

VOCAL STUDY AT ST. OLAF COLLEGE

The St. Olaf College Music Department provides aspiring musicians with a variety of training and performing opportunities that prepare them for the challenges of this rich artistic pursuit. Private lessons, course work, and ensemble participation are designed to nurture the growth of young performers in an environment of artistry, creativity, cooperation, support, and respect. Music majors and non-majors are welcome to the following courses and ensembles:

LESSONS AND COURSEWORK

Each semester, over 250 St. Olaf students take private voice lessons from one of 14 professional voice faculty. Instruction in voice for music majors and non-music majors is offered in private weekly half-hour or hour lessons or through voice class.

St. Olaf also offers courses in solo vocal literature, choral literature, choral conducting, lyric diction, acting for the lyric stage, vocal pedagogy and the child and adolescent voice. In addition, the January Interim term and the programs of independent study and research provide opportunities to create projects that fulfill individual needs and interest. Music majors may elect an interim or semester abroad, offerings include programs in Milan or Vienna specifically designed for music majors.

MUSICAL THEATRE / OPERA

Several courses provide training and performance opportunities for this unique art form. *Acting for the Lyric Stage* is a team-taught course in the St. Olaf Theatre Department that introduces students to the preparation and performance of musical theatre repertoire. This course culminates in the performance of solos and duets. Students are introduced to the preparation and performance of opera and operetta in *Advanced Acting for the Lyric State*, a team-taught course in the St. Olaf Music Department. This course culminates in a full production. *Opera Workshop* is taught during the January Interim and builds on the aforementioned courses and culminates in a full production.

Each year the St. Olaf Music Department offers a three-production season (Semester I/Interim/Semester II) of opera, operetta, and musical theater in order to provide St. Olaf students with several lyric theatre opportunities during their college career. Past productions have included *La Finta Giardiniera* by Mozart, *Ruddigore* and *The Mikado* by Gilbert & Sullivan, *Carmen* by Bizet, and the world-premiere of *Love Sonnets of a Hoodlum* by McKeel.

PERFORMANCE OPPORTUNITIES

Voice students have the opportunity to perform as soloists in solo recitals, group recitals, and studio classes. The large ensembles frequently feature student soloists on concert programs, tour programs and in the St. Olaf Orchestra's annual Senior Soloists concert in May.

CHORAL ENSEMBLES

In addition to solo performance opportunities, St. Olaf offers outstanding choral experiences in groups of many types and sizes. All ensembles are open to students of any major.

- The ST. OLAF CHOIR, which tours nationally each year, and internationally on a regular basis as well. In recent years the St. Olaf Choir has toured Norway, Australia/New Zealand, Europe, and South Korea.
- The CHAPEL CHOIR, which presents sacred choral works and major oratorio literature annually.
- The ST. OLAF CANTOREI, which emphasizes sacred choral literature.
- The MANITOU SINGERS, for first-year women students.
- The VIKING CHORUS, for first-year men students.
- The EARLY MUSIC SINGERS, a small ensemble that concentrates mostly on medieval and Renaissance literature and collaborates with the Collegium Musicum, its instrumental counterpart.
- COLLEGIATE CHORALE, for female students, faculty and staff.
- GOSPEL CHOIR, for all interested students.

FACILITIES

Christiansen Hall of Music, completed in 1976, houses Urness Recital Hall, classrooms, teaching studios and practice rooms as well as three large rehearsal halls and the Halvorson Music Library. There are additional practice rooms in Ytterboe Hall, and the adjacent Skifter Hall houses organ practice rooms, studios, and a second recital hall.

VOICE FACULTY

CHRISTOPHER ASPAAS, tenor, *Associate Professor of Music*. B.M. in Vocal Performance, St. Olaf College, M.M. Choral Conducting Michigan State University (East Lansing), Ph.D. Choral Music Education, The Florida State University. Dr. Aspaas conducts the Chapel Choir and Viking Chorus at St. Olaf and teaches private voice. Before coming to St. Olaf he was the Interim Director of Choral Studies at Central Washington University. Prior to pursuing his doctorate, Dr. Aspaas was on the faculty of Mount Holyoke College in South Hadley, Massachusetts, where he conducted the various choirs, was acting Director of Choral Activities, taught private applied voice and choral conducting. Since 2001, Dr. Aspaas has sung with the Oregon Bach Festival Chorus in Eugene, Oregon, under the direction of Helmuth Rilling. Active as a soloist, he has recently performed as a soloist with Rilling and the Oregon Bach Festival Orchestra, the Bach Collegium of Fort Wayne, Indiana, the Tallahassee Symphony Orchestra, the Indianapolis Chamber Orchestra, and the South Dakota Symphony Orchestra. Aspaas is active as an adjudicator, clinician and researcher.

