



THE ST. OLAF ORCHESTRA

2015 Winter Tour

ST. OLAF COLLEGE

THE ST. OLAF ORCHESTRA 2014-15

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

VIOLIN I

- Edward Barnes, *Mayflower, Ark.*
music performance
- Rinnah Becker, *Port Townsend, Wash.*
music
- ◇ Claire Belisle, *Mahtomedi, Minn.*
music
- Katelyn Berg, *Fircrest, Wash.*
music/psychology
- Jared Brown, *Gordonsville, Va.*
music/mathematics/physics
- †† Seiji Cataldo, *St. Paul, Minn.*
music performance/economics
- Abigail Ham, *Duluth, Minn.*
music performance
- Britta Hoiland, *Park Ridge, Ill.*
music/sociology/anthropology
- Sofia Kaut, *Des Moines, Iowa*
music performance
- Daniel McDonald, *Chesterfield, Mo.*
political science
- Anna Perkins, *Amherst, Mass.*
undecided
- Emily Reeves, *Rapid City, S.D.*
chemistry
- †◇ Karen Van Acker, *St. Charles, Ill.*
music education
- Alanna Vollands, *Spring, Texas*
sociology/anthropology
- Anna Wolle, *Cedar Rapids, Iowa*
music performance

VIOLIN II

- Olivia Aarrestad, *Menomonie, Wis.*
music/biology
- Genevieve Akins, *Topeka, Kan.*
undecided
- ** Sophia Butler, *Burnsville, Minn.*
music
- Francesca Crutchfield-Stoker, *Iowa City, Iowa*
Spanish/hispanic studies
- Wesley Douglas, *Missoula, Mont.*
music
- * Eve Grabau, *Northfield, Minn.*
mathematics/biology
- Maya Lehmann, *Rapid City, S.D.*
music
- Erik McCoy, *Iowa City, Iowa*
biology/Spanish
- Anja Pruij, *Grand Rapids, Mich.*
music performance
- Kayleigh Shaffer, *Tacoma, Wash.*
music performance
- Christina Solensten, *Woodbury, Minn.*
music/English
- Stephen Sweeney, *Duluth, Minn.*
biology/music education
- Katherine Wald, *St. Paul, Minn.*
social work
- Valerie Wilk, *Caledonia, Wis.*
music/psychology

VIOLA

- Beret Amundson, *Northfield, Minn.*
biology/chemistry
- James Bell, *Wayzata, Minn.*
music/Russian
- William Bice, *Henrico, Va.*
music performance
- Emily Bristol, *Webster, Minn.*
chemistry/biology
- Lauren Culver, *Salem, Ore.*
music/management studies
- Ethan Johnson, *Austin, Minn.*
music
- Cameron Judge-Becker, *Northfield, Minn.*
Russian/political science
- Kelly McNeilly, *Iowa City, Iowa*
mathematics/music
- ◇ Emma Ritter, *Omaha, Neb.*
philosophy/management studies
- Magill Schumm, *Iowa City, Iowa*
biology/Middle Eastern studies
- Mackenzie Toher, *Kirkland, Wash.*
music/environmental studies
- ** Joshua Wareham, *West St. Paul, Minn.*
music performance
- * Kyle Wasson, *Woodinville, Wash.*
music performance

CELLO

- ** Andrew Altmaier, *Riverside, Iowa*
undecided
- Isabel Carman, *Iowa City, Iowa*
psychology/Hispanic studies
- ~ Kelly Halpin, *Algonquin, Ill.*
music/environmental studies
- Omar Macias, *Plymouth, Minn.*
music performance
- Isaac Maier, *Forest Lake, Minn.*
music education
- Willem Mudde, *Grand Rapids, Mich.*
music
- ** Keegan O'Donald, *Greenville, Mich.*
music performance
- Brenna Peterson, *Grand Forks, N.D.*
biology
- Serena Tenenbaum, *Boulder, Colo.*
music performance
- Samuel Viguerie, *Atlanta, Ga.*
music performance/computer science
- ~ Andrew Wyffels, *Plymouth, Minn.*
music/environmental studies

BASS

- Zoe Barlow, *West Hartford, Conn.*
biochemistry
- Tiller Martin, *St. Paul, Minn.*
music education
- Kelsey Peterson, *Grand Forks, N.D.*
Spanish/race and ethnic studies
- ** Micah Stoddard, *Omaha, Neb.*
music performance
- Kirsten Vezina, *Stillwater, Minn.*
music education
- Ruth Whittington, *Powell, Ohio*
biology/religion

FLUTE/PICCOLO

- Emma Reno, *Mission Hills, Kan.*
music performance
- Margaret Schenk, *Madison, Wis.*
music
- ** Joshua Weinberg, *St. Peter, Minn.*
music performance

OBOE

- Rebecca Accettura, *Gurnee, Ill.*
music
- ** Luke Simonson, *Morristown, Minn.*
music theory/composition
- ◆ Elizabeth Townsend, *Cedar Rapids, Iowa*
music/biology

CLARINET

- Rachel Berg, *Shorewood, Wis.*
environmental studies
- **◇ Erinn Komschlies, *Appleton, Wis.*
music education
- ** Jacob Meyer, *St. Paul, Minn.*
music performance
- ◆ Jonathan Sanchez, *Columbia, S.C.*
music performance

BASSOON

- Ethan Boote, *Ada, Mich.*
art history
- ** Joshua Kosberg, *Wildwood, Ill.*
music performance/physics
- ▼ Eliza Madden, *Burlington, Vt.*
music/environmental studies

HORN

- Andrew Chang, *Aiea, Hi.*
biology/computer science
- Kelsi Cox, *Columbia, S.C.*
music/Spanish
- Nathan Crowe, *Wheaton, Ill.*
music theory/composition
- Megan Dunlap, *Albuquerque, N.M.*
chemistry
- ** Madeleine Folkerts, *Port Orchard, Wash.*
music performance/psychology

TRUMPET

- Eliza Block, *Tacoma, Wash.*
music performance
- ** Tristan Frank, *Mount Horeb, Wis.*
music performance/mathematics
- William Wertjes, *Olympia, Wash.*
chemistry

TROMBONE

- ** Antonio Patrick, *Gig Harbor, Wash.*
music performance
- Richard Stahl, *Waseca, Minn.*
music performance

BASS TROMBONE

- Adam Sanders, *Brentwood, Tenn.*
music theory/composition

TUBA

- ◇ Lucas Sletten, *Osceola, Wis.*
physics

PERCUSSION

- William Arnold, *Shoreview, Minn.*
music
- ** Michael Betz, *Mason City, Iowa*
music theory/composition
- Soren Docken, *Chatfield, Minn.*
music/mathematics
- John Kronlokken, *Eden Prairie, Minn.*
music/economics
- Tim O'Grady, *Fort Collins, Colo.*
music/film studies
- Jonathan Sanchez, *Columbia, S.C.*
music performance

HARP

- Jennelle Allen, *San Diego, Calif.*
undecided

ST. OLAF DEPARTMENT OF MUSIC

- Alison Feldt, *chair*
- Kent McWilliams, *vice-chair*

MUSIC ADMISSIONS

- Mary Hakes, *coordinator*

OFFICE OF MUSIC ORGANIZATIONS

- B.J. Johnson, *manager*
- Terra Widdifield, *assistant manager*
- Kevin Stocks, *assistant director for marketing and promotion*
- Mary Davis, *performance librarian/mechanical rights administrator*
- Christine Hanson, *assistant to music organizations*
- Tim Wells, *administrative assistant*
- Ramsey Walker, *marketing assistant*

†† Concertmaster

- † Assistant Concertmaster

** Principal/Co-principal

- * Assistant Principal

◇ Officers/management

- ~ Librarian

◆ Bass Clarinet

- ◆ English Horn

▼ Contrabassoon

A PASSION FOR *Performing*



ST. OLAF ORCHESTRA CONDUCTOR
STEVEN AMUNDSON LEADS HIS
STUDENT MUSICIANS WITH HUMOR
AND GRACE, INSPIRING THEM TO
FIND JOY IN MAKING MUSIC.



