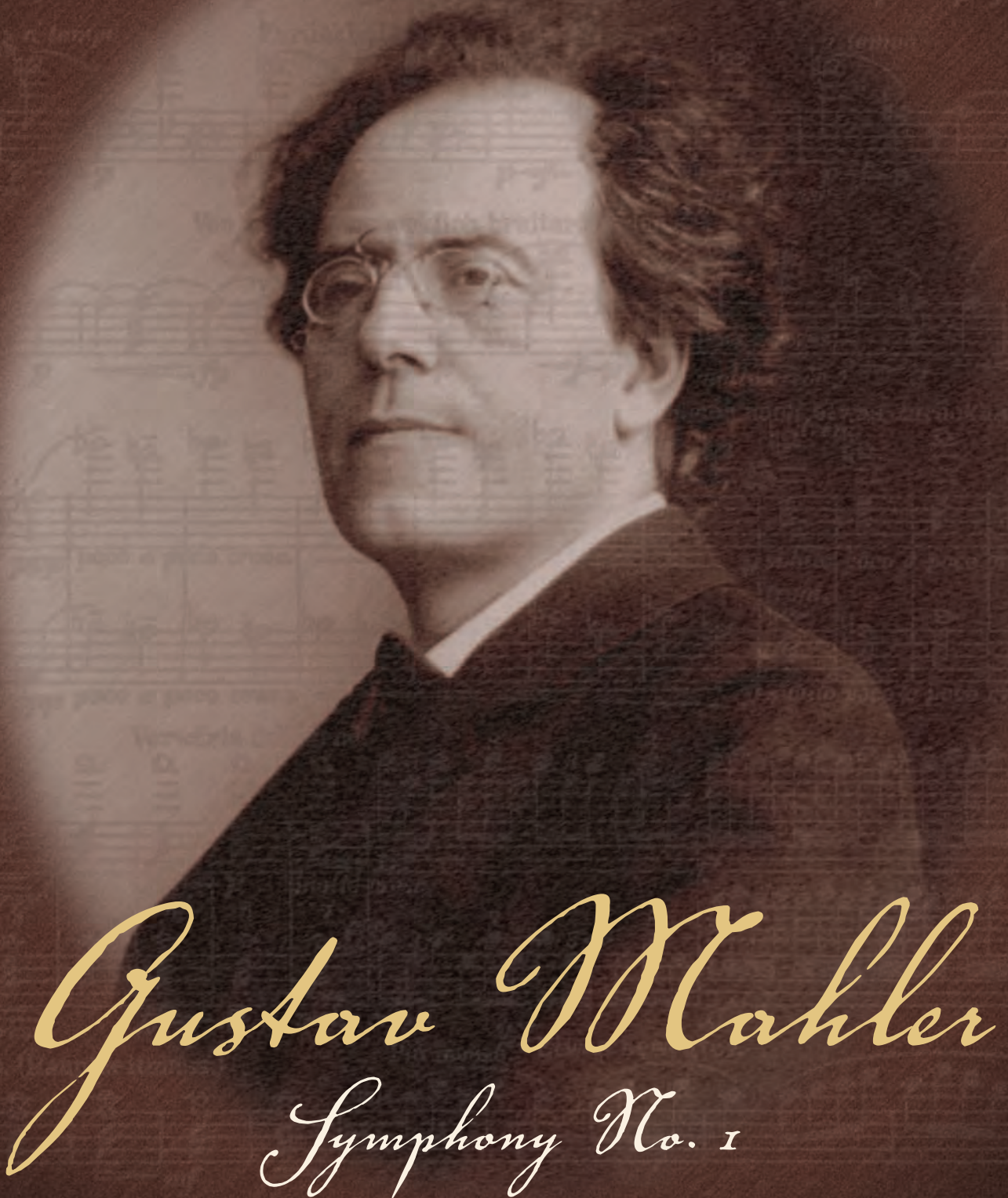


THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON · CONDUCTOR

Fall Tour 2010



Gustav Mahler
Symphony No. 1



A PASSION FOR *Performing*

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



FOR STEVEN AMUNDSON, LEADING THE ST. OLAF ORCHESTRA HAS ALWAYS BEEN 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 he works with to "own the music." Those three words, which have become something of a mantra for the orchestra during the 29 years Amundson has served as conductor, signify the responsibility and rewards that come with being just one part of such a high-caliber ensemble.

"Over the years, it's become clear that the better job we do in fostering this orchestral community, the better we'll play," Amundson says. "We'll also do a better job connecting with our audiences because it will be obvious that we enjoy making music together."

And at the heart of creating that orchestral community is Amundson himself. As he encourages his students to invest themselves in the music and come together to perform at the highest level, he also makes a concerted effort to connect with them beyond the rehearsal room and ensure that playing in the orchestra still means having fun.

“While his conducting brilliance has brought the orchestra to its position of national prominence, it is his integrity and compassion that have fostered the orchestra’s unique quality of camaraderie,” says St. Olaf Orchestra Manager Terra Widdifield ’95, who played harp in the ensemble while a student. “His investment in students’ personal and artistic growth sets a tone of excellence that permeates every aspect of the organization.”

CONTINUING EXCELLENCE

Although the St. Olaf Orchestra achieved a strong reputation for excellence before Amundson took up the baton in 1981, he has helped shine an international light on the ensemble through its expanding domestic and international tours and appearances at regional, national, and international music festivals. In addition to completing a highly successful tour of Norway with the St. Olaf Band and St. Olaf Choir in 2005 and a tour of Spain in 2008, he has led the St. Olaf Orchestra in numerous performances across the United States and Europe. Plans are currently under way for a tour of China in 2012.

Yet Amundson has long realized that teaching — instilling or encouraging a passion for the music — is the most important aspect of his job. He has received numerous awards 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.

“Over time, it became less about achieving recognition and more about the joy of making music together,” he explains. “The orchestra has become more appreciated for the quality of our performances over the years, but I believe this is a byproduct of a musical mission rather than a quest for the renown.”

YOUTHFUL TALENT

Despite his relative youth when he joined the St. Olaf faculty at age 25, Amundson had a lifetime of experience to prepare him for leading a top college

“We are blessed with students who possess remarkable musical talents, curious minds, and generous spirits. They are a great gift to me personally and, ultimately, to their audiences.”

— STEVEN AMUNDSON

ensemble. The fifth child in a musical family, he started piano lessons at age 4. He went on to learn trumpet, euphonium, and trombone, and he studied viola for several years.

Amundson knew he had found his calling when he entered the music department at Luther College as an undergraduate. “I just soaked it up,” he says. During Amundson’s junior year, Luther Professor of Music Bob Getchell noted and encouraged his student’s conducting skill. “That was a turning point,” Amundson says. As a senior, he became the college’s jazz ensemble director, which helped him develop leadership skills.

Amundson went on to earn his master’s degree in orchestral conducting from Northwestern University. He also studied 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. He held conducting positions at the University of Virginia and Tacoma Community College and was music director of the Tacoma Youth Symphony before coming to St. Olaf.

AN ENERGETIC APPROACH

Nearly three decades after joining the St. Olaf Music Department, Amundson is still conducting the orchestra with the fervor and energy he first brought to the podium.