ANTON ARMSTRONG, baritone, *Harry R. and Thora H. Tosdal Professor of Music and Conductor of the St. Olaf Choir*. B.M. in Vocal Performance, St. Olaf College; M.M. in Choral Music, University of Illinois; D.M.A. in Choral Conducting, Michigan State University. Voice student of Robert Scholz, Burr McWilliams, James Bailey, Ethel J. Armeling. Active as choral clinician and festival conductor (including numerous all-state choirs) throughout North America, the Caribbean, Scandinavia, Europe and the Pacific Rim. Special interest and experience in training the young and adolescent singer. Active member of the American Choral Directors Association and Choristers Guild (President, National Board of Directors). Former Artistic Director of Albermarle (a coeducational summer program of the American Boychoir School, Princeton, New Jersey). Armstrong was honored in 2006 by Baylor University, which bestowed on him the Robert Foster Cherry Award for Great Teaching, the single largest award given in the United States to an individual for teaching.

DAN DRESSEN, tenor, *Professor of Music and Associate Dean of Fine Arts*. B.S., Bemidji State University; M.F.A. and D.M.A., University of Minnesota. Dressen was a voice student of Roy Schuessler. He has coached with Gerard Souzay at The Ravel International Academy of Music in France, and with Sir Peter Pears and Eleanor Steber. An active performer, Dressen was recently with the Washington Opera at Kennedy Center in *Carmen* and the world premiere of *The Dream of Valentino* by Dominick Argento. He has been a soloist with the Minnesota Opera, Saint Paul Chamber Orchestra, Plymouth Music Series, Minnesota Orchestra and Aldeburgh Festival in England, and has appeared several times with Garrison Keillor in *A Prairie Home Companion*. Dressen's recordings include Aaron Copland's *The Tenderland* and Benjamin Britten's *Paul Bunyan* and *The Company of Heaven*. He was also editor of an anthology series of opera arias by Benjamin Britten for Boosey & Hawkes publishing company.

MARGARET EAVES-SMITH, soprano, *Associate Professor of Music*: B.M., M.M. in Applied Voice, Cleveland Conservatory of Music; student of George Vassos. Additional study with John Modenos, Hannover, Germany; American Institute of Musical Studies, Graz, Austria; Master Classes with Gerard Souzay, Geneva Switzerland; Coaching with George London, Norman Shetler, James King, Dalton Baldwin. Winner of 1974 National Association of Teachers of Singing Artist Award; Regional Metropolitan Opera Auditions winner 1974; Finalist in Hertogenbosch International Singing Competition 1974; Second Place in Geneva International Singing Competition 1976. Special interests lie in the performance of *Lieder*, *chanson*, and oratorio.

ALISON FELDT, soprano, *Associate Professor of Music and Department Chair*. B.A.-Music, Luther College; M.A.-Vocal Performance and Pedagogy, University of Iowa; D.M.A.-Vocal Performance and Pedagogy, University of Minnesota. Additional study with Kerstin Meyer, Rita Streich and Rudolf Knoll, Mozarteum, Salzburg, Austria. Dr. Feldt has won numerous awards including first place in the 1990 Metropolitan Opera Minnesota District Auditions, first place in the 1989 Opera/Lied Competition, and first place in the 1989 Operetta Competition in Salzburg, Austria. Her special interests lie in the performance of *lieder*, *chanson* and opera.

JANIS HARDY, mezzo-soprano. *Associate Professor of Music*. Has appeared in concerts and operas throughout the United States, including appearances with the Opera Company of Boston, Spring Opera of San Francisco, Houston Opera, and the Minnesota Opera. Has soloed under Klaus Tennstedt, Neville Mariner, Dennis Russell Davies, Aaron Copland, Edo DeWaart, and Charles Dutoit, and is a regular featured guest on American Public Media's "A Prairie Home Companion" radio show. Ms. Hardy has recorded solo albums, including: Copland's *Old American Songs* and Larsen's *In a Winter Garden* for Pro Arte, Britten's *Paul Bunyan*, Copland's *Tender Land*, and Smythe's *Mass in D* for Virgin Classics. Has studied with Thomas Grubb and Martin Katz.

JAMES MCKEEL, baritone, *Professor of Music*. B.M.Ed., Westminster College; M.M., University of Minnesota. Over 40 roles with the opera companies of Minnesota, Sante Fe, St. Louis, Baltimore. Also appeared with Aldeburgh Festival, New Works Ensemble, Guthrie Theater, Plymouth Music Series, Kennedy Center, and Dale Warland Singers. Recordings include *Paul Bunyan*, *The Mother Of Us All*, and *La Belle Dame Sans Merci*. Composer of over 30 major works (song cycles, opera, choral, incidental music, and music theater) including *Jargonauts Ahoy!* (Minnesota Opera/PBS), *In Reference To A Child* (Bel Canto Voices), *The Constant Cannibal Maiden* (Minnesota Composers Forum/Minnesota Opera), *Caucasian Chalk Circle* (St. Olaf), *Reveille To Requiem* (St. Olaf), and *Love Sonnets of a Hoodlum*.

ROBERT C. SMITH, baritone, *Associate Professor of Music*. B.M., St. Olaf, M.M., Yale University, D.M.A., University of Texas. Recipient of several fellowships and awards, including the first prize award of the Minneapolis Schubert Club. Formerly on the faculty at University of Vermont, the Berkshire Choral Festival (Portugal) and the Norfolk Chamber Music Festival. Smith remains active as a vocalist in several professional choruses, including VocalEssence.

