

ST. OLAF BAND

HENRY L. DORN • CONDUCTOR



2025 TEXAS TOUR

ST. OLAF BAND

HENRY L. DORN, CONDUCTOR

PICCOLO

– Leylah Boulos, *St. Paul, Minn.*
music performance
Caroline Juhl, *Prior Lake, Minn.*
studio art

FLUTE

Daniel Boskovic, *Sammamish, Wash.*
Asian studies, film and media studies, Japanese
– Leylah Boulos, *St. Paul, Minn.*
music performance
Elizabeth Diaz, *Cary, N.C.*
Chinese, sociology/anthropology
Claire Engler, *Charlottesville, Va.*
undeclared major
Owen Erickson, *Holmen, Wis.*
dance, studio art
* Chloe Greene, *St. Paul, Minn.*
biology
Emilia Gusdal, *Shoreview, Minn.*
environmental studies
Caroline Juhl, *Prior Lake, Minn.*
studio art
Cole Kehrberg, *Golden Valley, Minn.*
environmental studies, quantitative economics
Tori Love-Jensen, *Chanhasen, Minn.*
chemistry, music
* Emily Philbrook, *St. Anthony Village, Minn.*
psychology
Lissi Reid, *Edina, Minn.*
biology, political science
– Caroline Russell, *Westport, Conn.*
music
Mindyrose Sinykin, *Minneapolis, Minn.*
creative writing, English, religion
†*• Katie Van Epps, *Kenyon, Minn.*
music education
Caleb Waltz, *Waukesha, Wis.*
undeclared major

OBOE

~ Connor Coleman, *Geneseo, Ill.*
computer science, music
Angeline Domeyer, *River Falls, Wis.*
psychology, studio art
†* Anna Rothfusz, *Mendota, Ill.*
biology

CLARINET

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

HORN

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

TROMBONE

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

BASS TROMBONE

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

EUPHONIUM

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

TUBA

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

STRING BASS

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

HARP

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

KEYBOARDS

Owen Cosgrove, *Stillwater, Minn.*
music

PERCUSSION

Evan Atchison, *Parkville, Mo.*
history
†^ Morgan Ely, *North Pole, Alaska*
music, social work
*^ Benjamin Hagander Gusdal, *Shoreview, Minn.*
mathematics, physics, political science
Karl Kittleson Wilker, *Washington, D.C.*
music performance
Alex McGohan, *Decorah, Iowa*
mathematics
Avery Nevins, *Fort Collins, Colo.*
music education
Chloe Rousseau, *Apple Valley, Minn.*
undeclared major
Abby Schroeder, *Rochester, Minn.*
music performance

† Principal/Co-principal
* Section leader
• Officer
^ Manager
– Librarian
~ English horn
♦ Contrabass clarinet
& Contrabassoon



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

MARCH 27, 2025 CBDNA NATIONAL CONFERENCE

Out of the Shadows (2022)
Henry L. Dorn (b. 1988)

Starry Ocean (2024)
Shuying Li (b. 1989)

Performed in memory of Glen Adsit

Enigma (2024)
David Biedenbender (b. 1984)
Kevin L. Sedatole, *conductor*

Be Thou My Vision (1999)
Travis Cross '99 (b. 1977)

Troubled Water (2022)
Carlos Simon (b. 1986)
Kenneth Thompkins, *trombone*
(World Premiere)

Rocky Point Holiday (1969)
Ron Nelson (1929–2023)

The St. Olaf Band is honored to perform at the 2025 National Conference of the College Band Directors National Association (CBDNA). We are deeply grateful for the opportunity to share our music with fellow musicians and educators as we celebrate excellence and innovation in collegiate band performance.