“A wonderful juxtaposition of focus and fun” is how Widdifield describes the character of the orchestra, and Amundson is just as much a part of this as the young adults he conducts.

Amundson values the experience of working with young musicians and appreciates the excitement of working with students who are discovering an orchestral piece for the first time, students who haven’t been jaded by a “relentless routine” that can tire even the most devoted professionals.

“My students are the main catalyst for my inspiration,” he says. “I see their enthusiasm and intensity, their strong desire to get it right and create something great and memorable. It’s infectious.”

Because Amundson’s job demands a strong presence on campus, he maintains a lot of contact with students. He is often found chatting with students before and after rehearsals, student recitals, and at receptions. “It’s great to get to know the person behind the instrument. My students are all unique individuals, endowed with gifts and interests that go far beyond their musical talents, and there is no question that I’ll do a better job leading them if I understand what makes them tick,” Amundson says. “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.”

BEYOND ST. OLAF

Although conducting his beloved St. Olaf Orchestra remains Amundson’s top priority, the Wisconsin native has amassed an impressive career outside St. Olaf as well.

He is founding conductor of the Twin Cities-based Metropolitan Symphony, which he led for five years. He served as music director and conductor of the Bloomington (Minnesota) Symphony from 1984 to 1997. He also has held posts on the conducting faculty for the Interlochen Arts Camp and the Lutheran Summer Music Program, and has served as guest conductor for many all-state orchestra festivals throughout the United States, most recently in Georgia and Michigan. In the coming few years he is scheduled to conduct the Illinois, Nevada, Tennessee, and New Jersey all-state orchestra festivals. Amundson also has enjoyed guest conducting several of Minnesota’s professional ensembles, including the Duluth-Superior Symphony Orchestra, the Fargo-Moorhead Symphony, and the Saint Paul Chamber Orchestra.

An active composer and arranger, Amundson’s works are published by Lauren Keiser Music and the Neil A. Kjos Music Co. Most of his

orchestral compositions are distributed by Tempo Music Resource.

His orchestral works have been featured in more than 400 performances by university, civic, and professional orchestras, including the Atlanta, Cincinnati, Columbus, Detroit, Dallas, Houston, Jacksonville, Kansas City, New Mexico, Oregon, Rhode Island, San Diego, Virginia, and, in Canada, the Toronto and Edmonton Symphonies. His works have also been performed in the U.K. by the Royal Liverpool Philharmonic, the BBC Symphony Orchestra, and the Halle Concerts Society.

Amundson began composing in 1995, when he wrote *Angels’ Dance* in honor of his father, who had recently died. Since its premiere at the St. Olaf Christmas Festival, it has received more than 100 performances, including several by the Chicago Symphony Orchestra.

He has enjoyed success for many other works as well. Taiwan’s Evergreen Symphony Orchestra commissioned Amundson to compose two works, including *Longing for Your Return*, which is featured on their *Symphonic Serendipity at Esplanade* DVD. The St. Olaf Orchestra premiered his newest work, *Rejoice*, at the 2009 St. Olaf Christmas Festival.

FAMILY FIRST

Although conducting, teaching, composing, and the St. Olaf community are extremely important to Amundson, his family remains his greatest passion. His wife, Jane Amundson, is a math teacher and cellist. They have two children: Beret, 18, is a Rotary Exchange student in Brazil with plans to study science at St. Olaf; Karl, 15, is very active in music and theater.

“My musical activities are richer and wider because of the wonderful existence I have with Jane and the kids,” Amundson says. “I’m also blessed with gifted faculty colleagues who fully support my work with the orchestra.”

Always seeking to communicate music as “a reflection of our humanity,” he aims to keep his students focused on the joy of making music and the essential purpose that it serves.

“The great conductors communicate certain intangibles that make people leave the concert hall with a sense that they have been moved and transformed in some way,” says Amundson. “It’s always my goal to strive for that mountaintop, pinnacle experience. My students and I know when those special moments have come and gone, and we never forget them.” 🍷



Steven Amundson conducts the St. Olaf Orchestra during the ensemble’s summer 2008 tour through Spain.

THE ST. OLAF ORCHESTRA 2010-11

STEVEN AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD '95, MANAGER

VIOLIN I

Taryn Arbeiter, *Rapid City, S.D.*
political science/French

Jenny Asparro, *Lake Oswego, Ore.*
music/biology

Greta Bauer, *Minneapolis, Minn.*
chemistry/music

Lars Berggren, *Lindsborg, Kan.*
music

Madeline Brumback, *Blacksburg, Va.*
music performance

Ellen Hartford, *Stow, Mass.*
music education

Lindsie Katz, *Boulder, Colo.*
music

Olivia Krueger, *Omaha, Neb.*
music education

Lauren Kurtz, *Mankato, Minn.*
biology/religion

† Laurel Lynch, *Fairbanks, Alaska*
biology, environmental studies

Emily Mullaney, *Gilbert, Iowa*
music performance

Graham Ransom, *Edina, Minn.*
undecided major

Katarina Schmitt, *Naperville, Ill.*
music education

Amanda Secor, *Fort Dodge, Iowa*
music performance

Arthur Sletten, *Osceola, Wis.*
chemistry

†† Ean Ulrich, *Owatonna, Minn.*
music performance

VIOLIN II

Sarah Aune, *Middleton, Wis.*
biology

** Green Bouzard, *Waverly, Iowa*
sociology/anthropology/religion

Jared Brown, *Oak Park, Calif.*
music theory and composition/
physics

~ Janelle East, *Spicer, Minn.*
environmental studies

Elizabeth Fairfield, *DeKalb, Ill.*
undecided major

McKinley Green, *Butler, Ohio*
English

Becca Hanson, *Minnetonka, Minn.*
psychology

Jon Henn, *Golden Valley, Minn.*
biology

Stephen Lee, *Delran, N.J.*
music performance/computer
science

Sarah Marti, *Prior Lake, Minn.*
music performance

Megan Peterson, *Grand Forks, N.D.*
music

Colleen Schaeffle, *Anoka, Minn.*
music education

Hannah Sorrells, *Weatherville, N.C.*
music performance

Sonja Wermager, *Northfield, Minn.*
undecided major

Katherine Wilhelm, *Barrington, R.I.*
political science

VIOLA

Julie Asparro, *Lake Oswego, Ore.*
music

Abi Enockson, *Fargo, N.D.*
music

* Katie Fitzgerald, *Monument, Colo.*
music/Spanish/linguistics

Claire Folts, *Hershey, Pa.*
music education

Brittany Letcher, *West Lafayette, Ind.*
education/religion

** Laura Menard, *Lexington, Ky.*
music

Anna Nelson, *Waukesha, Wis.*
music theory

Julia Ortner, *Bloomington, Minn.*
English

Hannah Stallkamp, *Gilbert, Ariz.*
biology

Kyle Svingen, *Omaha, Neb.*
physics/religion

CELLO

Ben Arbeiter, *Rapid City, S.D.*
chemistry/pre-medicine

Lydia Bundy, *Azusa, Calif.*
music/Russian

Sara Cattanaach, *Lake Elmo, Minn.*
English/management

Amy Chatelaine, *Owatonna, Minn.*
biology

** Sarah Gingerich, *Conway, Ark.*
music performance

Beau Gray, *Fargo, N.D.*
environmental studies

** Hilary James, *Golden, Colo.*
music performance

Alexandra Mastny, *Stillwater, Minn.*
environmental studies

Audrey Slote, *Meadville, Pa.*
music performance

Stephen Sokolouski, *Maplewood, Minn.*
music/French

Rachel Wiers, *Cincinnati, Ohio*
history/American racial and
multicultural studies