SIGRID JOHNSON, soprano, *Artist in Residence*. B.M. Vocal Performance, St. Cloud State University; M.M. Voice Performance, University of Michigan. Director of the Manitou Singers. Formerly on the voice faculty at the University of Minnesota and Gustavus Adolphus College. Former member and Associate Conductor of Dale Warland Singers and Music Director of Dale Warland Symphonic Chorus, preparing symphonic choruses for Neemi Jarvi, Sir Neville Mariner, David Zinman, Stanislaw Skrowaczewsky, Gerard Swartz, Edo de Waart and Leonard Slatkin. Currently is Associate Conductor and Director of Special Events for Philip Brunelle's VocalEssence, and is active nationwide as a clinician specializing in women's literature. In 2006 Ms. Johnson was recipient of a Lifetime Achievement Award from the American Choral Directors Association of Minnesota.

TRACEY GORMAN, soprano. *Instructor in Music*. B.M. Vocal Performance and Vocal Music Education, St. Olaf College, M.M. University of Minnesota, and D.M.A. candidate, University of Minnesota. Additional training at the Mozarteum in Salzburg, Austria. Tracey Gorman has performed in operatic roles and as soloist with the Minnesota Opera, Los Angeles Philharmonic, Chicago Chamber Musicians, Boston Symphony, Milwaukee Bel Canto Chorus, Minnesota Choral Union and Symphony, and Rochester Aria Group, as well as being an active recitalist. Awards have included 1st place in the Austin Lyric Opera Young Artist Competition, Austin Texas, Metropolitan Opera Regional Finalist, NATS Artist Award for Minnesota, and the Schuessler Prize at the U of MN. Ms. Gorman was a vocal fellow for two summers at the elite Tanglewood Music Festival, was one ten singer/pianist teams chosen from around the country to participate in the Art Song Festival in Cleveland, Ohio and has had additional study at the Mozarteum in Salzburg, Austria. Her mentors include Phyllis Curtin, Dawn Upshaw and Lucy Shelton and her coaches include Margo Garrett, Warren Jones, Steven Blier, and Kayo Iwama. Recent performances include engagements as soloist with the Milwaukee Bel Canto Chorus, soloist with the Valley Chamber Chorus, a guest recital and master class at Hope College in Michigan, appearances with the Minnesota Opera Chorus in *Tosca* and *Don Giovanni*, and as soloist with the St. Olaf Orchestra at Lincoln Center's Alice Tulley Hall.

TONY HOLT, baritone, *Instructor in Music*. B.A., M.A. Oxford University. A singer since age 7, was included as one of the choristers at the Coronation of Queen Elizabeth II. Has sung professionally in a Cathedral Choir and in the BBC Singers, and more recently was a founding member of the King's Singers, an internationally renowned, six-voice male vocal ensemble. Since 1987 he has divided his time among his St. Olaf studio, professional soloing in oratorio, writing record jacket notes, producing records, being a classical disc jockey and maintaining a private voice studio.

MARY MARTZ, soprano, *Instructor in Music*. B.S. in Performance and Music Education with a minor in Speech Therapy, Moorhead State University. Graduate studies at Amherst College. Ms. Martz has an extensive performance background in opera theatre with the Minnesota Opera, Minnesota Opera Touring Company, other regional companies, oratorio, recitals, and many years of classroom and private voice instruction. She has also taught in the New York NYSSSA program and is Lecturer in Voice at Carleton College.

HARRIET MCCLEARY, soprano, *Instructor in Music*. B.M.E. and B.M. in Church Music, Texas Christian University; M.M. in Voice, Choral Conducting, and Church Music, Westminster Choir College; D.M.A. in Voice Performance, University of Minnesota. Formerly on the voice faculties at University of Nebraska at Omaha and Westminster Choir College. Active as a free-lance performer, has performed recitals, operatic roles, and in oratorios in New Jersey, Pennsylvania, New York, Minnesota, Nebraska, Iowa, Texas, and Graz, Austria. Currently teaches privately at Armstrong High School in Plymouth, Minnesota, and a private studio.

KAREN WILKERSON, mezzo-soprano. *Instructor in Music*. B.A. California State University, Northridge, and M.M. Westminster Choir College, Princeton New Jersey. Wilkerson is active as a professional singer, conductor, and teacher. Wilkerson is an active recitalist and oratorio soloist, most recently performing in Minneapolis, Virginia and California. She has studied voice with Richard Johnson, of Bryn Mawr, Pennsylvania, Mary Kay Schmidt of Minneapolis, Rita Patane, Milan, Italy, and Janet Bookspan of New York City. She currently sings with the Ensemble Singers of VocalEssence, who recently toured and recorded in England, including a concert with the BBC singers. Wilkerson is in her 16th year as director of adult choirs at Saint Michael's Lutheran Church, Roseville, Minnesota. She sang and recorded for four years in the Dale Warland Singers, and has performed in over 14 productions with the Minnesota Opera. She has served on the faculty of Lutheran Summer Music for over 12 years and has held faculty positions at Northwestern College and Gustavus Adolphus College.