For Steven Amundson, leading the St. Olaf Orchestra is about more than instructing students on the technical aspects of playing — it's about creating a community of musicians who play with passion and verve.

It's why he continually reminds the young musicians to "own the music," which has become something of a mantra for the orchestra during Amundson's 33 years at

the helm. The words signify the responsibility and rewards that come with being a part of such a high-caliber ensemble.

"The better we nurture this orchestral community, the better we'll play," Amundson says. "We'll more easily connect with our audiences because it's obvious that we enjoy making music together."

Amundson values the experience of collaborating with his students and appreciates their excitement at discovering an orchestral piece for the first time.

"My students are my inspiration," he says. "Their enthusiasm and intensity, their strong desire to get it right and create something great and memorable is infectious."

Amundson encourages his students to invest in the music and perform at the highest level. He also makes a concerted effort to connect with them beyond the rehearsal room and performance stage. He often chats with students before and after rehearsals and at student recitals and receptions, and is invested in both their artistic and personal growth.

"It's great to get to know the person behind the instrument," he says. "My students are endowed with gifts and interests that go far beyond their musical talents, and there is no question that I do a better job of leading them if I understand what makes them tick. I want them to know that they share equally in this orchestral endeavor, and that our success depends on each member's commitment and contribution."

YOUTHFUL TALENT

Amundson joined the St. Olaf faculty in 1981, becoming conductor of the St. Olaf Orchestra at the age of 25. He found his calling as an undergraduate at Luther College, where he developed his conducting and leadership skills, directing the college's jazz ensemble as a senior. He earned a master's degree in orchestral conducting from Northwestern University. He continued his studies at the University of Virginia and the Aspen Music School, as well as at the Mozarteum in Salzburg, Austria, where he won the coveted Hans Häring conducting prize in the international competition sponsored by Austrian National Radio. His first conducting positions were with the University of Virginia, Tacoma Community College, and the Tacoma Youth Symphony.

Although the St. Olaf Orchestra achieved a reputation for excellence before Amundson took up the baton more than three decades ago, he has helped enhance the ensemble's acclaim through expanding its domestic and international tours and music festival appearances.

Amundson's dedication to teaching is reflected in the awards he has received for outstanding music instruction, including the Carlo A. Sperati Award from Luther College and the Minnesota Orchestra Educator of the Year award from the Minnesota Music Educators Association. Most recently, the St. Olaf Orchestra won the 2013 American Prize in Orchestral

Performance in the college/university division. "I'm very grateful for this recognition and pleased that the reputation of the St. Olaf Orchestra will now perhaps have a wider reach," Amundson says.

BEYOND ST. OLAF

Although conducting the St. Olaf Orchestra is Amundson's top priority, the Wisconsin native also is an active composer and arranger. He has amassed an impressive conducting career outside St. Olaf as well.

Amundson is the composer of 20 original works for orchestra. His first composition, *Angels' Dance*, was written in 1995 in honor of his father and premiered at the St. Olaf Christmas Festival. It has received more than 100 performances, including several by the Chicago Symphony Orchestra. Amundson's orchestral works have been featured in more than 700 performances by university, civic, and professional orchestras across the United States, and in Canada and the United Kingdom. In 2014 his works were performed by dozens of orchestras, including the Cincinnati Pops and the Chattanooga, Dallas, Houston, Maryland, Phoenix, Richmond, San Antonio, Santa Fe, and Tucson Symphonies. Taiwan's Evergreen Symphony Orchestra commissioned him to write two works, including *Longing for Your Return* and *Dusk, Thoughts of Home*. In 2012 the Tennessee All-State Orchestra commissioned *Serendipities*, and in 2013 the Bloomington (Minnesota) Symphony gave the premiere performance of *Handprints*. Lauren Keiser Music and the Neil A. Kjos Music Company publish several of Amundson's compositions, and Tempo Music Resource distributes his self-published works.

Amundson is the founding conductor of the Twin Cities-based Metropolitan Symphony, which he led for five years.

From 1984 to 1997, he was music director and conductor of the Bloomington Symphony and also has been on the conducting faculty for the Interlochen Arts Camp and the Lutheran Summer Music Program. He has been a guest conductor for many all-state orchestra festivals throughout the United States. Last year, he conducted all-state orchestras in North Dakota, Ohio, and Pennsylvania, and this year he will lead them in California and Kansas. He has conducted several of Minnesota's professional ensembles, including the Duluth-Superior Symphony Orchestra, the Fargo-Moorhead Symphony, and the Saint Paul Chamber Orchestra.

FAMILY FIRST

Amundson's family includes his wife, Jane Amundson, who is a math teacher and cellist, and two children: Beret, who is a senior at St. Olaf and a violist in the St. Olaf Orchestra, and Karl, who is a sophomore at the University of Cincinnati's College Conservatory of Music.

"My musical activities are richer and wider because of the wonderful life I have with Jane and the kids," Amundson says. "And also I'm blessed with gifted faculty colleagues and wonderful staff who fully support my work with the orchestra."

Amundson's ongoing goal is to keep his students focused on the joy of making music and the essential purpose that it serves as a "reflection of our humanity," he says. "We continue to strive for that mountaintop, pinnacle experience of communicating certain intangibles that impart to people a sense that they have been moved and transformed in some way. My students and I know when those special moments happen, and we never forget them." 🍷

SOLOISTS



JOSHUA WAREHAM '15

Viola

A native of West St. Paul, Minnesota, violist Joshua Wareham is a senior viola performance major. He is a student of Charles Gray and is principal violist of the St. Olaf Orchestra. Versatile as a solo, chamber, and orchestral musician, Wareham has studied and performed at numerous music festivals across the United States and Europe, including Aspen, AIMS (Spain), Ticino Musica (Switzerland), Madeline Island, and the Northern Lights and University of Nebraska-Lincoln chamber music institutes. Wareham was recently named winner of the 2014 Mankato Symphony Young Artist Competition, and in 2012 he performed in the winners' recital of the ASTA/MNSOTA Mary West Solo Competition. An advocate of new music, Wareham has performed a variety of works by contemporary composers in his time at St. Olaf, and has premiered several chamber pieces by student composers. Eager to engage audiences in new and exciting ways, he has performed with the International Contemporary Ensemble, the Trans-Siberian Orchestra, and with Cuban jazz pianist Nachito Herrera. In addition to performing, Joshua enjoys teaching privately, running, and exploring methods of environmental sustainability.

