



ST. OLAF BAND

HENRY L. DORN · CONDUCTOR



2026 WINTER TOUR

ST. OLAF BAND

HENRY L. DORN, CONDUCTOR

PICCOLO

^ Elizabeth Doty, *Centennial, Colo.*
mathematics

FLUTE

Daniel Boskovic, *Sammamish, Wash.*
Asian studies, film and media studies,
Japanese

Ava Durfey, *East Greenwich, R.I.*
music

† Claire Engler, *Charlottesville, Va.*
nursing

Owen Erickson, *Holmen, Wis.*
dance

Emilia Gusdal, *Shoreview, Minn.*
environmental studies

†* Cole Kehrberg, *Golden Valley, Minn.*
environmental studies,
quantitative economics

Jasmine Patterson-LaBaw, *Rochester,*
Minn. | mathematics, physics

Jessica Thanghe, *Minneapolis, Minn.*
education, theater

Caleb Waltz, *Waukesha, Wis.*
biology

OBOE

†~ Connor Coleman, *Geneseo, Ill.*
computer science, music

†* Angeline Domeyer, *River Falls, Wis.*
psychology, studio art

Sophia Farnum, *Indianapolis, Ind.*
undeclared major

Fin Smajda, *Shawnee, Kan.*
music

CLARINET

†* Selma Artang, *Duluth, Minn.*
social studies education

– Sofia Espinosa de los Monteros,
Austin, Texas | music performance

Samuel Freimuth, *Rochester, Minn.*
chemistry

Vincent Giza, *Culver City, Calif.*
music composition

Clara Hall, *St. Paul, Minn.*
music performance

Sarie Hoffner, *Tullahoma, Tenn.*
undeclared major

†– Gaby Hoover, *Rosemount, Minn.*
psychology, statistics and data science

Isabel Kirkeby, *Duluth, Minn.*
music performance

■ Christian Kremer, *Mitchell, S.D.*
music performance

* Lauren Mitchell, *Farmington, Minn.*
biology, psychology

Erin Pratt, *Omaha, Neb.*
biology, sociology/anthropology

† Oslo Martin Risch, *St. Paul, Minn.*
sociology/anthropology

Kiera Stanford, *Seattle, Wash.*
biology

BASS CLARINET

Elle Davis, *Tualatin, Ore.*
Russian, Russian area studies

†* ■ Rebekah Talley, *New Berlin, Wis.*
music education

Elia Tremblay, *Boulder, Colo.*
music

BASSOON

Icarus Bulander, *Minneapolis, Minn.*
music

†*◊ Sarah Hall, *Houston, Texas*
music composition

Ana Villa, *Squamish, Wash.*
music

SOPRANO SAXOPHONE

Isaac Kitange, *Rochester, Minn.*
music composition

†* Noah Stremmel, *Brookings, S.D.*
computer science, music

ALTO SAXOPHONE

Isaac Kitange, *Rochester, Minn.*
music composition

Amanda Klug, *Webster, Wis.*
music education

†* Noah Stremmel, *Brookings, S.D.*
computer science, music

KAIPING ZHANG

Kaiping Zhang, *Minneapolis, Minn.*
economics

TENOR SAXOPHONE

* Mikayla Doerfler, *Fort Collins, Colo.*
music performance

Gavin Stauffer, *Cottage Grove, Minn.*
music

BARITONE SAXOPHONE

Ryan Cheng, *Lakeville, Minn.*
music performance

Hayden Joseph, *Minneapolis, Minn.*
mathematics

TRUMPET

Grace Aerisolphal, *West Des Moines, Iowa*
undeclared major

Evelyn Armstrong, *Lake Elmo, Minn.*
music performance

Tait Butterfield, *Portland, Ore.*
English, political science

Hero Czarnik, *St. Paul, Minn.*
computer science, music

† Sam Hall, *Charlottesville, Va.*
kinesiology

Sophia Kepros, *Cedar Rapids, Iowa*
biology, music

Nathan Moon, *Maple Grove, Minn.*
music, quantitative economics