Laura Zimmermann, *Racine, Wis.*
nursing

BASS

Evan Anderson, *Golden, Colo.*
mathematics/chemistry

** Bayard Carlson, *Sioux Falls, S.D.*
biology/biomedical studies

Peder Garnaas-Halvorson, *St. Paul, Minn.*
psychology

Jonah Hacker, *Madison, Wis.*
French/mathematics

Daniel Meyers, *Waverly, Iowa*
music performance

Andy Nail, *Bloomington, Minn.*
philosophy

Kara Lynn Sajeske, *Elmhurst, Ill.*
art therapy

FLUTE

Sonia Funkenbusch, *Hudson, Wis.*
religion/chemistry

** Megan Makeever, *Bozeman, Mont.*
music performance

Cecilia Noecker, *St. Paul, Minn.*
mathematics/economics/finance

Molly Schull, *Hayward, Wis.*
music/exercise science

PICCOLO

Sonia Funkenbusch, *Hudson, Wis.*
religion/chemistry

Molly Schull, *Hayward, Wis.*
music/exercise science

OBOE

Jennifer Arnspong, *Northbrook, Ill.*
English

** Megan Dvorak, *Hayward, Wis.*
music performance

Ashley Enke, *Omaha, Neb.*
psychology

** Lauren Seidel, *Minneapolis, Minn.*
music performance

CLARINET

** Aaron Harcus, *Minneapolis, Minn.*
music performance/theory and
composition

Joe Sferra, *Toledo, Ohio*
music theory and composition

Nicholas Wilson, *Apple Valley, Minn.*
music education

BASS CLARINET

Christopher Sherwood-Gabrielson,
Scandia, Minn.
music education/theory and
composition

BASSOON

▲ Anne Daily, *Anamosa, Iowa*
environmental studies

** Josh John, *Beaverton, Ore.*
music performance

Conor Mackey, *St. Charles, Ill.*
music performance

HORN

Zach Erickson, *Anoka, Minn.*
chemistry/music

Amy Glasow, *Shoreview, Minn.*
Spanish/education

Jordan Kling, *Ashland, Ore.*
French/English

Ellan Krubsack, *Maple Grove, Minn.*
biology

** Melanie Paulsen, *Monticello, Iowa*
music education

** Matthew Perry, *Des Moines, Wash.*
music performance

Jim Peterman, *Lino Lakes, Minn.*
music education/music composition

Andrew Watt, *St. Paul, Minn.*
writing for performance

TRUMPET

Neil Hulbert, *Tacoma, Wash.*
undecided major

** Garrett Klein, *Port Orchard, Wash.*
music performance

Timothy McCarthy, *Brush Prairie, Wash.*
music education

Jaclyn Melander, *Mounds View, Minn.*
music performance

TROMBONE

Zach Gingerich, *Conway, Ariz.*
music performance/French

** Benjamin Sink, *Manchester, N.H.*
religion/Middle Eastern studies

BASS TROMBONE

Robinson Schulze, *Santa Monica, Calif.*
music performance

TUBA

Wesley Olson, *Minnetonka, Minn.*
mathematics/economics/finance

PERCUSSION

Andrew Belsaas, *Rapid City, S.D.*
music education

Neil Gleason, *Buffalo, Minn.*
music

** Eri Isomura, *Lauderdale, Minn.*
music performance

Alex Van Rysselberghe, *Lake Oswego, Ore.*
music performance

HARP

Anna Hagens, *Madison, Wis.*
biology/religion/biomedical studies

Joy Gunderson, *Phoenix, Ariz.*
church music

OFFICERS

President: Sarah Gingerich
Vice President: Jonah Hacker
Secretary/Treasurer: Kyle Svingen
Sophomore Rep.: Lars Berggren
Student Manager: Lauren Kurtz

†† Concertmaster
† Assistant Concertmaster
** Principal/Co-principal
* Assistant Principal
◇ Section Leader
~ Librarian
◆ English Horn
▲ Contrabassoon

ST. OLAF DEPARTMENT OF MUSIC

Alison Feldt, chair
Andrew Hisey, vice-chair

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, manager
Terra Widdifield, assistant manager
Kevin Stocks, marketing specialist
Miranda Bryan, assistant to music
organizations
Tim Wells, administrative assistant
Mary Davis, performance librarian/
mechanical rights administrator

ST. OLAF ORCHESTRA

Fall Tour 2010

· PROGRAM ·

OVERTURE TO DIE ZAUBERFLÖTE
(THE MAGIC FLUTE), K. 620
Wolfgang Amadeus Mozart (1756-91)

· · ·

CONCERTINO FOR MARIMBA
AND ORCHESTRA
Paul Creston (1906-85)

III. Lively

ALEX VAN RYSSELBERGHE · MARIMBA

· · ·

INTRODUCTION ET RONDO
CAPRICCIOSO POUR VIOLON, OP. 28
Camille Saint-Saëns (1835-1921)

TARYN ARBEITER · VIOLIN

· · ·

SECOND ESSAY FOR ORCHESTRA
Samuel Barber (1910-81)

· · ·

Intermission

· · ·

SYMPHONY NO. 1 IN D MAJOR ("TITAN")
Gustav Mahler (1860-1911)

I. *Langsam, schleppend (Slowly, dragging)*

II. *Kräftig bewegt, doch nicht zu schnell
(Powerfully moving, but not too fast)*

III. *Feierlich und gemessen, ohne zu schleppen
(Solemn and measured, without dragging)*

IV. *Stürmisch bewegt (Stormily moving)*

Fall Tour 2010

· PROGRAM ·

OVERTURE TO DIE ZAUBERFLÖTE (THE MAGIC FLUTE), K. 620

Wolfgang Amadeus Mozart (1756–91)

Widely acknowledged as the preeminent classical opera composer, as well one of the finest masters of musical symbolism, Mozart knew how to skillfully work social, political, and religious ideas into operas such as *Die Zauberflöte* (1791). This popular German *singspiel* secretly expresses controversial Masonic elements within its fairy-tale storyline. This weaving of personal ideals comes as no surprise since both the composer and the librettist, Emanuel Schikaneder, were active members in the fraternity of Freemasons.

The overture in sonata form sets up the two distinct fairy-tale realms in which the story will unfold. Intellect and order reign in the first realm. The number “3,” a powerful symbol of Freemasonry, is emphasized in the introduction by three solemn chords played in the key of three flats (E♭ major). A slow, stately tempo marked by noble double-dotted rhythms communicates the dignified qualities of the Masonic tradition. An abrupt change of mood occurs when the strings burst into the energetic exposition, representing the comedic realm of *opera buffa*. The bright, swift *buffa* theme is characterized by a dashing 16th-note patten, an enthusiastic leap of a fifth, and syncopated stresses. Even though the music possesses a comedic character, it ironically plays out in the orderly and academic form of a fugue, suggesting that the intellect and enlightenment of Freemasonry reigns over both realms.