JACOB MEYER '15

Clarinet

Jacob Meyer is a senior clarinet performance major from St. Paul, Minnesota. A student of Scott Anderson, he is co-principal clarinet of the St. Olaf Orchestra and the E-flat clarinet player for the St. Olaf Band. While at St. Olaf, Meyer has toured with both the St. Olaf Orchestra and the St. Olaf Band, performed in a variety of chamber ensembles, participated in the master classes of clarinetist Burt Hara and flutist Keith Underwood, and studied with the noted pedagogue Burton Kaplan in upstate New York. In addition to performing, he maintains a clarinet studio of middle- and high-school students. Meyer has worked as an arts advocate with the Minneapolis-based organization Orchestrate Excellence and is a passionate educator of musician wellness. As a young musician in the changing world of classical music, Meyer is interested in exploring new ways for the genre to be shared as a communal and vibrant art form and in collaborating with artists in other mediums. After graduation, he plans to pursue a master's degree in clarinet performance. When not playing clarinet, Meyer enjoys reading fiction, swimming, and exploring St. Paul and Minneapolis.

PROGRAM

CARNIVAL OVERTURE, OP. 92

ANTONIN DVOŘÁK (1841-1904)

CONCERTO FOR VIOLA*

I. ANDANTE COMODO

WILLIAM WALTON (1902-83)

JOSHUA WAREHAM '15 • VIOLA

CLARINET CONCERTO IN A MAJOR, K. 622*

I. ALLEGRO

WOLFGANG AMADEUS MOZART (1756-91)

JACOB MEYER '15 • CLARINET

RAIN ON IT

KRISTIN KUSTER (B. 1973)

INTERMISSION

SYMPHONIC SUITE "SCHEHERAZADE," OP. 35

I. THE SEA AND SINBAD'S SHIP

II. THE STORY OF THE CALENDAR PRINCE

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS

IV. FESTIVAL IN BAGHDAD; THE SEA; THE SHIP GOES TO PIECES ON A ROCK SURMOUNTED BY A BRONZE WARRIOR (SHIPWRECK); CONCLUSION

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

**Performances of these featured works will alternate on this tour.*

PROGRAM

CARNIVAL OVERTURE, OP. 92

ANTONIN DVOŘÁK (1841-1904)

On the eve of his departure to America in 1892, Dvořák conducted his new trilogy of overtures titled *In Nature's Realm*, *Bohemian Carnival*, and *Othello*. He was invited to take a teaching position at the National Conservatory of Music in New York City due to international recognition for *Slavonic Dances* and other works that exhibited his nationalist style and character. In these overtures, Dvořák sought to evoke the emotions of someone who is affected by the unavoidable laws of nature, life, and love. Since he intended them to be played together, he unified them with a pastoral motif, which occurs in each overture.

In Opus 92, the listener gets the impression of a joyous city at nightfall during a carnival. For the first theme, Dvořák writes a relentless Slavonic tune, but the second theme, introduced by violins, is more sorrowful. Solo oboe and flute present the unifying pastoral theme from the other overtures in the magically orchestrated slow section before the development of the first theme, which returns in multiple keys and propels the music in a whirl of the carnival mood: carefree, merry, and youthful.

CONCERTO FOR VIOLA*

I. ANDANTE COMODO

WILLIAM WALTON (1902-83)

JOSHUA WAREHAM '15 • VIOLA

At the age of 18, William Walton had dropped out of the University of Oxford due to his lack of attention to non-musical studies. Having studied the scores of Ravel, Stravinsky, Debussy, Hindemith, and Prokofiev, Walton had a great sense for orchestration and new compositional techniques and harmonies. With his pieces *Façade* and *Portsmouth Point* gaining recognition, Sir Thomas Beecham suggested in 1928 that Walton write a viola concerto for one of the virtuosos at the time, Lionel Tertis. With his diligent and focused work ethic, Walton spent the next year writing and continuously revising the concerto. Come performance time, however, Tertis turned down the premiere, saying the style was "too far-fetched and modern." Consequently, Paul Hindemith played the premiere of the piece, though it was said he did not play it very expressively. In 1961 Walton revised the orchestration for a smaller orchestra and changed some of the tempo markings, and it is this revised version that will be performed today.

After a short introduction, the first movement starts *andante comodo* (at a comfortable, moderate speed) with a lyrical melody in solo viola. The pace increases throughout the movement with the more restless second theme accompanied by pizzicato strings. Solo parallel sixths color the melody in the climactic moments, and while one can hear the influence of Prokofiev and Hindemith in the melody, the timbres of the trombones, bassoons, and pizzicato strings are characteristically Walton. Although he had little experience composing for the viola, the concerto was well-received, with many people marveling at the lyrical and colorful quality he achieved.

**Performances of these featured works will alternate on this tour.*

"I THINK OF EACH PIECE I HAVE WRITTEN AS
A SONIC SNAPSHOT OF WHERE AND HOW
I WAS AT THE TIME THEY WERE WRITTEN."

— KRISTIN KUSTER

PROGRAM

CLARINET CONCERTO IN A MAJOR, K. 622*

I. ALLEGRO

W. A. MOZART (1756-91)

JACOB MEYER '15 • CLARINET

Just before 1700, Johann Denner constructed a two-keyed, single reed instrument similar to a Baroque folk instrument called the chalumeau. This classical clarinet underwent many developments so that, by the time Mozart wrote this concerto, it had garnered a great deal of interest and was thought to emulate the aesthetic of the human voice. In his travels through Europe in the 1760s, Mozart encountered the clarinet as a blossoming orchestral and solo instrument with a remarkable timbre and range. Mozart's fascination with the clarinet also developed through his friendship with Anton Stadler, a clarinet virtuoso who made his own developments on the relatively new instrument. The basset clarinet he designed was a longer instrument to extend the range to a full four octaves. Mozart wrote this concerto for Stadler and his clarinet, and Stadler premiered it in Prague in 1791.

The concerto in Mozart's time followed a tradition of soloistic sections alternating with orchestral interludes, or ritornellos. The Allegro follows this pattern, but also develops two main contrasting themes typically employed in sonata form. The ritornellos here introduce the theme, which the clarinet then ornaments idiomatically. The clarinet's character dictates the melody, the soloist moving quickly between the upper and lower registers with extremely wide leaps, arpeggios, and quick scales displaying the virtuosity and new timbres of the clarinet.

RAIN ON IT

KRISTIN KUSTER (B. 1973)

Kristin Kuster has composed numerous works for orchestra, wind ensemble, chamber ensemble, and voice. Her lush compositions take inspiration from architectural space, the weather, and mythology. Some of her other titles include *Lost Gulch Lookout*, *Little Trees*, *Moonrise*, and *The Trickster & The Troll*.