* Logan Rasmussen, *Apple Valley, Minn.*
music education

Jayden Sanchez, *Apple Valley, Minn.*
music performance

Ada Schmalz, *Minnetonka, Minn.*
French, quantitative economics

Riley Steinhaus, *Jordan, Minn.*
music

HORN

Maureen Bowen, *Abu Dhabi, U.A.E.*
physics, Spanish

† Kyan Carlson, *Sioux Falls, S.D.*
music, quantitative economics

Joel Dressler, *Ames, Iowa*
music education

* Aidan Fitzpatrick, *Duluth, Minn.*
music education

Katie Landwer, *Mankato, Minn.*
music

Adam Rickman, *Minnetonka, Minn.*
mathematics

William Ulrich, *Medford, N.Y.*
mathematics, quantitative economics

* Róisín Walsh, *Tinley Park, Ill.*
gender and sexuality studies, music,
psychology

TROMBONE

Ava Clift, *St. Paul, Minn.*
music performance

* Lauren Hanna, *Montevideo, Minn.*
English, music

†* William Kroner, *Oro Valley, Ariz.*
music education

Jacques LeMay, *Minneapolis, Minn.*
music

Wyatt Menke, *Minneapolis, Minn.*
music performance

• Brenden Ravndal, *Minneapolis, Minn.*
quantitative economics

BASS TROMBONE

Chi-Shuo (James) Chang, *Taipei, Taiwan*
kinesiology, statistics and data science

Aria Giefer, *Osceola, Wis.*
Greek, music composition,
music performance

EUPHONIUM

† Grayson Chan, *Hong Kong*
music, studio art

*^ Julia Kauth, *River Falls, Wis.*
biology, environmental studies

Brian Winter, *Rochester, Minn.*
music performance

TUBA

Josh Freelove, *Pillager, Minn.*
kinesiology

Sage Kiritschenko, *St. Paul, Minn.*
music performance

†* Austin Larson, *Plymouth, Minn.*
mathematics, music performance

STRING BASS

† Ian Hansen, *Woodstock, Ill.*
music

Gabriel Katzenmeier, *Manhattan, Kan.*
music

HARP

Zlata Krutova, *Spring, Texas*
undeclared major

†* MaKenzie Kuckkan, *Rhineland, Wis.*
classics, music

KEYBOARDS

† Lizzy Chen, *Tamuning, Guam*
music, political science

PERCUSSION

*• Evan Atchison, *Parkville, Mo.*
history

Sophia Carlson, *Winona, Minn.*
art history, gender and sexuality
studies, music for social impact

†*^ Morgan Ely, *North Pole, Alaska*
music, social work

Matteo Machado, *Rutledge, Pa.*
education, mathematics

Chloe Rousseau, *Apple Valley, Minn.*
Chinese, international relations,
political science

Abby Schroeder, *Rochester, Minn.*
music performance

† Principal/Co-principal

* Section leader

• Officer

^ Manager

– Librarian

~ English horn

■ Contrabass clarinet

◊ Contrabassoon

MUSIC ORGANIZATIONS

Michael Kyle '85
vice president for external relations
and strategic partnerships

Jean Parish '88
director of music organizations

Terra Widdifield '95
associate director of music
organizations

Sarah Gingerich '11
assistant director of music
organizations for project
management

Connor Smith
assistant director of music
organizations for audience
development

Jonathan Kopplin
associate librarian for ensembles
and performing rights

Aaron Looney '24
coordinator of music organizations

Amelia McNeil-Maddox
ticketing coordinator



The St. Olaf Band was
a featured ensemble
at the 2025 CBDNA
National Conference.