MARCH 28–29, 2025 MANSFIELD AND EULESS, TEXAS

Rocky Point Holiday (1969)
Ron Nelson (1929–2023)

Starry Ocean (2024)
Shuying Li (b. 1989)

Trumpet Concerto in B-flat Minor, op. 41
(1930/2008)

Alexander Goedicke (1877–1957)
tr. Rippas Claude (b. 1946)
Lexi Cucchiario '25, trumpet

Out of the Shadows (2022)
Henry L. Dorn (b. 1988)
Bella Marek '25, conductor

INTERMISSION

Be Thou My Vision (1999)
Travis Cross '99 (b. 1977)

Enigma (2024)
David Biedenbender (b. 1984)

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

Pyotr Ilyich Tchaikovsky (1840–1893)
tr. Masato Sato (b. 1964)
IV. *Finale: Allegro con fuoco*

OPTIONAL SELECTION

Tico-Tico no fubá
("Sparrow in the Cornmeal") (1917/1992)
José Gomes "Zequinha" de Abreu (1880–1935)
arr. Naohiro Iwai (1923–2014)

PROGRAM NOTES

Be Thou My Vision (1999)

Travis Cross '99 (b. 1977)

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

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

Enigma (2024)

David Biedenbender (b. 1984)

Kevin L. Sedatole, conductor (March 27 only)

NOTE FROM THE COMPOSER:

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

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



KEVIN SEDATOLE is director of bands, professor of music, and chair of the conducting area at Michigan State University (MSU) College of Music. He oversees a band program of over 700 students, conducts the MSU

Wind Symphony, and leads the graduate wind-conducting program. Previously, he was director of bands at Baylor University, associate director of bands at the University of Texas and the University of Michigan, and director of the Longhorn Band.

Sedatole has conducted at major conferences, including the College Band Directors National Association, American Bandmasters Association, and Texas Music Educators Association. He has led performances across the U.S., Europe, and Japan, including at Carnegie Hall and the Midwest Clinic. His work has been praised by composers such as John Corigliano, Zhou Tian, and Michael Daugherty.

He has taught in Germany and Japan and served on faculty at Blue Lake Fine Arts Camp and Interlochen. He is a former board member of the Midwest Clinic and has held leadership roles in the College Band Directors National Association. Currently, he is an educational consultant for Perform America-Texas and a master educator for Yamaha.

Out of the Shadows (2022)

Henry L. Dorn (b. 1988)

NOTE FROM THE COMPOSER:

This work was inspired by an earlier work for antiphonal brass and percussion: *Shadows*. While completing my undergraduate degree at the University of Memphis, I studied with Kamran Ince, a student of Joseph Schwantner. My senior year there, we hosted Dr. Schwantner for our new music festival. I was introduced to his music and it had a very profound effect on me and the way I write. In his work *and the mountains rising nowhere* (inspired by Carol Adler's poem “Arioso”), there is a moment that appears like the sight of mountain tops suddenly clear and in view, rising from nowhere, with a stepwise rising theme in the horns. The idea of it was so very clear to me and inspired my short burst of energy titled *Shadows*.

The themes from *Shadows* take on new meaning a little over 10 years later in *Out of the Shadows*. The world around us fell silent in the shadow of COVID-19. And now two years later, we are all trying to emerge from that shadow and forge a new pathway forward. The music returns — “...the sound returns,” which are the words following “and the mountains rising nowhere” in Adler's poem.

Rocky Point Holiday (1969)

Ron Nelson (1929–2023)

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

— Program note by Nikk Pilato

Starry Ocean (2024)

Shuying Li (b. 1989)

NOTE FROM THE COMPOSER:

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

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

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

Pyotr Ilyich Tchaikovsky (1840–1893)

tr. Masato Sato (b. 1964)

IV. *Finale: Allegro con fuoco*

To say that Pyotr Ilyich Tchaikovsky was a melancholy man would be a rather drastic understatement. Throughout his life, the brilliant composer was plagued by depression and self-doubt, particularly where his music was concerned. It has even been suggested that he took his own life (by deliberately drinking water during a cholera epidemic) after his sixth symphony received a lukewarm response from critics. He was famously ambivalent about works such as *The Nutcracker*, which would of course become one of the world's most beloved pieces of classical music. The only one of his works that he seemed to genuinely love was Symphony No. 4.

The work was written for his mysterious patroness, Nadezhda von Meck, who paid for all of the composer's expenses during the period, but strangely insisted they never meet in person. She also wished the dedication to be anonymous, so Tchaikovsky simply dedicated it “to my best friend.” The symphony addresses the role of fate in one's life, and ultimately how the search for individual happiness can be futile if fate has decreed otherwise. The fate motif appears at the opening of the first movement in the trumpets and horns and recurs at the end of the fourth, interrupting an otherwise joyous experience. The *Finale* is described by the composer as an attempt to seek out the happiness of others and to lose oneself in a carnival-like atmosphere. In the end, however, fate crashes the party, again in the throbbing triplet fanfare in trumpet and horn, and the protagonist is reminded of himself and his isolation.