Originally from Boulder, Colorado, Kuster is an associate professor of composition at the University of Michigan. She was awarded one of the highest honors the university bestows upon junior faculty, the 2015 Henry Russel Award, for excellence in teaching and scholarly and/or creative accomplishment. She is among only four music faculty to receive the award since its inception in 1926.

Premieres of Kuster's music have included works for the Philadelphia-based Network for New Music, the Colorado Music Festival Orchestra, the Lisbon Summerfest Chamber Choir, percussionist Joseph Gramley, and the Donald Sinta Quartet. Her music has received support from the American Academy of Arts and Letters, American Composers Orchestra, Meet the Composer, the Jerome Foundation, and the Argosy Foundation, among others. She has received commissions from ensembles including the 6ixwire Project, the Atlantic Chamber Ensemble, the Michigan Philharmonic, and the Heartland Opera Troupe.

From the composer:

I love rain. I grew up in Boulder, Colorado, and my dad and I often watched summer afternoon thunderstorms from our front deck as they swept over town and cooled the day.

Rain feels like a transition time, with the potential for newness after it envelops all it touches. I think of each piece I have written as a sonic snapshot of where and how I was at the time they were written. The music of *Rain On It* is a re-imagining of melodies, harmonies, and textures from two pieces — a string quartet and a work for orchestra — that I wrote within poignant transitional times in my past. Having recently emerged from another transitional period, I took musical materials from these pieces, re-wove, re-shaped, and transformed them into a newly changed fleeting sonic moment: a simultaneity that conflates a past as it has passed and a future as it is yet to be. In this music, I freeze an instant of imagined rain, fully static, non-passing, and still. Yet I stretch and dwell within this moment to capture a mood, which celebrates the relentless intensity of time, our enraptured emotionality that is over in the blink of an eye, our strained and fumbling grip on time, churning, incessant, and ceaseless. After the rain, there is newness and joy.

Dad was a meteorologist; he loved weather. When it rains I am with him, and I love the weather, too.

INTERMISSION

PROGRAM

SYMPHONIC SUITE "SCHEHERAZADE," OP. 35

- I. THE SEA AND SINBAD'S SHIP
- II. THE STORY OF THE CALENDAR PRINCE
- III. THE YOUNG PRINCE AND THE YOUNG PRINCESS
- IV. FESTIVAL IN BAGHDAD; THE SEA; THE SHIP GOES TO PIECES ON A ROCK SURMOUNTED BY A BRONZE WARRIOR (SHIPWRECK); CONCLUSION

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

On her wedding night, our heroine knows that her spouse-to-be has plans to kill her the next day. What can she do? The story of Sultana Scheherazade as told in the Arabian Nights offers one wise woman's solution to such a conundrum. When his wife left him, the Sultan Schahriar's jaded view of women led him to make a pact to remarry every night and kill his bride the next day. However, as Scheherazade enthralled the ruthless Sultan with stories of great philosophers, poets, fairy tales, folksongs, and legends, he spared her life until the next night to continue the story, and then the next night, and so on, for 1,001 nights. The Sultan so adored her stories that he fell in love once again and decided to renounce his horrible pact.

In keeping with the Russian interest in folklore and orientalism at the time, Rimsky-Korsakov captured the adventure and romance of Scheherazade's stories in this symphonic suite, written in 1888. One of the last instrumental pieces he wrote, it displays Korsakov's ability to feature many solo instruments while using unique orchestral textures that help tell the story. With lush, chromatic harmonies and brilliant orchestrations, each of the

four movements brings to life one of Scheherazade's stories.

The opening four measures of the first movement, characterized by a series of descending fourths, represent the Sultan's menacing deposition. The following woodwind chords set the stage for the violin soloist, who plays the part of Scheherazade, with a cadenza-like ornamental melody of descending triplets. Both these themes are modified and passed to other members of the orchestra as part of the fabric and atmosphere of each movement. For example, the Sultan's theme returns as the lilting waves of the sea under Sinbad's ship, but changes slightly to adapt to the story of Prince Kalendar. Scheherazade's theme also becomes part of the sea in rolling triplets in the violins and flutes, but her narrator voice is always represented by the solo violin.

While more themes present themselves in the subsequent movements, their musical role in the story is unclear. The contrasting themes in the third movement could lend themselves to be the graceful Princess in the violin melody and the vigorous Prince in the snare drum, but it may not have been intended that way. Korsakov wrote, "In composing 'Scheherazade' I meant these hints to direct but lightly the hearer's fancy on the path, which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener." The final movement hints at previous themes, which are interspersed throughout the piece. Their return and variation suggests they contribute more to the broad picture of the story than the individual characters of each movement. As each theme reappears, listeners are left to imagine their own version of the tales of Scheherazade.

PROGRAM NOTES BY SOPHIA BUTLER '15

"IN COMPOSING 'SCHEHERAZADE' I MEANT THESE HINTS TO DIRECT BUT LIGHTLY THE HEARER'S FANCY ON THE PATH, WHICH MY OWN FANCY HAD TRAVELED, AND TO LEAVE MORE MINUTE AND PARTICULAR CONCEPTIONS TO THE WILL AND MOOD OF EACH LISTENER."

— NIKOLAI RIMSKY-KORSAKOV

A Brief History of THE ST. OLAF ORCHESTRA



In the early days of the 20th century, F. Melius Christiansen, the renowned founder of the St. Olaf College Music Department, declared that "you cannot make a symphony orchestra on a college campus." Oh, how times have changed. More than 100 years after that statement, the St. Olaf Orchestra has grown from its humble beginnings to today's 90-member ensemble. The group has been compared to professional orchestras and heralded as one of the best college orchestras in the nation by *Time* magazine.

Christiansen, a European-trained violinist who emigrated from Norway, was the first conductor of the orchestra, which has long been an ensemble rich in international artistry and tradition. In the mid-1940s Conductor Donald Berglund and string teacher Beatrix Lien joined forces to lift the ensemble to heightened levels of proficiency. Lien, who was also the orchestra's concertmistress, was a skilled pedagogue, and Berglund supplemented the training she and others provided by hiring members of the Minnesota Orchestra to support their efforts.

The St. Olaf Orchestra first toured in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next few decades, the orchestra program grew and flourished, adding a second orchestral group — the St. Olaf Philharmonia — in 1975 to provide additional musical opportunities for orchestral students at the college.

Current conductor Steven Amundson took over the helm of the St. Olaf Orchestra in 1981, and under his direction, the group has pursued a more demanding repertoire featuring works rarely performed by undergraduate orchestras, such as Stravinsky's *Rite of Spring*, Strauss's *Don Juan*, and Bartok's *Concerto for Orchestra*. The ensemble has become known for its enthusiasm and youthful passion while striving for the highest professional standards.