After an unusual return to the slow opening material, a darker version of the fugue begins in which the main theme is subjected to winding chromaticisms and minor tonalities. Characteristic of Mozart’s developmental style, the theme quickly modulates through a number of keys. French musicologist Jacques Chailley suggests that this figurative “tonal journey” symbolizes the literal journey that the opera’s protagonist will follow. A return to the initial radiant clarity of E-flat major implies a victorious ending that is punctuated by the three bold chords of the final cadence.

“I’ve heard these compositions played by dozens of professional orchestras and know the difficulties of them, and you guys brought that music to a brilliant level. You sounded like the Chicago Symphony and yet you’re not crabby and grumpy, like they — amazing!”

— WRITER AND HUMORIST GARRISON KEILLOR
AFTER THE ORCHESTRA WAS FEATURED ON
A PRAIRIE HOME COMPANION IN 2001

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· PROGRAM ·

CONCERTINO FOR MARIMBA AND ORCHESTRA

Paul Creston (1906–85)

III. Lively

ALEX VAN RYSSELBERGHE • MARIMBA

Paul Creston’s Concertino for Marimba (1940) was the first major work to place the marimba as a soloist against the backdrop of an orchestra. Throughout his career, the neo-Romantic American composer made rhythm the most important element of his exuberant style, as is evident in the aptly named *Lively* third movement of this piece. Reminiscent of early ragtime music that was often performed on xylophone, it is characterized by heavy syncopation, conflicts between frequently overlapping rhythms, and ample use of hemiola. Its fluid harmonic motion prevents it from establishing a stable tonic, but tonal centers are often present for entire phrases. This exhilarating work demands rhythmic integrity and a strong sense of coordination between soloist and orchestra.

INTRODUCTION ET RONDO CAPRICCIOSO POUR VIOLON, OP. 28

Camille Saint-Saëns (1835–1921)

TARYN ARBEITER • VIOLIN

Camille Saint-Saëns’ *Introduction and Rondo Capriccioso* was written in 1863 for the young Spanish violin virtuoso Pablo de Sarasate. The fiery, exotic style of this work clearly shows the influence of Sarasate’s ethnic origins on the French Romantic composer. As the title indicates, the piece begins with a melancholy introduction characterized by a plaintive falling motive. After a titillating mini-cadenza, the rondo (*Allergo ma non troppo*) begins with a distinct Spanish flare. The lilting melody employs the seductive harmonic minor, marked by striking chromatic inflections and syncopated rhythms prevalent in the dance music of Spain. In the middle of the piece, there is a particularly enticing lyric melody in 2/4 time that gently floats over the continued bustling of 6/8 rhythms in the orchestra. While the entire work is stylistically exciting and technically demanding, it is the brilliant coda, in particular, that showcases the soloist with blazing scales and arpeggios.

“It is obviously unfair to compare this orchestra with the established and professional. But it is fully possible.”

— FROM A REVIEW IN THE NORWEGIAN NEWSPAPER VÅRT LAND
DURING THE ORCHESTRA’S TOUR OF NORWAY IN 2005

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· PROGRAM ·

SECOND ESSAY FOR ORCHESTRA

Samuel Barber (1910–81)

In 1942, amid the terrors of World War II, neo-Romantic American composer Samuel Barber wrote his *Second Essay for Orchestra*. Although the piece contains no formal program, the composer once suggested that “perhaps one can hear that it was written in wartime” because of its complex and contemplative character. This one-movement orchestral work relies on the form, content, repetition, and variation of its single theme to guide the listener’s ear. It opens with a noble theme revolving around the dark key of F minor, which is passed around by solo woodwinds over haunting pedal tones in the low brass. Barber’s characteristic lyricism is displayed as variations of this main theme begin to develop and overlap in fluid counterpoint throughout the orchestra.

The most effective variation is an aggressive fugue with a constantly churning triplet figure that violently propels the piece forward into an almost chaotic state. Multiple variations begin to culminate until the brass section thunders out the main theme in a brilliant climax. The commotion of the fugue subsides, and the entire orchestra takes up a powerful and straining chorale-like passage. As tensions grow to new heights, the trumpets triumphantly bring forth the theme one last time. Although the work began solemnly in F minor, it ends with a glorious plagal cadence on an F-major chord, shining a beacon of hope over the turmoil expressed throughout the piece.

Intermission

SYMPHONY NO. 1 IN D MAJOR (“TITAN”)

Gustav Mahler (1860–1911)

- I. *Langsam, schleppend* (Slowly, dragging)
- II. *Kräftig bewegt, doch nicht zu schnell* (Powerfully moving, but not too fast)
- III. *Feierlich und gemessen, ohne zu schleppen* (Solemn and measured, without dragging)
- IV. *Stürmisch bewegt* (Stormily moving)

Gustav Mahler’s First Symphony exceeds the boundaries of the traditional symphonic genre while showing the depth of human existence. Its original program was associated with the triumphant hero of the novel *Titan* by German Romantic writer Jean Paul, but the composer later decided to strip the work of its program because he felt it was ineffective and misleading to audience members. Though the symphony now lacks a deliberate story, it still holds thematic and emotional bonds with his song cycle *Das klagende Lied* (*Songs of a Wayfarer*). By using this innovative thematic linkage between symphony and song that became characteristic of his early works, themes of life, death, and love are all explored within nature’s domain.

The first movement employs a modified sonata form in D major to describe the beginning stages of life. Over a hollow foundation of a seven-octave drone of an A in the strings, the woodwinds set up a mysterious “creation” motive of a sequential descending fourth. Darkness is slowly lifted, and a stunning pastoral depiction of a spring dawn begins to flourish as horn fanfares and cuckoo-calls are dispersed throughout the orchestra over an ambiguously rising

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· PROGRAM ·

chromatic line in the lower strings. The buoyant, jovial main melody of this movement was directly taken from Mahler’s song *Ging heut’ Morgen übers Feld* (*I Went This Morning Over the Field*) that describes the heartache of a lonely wanderer who is ironically surrounded by the joy and beauty of the world on a spring morning.

Community and tradition begin to shape the folk-infused scherzo that forms the second movement. It begins with a boisterous, heavy-footed peasant dance in the style of an Austrian *Ländler* with various motivic fragments and rhythmic gestures derived from Mahler’s earlier song, *Hans und Gerte*. The trio contains contrasting lyrical material full of glissandos and delicate trills, suitable for an elegant waltz. Finally, the *Ländler* makes a formal return, shortened and more heavily orchestrated, to close the movement and emphasize the importance of folk traditions.

In the third movement, the threat of death presents itself by way of a funeral march parody. It opens with a theme based on a dark and gloomy transformation of the popular round *Frère Jacques* in D minor. The solemn mood is interrupted by a highly contrasting, upbeat imitation of a Jewish klezmer band characterized by clarinets, oboes, trumpets, cymbals, and bass drum. Later, the harp sets up an additional contrasting lyrical section in G major, based on *Die zwei blauen Augen von meinem Schatz* (*The Two Blue Eyes of my Beloved*) from *Das klangende Lied*, which describes the struggles of finding the will to continue life after the loss of love. This strange combination of themes may merely allude to the confusion, complication, and reality of death, but also likely refers to the ironic juxtaposition of happiness and sorrow that surrounded Mahler’s childhood.