AMERICAN GRAFFITI

Scenes from “The Louvre” (1966)

V. Finale

Norman Dello Joio (1913–2008)

Wind of Life (2024)

(Premiere Performance)

Jodie Blackshaw (b. 1971)

***Concerto for Bass Trombone and Wind Ensemble** (2000)

III. Allegro Ritmico

Eric Ewazen (b. 1954)

tr. Virginia Allen (b. 1953)

Aria Giefer '27, bass trombone

***Concerto pour Harpe** (1990)

II. Allegro

Serge Lancen (1922–2005)

MaKenzie Kuckkan '26, harp

Petals of Fire (2017)

Zhou Tian (b. 1981)

INTERMISSION

Sleep (2002)

Eric Whitacre (b. 1970)

Aidan Fitzpatrick '26, guest conductor

Selections from *Amerykah Graffiti* (2025)

Katahj Copley (b. 1998)

Promenade

(Premiere Performance)

I. Gothika

II. Love is an Offering

III. Playas Garden

IV. Sarah, Sephonia, Sweet Thing & Peaches

V. The Ballet of Crowns

VI. The Silenced Colors

VII. Ladee Libatee

VIII. Breonna

IX. Boogieman

X. Soulstice

OPTIONAL SELECTION

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

José Gomes “Zequinha” de Abreu (1880–1935)

arr. Naohiro Iwai (1923–2014)

*Performances of these pieces will rotate on tour

PROGRAM NOTES

Scenes from “The Louvre” (1966)

Norman Dello Joio (1913–2008)

V. Finale

Norman Dello Joio was born in 1913 to a family of Italian musicians. He began performing early, substituting for his father as an organist at age 12. He later attended Juilliard on scholarship, where he shifted his focus from organ performance to composition under Paul Hindemith. Over his long career, he wrote widely for many ensembles. He earned major honors, including the 1957 Pulitzer Prize and a 1965 Emmy for his score to the NBC documentary *A Golden Prison: The Louvre*. His wind band works — such as *Scenes from “The Louvre,” Variants on a Mediaeval Tune*, and *Satiric Dances* — remain staples of the repertoire. He continued composing until his death in 2008 at age 95.

Scenes from “The Louvre” grew out of a 1964 documentary that traces the museum’s history and its ties to France. To reflect the film’s historical scope, Dello Joio drew on Renaissance music. He later shaped the score into a five-movement suite for band. “The Portals” uses his own bold, modern material. “Children’s Gallery” is a playful setting of Tielman Susato’s *Ronde et Saltarelle*. “The Kings of France” adapts the music of Jean Baptiste Lully. “The Nativity Paintings” features *In dulci jubilo*, and the “Finale” incorporates Vincenzo Albrici’s *Cestiliche Sonate*, enriched with Dello Joio’s distinctive harmony.

— Program notes by Henry L. Dorn

Wind of Life (2024)

Jodie Blackshaw (b. 1971)

(Premiere Performance)

NOTE FROM THE COMPOSER:

Wind of Life is inspired by the personality, writings, and artwork of Australian Impressionist artist Alice J. Muskett (1869–1936). Muskett lived through the turn of a century, the Suffragette movement, the Federation of Australia, World War I, and the consequential depression. To think of a young 26-year-old woman boarding a ship to Paris in 1895 is almost unthinkable, but Muskett did exactly that and endured the unjust treatment of women artists during this time, remaining positive and determined to continue to improve her craft. Women studying art in France at this time were housed in much smaller studios in the South East of Paris. With poor light, limited resources and a few moments with their “master” teacher each week (unlike their male counterparts who were granted considerably more favourable conditions), Muskett remained positive and savoured her time abroad. So much so she returned on two other occasions (1910–1912, 1920–1921) to improve her painting skills. A single, vibrant lady, Alice was considered generous to emerging women artists in Sydney and shared her knowledge

freely and willingly. Her courage, sweet disposition, and quiet determination have been the source of much inspiration. In this short work, I have attempted to capture the essence of what it means to be an artist: the solitude, the windfalls, the small joys, and the sacrifice. Muskett encapsulated these emotions in a small poem published in *The Sydney Mail* (October 10, 1905):

Wind of life
Blow thou mightily!
That so at length
I can succour all who have need of me

O Sun of Love!
With thy radiancy
Warm my heart
Until each part
Is filled with love for humanity
O Wind and Sun!
Of thy charity
Breathe and shine
In this heart of mine
Make me that which I fain would be!