— Program note by Andrew Skaggs for the U.S. Navy Band

Tico-Tico no fubá

(“Sparrow in the Cornmeal”) (1917/1992)

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

arr. Naohiro Iwai (1923–2014)

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

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

Troubled Water (2022)

Carlos Simon (b. 1986)

Kenneth Thompkins, trombone
(World Premiere)

NOTE FROM THE COMPOSER:

In January 2020, Kenneth Thompkins of the Detroit Symphony Orchestra asked me to write a concerto for him as the principal trombonist of the orchestra. He suggested a piece about the Underground Railroad since Michigan was one of the last states for enslaved persons to reach before getting to freedom in Canada. The Underground Railroad was a network of clandestine routes and safe houses established in the United States during the early- to mid-19th century. It was used by enslaved African Americans primarily to escape into free states and Canada. The piece is inspired by the many stories, accounts and experiences told by many enslaved people and abolitionists.

I. Bird Calls: We know that Harriet Tubman used the call of an owl to alert refugees and her freedom seekers that it was safe to come out of hiding and continue their journey. It would have been the barred owl, or as it is sometimes called, a hoot owl. To evoke the nature of this call, I have used the trombones in the orchestra to mimic the sound of the hoot owl coupled with short bird calls in the woodwind section.

II. By Water: The Saltwater Railroad refers to the coastal waterway followed by many enslaved people escaping from the Southern slave states into the British-controlled Bahamas. The Saltwater Railroad served a similar function as the Underground Railroad, a land pathway that allowed enslaved people to flee to northern states, and ultimately, to Canada. For this movement, I have used the rhythmic motion of the traditional barcarolle to imitate moving through water along with the melody from the spiritual, “Steal Away.”

III. Wade:

Wade in the water
Wade in the water
God’s gonna trouble the waters

“Wade in the Water” is possibly the most well-known spiritual that was birthed out of the horrors of slavery. The song originated in the southern US in the mid-1800s as a spiritual sung by enslaved African Americans. In those communities, spirituals were more than just expressions of religious devotion. Some spirituals would be sung to alert freedom-seekers when it was safest to escape, without slaveholders (“masters”) knowing that information was being communicated. The lyrics of “Wade in the Water” reference the Biblical story of the Israelites crossing the river Jordan, but the lyrics also remind those seeking freedom to walk in the rivers along their journey, so that tracking dogs and slave-catchers could not follow their footprints or their scent. I decided to quote the melody with the brass section under a bed of chaotic, agitated, moving passages in the woodwinds to “trouble the water.” A short, fugal passage leads to a climactic ending playing the main theme.



KENNETH THOMPKINS is currently the associate professor of trombone at Michigan State University. He was principal trombone of the Detroit Symphony Orchestra from 1997 to 2024. Prior to this appointment, he

held positions in the Buffalo Philharmonic and The Florida Orchestra. He has also performed with the New World Symphony under the direction of Michael Tilson Thomas.