By the final movement, sentiments of love, heartache, death, and confusion have built up into a mass of tension that could only be released through the drama of nature’s forces. The somber mood set up by the funeral is ripped to shreds upon the breaking of a wild storm full of violently rushing strings, bombastic brass, aggressive drums, and severe dynamic contrasts. The dawn music, birdcalls, and horn fanfares of the first movement eventually interrupt the storm, and order begins to be restored in a cyclic manner. Violence and peace persist in their battle as the music continues to shift back and forth between light and dark, but eventually the storm subsides. The “creation” motive of the first movement returns and transforms into a triumphant brass chorale set in D major with the horns literally standing up to play this magnificent fanfare. At the end of this arcing symphonic voyage of existence, it is clear that life has gallantly triumphed over death in resounding victory.

Program notes by Stephen Sokolowski '11

“These young United States performers presented perfectly balanced sounds, an impeccable rhythm, and a musical discipline that could be envied by any symphonic orchestra of our country.”

— FROM A SPANISH REVIEW IN *MÚSICA EN ALCALÁ*
AFTER THE ORCHESTRA PERFORMED AT THE
UNIVERSIDAD DE ALCALÁ DE HENARES NEAR MADRID IN 2008

ST. OLAF COLLEGE MUSIC DEPARTMENT FACULTY



· FALL TOUR 2010 SOLOISTS ·

ALEX VAN RYSSELBERGHE '12 • MARIMBA

Alex Van Rysselberghe is a percussion performance major from Lake Oswego, Oregon. In sixth grade he casually picked up the drums but quickly found he had a passion for all sorts of bells and whistles. A third-year member of the St. Olaf Orchestra, Van Rysselberghe fosters interest in classical music and jazz and can be found playing in campus bands and the St. Olaf Band and Jazz ensembles. He is excited about St. Olaf's new percussion studio, which will be completed in January 2012. In his spare time, Van Rysselberghe enjoys jamming with friends and waterskiing with his family. After graduation, he plans to pursue a master's degree in percussion performance and eventually teach at a college.

TARYN ARBEITER '12 • VIOLIN

Raised in Rapid City, South Dakota, Taryn Arbeiter began studying violin at age four. She has since expanded her musical horizons to include two summers at the Kennedy Center Summer Music Institute in Washington, D.C.; solo performances with the Black Hills, Aberdeen, and South Dakota Symphony Orchestras; and a stint as concertmistress of the South Dakota All-State Orchestra. Recently returned from a semester in West Africa, Arbeiter has taken up her old residence in the French House and resumed her favorite pastimes, including outdoor sports, chamber music, travel, and eating. Arbeiter is a political science and French double major with plans to attend law school after graduation. She sincerely thanks her family for their constant support.

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

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

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

Christopher Aspaas, associate professor, choir, choral literature, conducting, voice; B.M., St. Olaf; M.M., Michigan State; Ph.D., Florida State

Christopher Atzinger, assistant professor, piano, piano literature; B.M., Texas-Austin; M.M., Michigan; D.M.A., Peabody

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

John Bower, visiting instructor*, theory and composition; B.M., Berklee; A.M., Ph.D., Duke

Julia Byl, visiting assistant professor, ethnomusicology; B.A., St. Olaf; M.A., Ph.D., Michigan

David Carter, professor, cello, string methods, string literature and pedagogy, music appreciation, chamber music; B.F.A., Minnesota; M.M., Indiana; D.M.A., Illinois

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

Laura Caviani, instructor*, jazz piano; B.M., Lawrence; M.M., Michigan

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

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

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

Dan Dressen, associate dean for fine arts, professor, voice, lyric diction; B.S., Bemidji State; M.F.A., D.M.A., Minnesota

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

Andrea Een, (on sabbatical) associate professor, violin, viola, Hardanger fiddle, chamber music; B.M., M.M., D.M.A., Illinois

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

John Ferguson, Elliot M. and Klara Stockdal Johnson Professor of Organ and Church Music, choir, organ, church music, chapel cantor; B.M., Oberlin; M.A., Kent State; D.M.A., Eastman

Charles Forsberg, (Sem.I) professor*, theory; B.A., M.A., Ph.D., Minnesota

Tracey Gorman, instructor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf; M.M., Minnesota

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

David Hagedorn, artist in residence, jazz band, percussion, percussion methods, world music, aural skills; B.S., Minnesota; M.M., New England Conservatory; D.M.A., Eastman

Alice Hanson, (Sem. II) professor, music history; B.A., Wells; M.M., Ph.D., Illinois

J. Robert Hanson, visiting professor*, trumpet; B.M., Concordia; M.A., M.F.A., Ph.D., Iowa

Janis Hardy, associate professor, voice, lyric theatre

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

Andrew Hisey, department vice chair, visiting associate professor, piano, piano pedagogy; B.M., Waterloo; M.M., D.M.A., Michigan

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

Gerald Hoekstra, professor, music history, early music ensembles; B.A., Calvin; M.A., Ph.D., Ohio State

Anthony Holt, instructor*, voice; B.A., M.A., Christ Church, Oxford, England

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

Rachel Jensen, instructor*, Hardanger fiddle; B.S., Minnesota

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

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

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

Kathy Kienzle, instructor*, harp; B.M., Juilliard; M.M., Arizona

Nancy Lee, (sem I) instructor*, music education; B.A., Luther

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

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

Timothy Mahr, professor, band, conducting, composition, music education; B.M., B.A., St. Olaf; M.A., D.M.A., Iowa

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

Mary Martz, instructor*, voice; B.S., Minnesota State University-Moorhead

Harriet McCleary, instructor*, voice; B.M., B.M.E., Texas Christian; M.M., Westminster; D.M.A., Minnesota

James McKeel, professor, voice, lyric theatre; B.M.E., Westminster; M.M., Minnesota

Kent McWilliams, associate professor, piano, piano pedagogy, chamber music; B.M., M.M., Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., Montreal

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

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

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

Nancy Oliveros, instructor*, violin; B.M., M.M., Florida State

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

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

Michael Petruconis, instructor*, french horn; B.S., Nebraska-Lincoln; M.M., Minnesota

Jun Qian, assistant professor, clarinet, chamber music; B.M., Baylor; B.M., Shanghai Conservatory; M.M., D.M.A., Eastman

Catherine Ramirez, assistant professor, flute and theory; B.A., Occidental; M.A., Queens; D.M.A. (ABD), Rice

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

Lori Ronning Folland, staff pianist*; B.M., Oberlin; M.M., Michigan

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

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

Robert C. Smith, associate professor, voice, vocal literature; B.M., St. Olaf; M.M., Yale; D.M.A., Texas-Austin

Darrin Thomas, gospel choir*

Paul Westermeyer, visiting professor*, church music; B.A., Elmhurst; B.D., Lancaster Theological Seminary; S.M.M., Union Theological Seminary; Ph.D., Chicago