Here, she demonstrates her need for energy; energy to continue, energy to serve, and energy to give. Through this, she is able to then continue her work and make a contribution to humanity. For many artists, the need to continually feed the soul in order to be able to create new works can be an ongoing struggle. What Muskett expresses here so succinctly is the need for balance, company, and the strong desire to give of herself — as it is through this giving that she can find happiness and realise her art. After a life-time of giving, I hope this small work celebrating her remarkable life raises awareness about these often “forgotten” pioneers of the Australian art-world, and presents a moment to say, “Thank you, Alice Jane Muskett, for your courage.”

Concerto for Bass Trombone and Wind Ensemble (2000)

Eric Ewazen (b. 1954) / tr. Virginia Allen (b. 1953)

III. *Allegro Ritmico*

Aria Giefer '27, bass trombone

Eric Ewazen wrote what is now known as his *Concerto for Bass Trombone and Orchestra* between 1994 and 1995, beginning first as a *Sonata for Tuba and Piano* composed for tubist Karl Kramer. Kramer gave the work's public premiere in February 1996 at the New World School of the Arts in Miami. A new version for bass trombone and piano followed, debuted by John Rojak at the 1997 International Trombone Association Festival at the University of Illinois.

Ewazen later expanded the piano part into a full orchestral accompaniment and added a cadenza, creating the bass trombone concerto in 1997 for a low-brass solo competition at The Juilliard School. The completed concerto was first performed in November 1998 by Stefan Sanders, who won the competition, with the Juilliard Orchestra conducted by Jahja Ling. Ewazen dedicated the piece to The Juilliard School. This setting for wind ensemble was completed by conductor/educator Virginia Allen, who was the first woman conductor of the U.S. Military Academy Band at West Point and the U.S. Army Field Band and Soldiers' Chorus. She also previously served as the associate dean for administration and the assistant dean for orchestral studies at The Juilliard School.

— Program notes by Henry L. Dorn

Concerto pour Harpe (1990)

Serge Lancen (1922–2005)

II. *Allegro*

MaKenzie Kuckkan '26, harp

NOTE FROM THE PUBLISHER:

It was his charming wife, Raphaële, a fine harpist, who drew Serge Lancen's attention to the harp. He has written various works for this instrument, such as *Pour Raphaële*, *Duo Concertant* for harp and flute, *Crépuscule* for two harps, *Concerto Champêtre* for solo harp and chamber orchestra, many pieces in a lighter vein for harp quintet, and this harp concerto.

The work, dedicated to his wife, was premiered in July 1990 during the First Le Havre International Wind Band Festival, performed by Marie-Pierre Cochereau and the Le Havre Municipal Symphonic Band, and conducted by Philippe Langlet.

Petals of Fire (2017)

Zhou Tian (1981)

NOTE FROM THE COMPOSER:

Petals of Fire is a fierce and colorful rhapsody inspired by American artist Cy Twombly's 1989 painting of the same title. Part of the work was adapted from a movement of my *Concerto for Orchestra*. I've always been interested in learning how artists mix different styles and techniques to create a unique, new look. Inspired by Twombly's attempt to combine text and color to express himself visually (literally, words are part of his painting, much like what Chinese painters did during the Song dynasty), I, as a composer, wanted to create a fusion of musical styles, harmony, and timbre, using a large wind ensemble. In a way, everyone in the ensemble is a "petal": together, the fire glows, disappears, and dances.

Petals of Fire was commissioned by Michigan State University Wind Symphony and Director of Bands Kevin Sedatole on the occasion of the ensemble's performance at the 2017 CBDNA national convention.