The St. Olaf Orchestra has toured throughout the United States, Scandinavia, Europe, and, most recently, China. It has performed with some of the world's most noted conductors and artists and appeared in many prestigious concert halls, including Alice Tully Hall in New York City, Chicago's Orchestra Hall, Nuremberg's Meistersinger Halle, and the Beijing Concert Hall. It has twice been featured on the National Public Radio program *A Prairie Home Companion*, and participates in the annual St. Olaf Christmas Festival, which is broadcast on PBS and public radio stations nationwide. 🦉

MUSIC DEPARTMENT FACULTY

ST. OLAF COLLEGE

Daria Adams, instructor,* violin; B.M., New England Conservatory of Music; M.M., State University of New York Stonybrook

Steven Amundson, professor, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University

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

Francesca Anderegg, assistant professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School

Scott Anderson, assistant professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

Anton Armstrong, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University

Christopher Aspaas, Robert Scholz Endowed Chair Associate Professor of Music, choir, choral literature, conducting, voice; B.M., St. Olaf College; M.M., Michigan State University; Ph.D., Florida State University

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

Linda Berger, professor, music education; B.A., St. Olaf College; M.A., Ph.D., University of Minnesota

James Bobb, assistant professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

Timothy Bradley, instructor,* French horn; B.A., St. Olaf College; M.A., Southern Methodist University

Sarah Burk, instructor,* jazz piano; B.M., University of Minnesota; M.M., 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

David Castro, assistant professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

Beth Christensen, professor, music librarian; B.M., M.S., University of Illinois; M.A., University of Minnesota

Kurt Claussen, instructor,* saxophone, chamber music; B.A., St. Olaf College; M.M., University of Minnesota

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

Dan Dressen, associate provost, professor, voice; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

Margaret Eaves-Smith, associate professor emerita,* voice; B.M., M.M., Cleveland Institute of Music

Julie Elhard, instructor,* collegium musicum; B.A., Concordia College

Tracey Engleman, assistant professor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

Louis Epstein, assistant professor, musicology; B.A., Princeton University; Ph.D., Harvard University

Alison Feldt, department chair, associate professor, voice; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

Lori Folland, staff pianist;* B.M., Oberlin Conservatory; M.M., University of Michigan

Sandra Joy Friesen, visiting assistant professor,* class piano, piano; B.M., M.M., University of British Columbia; D.M.A., University of Alberta

Charles Gray, professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan

David Hagedorn, artist-in-residence, jazz ensemble, percussion, percussion techniques, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Robin Helgen, instructor,* voice class, voice; B.A., Bethel University; M.M., New England Conservatory

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

Paul Hill, instructor,* percussion; B.M., University of Wisconsin-Superior; M.M., University of Minnesota

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

John Jensen, staff pianist,* B.A., Occidental College; M.M., University of Southern California

Dennis Johnson, piano technician; B.A., Luther College

Sigrid Johnson, artist-in-residence,* choir; B.M., St. Cloud State University; M.M., University of Michigan

Mark Kelley, instructor,* bassoon; B.M.E., University of Nebraska-Lincoln

Paul Klitzke, assistant piano technician;* North Bennet Street School

Dale Kruse, instructor,* voice; B.A., Luther College; M.M., Drake University

John Lace, (sem II) visiting instructor,* band, conducting; B.A., St. Olaf College; M.Ed., University of Minnesota

Nancy Lee, instructor,* music education; B.A., Luther College

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

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

Timothy Mahr, (sem I) professor, band, conducting, composition, music education; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa

Connie Martin, instructor,* string bass; B.A., Whitworth College; M.M., University of Illinois

Harriet McCleary, assistant professor,* voice; B.M., B.M.E., Texas Christian University; M.M., Westminster Choir College; D.M.A., University of Minnesota

James McKeel, professor, voice, lyric theater; B.M.E., Westminster College; M.M., University of Minnesota

* part-time

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

St. Olaf Band, *Timothy Mahr '78*
St. Olaf Orchestra, *Steven Amundson*
Norseman Band, *Paul Niemisto*
St. Olaf Philharmonia, *Martin Hodel*
Collegium Musicum, *Dana Maeda*
Jazz Ensembles, *David Hagedorn*

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

St. Olaf Choir, *Anton Armstrong '78*
St. Olaf Chapel Choir, *Christopher Aspaas '95*
St. Olaf Cantorei, *James Bobb*
Manitou Singers, *Sigrid Johnson*
Viking Chorus, *Christopher Aspaas '95*
Early Music Singers, *Robert C. Smith '78*
Collegiate Chorale, *Anton Armstrong '78*

Kent McWilliams, (sem II) vice chair, professor, piano, chamber music; B.M., M.M., University of Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., University of Montreal

Justin Merritt, associate professor, composition, theory, instrumentation; B.M., Trinity University; M.M., D.M.A., Indiana University

Anna Mooy, instructor, voice, lyric diction; B.M., M.M., Brigham Young University

Reinaldo Moya, visiting assistant professor,* theory; B.M., West Virginia University; M.M., D.M.A., The Juilliard School

Tiffany Ng, visiting instructor, musicology; B.A., Yale University; M.M., Eastman School of Music; M.A., University of California Berkeley

Elinor Niemisto, instructor,* harp; B.M., M.M., University of Michigan

Paul Niemisto, associate professor, band, low brass, brass techniques, chamber music; B.M., M.M., University of Michigan; Ph.D., University of Minnesota

Doug Nimmo, (sem II) visiting conductor*, St. Olaf Band; B.S., University of Minnesota, Duluth; M.M.Ed., Vandercook College of Music; D.M.A., Arizona State University

Jayce Ogren, (sem II) visiting conductor*, St. Olaf Band; B.M., St. Olaf College; M.M., New England Conservatory

Paul Ousley, instructor,* string bass; B.M., University of Wisconsin-Eau Claire; M.M., Eastman School of Music

Nancy Paddleford, professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

Catherine Ramirez, assistant professor, flute and theory; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University

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

Joanne Rodland, (sem II) instructor*, organ; B.S. Bucknell University; S.M.M., Union Theological Seminary

Miriam Scholz-Carlson, instructor,* string techniques, Alexander technique; B.M., St. Olaf College

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

Robert C. Smith, associate professor, voice, vocal literature, early music singers; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Texas-Austin

Lynn Trapp, (sem II) visiting assistant professor*, organ; B.M., Southern Illinois University; M.M., University of Notre Dame; D.M.A., University of Kansas

Becky Weis, instructor,* hardanger fiddle; B.A., Macalester College; M.A. University of Minnesota

Karen Wilkerson, instructor, voice; B.A., California State University-Northridge; M.M., Westminster Choir College

Herbert Winslow, instructor,* French horn; B.M., Curtis Institute of Music

Larry Zimmerman, instructor,* low brass; B.A., St. Olaf College; M.M., Boston University

OTHER MUSIC ENSEMBLES AND CONDUCTORS

Handbell Ensembles, *Jill Mahr*
Pep Band, *student-directed*
Percussion Ensembles, *David Hagedorn*
Trombone Choir, *Larry Zimmerman '86*
Tuba-Euphonium Ensemble, *Larry Zimmerman '86*

A FAMILY AFFAIR

A RECENT ST. OLAF ORCHESTRA CONCERT CATERED TO THE YOUNG — AND YOUNG AT HEART.