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

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

Annalee Wolf, instructor*, viola; B.A., St. Olaf; M.M., North Carolina School of the Arts

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

* 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, *Gerald Hoekstra*
Jazz Ensembles, *David Hagedorn*

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

St. Olaf Choir, *Anton Armstrong '78*
Chapel Choir, *Christopher Aspaas '95*
St. Olaf Cantorei, *John Ferguson*
Manitou Singers, *Sigrid Johnson*
Viking Chorus, *Christopher Aspaas '95*
Early Music Singers, *Gerald Hoekstra*
Collegiate Chorale, *Anton Armstrong '78*
Gospel Choir, *Darrin Thomas*

OTHER MUSIC ENSEMBLES AND CONDUCTORS

Clarinet Choir, *Jun Qian*
Handbell Ensembles, *Jill Mahr*
Pep Band, *Student-Directed*
Percussion Ensembles, *David Hagedorn*
St. Olaf Brass, *Martin Hodel*
Trombone Choir, *Paul Niemisto*
Tuba-Euphonium Ensemble, *Paul Niemisto*

Proudly Presents
A MAHLER FESTIVAL



The Official
Newsletter of
The St. Olaf
Mahler Society

The Gustav Herald

St. Olaf College
Northfield, MN 55057
April 14, 1989
Volume 1, Number

of the Society:

invited to an all day festival of our dear Gustav's
begin promptly at 9:00 A.M. on the 19th day of May
1975 in Room 210 of Hilleboe Hall. They will continue
Symphony No. 10 resound or until the last person
whichever comes first.

are scheduled as follows:

- Das Klagende Lied
- Lieder eines fahrenden Gesellen
- Symphony No. 1
- Des Knaben Wunderhorn I
- Symphony No. 2
- Des Knaben Wunderhorn II
- Symphony No. 3
- Symphony No. 4
- Symphony No. 5
- Kindertotenlieder
- Symphony No. 6
- Rueckert Songs
- Symphony No. 7
- Symphony No. 8
- Das Lied von der Erde
- Symphony No. 9

The St. Olaf Mahler Society has been rejuvenated this year and we want you to know about it. The Society has existed on the St. Olaf campus since 1975, when it was founded by Mark Harbold, who was then a student. Mark says that it was begun as "an idea for an unusual end-of-the-year party, prompted by a genuine love for Mahler's music." And the tradition continues. The records of the Society are kept in the St. Olaf Library Archives.

This year the Society is doing more than just the Festival. We have received \$50 in small group funding. \$30 of this has gone to the music library for the purchase of CD's of Mahler's 2nd and 10th symphonies, and the remaining \$20 has gone towards publicity. This year's membership now totals 52 members and the \$1 membership fee is being used to buy food and refreshments at the Spring Festival.

which brings us to the Festival. The Spring Festival is a chance for all of us to get together, have some food and drink, and listen to music all day. The



THE ST. OLAF MAHLER SOCIETY

Proudly Presents

The THIRTEENTH ANNUAL GUSTAV MAHLER FESTIVAL

Saturday, May 5, 1990 from 12:00 pm to 12:00 am
Room 242F, Manitou Hall

Dear Ladies, Gentlemen, and Friends of the Society,

You are cordially invited to the thirteenth annual all day festival of our dear Gustav's music. Festivities will begin at noon on the 5th day of May in the year of Our Lord 1990 in room 242F of Manitou Hall. They will continue until the last chords of the Symphony of a thousand) resound or until the last person keels over from exhaustion, whichever comes first.

This year's program is as follows:

12:00 pm	Mahler	Symphony #5	Solti / Chicago
1:08	R. Strauss	An Alpine Symphony	Haitink / Concertgebouw
1:51	Mahler	Das Knaben Wunderhorn	Solti / Chicago
2:08	Mahler	Symphony #1	Solti / Chicago
3:05	Shostakovich	Symphony #9	Haitink / Concertgebouw
3:38	Bruckner	Mahler's Death	Arlin
4:49	Mahler	Symphony #2	Ozan / Boston
6:10	Mahler	Das Lied von der Erde	Bernstein / Vienna
7:12	J. Strauss	Two Waltzes	Berlin Radio
7:23	Mahler	Symphony #4	Solti / Chicago
8:20	Beethoven	Symphony #7	Previn / Royal Phil.
9:02	Adams	Symphony #1	De Waart / San Francisco
9:08	Mahler	Symphony #7	Solti / Chicago
10:27	Barber	Second Essay	Slatkin / St. Louis
10:38	Mahler	Symphony #8	Solti / Chicago

THIS SPRING MARKS THE CENTENNIAL YEAR OF GUSTAV

MAHLER'S DEATH, AND A WHIMSICAL SOCIETY AT

ST. OLAF WILL HONOR THE FAMED COMPOSER LIKE

THEY DO EACH YEAR — WITH A MARATHON

LISTENING SESSION OF ALL

HIS SYMPHONIES.

All are invited to stay for as long as they wish. Due to the Society's current financial situation, cheese and crackers will be provided. Members and friends are encouraged to bring other refreshments.

FOR MORE THAN THREE DECADES, St. Olaf Orchestra members have perpetuated a unique tradition that only the most devoted of music lovers could embrace. Once a year they help bring to life the St. Olaf Mahler Society, a whimsical organization that celebrates the end of each academic year with an all-night affair honoring the music of Austrian composer Gustav Mahler.

Always maintaining its ethos of combining good company with superb music, the society invites all Mahler enthusiasts, instrumentalists, and general music lovers at St. Olaf together to listen — consecutively — to all of the Mahler symphonies.

It's no small task, notes former St. Olaf Orchestra member and avid

Mahler fan Doug Rowe '01. He recalls the Mahler marathon from his own days as a student: "A few of us carried on through the depths of the sixth, the mysteries of the seventh, the glory of the eighth, and the intricacies of the ninth. Finally, around 8 a.m., we made it

to the 10th and final symphony. Only two or three of us remained awake, and exhausted, but excited to have had such a fantastic experience," he says.

The St. Olaf Mahler Society began partly as a result of a revived interest in Mahler that began in the 1960s. Considered masterpieces of musical literature by many, Mahler's works were not popularly recognized until 50 years after his death. American conductor and composer Leonard Bernstein has been widely credited for sparking the public interest in Mahler through his recordings of Mahler's symphonies in 1960, the first full cycle to be recorded in stereo.

"The music community soon became Mahler-crazed," explains Luke Varland '08, a former St. Olaf Orchestra member and president of the Mahler Society. "Here was a composer whose music was every bit as epic as Richard Strauss but every bit as personal as Mozart — and who wrote brass parts that would make anyone drool."

As a result, this complex symphonic literature drew the interest of many, including several St. Olaf students. In May of 1975, two friends and Mahler enthusiasts, Mark Harbold '76 and Dave Pedersen '75, decided to listen to all the Mahler works straight through in chronological order — a significant feat, considering all but one of Mahler's nine complete symphonies (his 10th

A St. Olaf tradition had begun. To the credit of many persistent St. Olaf Orchestra members, the society continues to draw a crowd of music lovers to its annual Mahler extravaganza. Although the focus has always been celebrating Mahler's great accomplishments, the tongue-in-cheek manner of the event has persisted with the end-of-the-year tradition. A short-lived offshoot group was formed, calling itself the "Von Karajan Society" after Herbert von Karajan, famed conductor of the Berlin Philharmonic known for his riveting performances of Mahler. For several years, the society printed its minutes following the festival, and even sent out an unofficial newsletter, the *Gustav Herald*.