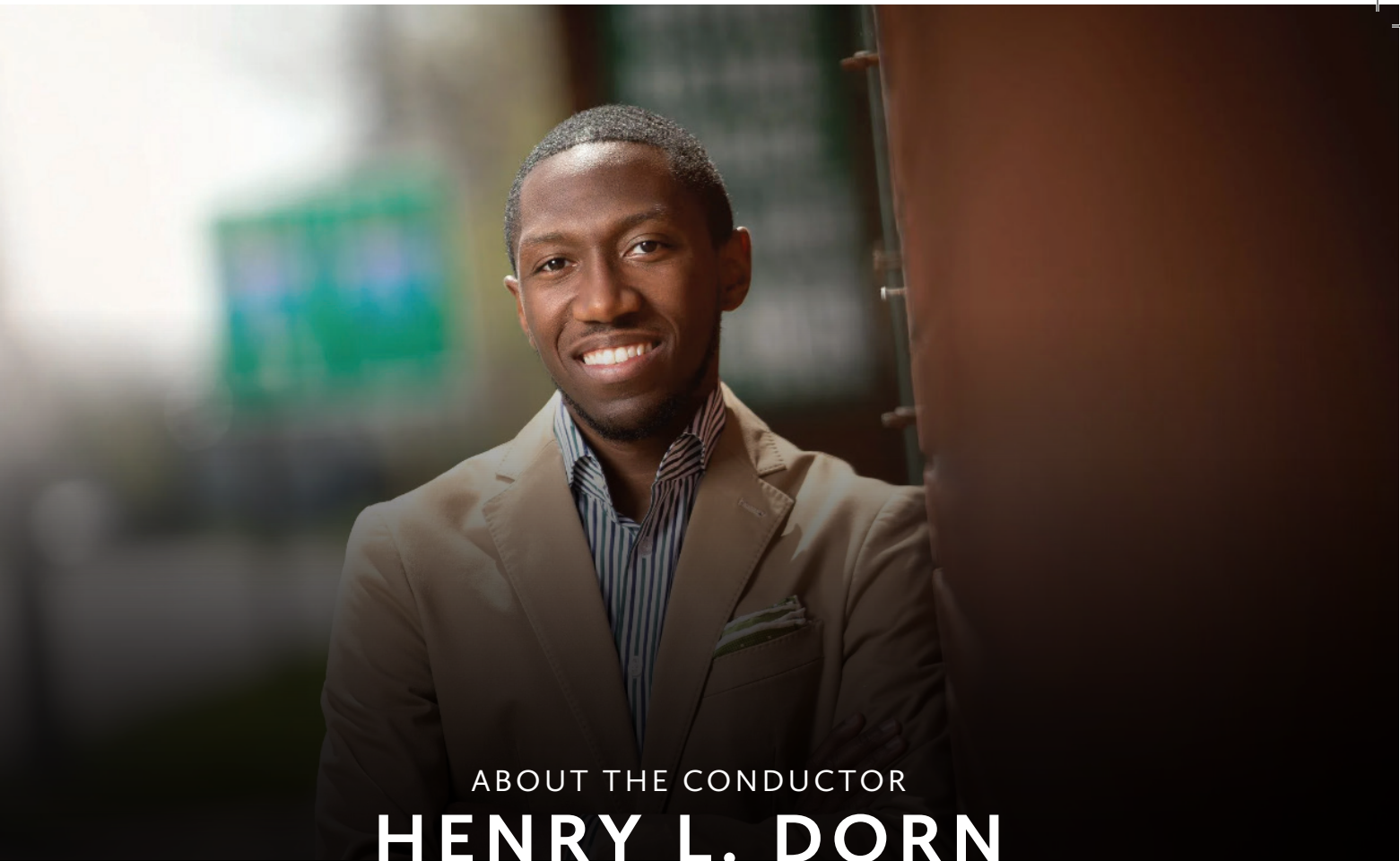
Thompkins enjoys working with young musicians and has performed masterclasses and recitals at many universities including the Curtis Institute of Music, The Juilliard School, and the Eastman School of Music. He has also been on faculty at the National Orchestral Institute, National Youth Orchestra, and Taipei Music Festival and Academy. In 2017, Thompkins recorded *Sonatas, Songs and Spirituals* featuring the music of Alec Wilder, William Grant Still, and Philip Wharton. *Sonatas, Songs and Spirituals* was the winner of The American Prize in Instrumental Performance for 2018–2019. His latest recording, *Compelling Portraits*, features the compositions of contemporary Black composers including James Lee III, Brian Nabors, Kevin Day, Maurice Draughn, and Shawn Okpebholo. He has performed as a soloist with Chineke! and the Detroit Symphony Orchestra. He can also be heard on recordings with the New World Symphony and the Detroit Symphony.

Trumpet Concerto in B-flat Minor, op. 41 (1930/2008)
Alexander Goedicke (1877–1957) / tr. Rippas Claude (b. 1946)
Lexi Cucchiaro ’25, trumpet

Alexander Goedicke was a Russian and Soviet composer and pianist whose music bridges the traditions of Russian classical art and German Romanticism. Born in Moscow, he studied at the Moscow Conservatory under teachers such as Paul Pabst and Vasili Safonov. At just 23, he won the Anton Rubinstein Competition in 1900 for his concert piece for piano and orchestra — a triumph that launched his prolific career as a composer, organist, and educator. Goedicke’s oeuvre spans operas, symphonies, concertos, and chamber works, which have garnered him numerous accolades and awards.