INTERMISSION

Sleep (2002)

Eric Whitacre (b. 1970)

Aidan Fitzpatrick '26, conductor

In the winter of 1999, mezzo-soprano and attorney Julia Armstrong reached out to composer Eric Whitacre with an extraordinary request. She wished to commission a choral work for the acclaimed Austin Pro Chorus, honoring her parents, who had passed away within weeks of each other after a lifetime together. Her chosen text was Robert Frost's beloved "Stopping by Woods on a Snowy Evening." Deeply moved by the sincerity of her vision, Whitacre embraced the project. He shaped the piece with meticulous care, allowing Frost's words to shine and letting the music serve the poem's quiet magic — an act of pure choral art. Whitacre's new work premiered in Austin, TX, in 2000 and was received warmly. A luminous performance at the 2001 ACDA convention by the Concordia Choir, under the direction of René Clausen, sparked nationwide interest.

But Whitacre had never received permission to use Frost's poem. Despite the many recent choral settings by others, the Frost Estate abruptly prohibited all further use of the text. After a prolonged legal struggle, the composer was barred from publishing or performing the work until 2038.

Whitacre turned to his friend and poet Charles Anthony Silvestri, who crafted an exquisite new text that preserved the structure and spirit of the original while revealing a fresh, beautiful message.

— Program notes by Henry L. Dorn

Selections from *Amerykahn Graffiti* (2025)

Katahj Copley (b. 1998)

- Promenade
- I. Gothika
- II. Love is an Offering
- III. Playas Garden
- IV. Sarah, Sephonia, Sweet Thing & Peaches
- V. The Ballet of Crowns
- VI. The Silenced Colors
- VII. Ladee Libatee
- VIII. Breonna
- IX. Boogieman
- X. Soulstice

(Premiere Performance)

NOTE FROM THE COMPOSER:

Graffiti can be war paint

It is a serenade of spray paint and brush strokes.

It is survival written in hue.

It is history in technicolor.

Graffiti has long stood at the crossroads of controversy and creativity. For some, it is a sign of failure. A forecast of urban decay. But for others, it is the truth — unfiltered, unapproved, and unbought. What others feared was the brilliance in the chaos, the power in color that never asked for permission to exist. Graffiti is not vandalism. It's a conversation. It's an expression. It's a voice that refuses to be silent.

For the artists, instead of being in society's frame by being held within museums, they built their own — on trains, on walls, on canvases people tried to forget.

Amerykahn Graffiti is an homage to that gallery. It is the canvas. It is a sonic offering. A reimagining of Mussorgsky's *Pictures at an Exhibition*, painted in sound and soul, it is a journey through the Black experience — our joy, our wounds, our beauty, our rage. Each movement is a mural. Each sound, a heartbeat. Each note, a stitch in a story quilt.

It moves through the sounds once called "noise" — hip-hop, gospel, funk, jazz, and other black music — sounds born in basements, communities, and backstreets, now cornerstones in music creation. Like graffiti, these sounds were ridiculed, erased, feared. But they endured. They transformed. They became the soundtrack of the human soul.

This isn't background music. It's a living, breathing, unapologetic portrait of a people who refuse to be silenced.

This is a tribute.

This is a love letter.

This is a cry.

This is a testimony.

This is *Amerykahn Graffiti*.



SCAN TO VIEW THE EXPANDED
PROGRAM NOTES FOR
AMERYKAHN GRAFFITI

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)



ABOUT THE CONDUCTOR

HENRY L. DORN

Hinterlacing lived experiences with innate passion, Henry L. Dorn is a nationally recognized composer and conductor renowned for his energizing rhythm, versatility of syntax, and passion for creating storytelling sounds with broader 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. In his second year as conductor, he led the ensemble in an invitational performance at the 2025 College Band Directors National Association (CBDNA) conference.

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 Minnesota Orchestra, Atlanta Symphony Orchestra, Detroit Symphony Orchestra, American Composers Orchestra, the United States Coast Guard Band, Music from Copland House, JACK Quartet, the Grammy Award-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 record 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, and a doctor of musical arts (D.M.A.) in conducting and 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 others.