In an effort to develop a greater

purpose, some members organized outings to Mahler performances and applied for funds to purchase Mahler recordings for the St. Olaf Halvorson Music Library.

St. Olaf Orchestra conductor Steven Amundson attended some early

meetings of society, and observed that "the students seemed to be very much enjoying themselves and took a certain amount of pride in the fact that they were a special breed of Mahler enthusiasts."

In keeping with its original purpose, the Mahler Society has repeatedly brought together a mix of Mahler aficionados, instrumentalists, professors, and just plain music lovers alike. Whether they're intently studying Mahler scores or just enjoying the company of friends, ask any member of the society what makes their group tick, and they'll tell you: it's tradition. 🍷

"A FEW OF US CARRIED ON THROUGH THE DEPTHS OF THE SIXTH, THE MYSTERIES OF THE SEVENTH, THE GLORY OF THE EIGHTH, AND THE INTRICACIES OF THE NINTH. FINALLY, AROUND 8 A.M., WE MADE IT TO THE 10TH AND FINAL SYMPHONY. ONLY TWO OR THREE OF US REMAINED AWAKE, AND EXHAUSTED, BUT EXCITED TO HAVE HAD SUCH A FANTASTIC EXPERIENCE." — DOUG ROWE '01

symphony was incomplete at the time of his death) are more than an hour long.

In order to bring together more people for this end-of-the-year celebration, Harbold and Pedersen sent out invitations, posted a listening schedule, and eventually drew together a crowd of about 25 people. The original poster for the first "Mahler Festival" proudly announced: "You are cordially invited to an all day festival of our dear Gustav's music. Festivities will begin promptly at 9 a.m. ... They will continue until the last chords of Symphony No. 10 resound or until the last person keels over from exhaustion, whichever comes first."

A brief history of THE ST. OLAF ORCHESTRA



humble beginnings of an orchestra, 1902



f. melius christiansen and the 1917 st. olaf orchestra



the orchestra in concert, 1969



performing for king olav at the university of oslo, 1971

“YOU CANNOT MAKE A SYMPHONY ORCHESTRA ON A COLLEGE CAMPUS,” declared F. Melius Christiansen in 1906. The renowned founder of the St. Olaf Orchestra and St. Olaf Choir was referring to the reality, back then, that few string players came to college with formal training.

A little more than 100 years later, expectations for college and university orchestras have soared. And the St. Olaf Orchestra has exceeded them, becoming what Conductor Steven Amundson calls “a professional-level orchestra with a big heart.”

The 97-member ensemble has been featured at national and regional conventions, and *Time* magazine’s Richard Ostling has called it “one of the best college orchestras in the nation.” Author Garrison Keillor, host of the radio program *A Prairie Home Companion*, has compared the ensemble to the Chicago Symphony Orchestra.

“This imposing orchestra impressed us with its discipline and enthusiasm. The musicians provided fabulous solo performances, a balanced sound, and extraordinary rhythmic brilliance ... and mastered everything with compelling elegance and precision.”

— FROM A REVIEW FOLLOWING A PERFORMANCE AT THE INTERNATIONAL MUSIC FESTIVAL IN KOSICE, SLOVAKIA



steven amundson and the st. olaf orchestra in norway's 13th-century hamar cathedral ruins, 2005

GUIDED IN ITS EARLY DAYS by Christiansen, a European-trained violinist who emigrated from Norway, the St. Olaf Orchestra has long been an ensemble that is rich in international artistry and tradition. In the mid-1940s Conductor Donald Berglund and string teacher Beatrix Lien joined forces to lift the orchestra to heightened levels of proficiency. Lien, who also served as the orchestra’s concertmistress, was a skilled pedagogue, and Berglund supplemented the training she and others at the college provided by hiring members of the Minnesota Orchestra to support their efforts.

The St. Olaf Orchestra went on its first tour 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, establishing a second orchestral group in 1975. This group, now called the Philharmonia, has developed into a fine symphony chiefly through the steadfast leadership of music faculty members Andrea Een, JoAnn Polley, and, more recently, Martin Hodel.

The St. Olaf Orchestra has been under the direction of Steven Amundson since 1981. The ensemble has become known for its enthusiasm and youthful passion while

striving for the highest professional standards. Under Amundson’s direction, the orchestra has pursued a more demanding repertoire featuring works rarely performed by undergraduate orchestras, such as Stravinsky’s *Rite of Spring*, Strauss’ *Don Juan* and Bartok’s *Concerto for Orchestra*. Although most members of the orchestra are pursuing careers in music, many of the students are majoring in other disciplines such as mathematics, chemistry, biology, religion, political science, art, and a variety of foreign languages.

The ensemble has toured throughout the United States, Scandinavia, and Europe. It has appeared in some of Europe’s finest concert halls and performed with some of the world’s most noted conductors and artists. Annual tours of the United States have taken the orchestra to prestigious concert halls, including Alice Tully Hall in New York City and Chicago’s Orchestra Hall.

The orchestra has received acclaim for its performances at regional and national music conventions and, in November of 2001, the orchestra was featured on *A Prairie Home Companion*. The ensemble also participates in the annual St. Olaf Christmas Festival, which is broadcast on PBS and public radio stations nationwide. 🍷

FUN & GAMES

PUT 97 STUDENTS ON A TOUR BUS FOR 10 DAYS, AND SOME INSIDE JOKES AND WACKY TRADITIONS ARE BOUND TO DEVELOP.



St. Olaf Orchestra Conductor Steven Amundson (left) and St. Olaf Band Conductor Timothy Mahr cheer their teams during the Broken Bat softball game.

WITH A CENTURY-OLD HISTORY, the St. Olaf Orchestra has developed traditions that give it a deeply ingrained identity. Some traditions, like the ending of many concerts with *The Turtle Dove*, written in the early 1960s for the orchestra by G. Winston Cassler, are beautiful and moving. Others are memorable for less dignified reasons.

Touring for 10 days at a time each year has led orchestra members to develop traditions that, until now, only Ole insiders have been privy to. Some build a sense of community among the orchestra members. Others are pure distractions for the ride across thousands of country miles.

We can't divulge all of the St. Olaf Orchestra traditions. (Some are so secret that only St. Olaf Orchestra members will ever know them.) But here's a glimpse at some of the "fun facts" and inside jokes that create strong bonds among the 97-member ensemble.

