cost-free international touring. The orchestra will share concerts with the Oslo Chamber Choir, explore the country's western fjords, perform in the stunning Trondheim Cathedral, visit composer Edvard Grieg's historical home, and more.

READ MORE



"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



Student Anna Schmidt '25 drinks from the sacred Otowa Waterfall at Kiyomizu-dera Temple, where each stream of water is believed to grant health, love, or academic success.

ST. OLAF MUSIC FACULTY

The St. Olaf Music Department creates inspiring musical experiences grounded in an inclusive liberal arts environment, challenging students to excel artistically and engage globally for lives within and beyond the professional music world. The robust music faculty offers students the benefits of a conservatory-style education, while also providing the flexibility to pursue majors and interests in other academic disciplines.

Kathryn Ananda-Owens, professor, piano, piano literature, chamber music; B.A., Oberlin College; B.M., Oberlin Conservatory; M.M., D.M.A., Peabody Institute

Francesca Anderegg, associate professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School (*sabbatical fall 2024*)

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, professor, piano, piano literature; B.M., University of Texas-Austin; M.M., University of Michigan; D.M.A., Peabody Institute

Abbie Betinis, adjunct instructor*, composition; B.A., St. Olaf College; M.A., University of Minnesota

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, 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, 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 (*sabbatical, interim and spring 2025*)

David Castro, 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

Paolo Debuque, visiting conductor*, choir; B.A., Swarthmore College; M.M., University of Michigan

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

Wesley Dunnagan, assistant professor, voice; B.A., Stanford University; M.S.M., University of Notre Dame; D.M.A., University of Wisconsin - Madison

Alexandra Early, adjunct instructor*, viola/violin; B.M., Manhattan School of Music; M.M., Cleveland Institute of Music

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

Tracey Engleman, department vice chair; professor, voice, vocal pedagogy; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

Louis Epstein, department chair; 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

Theres 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, associate professor, ethnomusicology, gamelan; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago (*on sabbatical 2024-2025*)

April Kim, teaching specialist, 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

Siriana Lundgren, visiting instructor*, ethnomusicology; B.M., St. Olaf College; Ph.D., Harvard University

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 (*sabbatical fall 2024 and interim 2025*)

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

Natalie Moiseeva, adjunct assistant professor*, viola/violin; B.M. and M.M., Moscow State Tchaikovsky Conservatory; D.M.A., University of Minnesota

Monica Murray, adjunct assistant professor*, voice; B.A., St. Olaf College; M.M., Indiana University; D.M.A., University of Minnesota; J.D., William Mitchell College of Law

Kenzie O'Dell, visiting assistant professor*, music theory; B.M., College of Wooster; M.M., D.M.T., University of Minnesota

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

Aileen Razez, assistant professor, clarinet; B.M.E., Ithaca College; M.M., University of Denver; D.M.A., University of North Texas

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

Kyle Sanborn, adjunct instructor*, string bass; B.M., University of Oregon; M.M., Indiana University Jacobs 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, associate 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; D.M.A., Shenandoah University

Cole Swanson, visiting assistant professor*, musicology; B.A., St. Olaf College; M.A., Tufts University; Ph.D., Duke University

Jason Tanksley, instructor*, tuba; B.M., Wayne State University; M.M., Cleveland Institute of Music

Esther Wang, adjunct associate professor*, piano; B.M., Baylor University; M.M., D.M.A., University of Cincinnati Conservatory 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

*part time

MUSIC DEPARTMENT STAFF

Louis Epstein, department chair

Tracey Engleman, department vice chair

Barbara Barth, academic administrative assistant

Lori Folland, collaborative pianist

Faith Kimbrell, instrument coordinator

Brian Knox, piano technician

Lisa McDermott, academic administrative assistant

Charles Sadler, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF BAND

2025 WINTER TOUR ITINERARY

FRIDAY, JANUARY 31 • 7 P.M.

Hibbing High School | Hibbing, MN

SATURDAY, FEBRUARY 1 • 2 P.M.

Cloquet High School Auditorium | Cloquet, MN

SUNDAY, FEBRUARY 2 • 7 P.M.

with the Grand Rapids High School Symphonic Band

Myles Reif Performing Arts Center

Grand Rapids High School | Grand Rapids, MN

MONDAY, FEBRUARY 3 • 7 P.M.

Washington Auditorium

Ely Memorial Public High School | Ely, MN

TUESDAY, FEBRUARY 4 • 7 P.M.

with the Rock Ridge High School Band

Rock Ridge High School Performing Arts Center | Virginia, MN

SUNDAY, FEBRUARY 9 • 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



Learn more about St. Olaf College, the music program, and what it's like to be an Ole!

INTERESTED IN BEING AN OLE?

I'm Molly, your go-to admissions person for St. Olaf's renowned music and fine arts program, as I oversee the fine arts scholarship process and music major applications. Please reach out to me directly if you have any questions about St. Olaf.

Email: boes1@stolaf.edu

Text or Call: (507) 786-3297