Last November, the St. Olaf Orchestra designed a concert with its littlest listeners in mind: Northfield-area youth. The ensemble's annual fall concert was billed as a family concert, complete with storytellers, kid-friendly repertoire, and an "instrument petting zoo" prior to the concert.

"The main impetus for this family concert was to intentionally connect with kids in the Northfield area — to give them a glimpse of the full symphony orchestra performing kid-friendly music," says St. Olaf Orchestra Conductor Steven Amundson.

The program included Benjamin Britten's *Young Person's Guide to the Orchestra*,

narrated by St. Olaf Assistant Professor of Music Louis Epstein; Sergei Prokofiev's *Peter and The Wolf*, narrated by St. Olaf Artist in Residence Gary Gisselman; and *The Wisdom of Finn McCool*, a collaboration between Twin Cities-based composer Victor Zupanc and playwright Kevin Kling. The piece was narrated by Kling, along with guest soloist Tom Klein on the Uilleann pipes. The ensemble concluded the concert with the theme from *Star Wars*.

The selections were clearly popular with the young concertgoers. "I could see the audience, and the younger members were on the edge of their seats," Kling says. Amundson recalls seeing children "dancing in their seats, sometimes waving their hands right along with me."



Budding musicians enjoy an "instrument petting zoo" prior to the concert.

The audience members weren't the only ones having fun. The St. Olaf students enjoyed the chance to connect with a younger audience, share their passion for music, and to help kids envision or affirm themselves as musicians, according to Amundson.

"Many studies have shown that exposure to music and the arts enhances children's intellectual and emotional development, and I'm convinced that this concert inspired many of those young people to get more involved in the arts, or got them pumped up to work even harder in their musical activities," he says. "I think many kids in the audience could see themselves up there on stage in about 10 or 15 years."

Anne Larson, a second-grade teacher in the Northfield public schools, called the concert "an amazing opportunity for families and children to see an outstanding orchestra play music written for children." The "instrument petting zoo" prior to the concert was particularly engaging, according to Larson. "What made it really special was the opportunity that the children had to come touch and play some of the instruments before the concert and talk to the student musicians. The looks on the faces of the young children and the college students were priceless," she says.

Kling agrees. "The enthusiasm of the crowd was fantastic. It was a party where classical music broke out," he recalls. "A lot of future musicians walked out of that place." 🐑

Want to experience the concert for yourself? Stream the concert online at stolaf.edu/multimedia/play/?e=1118.

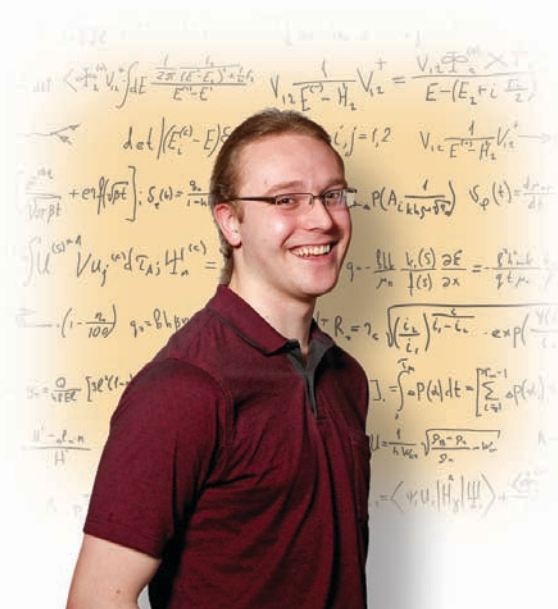
A BALANCING ACT



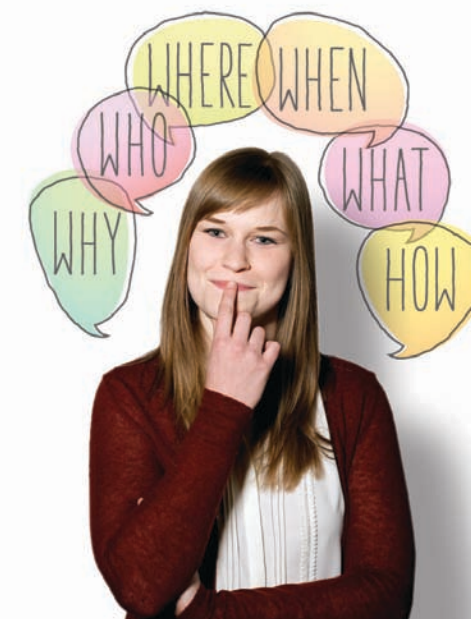
Members of the St. Olaf Orchestra are passionate about music-making, and they certainly excel at it. But you are just as likely to spot them studying mathematics or volunteering at a local school as you are to find them holed up in a practice room



in Christiansen Hall of Music. Because St. Olaf doesn't require members of its ensembles to major in music, these students tend to be well-rounded, with many studying in fields ranging from philosophy to ethnic studies.



To give a clearer picture of this diverse and talented group, we asked a handful of "orchies" to tell us a bit about themselves, and how they balance their diverse interests.



Seiji Cataldo '15

Violin
Hometown: St. Paul, Minnesota
Majors: Music, Economics

I'm a member of the Music Department Student Leadership Committee, Omicron Delta Epsilon (economics honors society), and Pi Kappa Lambda (music honors society).

I love economics because it helps me understand the forces at work behind the changes in our world. Music, on the other hand, transcends analytics and models, helping us communicate deep feelings with each other. Studying the two of these together at St. Olaf has been an absolutely amazing and satisfying intellectual experience.

Being an Ole means being busy and learning a lot. I've found planning ahead to be the main key to success here. Additionally, sleeping less and drinking more coffee can be useful in the short term, but only when absolutely necessary!

There are so many great orchestra traditions. If I had to choose, I'd have to say the annual autumn hayride is my favorite. S'mores, dancing, and a moonlit ride on a tractor ... what's not to love?

My favorite moment in orchestra is at the beginning of each rehearsal and concert when we tune. There is just so much anticipation and excited energy for the wonderful things that are about to happen. It never gets old.

I'm interested in business, music, and the possibilities that lie at the convergence of these fields. I plan to work in startups for the next few years while continuing my performing and teaching. Then, on to grad school!

Kelsey Peterson '15

Bass
Hometown: Grand Forks, North Dakota
Majors: Spanish, Race and Ethnic Studies

I participate in the St. Olaf Meditation Club, and once a week I volunteer in an adult ESL classroom. In past years, I've also been involved with Hmong Culture Outreach, GLOW! (a campus LGBTQIA organization), and TRIO Student Support Services.

I was already involved in other organizations before being an "orchie." The orchestra is a large time commitment, so I had to decide what clubs I could participate in, as well as how much time I would spend practicing and doing homework. It's like anything else — you accept that you can't do everything, and you put your energy into appreciating the opportunities you do have, instead of focusing on what you think you're missing.

I'm attracted to social work because I get to meet people and hear their stories. It isn't a job with the best pay grade or glamour, but that's okay with me. I've heard pastors describe their call into the clergy, and that's how I feel about social work. It reaches a part of me that no amount of money could ever satisfy.