ST. OLAF ORCHESTRA FUN FACTS

- Nickname for orchestra members: **Orchies**
- Name for veteran orchies who give anonymous gifts to new orchestra members so they'll feel welcome: **Secret orchies**
- Percentage of music majors: **55**
- Most popular non-music majors: **biology, religion, chemistry, French, and environmental studies**
- Percentage of orchies majoring in mathematics and the natural sciences: **29**
- Only place orchies have a chance to be pictured next to Russell Crowe or Cameron Diaz: **"The Orchestra Tour Book,"** a book of games, collages, and jokes put together each year by orchestra members
- Why John Travolta has nothing on members of the St. Olaf Orchestra: **Disco Bus,** which takes place several nights during tour when orchies pop in their disco CD and show off their moves on the bus
- Annual spring competition between the St. Olaf Band and the St. Olaf Orchestra: **The Broken Bat** softball game (The bat was broken in a game during the 1970s, and each year the winning ensemble is inscribed on the wooden bat)
- What an orchie must do if he or she receives at least three letters or a package while on tour: **Sing for the mail**
- Popular 1970s movie that spawned an award given out each night on tour: **Jaws!** (When a senior flaps his or her elbows at you during dinner, you've won the Jaws Award for doing something embarrassing. You'll have to stand and tell the whole orchestra about it)
- Twenty minutes before a concert the orchestra gathers for this inspirational time to get focused: **Devotions**
- What you'll hear orchies shout when members of the brass section are recognized: **"STOOB!"** (Short for St. Olaf Orchestra Brass) It may sound like booing, but it's actually an honor
- What members of the orchestra do if their sole talent is playing a musical instrument: **Sign up for the "No-Talent Show"**
- Conductor Steven Amundson's nonmusical talent: **Mime who gets stuck in a box**
- Most nonsensical contest on the bus: **Pillow races.** Riders on each side of the aisle race to pass pillows from the front to the back
- What members of the orchestra call the chance one lucky person has each day to ride in the equipment truck with the beloved driver, Dave: **A "Truck Date"**
- What the truck crew does after loading all the instruments and equipment each night: **The truck-crew cheer, a kick-line dance and a rousing version of the school song, Um! Yah! Yah!**



CDs FEATURING THE ST. OLAF ORCHESTRA FROM ST. OLAF RECORDS

AVAILABLE IN THE LOBBY AT MOST CONCERTS



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



SHOWCASE AMERICA
Symphonic Dances from West Side Story, Bernstein · Piano Concerto in F, Gershwin · Cuban Overture, Gershwin · The Thief of Time, Hamlin · Second Essay for Orchestra, Barber · Star Wars Suite: Main Title, Williams · The Turtle Dove, arr. Cassler



ST. OLAF ORCHESTRA: PERFORMS
Russian Sailor's Dance, Glière · Two Elegiac Melodies, Grieg · Don Juan, Strauss · Maskarade Overture, Nielsen · Vocalise, Rachmaninoff · Collage: Boogie, Larsen · The Pines of Rome, Respighi



STORIES IN MUSIC
Magic Flute Overture, Mozart · Sorcerer's Apprentice, Dukas · Till Eulenspiegel's Merry Pranks, Strauss · William Tell Overture, Rossini · Hary Janos Suite, Kodaly · Symphonie Fantastique, Berlioz



CHRISTMAS FESTIVAL 2010
The 99th Annual St. Olaf Christmas Festival two-CD set. Pre-Order your copy today. Expected delivery date will be after January 1, 2011.

HEAR THE MUSIC OF THE ST. OLAF CHRISTMAS FESTIVAL

The St. Olaf Christmas Festival, one of the oldest musical celebrations of the season in the U.S., features a rich repertoire of Christmas compositions as well as familiar carols and hymns from around the world.

The 2010 St. Olaf Christmas Festival can be heard on radio stations nationwide. Check your local listings for airtimes in your area. In addition, on Sunday, December 5 at 3:30 p.m. you can listen online to Minnesota Public Radio's live regional broadcast of the festival at mpr.org. Broadcasts of the 2010 St. Olaf Christmas Festival are productions of American Public Media in association with St. Olaf College. Pre-order copies of the 2010 St. Olaf Christmas Festival CD at stolafrecords.com

PBS will air *Christmas at St. Olaf: Where Peace and Love and Hope Abide*, a one-hour presentation of the 2007 St. Olaf Christmas Festival, as part of its national holiday programming. Produced by Twin Cities Public Television (TPT), the program will run several times throughout the holiday season. Check your local PBS listings for telecast dates and times.

CELEBRATE THE CENTENNIAL OF THE CHOIR

The St. Olaf Choir will celebrate 100 years during a special reunion June 2-5, 2011. All former members of the choir are encouraged to attend.

Visit stolafchoir.com for more information.

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THE ST. OLAF ORCHESTRA

Fall Tour 2010 CONCERT ITINERARY

Saturday, October 16, 7:30 p.m.

Pantages Theater
Tacoma, Washington

Sunday, October 17, 4 p.m.

Lake Oswego High School
Lake Oswego, Oregon

Monday, October 18, 7 p.m.

West Salem High School
Salem, Oregon

Tuesday, October 19, 7:30 p.m.

Cordiner Hall, Whitman College
Walla Walla, Washington

Wednesday, October 20, 7 p.m.

Saint Anthony Church
With the Copper Street Brass Quintet
Missoula, Montana

Thursday, October 21, 7 p.m.

Brueggemeier Hall, Ferris High School
Spokane, Washington

Friday, October 22, 7 p.m.

Hope Lutheran Church
Bozeman, Montana

Sunday, October 24, 4 p.m.

Washington Pavilion
Sioux Falls, South Dakota

stolaftickets.com

ABOUT ST. OLAF COLLEGE

One of the nation's leading four-year residential colleges, St. Olaf offers an academically rigorous education with a vibrant faith tradition. Founded in 1874, St. Olaf is a liberal arts college of the church in the Lutheran tradition (ELCA). Committed to the liberal arts and incorporating a global perspective, St. Olaf fosters the development of the whole person in mind, body, and spirit.

Academic excellence informs St. Olaf College's identity and characterizes its history. Through its curriculum, campus life, and off-campus programs, St. Olaf hones students' critical thinking and nurtures their moral formation. The college encourages and challenges its students to be seekers of truth, to lead lives of unselfish service to others, and to be responsible and knowledgeable citizens of the world.

Widely known for its world-class programs in mathematics and music, St. Olaf is also recognized for its innovative approaches to undergraduate science education and its commitment to environmental sustainability as evidenced in such initiatives as the adoption of green chemistry principles across the science curriculum.

For nearly half a century, St. Olaf has been at the

forefront of global education and a pioneer in study abroad. Today, with 110 distinct international and off-campus programs in 46 countries, St. Olaf students enjoy a world of opportunities when pursuing their studies.

St. Olaf is an inclusive community that welcomes people of differing backgrounds and beliefs, a community that embraces spirituality and cultivates compassion. Conversations about faith are part of campus life and numerous opportunities are provided for students to grow in their faith and discover how they are called upon to serve others.

St. Olaf takes pride in its record of academic excellence. A leader among undergraduate colleges in producing prestigious Rhodes Scholars, Fulbright Fellows, and Peace Corps volunteers, St. Olaf ranks ninth overall among the nation's baccalaureate colleges in the number of graduates who go on to earn doctoral degrees, with top 10 rankings in the fields of mathematics and statistics, religion and theology, arts and music, medical sciences, education, social service professions, chemistry, physical sciences, life sciences, engineering, and foreign languages.

Visit stolaf.edu for more information.