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

TOP 3 COBOPERS

Aria Giefer '27, *bass trombone*

is a junior music performance, music composition, and Greek major. In addition to the St. Olaf Band, she also plays in the St. Olaf Philharmonia. She loves to perform and write large, expansive works with both technical and lyrical intensity. When not playing trombone, translating, or composing, she enjoys oil painting, reading, researching ancient Greek music theory, and frolicking in the St. Olaf Natural Lands.



MaKenzie Kuckkan '26, *harp*

is a senior music and classics major from Rhinelander, Wisconsin. She has been a member of the St. Olaf Band and the St. Olaf Orchestra for four years and loves making music with other passionate musicians. When not practicing, she can be found crocheting, reading, and spending time with her family and pets. After graduation, she plans to get a master's degree, pursue a career in law and arts management, and work as a freelance musician.

FEATURED CONDUCTOR

Aidan Fitzpatrick '26

is a senior instrumental music education major from Duluth, Minnesota. Alongside playing in the St. Olaf Band, he is a member of the St. Olaf Orchestra, the president of the St. Olaf Horn Club, and a co-founder of an on-campus barbershop quartet known as The BonaFide Four. Aidan plans on teaching music and pursuing conducting after graduation, and hopes to continue enjoying life beyond music by hiking, camping, traveling, and skiing as much as possible.

THE GIFT OF MUSIC

St. Olaf College welcomes gifts to endowments and scholarships that support its renowned music ensembles for various activities including international touring, special projects, and recordings. Additionally, gifts to St. Olaf's annual giving program, the St. Olaf Fund, support faculty, staff, and students in their daily learning and living on the Hill.

Gifts through the St. Olaf Fund impact the student experience, such as in support of travel, new music commissions, high school band workshops, artistic collaborations, and performance opportunities.

To learn more about making an impact, please contact us at development@stolaf.edu or **800-775-6523**.

Gifts in support of music ensembles at St. Olaf College

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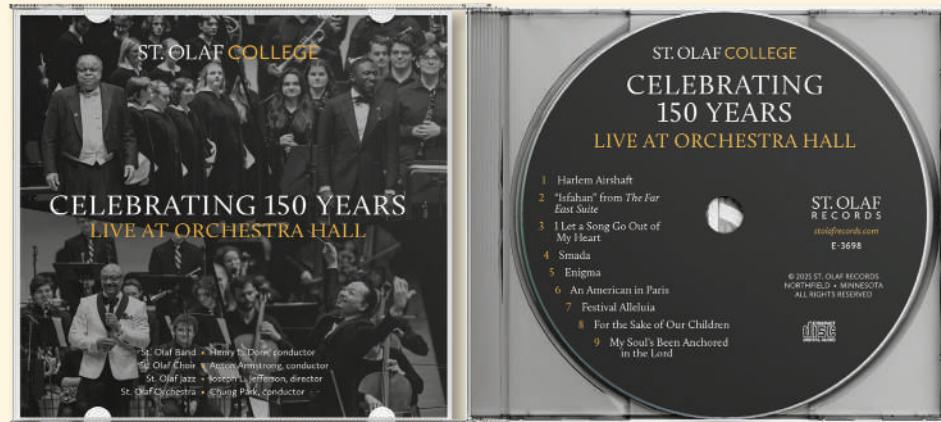


To support music ensembles like the St. Olaf Band, make your gift today.

THE ST. OLAF BAND INCLUDED ON NEW ALBUM RELEASE

St. Olaf Records has released a new album featuring music by the St. Olaf Band, St. Olaf Choir, St. Olaf Jazz I, and St. Olaf Orchestra! Recorded live at Orchestra Hall in Minneapolis, Minnesota, this album features selections from celebratory concerts that took place in April 2025 to honor St. Olaf College's 150th anniversary.

This is the first recording released by St. Olaf Records that features all four of these ensembles, highlighting the breadth and depth of the college's musical legacy. The new album is currently available to purchase as a CD, and will be available digitally later this year.



Find additional music from the St. Olaf Band on Spotify, Apple Music, YouTube, and more!