Goedicke’s Trumpet Concerto, op. 41 (1930) is a lesser known piece, but notable for the high level of skill and endurance it demands from the performer. Composed as a single movement, it features an extended cadenza and showcases a variety of sections with frequent tempo changes, all unified by a prominent recurring theme that is restated and developed throughout the work. The work blends lyrical themes with technical passages, testing the soloist’s finger agility and lip flexibility.

— Program note by Lexi Cucchiaro ’25



ABOUT THE CONDUCTOR
HENRY L. DORN

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

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

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

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

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

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



BELLA MAREK '25



LEXI CUCCHIARO '25

FEATURED STUDENTS

BELLA MAREK '25
CONDUCTOR

Bella is a senior trumpet player and conductor majoring in instrumental music education at St. Olaf College. She serves as the assistant conductor of the St. Olaf Philharmonia, president of the St. Olaf Orchestra, and is the co-manager of the student-run chamber orchestra Synergy Musicians' Collective. Bella is also a Magnus the Good research fellow studying aural skills pedagogy and psychoacoustics. Outside of music, she loves fishing, birdwatching, and playing with her dog, Chloe.

LEXI CUCCHIARO '25
TRUMPET

Lexi is a senior from Buffalo, Minnesota studying psychology, neuroscience, and music. She is principal trumpet of the St. Olaf Band, and also plays trumpet in the St. Olaf Orchestra and a brass quintet. Outside of music, she is a co-captain of the St. Olaf Swim Team and an officer of the Equestrian Club. After graduation, Lexi plans to pursue a graduate degree in either psychology or neuroscience.

DISCOVER



St. Olaf College's beautiful 300-acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul. St. Olaf is home to 3,000 students from nearly every state and more than 80 countries and offers 85-plus majors, concentrations, and academic programs. Students participate in large numbers in the nation's leading study abroad program, engage in more than 200 student organizations, and network with alumni to create internship, service, and research opportunities.



BALANCED BANDIES

Students in the St. Olaf Band are certainly passionate about making **MUSIC**, but they're equally enthused about **RESEARCH, VOLUNTEERING IN THE COMMUNITY, PLAYING SPORTS, and PURSUING ANY NUMBER OF OTHER OPPORTUNITIES** a St. Olaf education offers.

Because majoring in music isn't a requirement for participation in a St. Olaf music ensemble, band members — including those featured here — study a range of fields and engage in activities across the liberal arts.



ANNA SCHMIDT '25, CLARINET

MAJOR: *CHEMISTRY, MATHEMATICS*

HOMETOWN: ST. PAUL, MN

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



SAM MORTON '25, TRUMPET

MAJOR: *ECONOMICS, MUSIC*

HOMETOWN: GLENWOOD, MN

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



BRENDEN RAVNDAL '26, TROMBONE

MAJOR: *QUANTITATIVE ECONOMICS*

HOMETOWN: ST. ANTHONY VILLAGE, MN

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



LISSI REID '25, FLUTE

MAJOR: *BIOLOGY, POLITICAL SCIENCE*

HOMETOWN: EDINA, MN

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



COLE MONSON '25, TENOR SAXOPHONE

MAJOR: *COMPUTER SCIENCE, MATHEMATICS*

HOMETOWN: EAST BETHEL, MN

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

A BRIEF HISTORY OF THE ST. OLAF BAND

The renowned St. Olaf Band has a rich heritage of musical excellence, bringing its unique sound to audiences worldwide for more than 130 years.

The St. Olaf Band was first organized by students as an all-male brass band during the 1891–92 school year. It is the college's oldest performing musical ensemble, its early years marked by its first tour in 1895 to nearby Kenyon, Minnesota, and performances at events on campus and in Northfield. In 1899, the college hired the band's first director, student clarinetist Andrew Onstad, who transformed the ensemble into a concert band by adding woodwinds. The group's prominence grew and membership increased, eventually reaching 50 musicians. In 1903, F. Melius Christiansen, founder of St. Olaf's newly formed music department, became the first faculty member to conduct the St. Olaf Band. Under his direction, the ensemble's admission standards were raised, as members were expected to understand music theory, practice individually, and perform advanced literature. In 1905, the band undertook its inaugural concert tour to several small cities in southern Minnesota and Iowa.