I'll never forget my first rehearsal as a new member. We started with an A Major scale. There was a musical moment at the scale's end, when the basses descend from an F to an E and the upper strings sing a beautifully dissonant note that brought some tears to my eyes — and I don't cry at just anything! In that moment I knew that I was in a great ensemble.

For the next several years, I plan to gain experience working in schools and community organizations before applying for graduate school in social work.

Kelly McNeilly '16

Viola
Hometown: Iowa City, Iowa
Majors: Music, Mathematics

My main activity on campus this year is collaborative piano — I assisted several instrumentalists on campus and several more in a competition off campus. I'm also a member of the juggling club, and I played viola in the pit orchestra for the operetta this fall.

Math and music might seem very different, but they are actually rather similar. One purpose of math is to interpret abstract ideas in a way that is relevant to the real world. The same mathematical concepts can have different interpretations depending on the context. Likewise, everyone listening to music interprets the same notes uniquely and personally. The difference is that one can appreciate the beauty and structure of music passively. To me, music is one of the most accessible and human facets of mathematics.

It's often hard to find time both to do schoolwork and practice. When in temporal binds, I find it's important to prioritize. The activities and studies I've settled on are all things I enjoy, so it's never hard to convince myself to start working.

We have a tradition of winking at each other while playing. Although it can be hard to remember, listening to the orchestra rather than one's own part is more rewarding and makes for a better ensemble. Winking is a great way to remind us to do just that.

After St. Olaf, I'm considering graduate programs in music or working as a software engineer.

Emma Ritter '15

Viola
Hometown: Omaha, Nebraska
Major: Philosophy, Management Studies Concentration

In addition to playing in the orchestra, I'm the ensemble's manager, and I participate in chamber music. I'm on the planning committee for STO Talks (an on-campus version of TED Talks) and I'm the secretary of Phi Sigma Tau, the philosophy honor society. I also cohost a weekly radio comedy news show. This fall I founded a new club on campus called Philosophia, which works to increase the involvement of women in philosophy.

Philosophy translates from the ancient Greek as "love of wisdom," and this captures my love of philosophy. The Greeks viewed philosophy as more than just a field of study; it's also a way of life. It helps human beings find their purpose and achieve the Good Life. If I can contribute to this age-old conversation, I'm content.

Balance comes down to focus and efficient productivity. Simply scheduling my day isn't enough — I constantly prioritize and streamline my work so I don't waste time on superfluous activities. For example, I've blocked distracting websites on my computer: I've programmed it so that when I try to go to a website like Facebook, my computer takes me to the Stanford Encyclopedia of Philosophy instead.

My favorite musical memory was playing Benjamin Britten's *War Requiem* with the St. Olaf Chapel Choir two years ago. Playing it exhausted me mentally and physically, but I loved every minute.

I'll start work in June as a senior business analyst in the Leadership Acceleration Program at Optum Insight in Minneapolis. I'm excited to start my career in the field of health care consulting.

Orchestral Outreach

Since 1968, the St. Olaf Orchestra has taken 10 international tours, making friends and gaining fans around the world.



World Travelers

From Budapest to Beijing, the St. Olaf Orchestra has shared its music with audiences around the globe.

In the more than 30 years that Steven Amundson has been conducting the St. Olaf Orchestra, he has taken the ensemble on seven international tours in Europe, Scandinavia, and, most recently, China. He looks forward to again exploring new territory in June 2016, when the orchestra embarks on its first South American tour to Argentina.

Amundson sees the orchestra's international tours as a natural extension of the mission of the college itself. One of St. Olaf's main goals is to enhance students' global perspectives and help them become educated world citizens. He credits the international tours as a means of providing his students encounters with people of other cultures and differing socioeconomic backgrounds. "Music can be a

powerful catalyst in opening doors and enabling human connections, and this has certainly been my experience in each of my international orchestra tours," he says.

The opportunities for learning, growth, and cultural immersion are heightened because of the musical component, according to Amundson. When planning an international tour, he thinks carefully about the musical programming. In addition to great American music, which audiences might expect to hear, he includes music from the host country. "It's a great way for our musicians to experience, in advance, some of the local musical culture. And we share it as a way of endorsing our audiences' musical traditions," he says.

While the students are preparing musically, they also prepare culturally. "We always try to learn as much about the culture as possible before we depart on the tour," says Amundson. Preparations for the orchestra's 2012 China tour included weekly dinner meetings with St. Olaf professors and other experts who shared the history, language, arts, and other aspects of Chinese culture. To further forge connections, the musicians draw on their linguistic skills to announce their pieces in their host language whenever possible.

While audiences appreciate the attempt to connect linguistically, the ensemble relies on its music to forge deeper connections. "It may be a cliché, but I certainly think it's true: Music is the international language. Even if one can't put into

words the experience of listening to a musical performance, one often hears or senses something that connects with a life experience — joy, sorrow, love, and so on. These emotions are universal, and it is very heartening to share music with audiences that otherwise may not be able to communicate with us," says Amundson.

For Amundson and his students, these tours are a highlight of their time together, allowing the ensemble the opportunity to create deeper bonds with each other, both on and off stage. "For me, these tours have become a joyous celebration of music and — just as importantly — community, and I hope our audiences are able to feel the depth of our commitment and our passion for what we do on stage," he says. 🐉



The St. Olaf Orchestra performs at Jiaotong University in Shanghai in 2012.



Above: The 2005 tour of Norway included a performance at the magnificent ruins of Hamar Cathedral.

Left: The St. Olaf Orchestra performs in 2008 at Spain's Universidad de Alcalá de Henares.

IN THE SPOTLIGHT

The St. Olaf College instrumental ensembles have garnered national attention recently, with each group recognized for excellence.

THE ST. OLAF ORCHESTRA, conducted by Steven Amundson, was the winner of the 2013 American Prize in Orchestral Performance among colleges and universities. The American Prize is designed to recognize the best performing artists, ensembles, and composers in the United States based on submitted recordings. "It's humbling to think that this liberal arts college orchestra can compete favorably with so many reputable conservatory and university programs," Amundson says. "We at St. Olaf are blessed with an amazing community of gifted and devoted students who embrace music-making as an embodiment of our shared humanity. I believe this enables a certain depth of spirit, passion, and emotional conviction that is rare in college orchestras," he adds. The judges agreed, praising the St. Olaf Orchestra's "technically brilliant, exciting performances."

THE ST. OLAF BAND was selected — through a blind adjudication process — as one of only 10 collegiate wind ensembles to perform at the College Band Directors National Association (CBDNA) national conference at the University of North Carolina at Greensboro in 2013. The band last performed at the CBDNA national conference in 1987 under the direction of Miles "Mity" Johnson. The band was honored to perform for the CBDNA, says Conductor Timothy Mahr '78. "It reflects the talent level and hard work of our members, as well as the diverse and innovative programming we share with our audiences," he says. "Our performance stands as an affirmation of the level of commitment we all have for the finest music-making. We're humbled and honored by this recognition."