BALANCED BANDERS

Students in the St. Olaf Band are 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 study a range of fields and engage in activities across the liberal arts.



Evan Atchison '26, *percussion*

MAJOR: HISTORY

HOMETOWN: PARKVILLE, MISSOURI

- Vice president and percussion co-section leader in the St. Olaf Band
- Principal percussionist of the St. Olaf Orchestra; toured Norway for two weeks with the ensemble in 2025
- Works as the Sports Editor for *The Olaf Messenger*, St. Olaf's student newspaper
- Treasurer of the St. Olaf History Club; plans to pursue a Ph.D. in history
- Completed six-week program at University of Oslo International Summer School as 2025 Smaby Peace Scholar; presented independent research to His Royal Highness Crown Prince Haakon Magnus of Norway in October 2025



Owen Erickson '27, *flute*

MAJOR: DANCE (CONCENTRATION IN BUSINESS/MANAGEMENT)

HOMETOWN: HOLMEN, WISCONSIN

- Dancer and choreographer of St. Olaf dance companies Companydance and Veselica International Dance
- Social media digital assistant for the St. Olaf Dance Department
- Attended and performed in the American College Dance Association Conference (ACDA) (2024, 2025)
- Studied dance in New York City during J-Term, taking dance classes, meeting with choreographers, and seeing performances
- Works as a barista at The Cage, St. Olaf's campus coffee shop



Lauren Mitchell '27, clarinet

MAJOR: BIOLOGY, PSYCHOLOGY (CONCENTRATION IN NEUROSCIENCE)

HOMETOWN: FARMINGTON, MINNESOTA

- Works as a Certified Nursing Assistant in Northfield, MN and volunteers in the Emergency Department in Faribault, MN
- Shadows physician assistants in family medicine and pediatrics
- Performed with the dance department in projects specializing in West African Dance
- Is a member of the campus Disability and Support Club and is passionate about autoimmune disease awareness



Oslo Martin Risch '26, clarinet

MAJOR: SOCIOLOGY/ANTHROPOLOGY (CONCENTRATIONS IN ENVIRONMENTAL STUDIES AND INTERNATIONAL RELATIONS)

HOMETOWN: WEST ST. PAUL, MINNESOTA

- Fluent in Spanish; studied abroad fall 2024 in Argentina through IES Buenos Aires's sociocultural studies program
- Spent January 2026 interning with the Northfield Historical Society, assisting with the development of current and future museum exhibits and archive projects
- Enjoys working on visual and sonic art projects to be shared online or with friends
- Works part-time at a student-run restaurant on campus, The Pause Kitchen



Chloe Rousseau '28, percussion

MAJOR: CHINESE, POLITICAL SCIENCE (CONCENTRATION IN INTERNATIONAL RELATIONS)

HOMETOWN: APPLE VALLEY, MINNESOTA

- Has studied Chinese for six years, works as a Chinese tutor in the Asian Studies department, and plans to study abroad in Taiwan next fall
- As a member of the St. Olaf Rowing Club, earned the position of Head Coxswain her freshman year and travelled to Chicago for a regatta where she coxed both the men's and women's boats
- Cast in multiple St. Olaf theater productions, including *Fresh Faces* and *Much Ado About Nothing*
- Is a commissioned crocheter who has participated in multiple craft fairs
- Works part-time at the Minnesota Zoo during the summer

ABOUT 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. As the college's oldest performing musical ensemble, its early years were 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, leading to F. Melius Christiansen, founder of St. Olaf's newly formed Music Department, becoming the first faculty member to conduct the St. Olaf Band in 1903.

Two years 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, today known as Norseman Band. 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."

Over the course of its 134-year history, the St. Olaf Band greatly expanded its national and international reach through annual concert tours across the United States and tours to Norway, continental Europe, Great Britain, Ireland, Mexico, Australia, New Zealand, and Japan. 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.

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 and international presence, and in 2016 led the ensemble's first-ever performance at Carnegie Hall.