A year later, the St. Olaf Band traveled to Norway, earning the distinction of becoming the first American collegiate instrumental music organization to tour abroad. In 1909, the band traveled by train across the western United States, performing more than 100 concerts in 12 weeks, including a performance at the Alaska-Yukon-Pacific Exposition in Seattle (Washington's first World's Fair). By this time, the band had grown in numbers and musical ability, so a second band was formed, known as the Junior Band. Today, that band is the 90-member Norseman Band and no longer holds junior status. Women first joined the St. Olaf Band in 1921, at a time when the ensemble was known as "the greatest college band in the Northwest." The band continued to grow to its current size of between 90 and 95 members, and the quality of the musicians improved as members were expected to perform a varied array of symphonic band and wind ensemble literature.



Over the course of its 131-year history, the St. Olaf Band greatly expanded its national reach through annual concert tours across the United States. Its worldwide reach has included tours to Norway, continental Europe, Great Britain, Ireland, and Mexico. Most recently, the band has brought its music to new audiences in Japan, Spain, Italy, France, Australia, and New Zealand.

The St. Olaf Band's tradition of excellence has been further bolstered by performances at the

national conventions of the American Bandmasters Association, the Music Educators National Conference, and the College Band Directors National Association. International honors include being the first American collegiate band to play in concert with the Kneller Hall Musicians in London, and performing for Norway's King Harald V and Queen Sonja during their royal visits to the St. Olaf campus.

Timothy Mahr '78 took over the band in 1994 and led the ensemble in new directions by selecting a challenging and adventurous repertoire that featured premieres of commissioned works. He expanded the St. Olaf Band's touring legacy with an increased national presence, and in 2016 led the ensemble's first-ever performance at Carnegie Hall. In 2021, the St. Olaf Band was awarded The American Prize in Band/Wind Ensemble Performance, in the college/university (smaller program) division, for their 2020 tour program, "Imagining Peace."

In 2023, Henry L. Dorn became the newest conductor of the St. Olaf Band. Dr. Dorn continues to uphold the band's legacy while charting a course for the ensemble's bright future. Under his baton, the St. Olaf Band was selected to perform at the 2025 College Band Directors National Association Conference, which takes place in Dallas/Ft. Worth in March.



The St. Olaf Band docks its chartered boat, the Andenæs, in Stavanger, Norway, in 1906. The ensemble was greeted by a throng of townspeople and local dignitaries.

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

ST. OLAF BAND

2025 TOUR

ST. OLAF SUMMER MUSIC ACADEMY 2025

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

Join high school students from around the nation for an intense week of music-making under the direction of St. Olaf College's acclaimed music faculty. Students will return home with new skills, new energy, new friends, and a heightened commitment to music.

Registration now open. For more information, scan here.



MUSIC STUDENTS TOUR DOMESTICALLY AND INTERNATIONALLY COST-FREE

St. Olaf College's music ensembles have a storied history of touring both domestically and internationally, dating back more than a century. St. Olaf was among the first American colleges to bring an ensemble overseas when the St. Olaf Band toured Norway in 1906. Now, the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra each tour domestically every year and internationally once every four years. This allows the 75 to 95 members in each ensemble the opportunity to perform abroad while studying at St. Olaf.

Domestic tours span the continental United States and have long been cost-free for students, providing them with an opportunity to perform in stunning spaces, delve deeply into nightly music-making, and form close-knit bonds with their classmates. In 2019, St. Olaf received a \$4.2 million gift from Louis and Mary Kay Smith to create an endowed fund to support student travel costs for international music ensemble tours, and the college provided matching funds. Their gift built upon an endowed, need-based scholarship established by anonymous donors.