ST. OLAF JAZZ I, under the direction of Dave Hagedorn, was named the best undergraduate large jazz band by *Downbeat* magazine in 2011. In addition to excellent musicianship, the magazine credits the group's "fearless leader" and "top songbook" as factors in winning the prestigious *Downbeat* award. "I'd hoped maybe someday we would get mentioned in the magazine. To get this award is unbelievable," says Hagedorn. "It's kind of like going to the Final Four and coming out on top," he said. "Amid the stringent framework of their other, more formal ensembles, the Jazz I students discuss Bill Evans, Joe Phillips, Ornette Coleman, and Fred Sturm as musical influences," writes Hilary Brown in the June 2011 issue of *Downbeat*. "But it's the lightheartedness and spontaneity of Hagedorn's teaching style that keeps students on their toes and focused on the material."



St. Olaf Jazz I performs in *The Lion's Pause*, the college's student-run nightclub.

Summer Music Camp Opportunities at St. Olaf June 21-27, 2015

- Music Camp for Orchestra, Band, and Choir
- Piano and Organ/Church Music Academies

Make music and have fun with others who love music as much as you do! The St. Olaf summer music camp and academies offer students an exhilarating experience designed to enrich, inspire, and motivate high school students for continued musical growth throughout the school year. Guided by the St. Olaf music faculty, the programs are open to students who have completed at least grade 9, and may include large ensembles, chamber music, private lessons, master classes, enrichment classes, and recital performances.

College Scholarship Competition

St. Olaf summer music programs will award five outstanding camp participants \$1,000 scholarships. Eligible students are rising seniors who then enroll as a first-year student at St. Olaf for the fall 2016 term. Recipients will be chosen by the camp faculty, with one musician chosen from each of the large ensembles: band, choir, orchestra, piano academy, and organ academy. Each award is a renewable scholarship for up to four years, for a total of \$4,000 each.

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

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NEW

REJOICE

This recording highlights live performances by the St. Olaf Orchestra in the nationally acclaimed St. Olaf Christmas Festival. These selections span nearly 20 years of the orchestra's participation in this joyful musical celebration, which ushers in the Advent season for nearly 12,000 attendees annually.



NEW

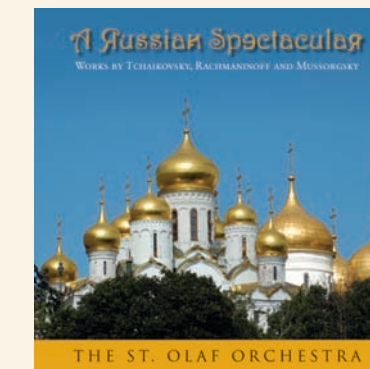
CHRISTMAS FESTIVAL 2014

Recorded on the campus of St. Olaf College during the first weekend of Advent, this two-CD set features nearly 600 participating student musicians. Ensembles include the St. Olaf Choir, St. Olaf Orchestra, St. Olaf Chapel Choir, St. Olaf Cantorei, Viking Chorus, and Manitou Singers.



MAHLER

The St. Olaf Orchestra, together with the St. Olaf Choir, the St. Olaf Chapel Choir, and soloists Heather Johnson and Evelyn Nelson, performs Mahler's thrilling *Resurrection* Symphony on this two-CD set.



A RUSSIAN SPECTACULAR

Romeo and Juliet, Tchaikovsky · *Vocalise*, Rachmaninoff · *Symphony No. 6 in B minor*, Tchaikovsky · *Pictures at an Exhibition*, Mussorgsky, arr. Ravel



THE ORGAN SYMPHONY

Variations on a Theme by Haydn, Brahms · *The Gift*, Amundson · *Symphony No. 3 (the Organ)*, Saint-Saëns



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HEAR THE MUSIC OF ST. OLAF ONLINE

Visit stolaf.edu/multimedia to access live and archived audio and video of events from the campus of St. Olaf College, including concerts and recitals, daily chapel services, athletic events, academic presentations, and *Sing For Joy*, a weekly radio program of sacred music.

Many events are streamed live as they occur. Check the website for a list of dates and times, or subscribe to its RSS feed to be notified when new streaming archives are available.

Viewers can connect to live streams — including the annual home concerts that conclude the national tours of the St. Olaf Choir, the St. Olaf Band, and the St. Olaf Orchestra — 10 minutes before the event begins. Each event is archived at its conclusion and can be accessed indefinitely for on-demand viewing.

For even more access to the music of St. Olaf, visit the college's YouTube channel at youtube.com/stolaf, or "like" the St. Olaf music ensembles on Facebook, and follow them on Twitter.

THE ST. OLAF ORCHESTRA

WINTER TOUR 2015 • CONCERT ITINERARY

SATURDAY, JANUARY 24, 7 P.M.

Century High School
Rochester, Minnesota

SUNDAY, JANUARY 25, 4 P.M.

Bethlehem Lutheran Church
Minneapolis, Minnesota
Part of the Bethlehem Music Series

SUNDAY, FEBRUARY 1, 2 P.M.

St. Petersburg College Clearwater Campus Auditorium
Clearwater, Florida

MONDAY, FEBRUARY 2, 7:30 P.M.

Lois Cowles Harrison Center for the Visual and Performing Arts
Lakeland, Florida
Shared concert with the Harrison School for the Arts Symphony Orchestra

TUESDAY, FEBRUARY 3, 7:30 P.M.

Moorings Presbyterian Church
Naples, Florida
Part of the Hyacinth Music Series

WEDNESDAY, FEBRUARY 4, 7 P.M.

Olympia High School Auditorium
Orlando, Florida

THURSDAY, FEBRUARY 5, 7 P.M.

Vero Beach High School
Vero Beach, Florida
Part of the Our Savior Lutheran Church Music Series

FRIDAY, FEBRUARY 6, 7 P.M.

The Palladium at St. Petersburg College
St. Petersburg, Florida

SATURDAY, FEBRUARY 7, 8 P.M.

Lassiter High School
Marietta, Georgia
Shared concert with the Lassiter Chamber Orchestra

SATURDAY, FEBRUARY 14, 3:30 P.M.

Skoglund Auditorium
St. Olaf College
Northfield, Minnesota

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ABOUT ST. OLAF COLLEGE

One of the nation's leading liberal arts colleges, St. Olaf College offers a distinctive education grounded in academic rigor, residential learning, global engagement, and a vibrant Lutheran faith tradition.

Many excellent colleges provide one, two, or even three elements of the St. Olaf experience. What makes St. Olaf unique is the combination of so many distinguishing features working together at the highest level: an intense academic program that sharpens minds and an emphasis on a global perspective that broadens them; the vitality of a residential community that engages thoughtful people

across the full range of human experiences; and a faith tradition that encourages reflection and honors different perspectives.

By cultivating the habits of mind and heart that enable graduates to lead lives of financial independence, professional accomplishment, personal fulfillment, and community engagement, St. Olaf College provides an uncommon educational experience that fully prepares students to make a meaningful difference in a changing world.

Visit stolaf.edu for more information.