In 2023, Henry L. Dorn became the newest conductor of the St. Olaf Band. 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 in Dallas/Ft. Worth at Texas Christian University.



READ MORE



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.



As members of the St. Olaf Band toured throughout Japan for two weeks in 2023, they performed in concert halls in cities from Hiroshima to Tokyo.



This 1892 portrait of the St. Olaf Band with Professor John Dahle (far left) is the first photograph of the band.



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.

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. While the ensembles' annual domestic tours were already cost-free for students, this gift now enables members of the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra to tour internationally at no expense to them.

All three ensembles have already benefited from the fund. The first ensembles to benefit from cost-free international tours were the St. Olaf Band (2023 Japan tour), the St. Olaf Choir (2024 South Africa tour), and the St. Olaf Orchestra (2025 Norway tour). In 2027, the St. Olaf Choir will tour Norway and the St. Olaf Band will tour Italy, Slovenia, and Croatia. Both tours will be completely cost-free for students.



“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

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

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

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, music theory; B.M., Indiana University; M.M., Ph.D., University of Texas

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

Eric Broker, adjunct instructor*, arts management; B.M., St. Olaf College

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

Andrew Cannestra, visiting instructor*, piano; B.M., St. Olaf College; M.M., Chicago College of Performing Arts; D.M.A., University of Oregon

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

Kurt Claussen, adjunct 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

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

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 (*on sabbatical fall 2025*)

Louis Epstein, department chair; 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

Steve Groth, adjunct assistant professor*, voice; B.M., University of Wisconsin-Madison; M.M., University of Missouri-Columbia

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

Joseph Kemper, assistant professor, voice, choir, vocal pedagogy; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Michigan

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

Rehanna Kheshggi, associate professor, ethnomusicology; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago

April Kim, associate professor of practice in music, 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

Orin Larson, visiting instructor*, trombone, euphonium; B.A., University of Minnesota; M.M., Northwestern 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, adjunct 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

Alicia McQuerry, visiting instructor*, flute; B.M., Cincinnati College-Conservatory of Music; M.M., Manhattan School of Music

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

Monica Murray, visiting associate professor*, voice; department chair, Theatre Department; B.A., St. Olaf College; M.M., Indiana University; D.M.A., University of Minnesota; J.D., William Mitchell College of Law

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 (*on sabbatical fall 2025*)

Aileen Razey, 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

Julia Sakharova, visiting instructor*, violin, viola; B.M., M.M., The Juilliard School

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 (*on sabbatical fall 2025*)

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

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

KrisAnne Weiss, visiting assistant professor, voice; B.A., B.M., Lawrence University; M.M., D.M.A., University of Minnesota

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

*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

Saturday, January 24 • 2 P.M.

Farmington High School | Farmington, Minnesota
Featuring the Farmington High School Wind Ensemble

Saturday, January 31 • 3 P.M.

Blue Valley Southwest High School | Overland Park, Kansas
Featuring the Blue Valley Southwest High School Bands

Sunday, February 1 • 4 P.M.

Fayetteville High School | Fayetteville, Arkansas

Monday, February 2 • 7 P.M.

Conway High School | Conway, Arkansas
Featuring students from Conway High School, Parkview High School, and Little Rock Southwest High School

Tuesday, February 3 • 7 P.M.

Plough Performance Hall, Scheidt Family Performing Arts Center
University of Memphis | Memphis, Tennessee

Thursday, February 5 • 7 P.M.

Kirkwood High School | Kirkwood, Missouri
Featuring the Kirkwood High School Wind Ensemble

Friday, February 6 • 7:30 P.M.

St. Andrew Presbyterian Church | Iowa City, Iowa

Sunday, February 8 • 3:30 P.M.

Skoglund Auditorium, St. Olaf College | Northfield, Minnesota

ST. OLAF MUSIC ACADEMY

The St. Olaf Summer Music Academy
June 14–20, 2026

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 2026.
For more information, scan here.



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ST. OLAF COLLEGE