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

READ MORE



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

— ANNA SCHMIDT '25



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

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

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

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

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

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

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

James Bobb, Elliot M. and Klara Stockdal Johnson Chair Associate Professor, church music, organ, choir, chapel cantor, collegium musicum; B.M., Capital University; M.M., Eastman School of Music

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

Michael Buck, adjunct associate professor*, Norseman Band; B.M., St. Olaf College; M.M., Vandercook College of Music; Ph.D., M.Ed., The University of Southern Mississippi

Sarah Hohenstein Burk, adjunct instructor*, jazz piano; B.M., University of Minnesota - Duluth; M.L.S., University of Minnesota

David Carter, professor, cello, string techniques, string literature and pedagogy, music appreciation, chamber music; B.F.A., University of Minnesota; M.M., Indiana University; D.M.A., University of Illinois (sabbatical, interim and spring 2025)

David Castro, professor, music theory; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

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

Kurt Claussen, instructor*, saxophone, chamber music; B.A., St. Olaf College; certificate, Conservatoire de Bordeaux Jacques Thibaud (France); M.M., University of Minnesota

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

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

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

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

ST. OLAF MUSIC FACULTY

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

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

Louis Epstein, department chair; associate professor, musicology; B.A., Princeton University; Ph.D., Harvard University

Alison Feldt, associate dean of fine arts, professor, voice, vocal solo literature; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

Leigh Ann Garner, assistant professor, music education; B.A., St. Olaf College; M.A. in Music Education, University of St. Thomas; Ed.D., University of St. Thomas

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

Thea Groth, adjunct assistant professor*, bassoon; B.M., University of Hartford; M.M., Manhattan School of Music; D.M.A., University of Hartford

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Käthe Jarka, adjunct instructor*, cello; certificate, The American Center for the Alexander Technique; B.M., M.M., The Juilliard School

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

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

April Kim, associate professor of practice in music, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri- Kansas City

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

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

Jenna McBride-Harris, visiting assistant professor*, horn; B.M., St. Olaf College; M.M., University of Cincinnati; D.M.A., Ohio State University

Matthew McClung, visiting associate professor*, percussion, percussion techniques; B.S., University of Cincinnati; M.M., Cincinnati College-Conservatory of Music; D.M., Shepherd School of Music at Rice University

Justin Merritt, professor, composition, theory, orchestration; B.M., Trinity University; M.M., D.M.A., Indiana University (sabbatical fall 2024 and interim 2025)

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

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

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

Chung Park, associate professor, viola, orchestra; B.M., Peabody Conservatory of Music, M.M., University of Illinois (conducting), M.M., University of Western Michigan (viola performance), D.M.A., University of Miami

Sarah Pradt, adjunct assistant professor of music*, hardanger fiddle; B.A., M.A., Ph.D., Cornell University

Catherine Ramirez, artist-in-residence, flute, chamber music; B.A., Occidental College; diploma with honors, Istituto Musicale "L. Boccherini"; M.M., Yale University; M.A., Queens College; D.M.A., Rice University

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

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Kyle Sanborn, adjunct instructor*, string bass; B.M., University of Oregon; M.M., Indiana University Jacobs School of Music

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

Shari Speer, visiting instructor*, lyric diction, voice; B.M.E., Augustana College; M.M., Westminster Choir College

Emery Stephens, associate professor, voice; B.A., Gordon College; M.M., Boston University; D.M.A., University of Michigan

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

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

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

Kornel Thomas, adjunct associate professor*, instrumental conducting; A.D., St. Stephen King Music Conservatory; B.M., M.M., University of Music and Performing Arts Vienna; A.D., Lamont School of Music, University of Denver

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

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

Karl Wiederwohl, visiting assistant professor*, trombone, euphonium, chamber music; B.M., Peabody Institute; M.M., D.M.A., University of Maryland

*part time

MUSIC DEPARTMENT STAFF

Louis Epstein, department chair

Tracey Engleman, department vice chair

Barbara Barth, academic administrative assistant

Lori Folland, collaborative pianist

Faith Kimbrell, instrument coordinator

Brian Knox, piano technician

Lisa McDermott, academic administrative assistant

Charles Sadler, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF BAND

2025 TEXAS TOUR ITINERARY

THURSDAY, MARCH 27 • 4 P.M.

CBDNA 2025 National Conference
Van Cliburn Concert Hall at TCU • Fort Worth, Texas

FRIDAY, MARCH 28 • 7:30 P.M.

Mansfield ISD Center for the Performing Arts
Mansfield, Texas

SATURDAY, MARCH 29 • 2 P.M.

Trinity High School Auditorium
Euless, Texas



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

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